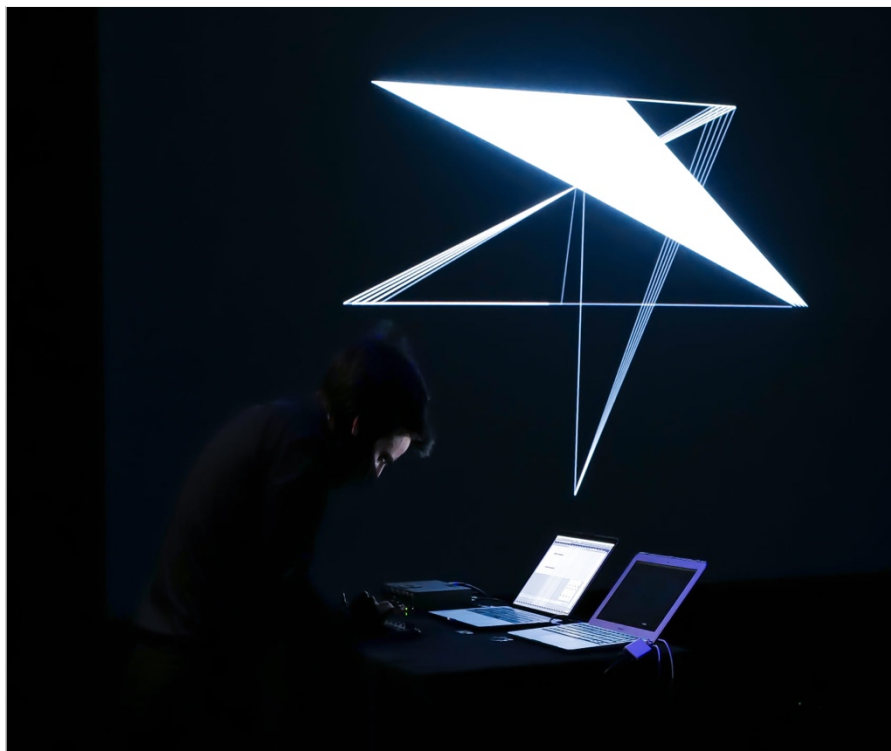


# MA Composition / Creative Practice

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## 1 Skills in Théâtre musical

### **Théâtre Musical Seminar (MACP S45)**

<b>Professor</b>	<b>Simon Steen-Andersen</b>
<b>ECTS</b>	1
<b>Dates</b>	27.9 / 16.11 / 17.12 ; 09.30-12.30
<b>Place</b>	Ostermundigenstrasse 103, Auditorium or Room 160
<b>Participants</b>	Max.20 - Semester course open to all HKB students
<b>Description</b>	Seminars on expanded musical material, performance, video, staging, instrumental theatre etc. in the context of the lecturer's own work in the field. This course presents examples of recent, relevant directions and formats, and theoretical considerations of them.

### **Théâtre Musical Projects (MACP S46)**

<b>Professor</b>	<b>Simon Steen-Andersen</b>
<b>ECTS</b>	1
<b>Dates</b>	Week I: 29.9. / 30.9./ 1.10 ; 9:00-18:00 Week II: 16.11 ; 13:30-18:00 and 17.11 / 18.11 ; 9:00-18:00 Week III: 18.12. / 19.12. / 20.12 ; 9:00-18:00
<b>Place</b>	Ostermundigenstrasse 103, Auditorium or Room 160
<b>Participants</b>	Max.15 - Semester course open to MA Composition – Creative Practice, Minor Open Space, Minor Théâtre musical, Master Specialised in Neue Musik - Création musicale
<b>Description</b>	Conceptual and practical work related to the participants' projects (individual or collaborative) involving expanded musical material, performance, video, staging, instrumental theatre, etc. Projects will be discussed in the group and tried out/performed by fellow group members to the extent possible. The presence of the MA CCP students is mandatory for all scheduled days. Students from other departments are obliged to be present for five hours each week.

## Contemporary Vocal Art Practice (MACP S47)

<b>Professor</b>	<b>Franziska Baumann</b>
<b>ECTS</b>	1
<b>Dates</b>	25.09 ; 10:00-13:00 20.10 ; 10:00-13:00 / 22.10 ; 10:30-12:30 10.11 ; 10:00-13:00 / 03.12 ; 10:30-12:30 11.01 ; 10:00-13:00
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.8 - Semester course open to all Master students
<b>Description</b>	Vocal & breathing training / expanded techniques / affective spectrum of the voice / language & text as vocal-musical phenomena / vocal improvisation. This course offers 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 as a way of researching and uncovering spheres of the human voice in musical perception and in a staged context.

## Free Improvisation through Instant Composing (MACP S48)

<b>Professor</b>	<b>Franziska Baumann</b>
<b>ECTS</b>	1
<b>Dates</b>	22.09 / 27.10 / 10.11 / 01.12 / 15.12 / 12.01 ; 13:30-16:00
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.9 - Semester course open to all Master students and Bachelor students upon agreement
<b>Description</b>	Improvisation as a “reality-creating force”, a cultural technique that links inner imagination (authorship), simultaneous performance (interpretation) and listening virtuosity (meaningful interaction). Developing “listening virtuosity” is crucial, as it allows one to act and react musically and compositionally at the same time, i.e. it entails developing a sensual intelligence that can transfer compositional thinking to shaping all musical parameters and their interrelationships. The course will enable creative processes and initiate techniques, elements and materials with just such an attitude. The students are always practitioners, and will be involved in the process from the very beginning. This is a valuable resource for composers, singers, instrumentalists, performers and sound artists.

## **Composed Theatre Lab: Scenic Textual Landscapes and Radical Vocality (MACP S49)**

<b>Professor</b>	<b>Franziska Baumann / Leo Dick</b>
<b>ECTS</b>	1
<b>Dates</b>	25.09 ; 14:00-17:00 20.10 ; 14:00-17:00 22.10 ; 13:30-15:30 12.11 ; 13:30-16:30 03.12 ; 13:30-15:30 11.01.22 ; 14:00-17:00
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.8 - Semester course open to all Master students
<b>Description</b>	This practical module is dedicated to the fluid working methods, role patterns and interaction mechanisms in the field of Composed Theatre. In the footsteps of artists like Meredith Monk, Heiner Goebbels and Georges Aperghis, we will develop textual landscapes on stage using features from music, literature and vocal performance

## **Basic Scenic Work in Composed Theatre (MACP S50)**

<b>Professor</b>	<b>Angela Bürger</b>
<b>ECTS</b>	1
<b>Dates</b>	21.09 / 5.10 / 19.10 / 2.11 / 7.12 / 14.12 ; 13:30-15:00 + individual mentoring to be arranged directly with Angela Bürger
<b>Place</b>	Ostermundigenstrasse 103, Auditorium
<b>Participants</b>	Max.12 - Semester course open to MA Composition - Creative Practice
<b>Description</b>	Performing for an audience requires a 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 and in a group. We will work with theatre scenes in several languages as well as with phonetic-musical material. Through concentration exercises, improvisation and speaking techniques, the possibilities of performative expression will be expanded.

### **Noon – Midnight – Noon: 24-hour Project ( (MACP S51)**

<b>Professor</b>	<b>Angela Bürger</b>
<b>ECTS</b>	1
<b>Dates</b>	Friday 5.11 ; 12:00-23:30 - Saturday 6.11 ; 8:00-12:00
<b>Place</b>	Ostermundigenstrasse 103
<b>Participants</b>	Max.15 - Semester course open to MA Composition – Creative Practice, MA Performance, MA Pedagogy, MA Music and Movement
<b>Description</b>	In a restricted time schedule, we shall create a musical-visual poem within a period of 24 hours. Four phases of the visual-musical creation are planned: 1. Choosing the subject and musical research; 2. Scenic training and narrative attitude; 3. A try-out in an outdoor space (at night); 4. Rehearsals and/or video montage. The aesthetics of the resulting works can be extremely variable: from poetic to Pop Art to classical. Composing outside, under the influence of everyday aesthetics, while ensuring a good balance between the group's ideas, can lead to new and unexpected ideas.

### **New Forms and Aesthetics in Current Musical Theatre (MACP S52)**

<b>Professor</b>	<b>Angela Bürger</b>
<b>ECTS</b>	1
<b>Dates</b>	Monday 4.10 / 1.11 / 6.12 ; 15:00-18:00 + 2 evenings theatre excursions. Dates tba.
<b>Place</b>	Ostermundigenstrasse 103, Room 180
<b>Participants</b>	Max.12 - Semester course open to MA Composition – Creative Practice, MA Performance, BA Sound Arts, MA Pedagogy, MA Jazz
<b>Description</b>	This theoretical seminar provides an overview of musical theatre in the past decade in Europe. Reflecting on the function of musicians is often a part of the piece, like a commentary – making music about music-making. Creative processes are executed live in interactive forms, in the presence of the public. The panorama is broad: from operatic works based on narrative librettos to musical happenings in abstract situations. We analyse the performative impact of these new forms. How could these strategies be adapted to your own pieces? The seminar will conclude with two evening excursions to contemporary works of musical theatre.

### Stage Your Music! (MACP S53)

<b>Professor</b>	<b>Angela Bürger</b>
<b>ECTS</b>	1
<b>Dates</b>	21.09 / 5.10 / 19.10 / 2.11 / 7.12 / 14.12 ; 15:05-16:45 + rehearsals for Playtime in January 2022
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.10 - Semester course open to MA Composition – Creative Practice & Contemporary Jazz, BA Sound Arts
<b>Description</b>	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 to emphasise it in a reduced scenic space where instruments and movement become part of the scenography. The projects will be performed in the Auditorium in June.

### Musique Imaginaire. Repertoire for Performing Ensemble:

#### “Goldberg Variations” and “MO-NO Music to read”

#### (MACP S54)

<b>Professor</b>	<b>Angela Bürger / Daniel Gloger</b>
<b>ECTS</b>	1
<b>Dates</b>	6.10 / 20.10 / 3.11 / 15.12 ; 18:00- 21:00 + intensive work 24.11 ; 17:0-22:00 and 25.11 ; 18:30-22:00 + rehearsals for Playtime in January 2022
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.15 - Semester course open to all Master students
<b>Description</b>	Based on Bach's famous Goldberg Variations and a discovery of Dieter Schnebel's visual score “MO - NO. Music to read”, we shall elaborate a performance project using operatic singing, murmuring, telling, and scat singing. Composers in the group can contribute responses using their own, contemporary view of these non-temporal pieces of music-making. All imaginable attitudes in gesture, movement and space-based arts can become prolific in this performed project, situated between the written score and the open imagination. We would like to welcome all Master students from all departments who like singing, or who would like to discover a playful way of doing so, especially from Creative Practice, Opera, Jazz, Specialised Performance, Music and Movement.

### **“The New Discipline”: History, Aesthetics, Practice (MACP S55)**

<b>Professor</b>	<b>Leo Dick</b>
<b>ECTS</b>	1
<b>Dates</b>	27.09. / 18.10. / 08.11. / 29.11. / 13.12. 15:00-18:00
<b>Place</b>	Ostermundigenstrasse 103, Room 182
<b>Participants</b>	Max.10 - Semester course open to all Master students
<b>Description</b>	With her concept of a New Discipline, the composer-performer Jennifer Walshe has summed up aesthetic developments in the field of new music that have their roots in the avant-garde movements of the 20th century: “The word discipline in this context is not used to designate an artistic discipline; it’s used to designate a disciplined, rigorous approach to making and critiquing compositions where physical, theatrical and visual elements are as important as the sonic” (Walshe 2016). In our seminar, we will look at the historical background and the various manifestations of this New Discipline. We will also look at the potential of the concept for our own work.

## **2 Skills in Composition**

### **Analysis Course: Inside New Music (MACP S56)**

<b>Professor</b>	<b>Wanja Aloe</b>
<b>ECTS</b>	1
<b>Dates</b>	Thursdays ; 11:00-13:00
<b>Place</b>	Ostermundigenstrasse 103, Room: 181
<b>Participants</b>	No current limitation - Annual course open to all MA students, BA Master Orientation in Composition – Creative Practice, other HKB music students on demand
<b>Description</b>	This course offers both aesthetic and technical analyses of the main trends in contemporary music from the 1950s to 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.

### **Instrumentation I and II for Composers (MACP S57)**

<b>Professor</b>	<b>Xavier Dayer</b>
<b>ECTS</b>	1
<b>Dates</b>	Thursdays Instrumentation I 13:00-14:00 Instrumentation II 14:00-15:00
<b>Place</b>	Ostermundigenstrasse 103, Room 182
<b>Participants</b>	Max.8 - Annual course open to all Master students
<b>Description</b>	This course focusses on learning the specifics and techniques of instrumentation in the 20th and 21st centuries. It is based on a mixture of exercises and analyses.



## Hearing Skills (MACP S58)

<b>Professor</b>	<b>Marc Kennel</b>
<b>ECTS</b>	1
<b>Dates</b>	Thursdays ; 17:30-18:30
<b>Place</b>	Ostermundigenstrasse 103, Room 187
<b>Participants</b>	Max.6 - Annual course open to MA Composition – Creative Practice, BA Music
<b>Description</b>	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 maintain indefinitely this radical force for innovation and contemporaneity. In addition to the harmonic language, there are many modal and modern expressions that are exploited through recordings at the highest technical and musical level.


## Electronics and video for composition and performance - Seminar/Workshop


<b>Professor</b>	<b>Gilbert Nouno</b>
<b>ECTS</b>	1
<b>Dates</b>	14.09 / 12.10 / 26.10 / 09.11 / 30.11 Group I 09:00-12:00 Group II 13:00-16:00
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Max.15 - Semester course open to Master Composition – Creative Practice
<b>Description</b>	Five modules to address the concepts of electronics for composition and performance: electronic orchestration with Orchidea, extended writing with Open Music, generative processes for sound synthesis, interactive electronic scores with Antescofo and Max8, video and physical interfaces for performance. Each module will cover theory and practice in the form of a workshop with numerous examples and the completion of a short project.

	<b>Ensemble Conducting (MACP S60)</b>
<b>Professor</b>	<b>Corsin Tuor</b>
<b>ECTS</b>	1
<b>Dates</b>	Wednesdays ; 9:00-10:00
<b>Place</b>	Ostermundigenstrasse 103, Room 112
<b>Participants</b>	Max.6 - Annual course open to MA Composition – Creative Practice, other HKB music students on demand
<b>Description</b>	A conductor is his own, very complex instrument that has to be practised just like any other. By means of studying etudes which deal with the laws of baton technique, students are taught a solid conducting style. The students' natural, untapped potential will be analysed and refined into an individual style of movement. This course sets out to support the development of each conductor's personality, and a critical evaluation of their movement style encourages discussion. Questioning and assuming responsibility for what can be elicited on the conductors' podium is a permanent driving force in the development of a future conductor.

	<b>Music and Mathematics – Tom Johnson (MACP S61)</b>
<b>Professor</b>	<b>Alexandra Grimal</b>
<b>ECTS</b>	1
<b>Dates</b>	Monday evenings (precise dates to be announced)
<b>Place</b>	HKB Eigerplatz
<b>Participants</b>	Max.7 - Annual course open for MA Composition – Creative Practice, Contemporary Jazz
<b>Description</b>	The participants will play and experience different open scores by the American composer Tom Johnson: "Counting to seven" for seven voices in many different languages, rational melodies...

## 3 Skills in Sound Art

	<b>Voice &amp; Live – Electronics (MACP S62)</b>
<b>Professor</b>	<b>Franziska Baumann / Teresa Carrasco</b>
<b>ECTS</b>	1
<b>Dates</b>	25.10 ; 10:00-15:00 29.11 / 13.12 ; 09:30-14:30
<b>Place</b>	Papiermühlestrasse 13 d, Multifunktionsraum
<b>Participants</b>	Max.8 - Annual course open to all Master students
<b>Description</b>	This course initiates practices for voice and embodied live electronics. Through tutorials with theoretical and practical inputs, students will gain a more in-depth insight into the processing of the voice, and issues related to the acoustic and mediated voice in concerts and immersive and intelligent systems. Other possible topics include gestural live interfaces, the many possibilities involving AI technologies and vocal practices, and exploring possibilities of interaction with the audience. Ultimately, students will develop their individual and/or collective micro-experiments and projects.

	<b>Fundamentals in Electroacoustic Composition I (MAAM401)</b>
	<b>Kompositorische Strategien basic I</b>
<b>Professor</b>	<b>Teresa Carrasco</b>
<b>ECTS</b>	1
<b>Dates</b>	21.09 / 05.10 / 19.10 / 02.11 / 23.11 ; 9:30-12:30
<b>Place</b>	Papiermühlestrasse 13d, Multifunktionsraum
<b>Participants</b>	Max.12 - Semester course open to MA Composition, MA CAP
<b>Description</b>	This course teaches the basics for realising your own musical projects in programming environments such as Max/MSP. We will cover the principles of audio signal processing and implementing different sound effects in relation to possible installation and composition strategies for electroacoustic music. Previous knowledge in computer music and programming is not required.

## Applied Audio Programming / DSP I (MACP S64)

<b>Professor</b>	<b>Cedric Spindler</b>
<b>ECTS</b>	1
<b>Dates</b>	Topic 1 4.10. 10:30-14:30 / 6.10. 10:30-14:30 Topic 2 1.11. 10:30-14:30 / 3.11. 10:30-14:30 Topic 3 6.12 10:30-14:30 / 8.12 10:30- 4:30
<b>Place</b>	Papiermühlestrasse 13d, Multifunktionsraum
<b>Participants</b>	Max.12 - Semester course open to MA Composition, MA CAP
<b>Description</b>	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 JavaScript (Node4Max) and C (for Max/MSP Externals) are covered. The course is organised in 3 seminars. Seminar 1: Audio Content Analysis. Analysis by listening, formalisation of observations, Introduction to Music-Information-Retrieval, Spectral representations of sound, Audio features and descriptors. Granulation based on perceptual properties of sound. Seminar 2: Machine Learning. Introduction to machine-learning methods (self-organizing maps, multi-layer perceptron etc.), practical application in sound design (Audio Content Analysis, Cepstrum / MFCC). Seminar 3: Node 4 Max. Introduction to JavaScript / NodeJS / Node 4 Max, Networked data access and exchange for sound design and installations, interactive networked sound synthesis.

## Ear Training in Electronic Music (MAAM201)

### Gehörbildung Elektronischer Musik

<b>Professor</b>	<b>Cathy van Eck</b>
<b>ECTS</b>	1
<b>Dates</b>	10:00-12:00 23.09 Pauline Oliveros and Pierre Schaeffer 30.09 Sonic Experience 28.10 Murray Schafer 04.11 Katherine Norman 11.11 Louis d'Heudières 02.12 Pharmakon, Mira Calix and Actress 09.12 Pure Electronic Sounds 16.12 Dick Raaijmakers and Karel Goeyvaerts
<b>Place</b>	Schwabstrasse 10, Multifunktionsraum
<b>Participants</b>	Max.25 - Semester Course open to MA Composition, MA CAP
<b>Description</b>	In this course we will explore various theories and practices of hearing. We will be working in particular with electronic music, soundscapes and other forms of listening that came to the fore in the second half of the twentieth century, and especially over the last twenty years. In the process, we will listen to and discuss a lot of music and sound art. In tandem with our listening, we will examine several theories from sound studies, musique acousmatique and other sound-oriented writings.

## 4 Skills in Curating & Music in Context

### Music Aesthetics (MACP S66)

<b>Professor</b>	<b>Peter Kraut / Xavier Dayer</b>
<b>ECTS</b>	1
<b>Dates</b>	23.09 / 7.10 / 21.10 / 28.10 / 4.11 / 11.11 / 2.12 ; 15:15-17:15
<b>Place</b>	Ostermundigenstrasse 103, Room 180
<b>Participants</b>	Max.20 - Annual course open to BA Classical, Jazz, Sound Arts, all Master
<b>Description</b>	Is the concept of progress relevant for music and the arts? What is Postmodernism? Collage? Appropriation? Remix? What do you consider to be "music", and what is "context"? Do we know too much to be able to create "new" music? What does "time" mean exactly? What's a score? Let's talk, read, and exchange ideas about these questions.

### Introducing Audiences to Lachenmann's Music (MACP S67)

<b>Professor</b>	<b>Barbara Balba Weber</b>
<b>ECTS</b>	1
<b>Dates</b>	Fridays 10:30-12:00 17.9 / 1.10 / 15.10 / 29.10 / 5.11 / 12.11 / 26.11 / 3.12 / 10.12 / 17.12
<b>Place</b>	Ostermundigenstrasse 103
<b>Participants</b>	Max.20 - Semester course / Open to MA Composition – Creative Practice
<b>Description</b>	How easily can an interest in complex music be cultivated among difficult target groups? If it were up to Helmut Lachenmann, this would not be witchcraft: "It would simply have to be chic to take risks when listening to music. I always say that people go bungee-jumping, others risk white-water rafting or climb mountains just to increase the existential tension within themselves. [...]. But in the concert hall, where is the spirit of adventure?" Lachenmann's question is our starting point for an experimental investigation of certain segments of society: a) professional musicians without an affinity for New Music, b) young people, and c) middle-of-the-road politicians. This course is also an introduction to the social biotopes of Bern: we will get to know very different people, study the listening behaviour of non-professionals, and talk to them about their music and ours. From this we will develop very personal formats that we will then (hopefully) discuss with Helmut Lachenmann.

## 5 Mandatory Modules

### Colloquium Master in Composition / Creative Practice (MACP SKB1)

<b>Professor</b>	<b>Xavier Dayer and Stefan Schultze</b>
<b>ECTS</b>	1
<b>Dates</b>	21.09 / 12.10 / 26.10 / 09.11 / 23.11 / 07.12 ; 17:00-19:30
<b>Place</b>	Ostermundigenstrasse 103, Room 185
<b>Participants</b>	Mandatory for all MA Composition students (Creative Practice and Contemporary Jazz), BA Master Orientation in Composition – Creative Practice
<b>Description</b>	This course is a platform for exchange among students, lecturers 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.

### Intensive Week – Collective Creative Practice (MACP CCA1)

<b>ECTS</b>	1
<b>Dates</b>	Oral presentation: 13.12 ; 09:00-18:00 Rehearsals and concerts since 7.1.2022 until 20.1.2022
<b>Place</b>	Ostermundigenstrasse 103, Auditorium and Room 160
<b>Participants</b>	Mandatory for all MA Composition – Creative Practice students
<b>Description</b>	<p><b>Oral project presentation:</b> 13.12 ; 09:00-18:00. In room 160 Oral project presentation and project feasibility discussion. This is an important date; 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 (Stanislas Pili). 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.</p> <p><b>Project rehearsals:</b> Since 7.1.2022 until 16.1.2022. Auditorium Installations and preparation for the concert (the detailed schedule will be announced in the end of December)</p> <p><b>General rehearsals:</b> 17.1./ 18.1.2022 ; 09:00-18:00. Auditorium Final sound and technical check for the concerts (the detailed schedule will be announced in the end of December)</p> <p><b>Students' concert:</b> 19.1 / 20.1.2022; 18:00. Auditorium</p>

## Master Thesis Dossier (MACP TSD1)

<b>Professor</b>	<b>Angela Bürger</b>
<b>ECTS</b>	1
<b>Dates</b>	6.10 / 13.10 ; 15:00-17:00
<b>Place</b>	Ostermundigenstrasse 103, Room 160
<b>Participants</b>	Mandatory for all MA Composition – Creative Practice students in the 3 <sup>rd</sup> semester.
<b>Description</b>	<p>In this course, participants will write their presentation dossier for their Master project. The dossier will contain chapters about personal motivation, the concept, its realisation, a technical rider, the budget etc. There will be information about best-practice examples. It will be divided into group work (2x2h) and a follow-up with individual lessons until the end of December.</p> <p>The course is mandatory for MA CCP in the 3<sup>rd</sup> semester. The deadline for submission is the end of the autumn semester, 2021. The grade for this skill will make up 1/10 of the final grade of your studies.</p>

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**Remark** Some collisions between courses might occur. However, this is no reason not to choose a course. Please contact Nemanja Radivojevic for individual solutions.

**Contacts**

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