

MA in Composition / Creative Practice

List of Skills – Autumn Semester 2022



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1 Skills in Théâtre Musical

VOX Laboratory (MACP S92)

MA Music Composition / Creative Practice (Skills) Théâtre musical

Franziska Baumann

22.09. / 28.09. / 26.10. / 02.11. / 23.11. / 30.11. 2022, always 10:00-12:30

Ostermundigenstrasse 103, Room 160

Vocal Training & Vocal Performance

This course gives diverse insights into a multi-vocal approach with extended techniques and vocal performative skills: vocal training, various singing techniques, the expansion of the vocal spectrum (emotions, energetic qualities, movement, gestures) and the search 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 based on modules and ideas will lead to group performances to explore and uncover spheres of the human voice in musical perception and in a scenic context.

Open to: MA, all Master students from the 1st Semester / Max. number of participants: 8 / English, German, French / ECTS: 1

Théâtre Musical Seminar (MACP S93)

MA Music Composition / Creative Practice (Skills) Théâtre Musical

Simon Steen-Andersen

9:30-12:30: 10.10. / 07.11. / 12.12.

Ostermundigenstrasse 103, 160 or the Auditorium

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 will present examples of recent, relevant directions and formats, and theoretical considerations of them.

Open to: BA | MA / Max. number of participants: 20 / English / ECTS: 1

Théâtre Musical Projects (MACP S94)

MA Music Composition / Creative Practice (Skills) Théâtre Musical

Simon Steen-Andersen

15. and 16.10. / 12. and 13.11. / 17. and 18.12.

Ostermundigenstrasse 103, 160 or the Auditorium

Conceptual and practical work related to the participants' projects (individual or collaborative) involving expanded musical material, performance, video, productions, 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.

Open to: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialised Music Performance; Neue Musik – Création musicale / Max. number of participants: 15 / English / ECTS: 1

Performance and Performativity: Analysing Interdisciplinary Creation (MACP S95)

MA Music Composition / Creative Practice (Skills) Théâtre musical

Leo Dick

Mondays 14:00-17:00: 26.09. / 10.10. / 24.10. / 21.11. / 05.12.

Ostermundigenstrasse 103, Room tba

This course deals with the much-discussed concepts of “performance” and “performativity”: Where do these terms come from? What range of meanings have they developed over time? How can they be used as analytical tools for approaching interdisciplinary creation? What are the implications of these concepts for our work? Through several case studies from music theatre, Fluxus, video/installation art and staged concerts, we will explore different theoretical perspectives and their consequences for our own creative practice.

Open for: MA / Max. number of participants: 10 / English, German / ECTS: 1

Basic Scenic Work in Composed Theatre (MACP S96)

MA Music Composition / Creative Practice (Skills) Théâtre Musical

Angela Koerfer-Bürger

Tuesdays: 13:15-15:00: 20.09./4.10./18.10./1.11./15.11./29.11./11.12.

Ostermundigenstrasse 103, 160 / Auditorium

Performing in front of an audience (either a musical or scenic performance) requires a precise knowledge of the physical means of expression. In this class, you will learn the basis for a scenic, bodily presence by activating awareness, focus and intensity. The work is intended for beginners with a musical background who wish to explore the field of expression without entering into theatre. We will work with several languages (including imaginary language), instruments, texts and speaking techniques. Through exercises, the aim is to expand your performative expression and to prompt the pleasure of discovery.

Open to: MA Composition – Creative Practice / Max. number of participants: 15 / German (level at least B2), French, English / ECTS: 1

Free Improvisation – Instant Composing (MACP S97)

MA Music Composition / Creative Practice (Skills) Théâtre musical

Franziska Baumann

Wednesdays 13:30-16:00: 21.09 / 28.09. / 26.10. / 02.11. / 23.11. / 30.11.

Ostermundigenstrasse 103, Auditorium & Room 160

Improvisation is a “reality-creating force”, a cultural technique that links inner imagination (authorship), simultaneous performance (interpretation) and listening virtuosity (meaningful interaction). What is crucial is the development of a listening virtuosity which allows one to act and react in musical/compositional terms at the same time, i.e. the development of a sensual intelligence which can transfer compositional thinking to the shaping of all musical parameters and their relationship to each other. This course will enable creative processes and initiate techniques, elements and materials with this 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. Open to: all Master students from the 1st Semester / Bachelor students by agreement.

Open to: BA | MA / Max. number of participants: 11 / 2 groups / German, French, English / ECTS: 1

Noon-Midnight-Noon 24-Hour Project (MACP S98)

MA Music Composition / Creative Practice (Skills) Théâtre Musical

Angela Koerfer-Bürger

Friday 4 Nov – Saturday 5 November; Friday 4 from 14:00 to 23:00 / Saturday early morning at 14:00

Ostermundigenstrasse 103, 160 (Théâtre Musical)

In a restricted time schedule of only 24 hours, we will create a musical-visual poem in three groups. There will be four phases to this unusual working format: 1. Choosing the topic and music research 2. Scenic training and narrative attitude. 3. A late-night try-out in changing spaces (also outside) 4. Rehearsals and/or editing for presentation. The aesthetics of the resulting pieces can be extremely varied: from poetic texts to Pop Art to the traditional. In the middle of the project there will be a dinner on Friday night. An outside session will provide new ideas and insights into the projects developed.

Attention: This class has to be attended 100%, due to the group creation.

Open to: MA / Max. number of participants: 15 / German (language level at least B2), French, English / ECTS: 1

Performing Music: Basic Theatre Skills (MACP S99)

Florian Reichert

Tue 20.9. 10:30-13:30, Thu 29.9. 16:00-19:00, Mon 17.10., 15:00-18:00, Wed 26.10. 17:30-20:30, Thu 10.11. 16:00-19:00

Composers write their compositions in their rooms. When they are finished, they give them to musicians who perform them. That used to be the case. Composers today can perform their works themselves and are perhaps even part of their work. Their own body becomes an instrument of expression, and so decisions have to be made about how it moves on stage and behaves in relation to what is happening. What relationship does it assume with the musical work? Theatrically, with what choreography, and what tension does the body move and send signals, whether it wants to or not? On the one hand, exercises of bodily presence and a sense of time and space in stage events work on different levels of presence, and involvement in the presentation events are part of the course. On the other hand, we will also look at our own compositions to see what is necessary, possible, or even superfluous.

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

2 Skills in Composition

Alvin Lucier (MACP S100)

MA Music Composition / Creative Practice (Skills) Composition

Alexandra Grimal

on Monday evenings every other week, tba

Ostermundigenstrasse 103, 160

Playing, discovering the music of Alvin Lucier

<https://www.youtube.com/watch?v=bhtO4DsSazc> <https://alvinlucier.bandcamp.com>

Open to: MA Composition – Creative Practice / Max. number of participants: 15 / French, English / ECTS: 1

New Formats and Topics in Contemporary Musical Theatre (MACP S101)

MA Music Composition / Creative Practice (Skills) Composition

Angela Koerfer-Bürger

Monday evenings: 17:30-19:30: 26.09./3.10./17.10./31.10./14.11 + two evening excursions.

The schedule for the excursions will be discussed with the group at the first meeting.

Ostermundigenstrasse 103, 182/187

This theoretical seminar will provide an overview of musical theatre in the past decade in Europe. Engaging in self-reflection on the function of musicians is often an artistic part of the piece, rather like a commentary. The audience can assist in the conceptual part of the work during its performance. The spectrum here is broad: from operatic works based on narrative librettos to musical happenings in abstract situations. How might these strategies be adapted to your new creative work? The seminar will conclude with two evening excursions to contemporary performances of musical theatre.

Open to: MA / Max. number of participants: 15 / English, French, German (language level at least B2) / ECTS: 1

Stage Your Music (MACP S102)

MA Music Composition / Creative Practice (Skills) Composition

Angela Koerfer-Bürger

Tuesdays: 15:05-16:55: 20.09/4.10./18.10./1.11./15.11./29.11./11.12./10.1.23 -

Ostermundigenstrasse 103, 160 / Auditorium

This class is aimed at all the parameters needed to stage a musical piece, including aspects of spatiality, lighting, and the interweaving of texts/gestures/movement with music. Participants will actively learn how to build up a dramaturgical line, how to emphasise sequences and link them to scenography. Their ideas, pieces, creations and compositions are welcome to be tried out in rehearsal by the group.

Open to: MA Composition – Creative Practice / Max. number of participants: 15 / German (language level at least B2), French, English / ECTS: 1

Conducting / Directing an Ensemble “Dirigieren – das Vorzeichnen der Musik” (MACP S103)

MA Music Composition / Creative Practice (Skills) Composition

Corsin Tuor

Wednesdays, 9-10:00

Ostermundigenstrasse 103, 112

A conductor is his/her own, highly complex instrument that needs to be practised just like any other. Conducting exercises to practise beating technique will be used to provide students with a solid conducting technique. The students' natural, untapped abilities will be analysed and developed into an individual style of movement. The process of critical observation will trigger discussion, and consequently help to foster the individual personality of the conductor. Asking questions and assuming responsibility for what one does on the podium thereby becomes a constant driving force in the development of future conductors.

Open to: MA Composition – Creative Practice / Max. number of participants: 6 / German (language level at least B2) / ECTS: 1

Analysis Course: Inside New Music (MACP S104)

MA Music Composition / Creative Practice (Skills) Composition

Wanja Aloe

Thursdays 11:00-13:00 Uhr -

Ostermundigenstrasse 103, 181

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.

Attention: This course takes place at the same time as Aural Training in Electronic Music II / Sound Arts: Listening in Theory and Practice II. It is impossible to register for both at the same time.

Open to: BA | MA / Max. number of participants: 20 / English / ECTS: 1

Instrumentation I and II for Composers (MACP S105)

MA Music Composition / Creative Practice (Skills) Composition

Xavier Dayer

Thursdays

Instrumentation I 13:00-14:00 Instrumentation II 14:00-15:00 -

Ostermundigenstrasse 103, 182

This course focusses on learning the techniques and specifics of instrumentation of the 20th and 21st centuries. It uses a mixture of exercises and analyses.

Open to: BA Composition | MA Composition – Creative Practice / Max. number of participants: 8 / English / ECTS: 1

Hearing Skills (MACP S106)

MA Music Composition / Creative Practice (Skills) Composition

Marc Kennel

Thursdays 17:30-18:30 every week -

Ostermundigenstrasse 103, 187

The verb “to hear” in its integral definition means to perceive, identify and understand. Using 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 indefinitely maintain this radical force for innovation and contemporaneity. In addition to harmonic language, there are many modal and modern expressions that are exploited through recordings at the highest technical and musical level.

Open to: MA / Max. number of participants: 6 / German, French, English / ECTS: 1

Hyperrealistic Composition in the Digital Age (MACP S107)

MA Music Composition / Creative Practice (Skills) Composition

Gilbert Nouno

21.09 / 12.10. / 24.10. / 9.11. / 21.11.

Please choose one group:

Group I 10:00-13:00

Group II 14:00-17:00

Ostermundigenstrasse 103, 160

How can digital tools help us to compose? Inspired by hyperrealism in art and photorealism, can we think of specific sonorities to be composed – or rendered – by electronic and acoustic instruments? This course, which takes place over five seminars, lays down theoretical foundations for this approach and explores various state-of-the-art creative tools and methods for this experimental artistic research.

Open to: MA Composition – Creative Practice / Max. number of participants: 16 / French, English / ECTS: 1

Interactive Visuals for Composers (MACP S108)

MA Music Composition / Creative Practice (Skills) Composition

Gilbert Nouno

5.10 / 31.10 / 16.11 / 21.12.2022 / 11.01.2023

Please choose one group:

Group I 10:00-13:00

Group II 14:00-17:00 -

Ostermundigenstrasse 103, 160

It is a fact that composers are now extending the horizons of music into the visual and interactive arts, discovering an attractive field where it is not always easy to navigate. This course is an introduction to interactive visuals within the context of music creation, performance and concerts. Beyond aesthetic considerations and the articulation of a visual and musical proposition, we will also explore the Jitter graphic design extension of the Max8 interactive sound environment, discuss generative video with Touchdesigner, and more besides. The course will be presented over five workshop sessions.

Open to: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre Musical | MA Specialised Music Performance; New Music – Création Musicale / Max. number of participants: 20 / French, English / ECTS: 1

3 Skills in Sound Arts

Voice and Live Electronics (MACP S109)

MA Music Composition / Creative Practice (Skills) SoundArts

Teresa Carrasco & Franziska Baumann

Tues. 27.09, 10-13:00, Tues. 25.10, 10-13:00, Mon. 28.11, 10-13:00, Mon. 05.12, 10-13:00, Mon. 16.01.23, 10-13:00 -

Papiermühlestrasse Grosser Konzertsaal GKS, P13d

This course will introduce various practices for voice and live electronics. Through theoretical and practical inputs, students will get a deeper insight into experimental techniques related to vocal performance & digital voice transformation, different forms of concert-based and virtual practices, dramaturgical and compositional structures, and questions regarding the acoustic and mediated voice in technical systems. Gestural live interfaces and the exploration of different possibilities of interaction with the audience are further possible topics of discussion. Finally, students will develop their own individual and/or collective micro-experiments and projects.

Open to: MA / Max. number of participants: 12 / English, German (language level at least B2) / ECTS: 1

Fundamentals of Electroacoustic Composition I (MACP S110)

MA Music Composition / Creative Practice (Skills) SoundArts

Teresa Carrasco

Tuesdays 9:30-11:30: 4.10./18.10./1.11./22.11./29.11./13.12.22/10.01.23

Presentations 10.01.23: 9:30-12:30 -

Papiermühlestrasse P13d, MFR

This course will teach the basics for realising your own musical projects in programming environments such as Max/MSP. It will cover principles of audio signal processing and implementing different sound effects in relation to possible installation and composition strategies for electroacoustic music. It will take place over 120 minutes every two weeks during 2 semesters. Previous knowledge in computer music and programming is not required.

Open to: BA | MA / Max. number of participants: 12 / English / Conditions for issuing the confirmation certificate of course participation: Project / Performance / ECTS: 1

Gehörbildung Elektronischer Musik II / Sound Arts: Listening in Theory and Practice II (MAAM201)

MA Music Composition / Creative Practice (Skills) SoundArts

Cathy van Eck

Eight Thursdays, 10:00-12:00 (exact dates tba) -

Schwabstrasse 10, Atelier Sound Arts 3rd floor

In this course we will explore different theories and practices of listening in music and sound arts. We will refer in particular to electronic music, soundscapes and other forms of sound in the arts that have been present since the second half of the twentieth century. We will focus especially on the last twenty years and will listen to, compare and discuss many different compositions. We will also study several theories from sound studies, musique acousmatique and other sound-oriented writings. This course takes place every second autumn semester (Aural Training in Electronic Music / Sound Arts: Listening in Theory and Practice I takes place in the other autumn semester).

Attention: This course takes place at the same time as the Analysis Course: Inside New Music. It is impossible to register for both at the same time.

Open to: MA Composition – Creative Practice / Max. number of participants: 26 / English / ECTS: 1

Applied Audio Programming and DSP I (MACP S112)

MA Music Composition / Creative Practice (Skills) SoundArts

Cedric Spindler

Theme 1 - Spectral Processing

28.11.2022 13:30-17:00

30.11.2022 13:30-17:00

Theme 2 - Audio Content Analysis

12.12.2022 13:30-17:00

14.12.2022 13:30-17:00

Theme 3 - Machine Learning

19.12.2022 13:30-17:00

21.12.2022 13:30-17:00 -

Sound Arts A, Schwabstrasse 10

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: Fundamentals of spectral processing: Fourier analysis/synthesis, spectral freezing / stretching / phase vocoder / GEN (Max/MSP) Seminar 2: 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 3: Machine Learning. Introduction to machine-learning methods (self-organizing maps, multi-layer perceptron etc.), practical application in sound design (based on audio content analysis, Cepstrum / MFCC).

Open to: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz / Max. number of participants: 15 / English, German (language level at least B2) / ECTS: 1

4 Skills in Curating & Music in Context

Music Aesthetics (MACP S113)

MA Music Composition / Creative Practice (Skills) Curating & Musik in Context

Xavier Dayer & Peter Kraut

Thursdays 15:15-17:15: 22.09, 13.10, 20.10, 27.10, 3.11, 24.11, 8.12 -

Ostermundigenstrasse 103, Room 112

Is the concept of progress relevant for music and the arts? What are 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.

Open for: BA | MA / Max. number of participants: 20 / English / ECTS: 1

Introducing Audiences to Lachenmann’s Music (MACP S114)

MA Music Composition / Creative Practice (Skills) Curating & Music in Context

Barbara Balba Weber

Fridays 10:30-12:00 (23.09., 7.10., 14.10., 4.11., 11.11., 2.12., 16.12., 20.1.) and individual lessons by arrangement -

Ostermundigenstrasse 103, Room 141

How easily can an interest in complex music be cultivated among difficult target groups? If it were up to Helmut Lachenmann, it 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 experimentally investigating certain segments of society: a) professional musicians without an affinity for New Music, b) young people, and c) middle-of-the-road politicians. The 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 and our music. From this we will develop very personal

formats that we will then (hopefully) discuss with Helmut Lachenmann. Barbara Balba Weber has many years of practical experience in communication and curation for diverse audiences – of contemporary classical music in general and Lachenmann's music in particular. She has also published on this topic and has worked with Lachenmann and numerous other composers.

Open to: MA Composition – Creative Practice | MA Music Performance | MA Music Pedagogy | MA Music and Movement / Max. number of participants: 10 / English, French, German / ECTS: 1

5 Mandatory Modules

Composition Colloquium (MACP SKB1 / MACP SKB3)

MA Music Composition / Creative Practice (Skills) Mandatory Modules

Xavier Dayer & Stefan Schultze

Tuesdays 17:45-20:15: 27.09, 18.10, 1.11, 8.11, 22.11, 6.12 -
Ostermundigenstrasse 103, Auditorium

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.

Open to: BA | MA / Max. number of participants: 40 / English / ECTS: 1

Master Thesis Presentation Dossier (MACP TSD1)

MA Music Composition / Creative Practice (Skills) Composition

Angela Koerfer-Bürger

2 blocks of group work: Fridays 17:00-20:00: 22.09 / 20.10, plus 3 individual follow-up mentoring sessions during the writing process -
Ostermundigenstrasse 103, 160

Participants in the second year of their Master (3rd semester) will start preparing their Master project. The first step is preparing a written presentation dossier. This class aims to clarify the content of the dossier: Personal motivation, concept and realisation planning, technical rider, former works and releases, budget. The course is mandatory for the 3rd semester of MA CCP and the grade forms 1/10 of the final grade for the Master.

Attention: The deadline for this written work is 31 January 2023

Open to: MA Composition – Creative Practice / Max. number of participants: 15 / English, French, German (language level at least B2) / Conditions for issuing the confirmation certificate of course participation: Grade / partial Master grade / ECTS: 1

Intensive Week (MACP CCA1 / MACP CCA3)

MA Music Composition / Creative Practice (Skills) Composition

Simon Steen-Andersen, Angela Bürger

Organisation: Luz Gonzales

Technical support: Beat Müller

11. Jan. General rehearsals Concert 1

12. Jan. Concert 1

13. Jan. General rehearsals Concert 2

16. Jan. Concert 2

17. Jan. General rehearsals Concert 3

18. Jan. Concert 3

Ostermundigenstrasse 103, Auditorium and Room 160

The Intensive Week is a platform for developing your artistic ideas. The projects presented can be of any type or form: instrumental/vocal/electroacoustic pieces, installations, music theatre performances, new music repertoire pieces, multimedia pieces, etc. It is compulsory for each student to participate in four Intensive Weeks during his or her study programme. The participation can be in form of a composition, performance or production, and may be in one's own project or that of another student. It is mandatory for each participant of the concerts to be available in Bern from 11 to 18 January throughout (this also applies to any external musicians who are participating). The rehearsal schedule will not be subject to change due to anyone's other commitments.

Mandatory for: MA Composition – Creative Practice / ECTS: 1

Xavier Dayer

Head of Composition Department

xavier.dayer@hkb.bfh.ch

Nemanja Radivojevic

Assistant and administration

nemanja.radivojevic@hkb.bfh.ch

Stanislas Pili

Technical assistant

stanislas.pili@hkb.bfh.ch

Bern Academy of the Arts HKB

MA Composition / Creative Practice

Ostermundigenstrasse 103, 3006 Bern

<https://www.hkb.bfh.ch/en/studies/master/music-composition/>

Important dates:

Registration Week HS22: 27 April – 04 May 2022

Registration Week FS23: 19 – 26 Oct 2022

Toolbox Week: 14 – 20 Nov 2022

Semester Begin / End: 19 Sep 2022 / 27 Jan 2023

Playtime Festival: 16 – 29 Jan 2023

