

ELECTIVES

MASTER

OF MUSIC

Elective Guide 20262027

This guide brings together all electives available for the 2026–2027 study year, giving you a clear view of the opportunities ahead. Explore the options carefully and choose the electives that best support your artistic development and portfolio goals. Whether you want to deepen your practice, broaden your skills, or strengthen your professional profile, these courses offer valuable ways to grow.

Registration Information

Registration deadline: **September 14, 2026**

Method: [Google Classroom registration form](#)

Contact and general questions: master@codarts.nl

Important Notes

- Minimum enrollment — Some electives require a minimum number of students and may be cancelled if interest is low
- Maximum capacity — Full is full. Popular electives fill quickly
- Professional Recording priority — Maximum 30 students. Students who followed this elective last year will not be placed.
- All Electives are given in English
- Schedule changes — Dates and times may change. Check ASIMUT regularly or contact Roosterbureau@codarts.nl

Electives Overview

Elective	ECTS	Period	Day & Time	Spots	Page
1. Professional Recording	2	Mar–Apr	Flexible	30	4
2. Progressive Contemporary Jazz	3	Feb–Jun	Thu 10:0012:00	12	5
3. Best Practice in Sibelius	3	Jan–Mar	Wed 09:1512:15	12	6
4. Playing the Tango	3	Nov–Dec	Wed 09:1512:15	Open	7
5. Music Listening	2	Jan–Mar	Wed 16:0018:00	25	8
6. Performance Awareness (P.A.P.)	3	Oct–May	Wed 10:0012:00	20	9
7. Branding for Musicians	3	Feb–May	Tue 17:0019:00	Open	10
8. Soundscape Studies	3	Mar–Jun	Wed 14:3017:00	14	11
9. The Art of Transcription	3	Oct–Jun	TBA	10	13
10. Music Analysis: Digital	2	Mar–Jun	Wed 14:0017:00	15	14
11. Experiments in Res.	2	Mar–Jun	Tue 10:0013:00	15	15
12. Music Analysis and Creation	3	Oct–Jan	Mon 17:0019:00	12	16
13. Modern Music Production & Studio Practice	3	TBA	TBA	10	17
14. Music Business Essentials	2	TBA	TBA	Open	19

1 / Make Your Own Professional Recording

ECTS	Study Load	Period	Venue
2	56 hours	Mar–May (workshops Nov & Jan)	Kruisplein, Studio Marmalade Delft, Westvest Church Schiedam

Students will work with an experienced recording engineer to create a professional recording of their own performance, suitable for promotion or release. This elective will prepare you for the recording sessions, covering preparation, technical aspects, expectation management, release strategies, and insights into the music industry. Each student receives four hours of studio time. Students who followed this elective last year are not eligible to participate again.

Learning Objectives

- Gain experience in producing professional recordings
 - Understand the technical and artistic requirements of studio recording
 - Learn release strategies and promotional approaches

Teachers

Peter Arts | pwjarts@gmail.com

Sven Figee | sven@svenfigee.com

Rowyn van Wynen | rowyn@marmalademusic.nl

Assessment

Pass/fail based on the recording and process evaluation by the recording engineer.

2 / Progressive Contemporary Jazz

ECTS	Study Load	Period	Venue	Time
3	84 hours	Feb–Jun	WMDC	Thu 10:0012:00

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, 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.

Learning Objectives

Students will gain insight in how to incorporate the ideas, concepts and practices of progressive contemporary jazz into their own musicianship.

Teacher

S'yo Fang | syyen@codarts.nl

Assessment

Pass/fail based on active participation (preparing a short lecture on a chosen subject) and arranging/composition assignments.

Work forms

14 weekly lessons of 2 hours from February until June. Open to all disciplines.

3 / Best Practice in Sibelius

ECTS	Study Load	Period	Venue	Time
3	84 hours	Jan–Mar	WMDC	Wed 09:1512:15

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? 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. Besides general conventions and idiomatic notation principles, there will be plenty of room for examining scores of several composers and for closer looks at students' own scores.

Learning Objectives

At the end of the course students should be able to engrave their music (or the music of others) professionally in Sibelius.

Teacher

Wim Warman | wwarman@codarts.nl

Assessment

Pass/fail based on active participation and weekly assignments.

Work forms

Seven weekly 3hour sessions from January until March. Open to all disciplines.

4 / Playing the Tango

ECTS	Study Load	Period	Venue	Time
3	84 hours	Nov–Dec	WMDC	Wed 09:15:12:15

Students learn to play Tango music on their own instruments, receiving instruction in the playing, timing, and feeling of the genre under expert direction. The course includes an introduction to the theoretical background of Tango. By the end, students will have an advanced understanding of Tango form, be able to listen and perform with a fresh perspective, and understand the theoretical foundations that shape the style.

Teacher

Wim Warman | wwarman@codarts.nl

Assessment

Pass/fail based on 80% attendance and playing assignments.

Schedule

Six weekly 3hour group lessons.

5 / Music Listening:

Neuromusicology & Psychology

ECTS	Study Load	Period	Venue	Time
2	56 hours	Jan–Mar	Kruisplein/Online	Wed 16:00-18:00

Music influences the brain in inspiring ways, changing how we communicate, socially interact, experience emotions, and understand the world around us. This course offers a framework for understanding musical behavior and experience through the brain's perception and processing of music. Topics include cognition, emotional responses, and how music listening can support insight, relaxation, imagery, mood, memory, learning, and creativity. Students apply theoretical concepts from neuromusicology and music psychology to their own preferences and professional context. Maximum 25 students; open to all disciplines.

Learning Objectives

By the end of this course, students will be able to:

- Understand basic concepts of neuromusicology and music psychology
 - Apply theoretical approaches to practice
 - Identify characteristics of personal musical identity and preferences
 - Discuss and articulate these concepts effectively

Teachers

Dr. Artur C. Jaschke | a.jaschke@artez.nl

Assessment

Pass/fail based on 80% attendance and a completed short essay on a topic of choice.

6 / Performance Awareness Practicum (P.A.P.)

Mind, body, emotion, music connection for performing artists

ECTS	Study Load	Period	Venue	Time
3	84 hours	Oct–May	KP 3.16	Wed 10:00-12:00

Becoming an independent musician requires developing sensory awareness and environmental understanding beyond technique, knowledge, and talent. This course explores interoception — how physical sensations influence mood, wellbeing, and readiness — alongside topics such as breathwork, intention, the nervous system, movement, focus, performance under pressure, fear, and creative individuality. Students work in the Performance Lab and connect these insights to their Master research through presentation and discussion. Open to all disciplines, max. 20 students.

Learning Objectives

By the end of this course, students will be able to:

- Gain insight in observational study of behavior within performance context
 - Develop reflection, feedback, and exchange of experience and knowledge
 - Practice on the spot performance skills
 - Challenge ability to make independent choices
 - Enhance environmental connection and understanding of context
 - Foster personal professional development

Teachers

Carousel of teachers & coaches from Education & Innovation and Student Life departments

Assessment

Pass/fail based on active participation (80% minimum attendance), performance, and final paper (1000 words) on one of the course subjects.

7 / Branding for Musicians

ECTS	Study Load	Period	Venue	Time
3	84 hours	Feb–May	WMDC	Tue 17:00-19:00

This elective is for anyone wanting a more distinct artistic identity and tools to communicate it effectively. Branding is about being both recognizable (genre) and remarkable (you). The course covers three main components: Brand Strategy, Brand Toolbox, and Brand Behavior. Students will build their artist brand together, resulting in an inspiring brand book like those used at major labels. The program moves from selfdiscovery through personality tests and developing distinct imagery to understanding your audience and building a community that cares about your work.

Learning Objectives

By the end of this course, students will be able to:

- Expand branding vocabulary, with terms such as USP's, UBR's, brand strength & equity, tone of voice, and consistency.
 - Determine your own 35 core values.
 - Develop clear visual identity, including colors, fonts, photos, and artwork.
 - Understand storytelling principles in branding, such as the Golden Circle and tension.
 - Create a strategic content plan for social media.
 - Infuse your brand in all communications: website, socials, performance, and releases.

Teacher

Pieter Schoonderwoerd | pschoonderwoerd@codarts.nl

Assessment

Pass/fail based on active participation with at least 80% attendance and completed assignments.

Work forms

10 lessons of 2 hours, group lessons, discussions, and private coaching. Open to all disciplines.

8 / Soundscape Studies

ECTS	Study Load	Period	Venue	Time
3	84 hours	Mar- Jun	TBA	Wed 14:30-17:00

This practicebased course explores sounding and listening as creative practices of knowledge construction. Students learn to analyse and understand acoustic environments (soundscapes) and their sociocultural, ecological, and political dimensions. Through soundwalks, field recording, soundscape theory, listening exercises, radio making, and practical experiments, they develop awareness of their acoustic environment and sonological competence: the ability to connect sound perception and sonic expression.

The course examines how listening habits influence artistic output and vice versa, enabling students to deepen their musical expression, adapt to different acoustic contexts, and position their practice within broader societal and environmental discourses.

Assignments include contributing a field recording to the Rotterdam Soundscape project, creating a soundscape composition informed by soundscape theory, and critically reflecting on the relationship between sound, place, and artistic practice.

Learning Objectives

By the end 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 analyse 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 personal listening habits and biases.

Teacher

Dr. Josué Amador | jamador@codarts.nl

Assessment

Pass/fail based on 80% attendance and completed assignments.

Work Forms

7 Group lessons of 2 ½ hours, open to all disciplines. Literature will be provided during course. Recommended reading material:

- Bonnet, F. J., Namour, E., Bailey, B., Esquinca, R., Wulschleger, S., & Ancira, A. (2018). Sound before meaning. Elnicho.
- Chion, M. (2019). Audiovision: Sound on screen (W. Gorbman, Trans.). Columbia University Press. (Original work published 1990)
- LaBelle, B. (2019). Acoustic Territories: Sound culture and everyday life. New York: Bloomsbury Academic.
- LaBelle, B. (2018). Acoustic agency: Political agency and the politics of listening. Urbanomic.
- Schafer, R. M. (1994). The soundscape: Our sonic environment and the tuning of the world. Destiny Books.
- Wrightson, K. (1999). An introduction to acoustic ecology. *Journal of Electroacoustic Music*, *12*.
- Zwintscher, A. (2019). Noise thinks the Anthropocene: An experiment in noise poetics. *Electronic Theses and Dissertations*. 5504.

9 / The Art of Transcription

ECTS	Study Load	Period	Venue	Time
3	84 hours	OctJun	Kruisplein	Tu 13.3015.00

This elective offers a course in the art of transcription, based on the 19th and 20th century practice of 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 transcription. Students are invited to work on their own transcriptions in dialogue with the teacher. Topics include the romantic tradition of bringing music close to people, creation as transcription of abstract ideas (Ferruccio Busoni), and the 20th century renewal of transcription art.

Learning Objectives

Students will acquire knowledge about the practice of transcription for different instruments in the 19th and 20th century, understand specific characteristics of musical works and their instrumentation, and gain practical experience with the art of transcription using both historical and modern techniques to develop their own personal transcription style.

Teachers

Zuzana Ferjencikova | zferjencikova@codarts.nl

Aart Bergwerff | abergwerff@codarts.nl

Assessment

Pass/fail based on active participation (80% attendance) and completed assignments (transcriptions or adequate article about transcription).

Work forms

910 meetings of 3 hours from October onwards. Open to all classical instruments, preferably piano and organ.

10 / Music Analysis: Digital Tools, Annotations, and Visualizations

ECTS	Study Load	Period	Venue	Time
2	56 hours	Mar- Jun	WMDC	Wed 14:0017:00

This elective offers an introduction to the use of software for music analysis, score annotations and visualizations. The course consists of three parts: introduction to specific computer apps, adaptation of software solutions for each student, and integration of the outcome into students' research and performance. Students will learn to use digital tools for computeraided analysis and audiodata visualizations for artistic research and performance.

Learning Objectives

Obtaining practical knowledge on computeraided analysis and audiodata visualizations for artistic research and performance.

Teacher

Michalis Cholevas | mcholevas@codarts.nl

Assessment

Pass/fail based on active participation (80% minimum attendance) and completed assignments. The outcome of the analyses per project will be presented at the course's end.

Work forms

7 meetings of 3 hours from March onwards. Open to all classical instrumentalists and singers.

11 / Experiments in Research

ECTS	Study Load	Period	Venue	Time
2	56 hours	MarJun	WMDC	Tue 10:0013:00

This elective focuses on the data collection and intervention parts of students' work based on the Experiment Strategy in artistic research. Students will be introduced to concepts of experiments through successful examples of existing research using methods of Quasi Experiment, parametric experiment, and reenactment. Each student will have the chance to design, monitor and finetune the experimental part of their research trajectory. The course covers introduction to experiments in music, individual development and customization of projects, and development and integration of output into the intervention part of the research cycle.

Learning Objectives

Designing, developing, and finetuning experiments for data collection and intervention parts of the research cycle.

Teachers

Michalis Cholevas | mcholevas@codarts.nl

Assessment

Pass/fail based on active participation (80% minimum attendance) and completed assignments. The outcome of the analyses per project will be presented at the course's end.

Work forms

7 meetings of 3 hours from March onwards. Open to all classical instrumentalists and singers.

12 / Music Analysis and Creation

ECTS	Study Load	Period	Venue	Time
3	84 hours	Oct–Jan	WMDC	Mon 17:0019:00

This course provides a foundational approach to understanding music, emphasizing the vital role of music analysis in developing a deeper connection with musical material. Music analysis is an essential skill for anyone engaging with music, as it enhances creativity, interpretation, and overall comprehension of musical structures, materials, techniques and styles. For creators, music analysis aids in exploring ideas and informing creative processes. For performers, it offers insights into the music they interpret and guides artistic choices with greater clarity. This hands-on course equips students with practical methods for analyzing music across various musical languages—from classical to jazz, world music, or pop.

Learning Objectives

To provide students with practical methods of music analysis, encouraging a deeper connection with musical material, enhancing creativity and interpretation, and equipping them to apply these skills across diverse musical languages and artistic practices.

Teacher

Bárbara Varassi Pega | bvarassipega@codarts.nl

Assessment

Pass/fail based on active participation (preparing a short presentation) showing how students use music analysis in their practice.

Work forms

14 weekly lessons of 2 hours from October until January. Open to all disciplines.

13 / Modern Music Production & Studio Practice

ECTS	Study Load	Period	Venue	Time
3	84 hours	Oct–Jun	Codarts Intermediate Studios, Multimedia Labs, and Listening Rooms.	TBA

This oneyear elective builds on the core competencies of Home Recording 1 and 2, offering an accelerated Masterlevel track. It covers advanced signal flow, multimic setups, gain staging, and headphone mixing for independent studio work, while moving from basic tracking to advanced DAW programming, mixing (frequency, dynamics, parallel routing), and creative sound design (field recording, foley). The course focuses on translating musical ideas into professional, stylistically coherent productions within a collaborative and reflective environment.

Learning Objectives

By the end of this course, students will be able to:

- Operate intermediate recording facilities safely and independently using correct startup, shutdown, and troubleshooting procedures.
- Apply advanced microphone techniques, proper gain staging, and signal routing to capture highquality multitrack recordings of soloists and small ensembles.
- Create and manipulate complex sonic textures using advanced MIDI programming, virtual instruments, field recordings, and foley synchronization.
- Analyze professional reference recordings to make informed, stylistic choices regarding mix balance, frequency management, and spatial depth.
- Collaborate effectively within small production teams by managing shared projects, delegating technical roles, and organizing complex DAW session files.
- Articulate and reflect upon technical and creative production decisions using precise industry terminology during peer review sessions

Teacher

Nello Biasini | nbiasini@codarts.nl

Assessment

Pass/fail portfolio-based assessment that consists of four components:

- Group Production Assignment: Collaboration on a complete song production evaluating arrangement, tracking quality, and mix clarity.
- Field Recording & Foley Portfolio: Two individual practical assignments demonstrating creative environmental sound capture and video synchronization.
- Studio Competency Assessment Level 2: A practical, hands-on exam verifying safe, independent operation of multimicrophone setups, signal routing, and studio troubleshooting.
- Final Production Critique: An oral presentation and peer review session evaluating the student's ability to critically analyze and defend their technical choices.

Work forms

Biweekly 2-hour contact sessions across Semesters 1 and 2 (totaling approximately 3034 contact hours), heavily supplemented by independent, mandatory studio booking hours for practical assignments, tracking, and postproduction. Open to all disciplines.

14 / Music Business Essentials

ECTS	Study Load	Period	Venue	Time
2	56 hours	TBA	TBA	TBA

Many musicians dream of building a career on their own terms, nationally and internationally, but few know where to start. This course gives you the essential tools to step into the music industry with confidence, whether your path leads you toward performance, music management, or cultural entrepreneurship. Across six sessions, you will explore the full landscape of the industry: from setting up a business and understanding contract law, to recording and publishing strategies, live careers, and the European market.

You will gain practical insight into streaming, digital distribution, artist positioning, and international touring — including budgeting and funding. Guest lecturers such as managers, label owners, agents, and festival programmers bring realworld experience directly into the classroom.

The course is interactive: Before each session, students prepare a case assignment that is discussed collectively in class. This keeps the material grounded in real situations and encourages you to think critically about your own position in the industry. The course concludes with a presentation in which each student presents a concise business plan and career strategy putting everything learned into a personal, actionable framework.

Learning Objectives

By the end of this course, students will be able to:

- Register and build a small business with a comprehensive strategy within the music industry (as musician, manager, or agent/booker)
- Understand the essentials of contract law, intellectual property, and tax/VAT regulations — covering recording, publishing, and performance agreements in the Netherlands and broader EU — and know when to bring in professional support
- Build a live career strategy covering touring, performance, budgeting, and cash flow management for selfemployed professionals

- Develop a wellfounded digital strategy, understanding how streaming platforms, algorithms, and social media function as distribution and promotional tools
- Articulate their artistic identity and translate it into a coherent, audiencefacing narrative, visually and communicatively
- Operate effectively across international markets, accounting for cultural and industry differences (e.g. Netherlands, UK, France, Germany)
- Analyze the structure and power dynamics of the music industry and make informed decisions about their own position, including the ethical dimensions of fair pay, diversity, and sustainability

Teacher

Mike Bindraban LL.M. | mrmbindraban@me.com

Assessment

Pass/failbasedonactiveparticipation,presenceandparticipationintheweeklypracticalassignments.Studentswillhavetomakeashortbusinessplanwithstrategicgoalsandhowtheywant to achieve them in a presentation form.

Requirements

Personal laptop required.

Work forms

6 group lessons of 3 hours per session. All classes require physichal presence and will not be offered online. *Guest speakers are subject to availability.

Who Are the Teachers?

The electives are taught by experienced professionals who bring diverse expertise from performance, composition, research, and education. Get to know the teachers who will guide you through these courses.



Peter Arts

Experienced Tonmeister with more than 20 years of practice and over 500 CD recordings to his name. He has worked with top musicians, including the Rotterdam Philharmonic Orchestra.



Dr. Josué Amador

Music composer, researcher, and educator at Codarts Rotterdam and RASL. Practice informed by sound studies, transdisciplinary research, improvisation, and experimental music.



Nello Biasini

Hip Hop lover. Jazz addicted. Soul brother. Electronic freak. Studio geek. Drummer, Educator & Music Producer. Teacher Hip Hop Music & Home Recording



Sven Figeo

Toured internationally with artists such as Anouk and Keith Caputo, and in his studio in Delft he has produced many albums for a wide range of artists.



Michalis Cholevas

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



S'yo Fang

S'yo Yen is a composer arranger and pianist, and a two-time ISJAC Award winner. His work spans contemporary jazz, orchestral writing, film, and interdisciplinary performance. He teaches Jazz Composition at Codarts, where he encourages students to develop an individual artistic voice through composition, collaboration and experimentation.



Aart Berghwerff

Dutch concert organist and creator, author of numerous transcriptions, and teacher at the organ department of Codarts. His mission is to make organ music visual by creating new ways in organ culture through high-end crossovers of organ music and performing arts.



Bárbara Varassi Pega, Ph.D.

Music analysis specialist teaching across diverse musical languages.



Zuzana Ferjencikova

Concert organist, pianist and composer who plays transcriptions for piano and organ by Franz Liszt, Ferruccio Busoni, and Jean Guillou. She has written numerous transcriptions of works by Haydn, Mozart, Beethoven, and others.



Dr. Artur C. Jaschke

Lector Music-based Therapies and Interventions at ArtEZ University of the Arts and a Research Fellow in clinical neuromusicology at, among others, UMC Groningen and the University of Cambridge. His research focuses on the interplay between music, technology, and brain development in clinical and non-clinical populations.



Wim Warman

Graduated from Rotterdam Conservatory in organ, piano, and applied electronics. From 1995 to 1999 was pianist of the renowned Argentinian Tango orchestra Sexteto Canyengue, touring internationally including the Montreal Jazz Festival. His arrangement work has been recognized with the prestigious Premio Carlos Gardel and a Latin Grammy nomination.



Pieter Schoonderwoerd

Pieter Schoonderwoerd started out as a drummer in both jazz and indie-pop groups. He has been active in the Dutch music scene as a concert/festival organizer since 2008 for venues as Jazz Maastricht and De Doelen. More recently, he empowers young artists as Music Entrepreneurship Educator at Codarts, and works with professional, and international, artists as a branding & career coach.



Rowyn van Wynen

Works as a recording and live engineer at Marmalade Music and brings strong practical experience from both studio and stage.



Mike Bindrahan

Cultural Entrepreneur and legal professional, Mike Bindrahan LL.M. is known as former director and founder of Good Music Company and is currently Artist Manager & Strategy Consultant with New Village Management (US). Mike has worked worldwide at the forefront of careers of a.o. Snarky Puppy, Makaya McCraven, Mark Guiliana, Avishai Cohen (t) & many more. Mike is currently member of the Supervisory Boards of Rotterdam Festivals and the Wereldmuseum.