

**HKB**

Hochschule der Künste Bern  
Haute école des arts de Berne  
Bern University of the Arts

**List of Skills – Spring Semester 2020**

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**MA in Music Composition**

Specialisation  
Creative Practice



# 1 Skills in Théâtre musical

## **Théâtre musical – Seminar (MACP STB1)**

Simon Steen-Andersen

14.04, 15.04, 05.06, 09.06.2020, 09:30-12:30

Ostermundigenstrasse 103, Auditorium or Room 160

Seminars on expanded musical material, performance, video, staging, instrumental theater, etc. in the context of the lecturer's own work in the field. The course presents examples of and theoretical considerations about relevant recent directions and formats.

Semester course

Open for: all HKB students / Max. number of participants: 20 / ECTS: 1

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## **Théâtre musical – Practical (MACP STB12)**

Simon Steen-Andersen

07.-11.02., 14.-18.04., 05.-09.06.2020, 09:00-18:00

Ostermundigenstrasse 103, Auditorium or Room 160

Practical work related to participants' (individual or collaborative) projects concerned with expanded musical material, performance, video, staging, instrumental theater, etc. Projects will be discussed in the group and to the extent possible tried out/performed by the fellow group members.

Semester course

Open for: MA Composition – Creative Practice / Max. number of participants: 15 / ECTS: 1

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## **Contemporary Vocal Arts Praxis & Improvisation (MACP STB3)**

Franziska Baumann

26.03.20, 09:30-12:30 / 27.03.20, 10:30-12:30

23.04.20, 09:30-12:30 / 24.04.20, 10:30-12:30

04.06.20, 09:30-12:30 / 05.06.20, 10:30-12:30

Ostermundigenstrasse 103, Room 160

Vocal & breathing training / expanded field of vocal art / affective spectrum of the voice / language & text as vocal-musical phenomena / vocal improvisation

This course gives multifaceted insights into contemporary vocal improvisation and staged vocal performance: vocal training, various singing techniques and expanding the vocal spectrum (emotions, energetic qualities, physicality, gestures), searching for a spontaneous, emotional voice in sophisticated, archaic or everyday expression.

Exploring sounds and noises, melodies, yodelling, language and the unexpected is part of the musical process. Improvisational techniques on the basis of modules and ideas

lead to group performances in order to research and uncover spheres of the human voice in musical perception and in a staged context.

Annual course

Open for: all Master students / Max. number of participants: 9 / ECTS: 1

### **Multivocal Performance & Improvisation for Singers (MACP STB5)**

Franziska Baumann

25.03.20, 14:00-17:00 / 22.04.20, 14:00-17:00 / 29.04.20, 14:00-17:00 / 28.05.20,  
13:30-16:30 / 02.06.20, 14:00-17:00

Ostermundigenstrasse 103, Room 160

Ever since there have been composers writing for the singing voice, it has been of great interest to come to know the boundaries of the human voice. Exploring vocal potential has always been fascinating. Over the centuries the vocal possibilities in the West have been pushed forward and expanded. I propose pathways for exploring vocal performance art from the perspective of the composer-performer. This perspective provides the kind of constellation in which the singer acts as both composer and performer. By means of different improvisation techniques we will work on our sensual vocal and compositional intelligence.

From bel canto to extended contemporary vocal practices and text, we will explore new instant compositional approaches. We will investigate different vocal practices that focus on compositional-scenic aspects rather than psychological-dramatic ones. The aim is to achieve greater freedom in dealing with one's own voice, to improve intuitive power, and to develop a sense of how to anticipate new and individual vocal spaces and possibilities.

Semester course

Open for: singers in Master Performance, Pedagogy, Jazz & Classic, Opera / Max. number of participants: 8 / ECTS: 1

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### **Composed Theater Lab & Contemporary Vocal Arts Practice (Création): "Site-Specific Performance" (MACP STB4)**

Franziska Baumann / Leo Dick

26.03.20, 13:30-16:30 / 27.03.20, 13:30-15:30

23.04.20, 13:30-16:30 / 24.04.20, 13:30-15:30

04.06.20, 13:30-16:30 / 05.06.20, 13:30-15:30

Ostermundigenstrasse 103, Room 160

The term "site-specific" refers to a work of art designed specifically for a particular location and which also has an interrelationship with the location. In our practice module, we will try out some creative methods in this field. Experiences of space and realities on site serve as basic material for shaping artistic strategies to make specific spaces tangible with the help of vocal, performative and scenographic means. The respective location becomes a kind of "artist in residence", be it a museum space, a building site, a courtyard, a terrace, a cemetery, a park, a tunnel, a bar etc. Our module involves research into the site prior to the performance and will lead to a final presentation in locations originally not meant for art.

Semester course

Open for: all Master students / Max. number of participants: 8 / ECTS: 1

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**Metamusiktheater – Neue Formate im zeitgenössischen Musiktheater / New Formats in Contemporary Composed Theater (MACP STB6)**

Angela Bürger

2.3./ 9.3./ 23.3./ 30.3./ 6.4., 13:30-16:30 (+ 1 excursion to a general rehearsal of Stefan Wirth's opera at the Zurich Opera House on Thu. 21.5. or Fr. 22.5.) The exact time of this seminar will be set according to students' agendas.

Ostermundigenstrasse 103, Room tba

This theoretical seminar gives an overview of and explores actual musical theater creation in the last decade in Europe. The reflection on the function of musicians is often a part of the piece, like a commentary: making music about music-making. Creation processes are executed live in the presence of the public in interactive forms. The panorama is wide: from operatic works based on narrative librettos to musical happenings in abstract situations. We will analyse the performative impact of these new forms. How might these strategies be adapted to your own pieces? The seminar is completed with an excursion to the general rehearsal of "Girl with a Pearl Earring" at the Zurich Opera House, the world premiere of the piece by Swiss composer Stefan Wirth, on 21<sup>st</sup> or 22<sup>nd</sup> May 2020.

Semester course

Open for: all Master students / Max. number of participants: 12 / ECTS: 1

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**Stage Your Music! (MACP STB7)**

Angela Bürger

Tuesdays 10:00–12:00, 18.2./ 2.3./ 17.3./ 31.3./ 28.4./ 5.5./ 19.5. and rehearsals on intensive day: 4.6.20

Ostermundigenstrasse 103, Room 160

The aim of this course is to approach the domain of musical stage directing under the aspects of spatiality, lighting and the interweaving of text/ gestures/ movement with music. All these stage elements become material for your composition and scenic projects. We'll teach you how to construct a dramaturgical line and emphasise it in a reduced scenic space where instruments and movement become part of the scenography. The projects will be performed at the audition on 8<sup>th</sup> June 2020.

Semester course

Open for: MA Composition Creative Practice, BA Sound Arts and MA Contemporary Jazz / Max. number of participants: 9 / ECTS: 1

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**Basismodul Szenisches Arbeiten im Composed Theatre (BYM WAK0) / Basic Scenic Work in Composed Theater (MACP STB8)**

Angela Bürger

Tuesdays 13:30–15:00, 18.2./ 3.3./ 17.3./ 31.3./ 7.4./ 21.4./ 5.5./ 19.5.20

Ostermundigenstrasse 103, Auditorium

Performing for an audience requires precise knowledge of the linguistic and physical means of expression. In this course we learn the basis for scenic body presence with and without an instrument, solo or in a group. We work with theater scenes in several languages as well as with phonetic-musical material. Through concentration exercises, improvisation and speaking techniques, the possibilities of performative expression are expanded.

Semester course

Open for: MA Creative Practice / Max. number of participants: 10 / ECTS: 1

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**Pitch – Teaser – Trailer (MACP STB9)**

Claudia Brieske, video artist / Angela Bürger, dramaturgy

Time/block course: Friday 28.2. and 13.3.2020 (10:00–17:00) and one date in May tba  
Ostermundigenstrasse 103, Room 160

From your very first ideas for a future project, you need to learn to speak about your project in brief terms. With the Berlin-based video artist Claudia Brieske, you will receive training on how to evoke your project by means of visuals, words, noises and “found objects”. In the first meeting, after a dramaturgical introduction to actual 1:30-minute trailers, we will collect and select the material you will use to build a mini-storyboard for your own 1:30 video trailer. In the second meeting, we’ll coach you on video montage using open-access software like “li-movie” and others. During the two intensive days, you’ll also learn how to speak about your project in different 180-letter versions.

Semester course

Open for: MA Composition Creative Practice, MA Performance / Max. number of participants: 9 / ECTS: 1

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**Im Puls / On the Beat (MACP STB10)**

Kirsteen Haardt/ Angela Bürger

Tuesdays every two weeks (18.2./ 3.3./ 17.3./ 31.3./ 7.4./21.4./ 5.5./ 19.5.20), 16:00–18:00

HKB – Theater – Zikadenweg, Bewegungsraum, 3rd floor

Together with dance teacher Kirsteen Haardt, we offer regular movement training for musicians. We combine this with short texts by the poet Kate Tempest. Her poetry book “Eat the Chaos”, in which figures from a big city talk about observations, sounds and feelings in the middle of the night, provides the first impulses for translating words into movement. In the course of our training we bring these word and movement sequences into a choreographed form with the group.

Semester course

Open for: MA Composition Creative Practice, MA Performance /Max. number of participants: 9 / ECTS: 1

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**Luciano Berio's "A-ronne" (1975/2020) (MACP STB11)**

Daniel Gloger / Angela Bürger

Working phase: from February to April 2020

Guest performances: tba

We rehearse and play Berio's famous musical theater piece in an expanded version for 8 and more voices. Composers are invited to create a short "answering" piece based on Berio's rough libretto material.

Semester course

Open for: Master Composers, performers, singers / ECTS: 1

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**Composed Theater Lab: Theory – "Gesamtkunstwerk/Total Work of Art" (MACP STB2)**

Leo Dick

24.02./ 16.03./ 27.04./ 11.05.20, 13:00-17:00

The theory seminar deals with the manifold connections between music and scene in the performative arts of our time. This semester, the focus is on several different but interconnected concepts of a synthesis (or fusion) of the arts. In this context, we will look at some contrasting aesthetic positions from the last 150 years, starting with classics like Richard Wagner's "Gesamtkunstwerk", Wassily Kandinsky's "Stage Composition" and Igor Stravinsky's "Anti-Opera", moving onto the synaesthetic visions of Robert Wilson and Olivier Messiaen, and proceeding to the intermedia experiments of Pipilotti Rist and David Lynch. Based on the investigation of exemplary productions by these artists, we will discuss and apply various analytical methods from performance and media research. In doing so, we will compile a historical overview of some of the most important developments in the field of avant-garde art. The seminar is conceived as a semester course.

Semester course

Open for: all Master students / Max. number of participants: 12 / ECTS: 1

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**Scenography – practical seminar (MACP STB13)**

Tassilo Tesche

19.2./ 4.3./ 18.3./ 1.4./ 15.4.2020, 13:00-16:00, Ostermundigenstrasse 103, Room 160 and Auditorium (18.03. and 01.04.)

Scenography today covers the design of all scenic elements, which include stage, costume, make-up, light, video and various other media. Based on the visual aspects of the performance, the scenographic perspective shapes an artistic approach that can be seen as a complement to composition.

The course examines contemporary concepts of scenography and uses scenographic experiments to further develop the participants' projects.

Semester course

Open for: MA Composition / Creative Practice / Max. number of participants: 15 / ECTS: 1

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## 2 Skills in Composition

### **Analysis course: Inside New Music (MACP SCA3)**

Wanja Aloe

Thursdays 11:00-13:00

Ostermundigenstrasse 103, Room: tba

This course offers both aesthetic and technical analysis of the main trends in Contemporary Music from the 1950s until today. In addition to the classical analysis of music scores, listening sessions and subsequent discussions of contemporary music will lead to a deeper understanding of various compositional aesthetics.

Annual course

Open for: all MA students, other HKB Music students on demand / Max. number of participants: no actual limitation / ECTS: 1

### **Instrumentation for Composers (MACP SCA2)**

Xavier Dayer

Thursdays 14:00-15:00

Ostermundigenstrasse 103, Room 182

This course focusses on learning the specifics and techniques of instrumentation in the 20<sup>th</sup> and 21<sup>st</sup> centuries. It is based on a mixture between exercises and analyses.

Annual course

Open for: Master students / Max. number of participants: 8 / ECTS: 1

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### **Ensemble Conducting – Pre-drawing Music (MACP SCA1)**

Corsin Tuor

Wednesdays 9:00-10:00

Ostermundigenstrasse 103, Room: tba

A conductor is his own very complex instrument, which must be practised just like any other instrument. Technical studies dealing with the laws of percussion technique will teach students a solid conducting technique. The students' natural and untapped abilities will be analysed and developed into an individual style of movement. The personality of the conductors will be promoted by the process of critical observation, triggering discussion. The questioning and assumption of responsibility for what is triggered at the desk thus becomes a continuous driving force in the development of future conductors.

Annual course

Open for: MA Composition Creative Practice, other HKB Music students on demand / Max. number of participants: 6 / ECTS: 1

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### **Hearing Skills (MACP SCA4)**

Marc Kennel

Wednesday, Thursday or Friday, the time schedule to be defined with Marc Kennel according to students' agendas

Ostermundigenstrasse 103, Room 187

The verb "to hear", in its integral definition, means to perceive, identify and understand. Through many examples that have revolutionised the major musical works of different repertoires, we will try to perceive, identify and understand those melodic, harmonic and rhythmic turns of events that will keep this radical force of innovation and contemporaneity going on indefinitely. In addition to harmonic language, there are the many modal and modern expressions, which are exploited through recordings at the highest technical and musical level.

Annual course

Open for: MA Composition Creative Practice, BA Music / Max. number of participants: 6 / ECTS: 1

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## **3 Skills in Sound Arts**

### **Voice & Live – Electronics (MACP SSC1)**

Franziska Baumann / Teresa Carrasco

Dates: TBA, 2 ½ - 5 full days

Ostermundigenstrasse 103, Room 160

The course initiates conversations about the interaction between body and vocal practices in staged live electronic environments and the way they communicate between multi-layered realities. Digital instruments and their respective interfaces are, with regard to gesture and sound, to a certain extent *Black Boxes*, as the connection between gesture and sound is random and can be arranged freely.

The course invites students to explore and develop new forms of concert-based and virtual practice, dramaturgical and compositional structures as well as questions of de- and embodiment in technical systems. A special focus on contemporary vocal arts practice and gestural live interfaces, or the exploration of different possibilities of interaction with the audience are further possible topics of discussion. Perspectives on the practice and experience of oral, physical and digital scores will be developed.

Annual course

Open for: all Master students / Max. number of participants: 8 / ECTS: 1

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### **Basics in Electroacoustic Composition 2 (MACP SSC2)**

Teresa Carrasco

Tuesdays 9:30-11:30 (every two weeks)

Papiermühlestrasse 13d, Multifunktionsraum



This course teaches the basics for realising your own musical projects in programming environments like Max/MSP. Principles of audio signal processing and the implementation of different sound effects in relation to possible installation and composition strategies for electroacoustic music will be covered as well as the integration of the projects into DAWs like Ableton LIVE. 120 minutes/every two weeks in 2 semesters.

Previous knowledge in computer music and programming is not required.

Semester course

Open for: MA Composition Creative Practice, MA Contemporary Arts Practice / Max. number of participants: 12 / ECTS: 1

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### **Applied Audio Programming / DSP II (MACP SSC3)**

Cedric Spindler

Tuesdays 11:00-12:30

Papiermühlestrasse 13d, Multifunktionsraum

Students often enter the field of audio programming using the Max/MSP development environment. This course is aimed at all those who want to explore the field further, especially with regard to the connection between music and science. The theoretical basics that students already bring with them are applied to topics such as Music Information Retrieval (MIR), Machine Learning and advanced DSP, which are then related to live electronics and the composition of acousmatic music. In addition to Max/MSP, other programming languages and environments such as Python, JavaScript (Node4Max), C (for Max/MSP Externals) and Supercollider are covered. The course is partly based on part 1 (Applied Audio Programming and DSP) from autumn semester 2019 and will cover some of the following topics:

**DSP:** Spectral Freezing / Stretching / Phase Vocoder / GEN (Max/MSP)

**Video:** Jitter / Processing/P5.js

**Externals** in Max/MSP, Part 2: Externals Programming in C / Scheduler External / DSP External

**Programming Interfaces**, Part 2: Node4Max 2 / C Sound / Supercollider

Semester course

Open for: MA Composition, MA Contemporary Arts Practice / Max. number of participants: 12 / ECTS: 1

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## **4 Skills in Curating & Music in Context**

### **Music Aesthetics (MACP SCD1)**

Peter Kraut / Xavier Dayer

7 Mondays: 24.02/ 2.03/ 9.03/ 16.03/ 23.03/ 30.03/ 6.04

09:30-11:30, O103 Room 180

Ostermundigenstrasse 103

Is the concept of progress relevant for music and the arts?  
What is postmodernism? Collage? Appropriation? Remix?  
What do you consider “music” and what is “context”?  
Do we know too much to create “new” music?  
What does “time” mean exactly? What’s a score?  
Let’s talk, read and exchange ideas about these questions.

Annual course

Open for: BA Classical, Jazz, Sound Arts, all MA students / Max. number of participants: 20  
/ ECTS: 1

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## 5 Mandatory Modules

### Colloquium in Master Composition / Creative Practice (MACP SKB2)

Xavier Dayer and Stefan Schultze  
18.02., 18:00-20:00, **Guest: Michael Hersch**, Kammermusiksaal, Papiermühlestrasse 13,  
5 Tuesdays 25.02./ 10.03./ 12.05./ 26.05./ 02.06., 17:00-19:30  
Ostermundigenstrasse 103, Room 185

This course is a platform for exchange among the students, teachers and invited composers and performers. It is the only mandatory course for all students in the Master of Arts in Composition including both specialisations *Creative Practice* and *Contemporary Jazz*.

Mandatory for: all MA Composition (Creative Practice and Contemporary Jazz) / ECTS: 1

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### Intensive Week – Collective Creative Practice (MACP CCA2)

17.04.2020, 02.-08.06.2020  
Auditorium, Room 160, GKS  
Mandatory for: all MA Composition / Creative Practice

**Friday 17.04.2020, 09:00-16:00, Room 160, O103** Oral project presentation and project feasibility discussion. This is an important date on which you will present your work (in 30-minute time frames) and discuss it with the teaching staff as well as with the sound engineer (Beat Müller) and the organisational assistant (Nemanja Radivojevic). We will program the concert depending on what you present here, so it is of the utmost importance that you bring a technical rider and a detailed description of what you intend to do.

**02.06.-04.06., 09:00-18:00, Auditorium, O103** Rehearsals, installations and preparation for the concert (the detailed plan will be announced after 17.04.)

**05.06.-08.06., 09:00-18:00, GKS, P13** Rehearsals, installations and preparation for the concert

**08.06. and 09.06.2020, 18:00, GKS, P13** Student concert