



Spring 2023

List of Skills

MA in Compositon Creative Practice



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1 Composition

Analysis Course: Inside New Music (MACP S116)

Wanja Aloé

Thursdays 11.00-13.00 Uhr (weekly)
Ostermundigenstrasse 103, Room 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.

Offen für: BA | MA / Max. Teiln.: 14 / Anzahl ECTS: 1 / Englisch

Dirigieren / Ensembleleitung «Dirigieren – das Vorzeichnen der Musik» (MACP S117)

Corsin Tuor

wöchentlich am Mittwoch, 9:00-10:00 Uhr
Ostermundigenstrasse 103, Room 112

Ein Dirigent ist sein eigenes, sehr komplexes Instrument, das genauso geübt werden muss wie ein anderes Instrument. Mit dirigiertechischen Etüden, welche sich mit den Gesetzmässigkeiten der Schlagtechnik auseinandersetzen, wird den Studierenden eine solide Dirigiertechnik vermittelt. Dabei werden die natürlichen und unverbrauchten Anlagen der Studierenden analysiert und zu einem individuellen Bewegungsstil weiterentwickelt. Die Persönlichkeit der Dirigenten / Dirigentinnen wird gefördert, indem der Prozess der kritischen Betrachtung Diskussion auslöst. Das Hinterfragen und Übernehmen von Verantwortung dafür, was man am Pult auslöst, wird so zu einer ewig treibenden Kraft in der Entwicklung der angehenden Dirigent*innen.

Offen für: MA Composition - Creative Practice / Max. Teiln.: 6 / Anzahl ECTS: 1 / Deutsch

Instrumentation I and II for Composers (MACP S118)

Xavier Dayer

Thursdays
Instrumentation I 13:00-14:00
Instrumentation II 14:00-15:00
Ostermundigenstrasse 103, Room 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.

Offen für: MA Composition - Creative Practice | Contemporary Jazz / Max. Teiln.: 10 / Anzahl ECTS: 1 / Englisch

Hearing Skills (MACP S119)

Marc Kennel

Donnerstag 17:30-18:30 Uhr (20.02. / 12.06.2023)
Ostermundigenstrasse 103, Room 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.

Offen für: MA / Max. Teiln.: 6 / Anzahl ECTS: 1 / Deutsch, Französisch, Englisch

Improvised Music (MACP S120)

Alexandra Grimal

Mondays

20.02. / 06.03. / 20.03. / 03.04. / 24.04. / 08.05. / 22.05.2023 19:00-21:00

Ostermundigenstrasse 103, Room 160 or 142

Improvised Music: As a free space to dare to jump into the unknown As a tool for composers As a way to create sound and space together As a way to learn other languages As a way to push the borders of aesthetics As a way to escape As a way to meet others As a way to build bridges As a way to take risks As a way to question your print in the air As a place to practice freedom.

Offen für: All musicians / Max. Teiln.: 15 / Anzahl ECTS: 1 / Französisch, Englisch

Making Music with AI (MACP S135)

Gilbert Nouno

22.02 / 15.03 / 22.03 / 7.04 / 17.05

Please choose one group:

Group I 10:00-13:00

Group II 14:00-17:00

Ostermundigenstrasse 103, Room 160

What is Artificial Intelligence and how can it be used to create music ? From sound synthesis to composition, we will explore this field through different and specific environments. The course is presented in five workshop sessions.

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

Video design, interactivity, and interfaces in musical context – an interdisciplinary approach (MACP S136)

Gilbert Nouno

01.03 / 17.03 / 29.03 / 10.05 / 26.05

Please choose one group:

Group I 10:00-13:00

Group II 14:00-17:00

Ostermundigenstrasse 103, Room 160

How to set up and use video for your performance ? What tools, content, editing, or process to use? And what if you want interactions with sensors and other electronic devices ? Through some DIY experiments we will learn how to make interdisciplinary projects and connect all the dots !

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

2 Curating & Music in Context

Music Aesthetics (MACP S121)

[Peter Kraut / Xavier Dayer](#)

Thursdays 15:15-17:15, 23.02. / 02.03. / 09.03. / 16.03. / 30.03. / 04.05.2023
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.

Offen für: BA | MA / Max. Teiln.: 25 / Anzahl ECTS: 1 / Englisch

3 SoundArts

Gestures, Sensors, and Sounds (MACP S122)

[Cathy van Eck](#)

8 Thursdays, 10:00 - 12:00 (exact dates to be announced) / Schwabstrasse 10, Bümpliz

In this course, we will listen and look at many works exemplifying these ideas, and try out different gestural set-ups and compositional techniques. In this course we look at how gestures, sensors and sounds can be used in electronic music performances and interactive sound installations. How can we develop gestures that fit the sound, what kind of meaning do these gestures imply? Why do we use different sensor technologies? And how does the gestural character of the sound connect with the gesture of the performer? All these questions will guide us during the semester. To answer them we will listen and look at many artistic works exemplifying these ideas and try out different gestural set-ups and compositional techniques ourselves.

Offen für: MA Composition - Creative Practice Spezielles:/ Max. Teiln.: 20 / Anzahl ECTS: 1 / Englisch

Fundamentals of Electroacoustic Composition II (MACP S123)

[Teresa Carrasco](#)

Tuesday 09:30-11:30 (every 14 days) 28.02./14.03/28.03./11.04./02.05./16.05./30.05. (last meeting till 12:30) / Papiermühlestrasse 13d, MFR

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. 120 minutes every two weeks in 2 semesters.

Offen für: BA | MA Spezielles:/ Max. Teiln.: 12 / Anzahl ECTS: 1 / ["Englisch"]

Voice & Live – Electronics (MACP S124)**Teresa Carrasco / Franziska Baumann**

07.03. / 09.03. / 21.03. / 04.04. / 06.04.23, always 10:00-13:00h

Papiermühlestrasse, 13d, Grosser Konzertsaal GKS

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. Some tools and toys will be provided to try out interactive settings. Finally, students will develop their own individual and/or collective micro-experiments and projects.

Offen für: MA / Max. Teiln.: 12 / Anzahl ECTS: 1 / Deutsch (Sprachlevel mindestens B2), Englisch

Applied Audio Programming / DSP II (MACP S137)**Cedric Spindler**

Seminar 1: Video-Stream Analysis

13.03.2023 13:30 - 17:00

15.03.2023 13:30 - 17:00

Seminar 2: Node 4 Max

03.04.2023 13:30 - 17:00

05.04.2023 13:30 - 17:00

Seminar 3: Super Collider

15.05.2023 13:30 - 17:00

17.05.2023 13:30 - 17:00

Schwabstrasse 10, Atelier Sound Arts, 3rd floor

Connecting audio programming skills with a broader media context we explore and study sound design based on information extracted from video (recorded or real time). Further we enter the field of NodeJS / JavaScript, connecting MaxMSP to a whole new world of interactive possibilities. Part I of the course is not a requirement, but this part II course is a good continuation of the subjects discussed before. In closing we will dive into SuperCollider, an environment for sound design, live coding, and algorithmic composition.

Seminar 1: Video-Stream Analysis

Introduction to jitter. Extraction of foreground- and background movement in video, application to sound design instruments.

Seminar 2: Node 4 Max

Introduction to JavaScript / NodeJS / Node 4 Max, Networked data access and exchange for sound design and installations, interactive networked sound synthesis.

Seminar 3: Super Collider

Introduction to the creative coding environment SuperCollider. We discuss its application for algorithmic composition, live-coding and installative works.

Offen für: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz / Max. Teiln.: 15 / Englisch, Deutsch (Sprachlevel mindestens B2) / Anzahl ECTS: 1

4 Théâtre musical

Analyzing interdisciplinary creation: The postdigital turn (MACP S125)

[Leo Dick](#) / [Katelyn King](#)

Montag 14:00-17:00 (20.02. / 06.03. / 20.03. / 24.04. / 15.05.2023)

Ostermundigenstrasse 103, Room 187

This course deals with the interrelation between different artistic means in the field of contemporary, interdisciplinary creation. Using several case studies from music theatre, performance, video/installation art and staged concerts, we will explore different analytical perspectives and tools. This time our focus is on the so-called post-digital turn in our culture. We investigate how this turn is manifesting itself in contemporary performing arts. In a further step, we will discuss the practice-related potential of this concept for our own creative practice.

Offen für: MA / Max. Teiln.: 10 / Anzahl ECTS: 1 / Englisch

Contemporary & Crime Fiction (MACP 126)

[Angela Bürger](#), [Daniel Gloger](#)

Wednesdays, 18.00-21.00, 01.03. / 15.03. / 29.03. / 03.05. / 10.05. + one Wed tbd

1 saturday to define with the group

All the dates can be reajusted with the group

Ostermundigenstrasse 103, Raum 160

A criminal play opera Crime fiction means suspense, but also a very special kind of communication. In Agatha Christie's masterpiece „Murder on the Orient Express“, this is evident when individual suspects relate to the case and, of course, in the final culmination of the solution by the detective Hercule Poirot. How do we communicate on stage, how can we musically portray the tightening of the noose and the attempt to pull oneself out of it? We want to explore this together and will work out a joint stage play in vocal and scenic improvisations that addresses human communication in the burning glass of crime.

Offen für: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialized Music Performance; Neue Musik – Création musicale / Max. Teiln.: 15 / Anzahl ECTS: 1 / Englisch, Französisch, Deutsch (Sprachlevel mindestens B2)

VOX Laboratory (MACP S127)

[Franziska Baumann](#)

06.03. / 08.03. / 05.04. / 01.05. / 22.05. / 24.05. 2022, always 10:00h-12:30h

Ostermundigenstrasse 103, Raum 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.

Offen für: MA | BA nach Rücksprache / Max. Teiln.: 10 / Anzahl ECTS: 1 / Französisch, Englisch, Deutsch (Sprachlevel mindestens B2)

Free Improvisation – Instant Composing (MACP S128)**Franziska Baumann**06.03. / 08.03. / 01.05. / 03.05. / 22.05. / 24.05. always 13:30h-17:00h
Ostermundigenstrasse 103, Auditorium and 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.

Offen für: MA | BA nach Rücksprache / Max. Teiln.: 11 / 2 groups / Anzahl ECTS: 1
Deutsch (Sprachlevel mindestens B2), Französisch, Englisch

Théâtre Musical Seminar (MACP S129)**Simon Steen-Andersen**09:30-12:30, 20.03. / 05.05. / 05.06.2023
Ostermundigenstrasse 103, 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.

Offen für: BA | MA / Max. Teiln.: 20 / Anzahl ECTS: 1 / Englisch"]

Théâtre Musical Projects (MACP S130)**Simon Steen-Andersen**25.-26.03. / 06.-07.05. / 03.-04.06.2023; 09:00-18:00
Ostermundigenstrasse 103, 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.

Offen für: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialized Music Performance; Neue Musik – Création musicale / Max. Teiln.: 15 / Anzahl ECTS: 1 / Englisch

Basic Theatre Skills (Performing Music II) (MACP S131)**Angela Koerfer-Bürger**Tuesdays from 1 p.m.-3 p.m.: 21.2./7.3./21.3./4.4./25.4./9.5./23.05.2023
+ a rehearsal date for the "Trafic" Audition
Ostermundigenstrasse 103, Auditorium

Performing arts require a precise knowledge of the physical and mental expression. In this class we learn the basis for a scenic and bodily presence with and without your Instrument in solos, duos and group works. Ressources of our work are text based scenes and also imaginary languages, several languages in a playful matter of use and musical ideas for texts. We'll work with exercices coming from theatre and mouvement training. You will appreciate using new techniques of speaking while moving on stage.

Offen für: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialized Music Performance; Neue Musik – Création musicale / Max. Teiln.: 15 / Anzahl ECTS: 1 / Deutsch (Sprachlevel mindestens B2), Französisch, Englisch

New formats and topics in actual musical theatre. Creators answering to multiple crisis. (MACP S132)

[Angela Koerfer-Bürger](#)

Monday evening 5.p.m.-7.30 p.m + 2 theatre visits on evenings (tbd with the group)
20.03./03.04./24.04./10.5.

Ostermundigenstrasse 103, Raum 140

This class is a combined analytic and practice seminar for composed and musical theatre. On the one hand we analyse together how actual musical performance is based on postdramatic techniques. On the other hand, we'll visit two performances that are reflecting the actual shift to new narratifs. Combining your experience as an audience member to theoretical reflexion will enable you to make precise choices for your own dramaturgical and scenic pieces. Visiting the works of established artists might also induce critics toward the actual tendencies in performing arts. The class is completed with many visual historical (out of the last 50 years) examples.

Offen für: MA Composition – Creative Practice | MA Music Performance | MA Music Ped. | MA Music & Movement:/ Max. Teiln.: 10 / Anzahl ECTS: 1 / Deutsch (Sprachlevel mind. B2), Französisch, Englisch

Pitch - Teaser for your next piece (MACP S133)

[Angela Koerfer-Bürger](#)

Four Thursday evenings: 6:30 p.m-9:30 p.m.: 23.02./02.03./16.03. /23.03.

+ individual follow up on your work during the spring term

Ostermundigenstrasse 103, Raum 185

The art of pitching: from the very first idea, you need to learn speaking and promoting your project in short terms. Stretching out main contents and promotion of projects is realised by visual, audio and documentary means. Starting with an overview and findings in actual performance teasers or trailers, we'll build a short story-board for teasing or a trailer of an existing project. After the group work, you continue with an individual follow-up on your personal projekt

Offen für: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialized Music Performance; Neue Musik – Création musicale / Max. Teiln.: 12 / Anzahl ECTS: 1 / Deutsch (Sprachlevel mindestens B2), Französisch, Englisch

Stage your Music (MACP S134)**Angela Koerfer-Bürger**

Tuesdays 10.00-12.00, 21.02./25.04./09.05./23.5.2023

Tuesdays 15:00-17:00, 07.03./21.03./04.04.2023

Ostermundigenstrasse 103, Room 160

You are active as a composer or creator of musical pieces? As beginning to integrate aspects of body stage and space, you will embed these pieces in lights, interweaving with gestures, movement, props and perhaps costumes. All these stage elements become material under a musical aspect. How to construct a dramaturgical line and emphasize staging it in a reduced scenic setting? Your pieces might be performed during the June audition of 'Trafic'.

Offen für: MA Composition – Creative Practice | Minor Open Space | Minor Théâtre musical | MA Specialized Music Performance; Neue Musik – Création musicale / Max. Teiln.: 12 / Anzahl ECTS: 1 / Deutsch (Sprachlevel mindestens B2), Französisch, Englisch

Introduction to Basic Theatre Skills (Performing Music I) (MACP S138)**Florian Reichert**

28.02. / 14.03. / 28.03 / 11.04. / 02.05, always 14:00-17:00,

Ostermundigenstrasse 103, Auditorium or Room 160

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

5 Mandatory Modules

Composition Colloquium (MACP SKB1 / MACP SKB3)**Xavier Dayer & Stefan Schultze**

Tuesdays 07.03. / 21.03. / 04.04. / 25.04. / 09.05. / 23.05.2023, 17:45-20:15

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

Intensive Week (MACP CCA1 / MACP CCA3)**Simon Steen-Andersen & Angela Bürger**

Organisation: Luz Gonzales

Technical support: Beat Müller

05.06. General rehearsals Concert 1

06.06. Concert 1

07.06. General rehearsals Concert 2

08.06. Concert 2

09.06. General rehearsals Concert 3

10.06. 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 2 to 10 June 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
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