



MA in Composition / Creative Practice

List of Skills - Spring Semester 2022



1. Composition

Ensemble Conducting (MACP S72)

[Corsin Tuor](#)

Wednesdays 09:00-10.00

Ostermundigenstrasse 103, Room 112

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.

Open for: MA Composition - Creative Practice / Max. number of participants: 6 / German / ECTS: 1

Analysis Course: Inside New Music (MACP S71)

[Wanja Aloe](#)

Thursdays 11:00-13:00

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.

Attention: this course is at the same time as *Microphones and Loudspeakers as Musical Instruments* (MAA M6O2). It is impossible to register for both at the same time.

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

Composition 3.0 - Connected and Distributed Music (MACP S70)

[Gilbert Nouno](#)

02.03./23.03./13.04./04.05./25.05.2022

Group I: 10:00-13:00 / Group II: 14:00-17:00

Ostermundigenstrasse 103, Room 160

The Internet is already almost 40 years old (one might even say: *only* 40 years old). The World Wide Web is a little younger, and yet revolutions are still taking place every day. In our fully connected digital age, music is emerging in conjunction with other interactive arts. We shall be exploring some of the tools related to Web 3.0 from a music-making perspective. They are characterised by open networks that need no permissions. Machine learning, cloud data, edge computing, distributed users and machines: how can we use these to open up new horizons towards "Composition 3.0"?

Attention: Group II is at the same time as *Applied Audio Programming and DSP II* (MACP S77). You need to attend the Group I if you wish to register in both courses.

Open for: MA / Max. number of participants: 16 / French; English / ECTS: 1

Hearing Skills (MACP S73)

Marc Kennel

Thursdays 17:30-18:30

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 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.

Open for: MA / Max. number of participants: 6 / German; French; English / ECTS: 1

Philip Glass (MACP S74)

Alexandra Grimal

Mondays 20:00-22:00

Ostermundigenstrasse 103, Room 161

We shall be playing the music of Philip Glass. This is open to both instrumentalists and singers, so bring your instrument along. *Music with Changing Parts, Music in Similar Motion, 600 lines, 2 pages, Music in Fifths ...*

Open for: MA Composition - Creative Practice / Max. number of participants: 16 / French; English
ECTS: 1

Instrumentation for composers (I and II) (MACP S69)

Xavier Dayer

Thursdays 13:00-14:00: Instrumentation for composers 1

Thursdays 14:00-15:00: Instrumentation for composers 2

Ostermundigenstrasse 103, Room 182

This lesson focusses on learning the specifics and techniques of instrumentation in the 20th and 21st century. It is based on a mixture between exercises and analyses. The students are called upon to make their own instrumentations and, particularly in group 2, personal works are accompanied. In addition to the major historical examples (Debussy, Ravel, Berg), we will cross the second rise of the 20th century (Boulez, Grisey, Ligeti, Benjamin) up to the current trends (saturationsime, the orchestra in the multimedia context, etc).

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

2. Curating & Music in Context

Music Aesthetics (MACP S75)

Peter Kraut / Xavier Dayer

7 Thursdays 15:15 - 17:15

24.02./03.03./10.03./17.03./24.03./31.03./14.04.22

Ostermundigenstrasse 103, Room 180

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.

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

3. SoundArts

Applied Audio Programming and DSP II (MACP S77)

Cedric Spindler

28.02./02.03./11.04./13.04./18.05.2022, each time 13:30 - 15:00, 15:30 - 17:00

16.05.2022 09:30-11:00 and 12:00-13:30

Schwabstrasse 10, Sound Arts Atelier 320

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 I) from autumn semester 2021, 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

Attention: this course is at the same time as Group II of the *Composition 3.0 - Connected and Distributed Music* (MACP S70). You need to attend the Group I of *Composition 3.0* if you wish to register in both courses.

Open for: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz

Max. number of participants: 15 / English; German / ECTS: 1

Voice & Live Electronics (MACP S76)

Franziska Baumann / Teresa Carrasco

15.03./17.03./28.04./10.05./12.05.2022, 10:00-13:00

Papiermühlestrasse 13d, Grosser Konzertsaal GKS

This course will introduce participants to various practices for voice and live electronics. Through tutorials and theoretical and practical inputs, students will get

deeper insights into voice editing, forms of concert-based and virtual practices, dramaturgical and compositional structures, and issues pertaining to the acoustic and the 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. Ultimately, students will develop their own individual and/or collective micro-experiments and projects.

Open for: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz / Max. number of participants: 10 / German; French; English
ECTS: 1

Microphones and Loudspeakers as Musical Instruments (MAA M6O2)

[Cathy van Eck](#)

Thursdays 10:00-12:00 (03.03./10.03./24.03./31.03./07.04./05.05./19.05./02.06.2022)
Schwabstrasse 10, Bümpliz

During this course, we will focus on the input and output of music using electricity: microphones and loudspeakers. We will investigate how these can modify the sounds that they pick up or diffuse, and also how we can compose pieces that take note of their medial characteristics. We will mainly work with “lo-fi” microphones and loudspeakers, and will experiment with them to see what is possible in relation to material, movement and space. Besides hands-on work, I shall also provide theoretical input with many contemporary examples of experimental microphone and loudspeaker use. This course is for everybody who uses microphones and/or loudspeakers in their work (or wants to use them), from beginners to the very advanced. I will often divide the course into groups, depending on the interests of the participants and their knowledge of the technology we are using. Whether writers who are interested in having their words heard through small portable loudspeakers, musicians who want to explore acoustic feedback, or visual artists who want to use loudspeaker membrane movements to distribute paint: they are all welcome.

Attention: this course is at the same time as *Analysis Course: Inside New Music* (MACP S71). It is impossible to register for both at the same time.

Open for: MA Composition - Creative Practice / Max. number of participants: 20 / English /
ECTS: 1

Fundamentals of Electroacoustic Composition II (MACP S89)

[Teresa Carrasco](#)

Tuesdays 9:30-12.30
01.03. / 15.03. / 29.03. / 12.04. / 24.05.2022
Papiermühlestrasse 13d, Multifunktionsraum

This course teaches the basics for realising your own musical projects in pro-gramming 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. It is not necessary to have completed the first course to continue with the second, but students should already bring some experience with the Max MSP programming environment.

Open for: MA Music Composition - Creative Practice | MA Contemporary Arts Practice | other MA students in Music Department | Minors Sound Arts | 12 participants / ECTS: 1

4. Théâtre musical

New forms and aesthetics. Is current musical theatre conveying the urgency of sustainability (MACP S84)

[Angela Koerfer-Bürger](#)

Tuesdays: 14:00-16:45 (01.03./29.03./12.04./26.04.2022 (+ two excursions to actual musical theatre shows) / hybrid teaching: online & presential

This webinar / seminar will give an overview of current musical theatre that points to the urgency of climate change and sustainability. Theatre and festival directors are starting to develop projects that explicitly deal with utopian futures and engage respectfully with the survival of the planet while avoiding CO2. Is the future of theatre going to mean more live-streamed works? How does this affect aesthetics? What is the future role of live presence on stage and in the audience? We shall explore the programme of Théâtre Vidy Lausanne, which is an avant-garde protagonist in these issues, but also other eminent organisations such as the Zürich Schauspielhaus, theatre in Geneva, the Gare du Nord in Basel, and upcoming European festivals in 2022 (using video streaming). The seminar will close with two evening excursions to contemporary music theatre shows within train distance of Bern, or in Bern itself.

Open for: MA / Max. number of participants: 8 / German; French; English / ECTS: 1

Analyzing interdisciplinary creation: Methods, tools, practical application (MACP S78)

[Leo Dick](#)

Mondays 14:00-17:00 (21.02./07.03./21.03./02.05./16.05.2022)

Ostermundigenstrasse 103, Room tba

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. In a further step, we will discuss the practice-related potential of interdisciplinary analysis methods for our own creative collaboration with artists from various art domains.

Open for: BA | MA / Max. number of participants: 12 / English; German / ECTS: 1

Free Improvisation - Instant Composing (MACP S79)

[Franziska Baumann](#)

14.03./16.03./18.03.2022, 13:30–16:00 , 10.05./12.05./13.05.2022, 14:00–16:30

Ostermundigenstrasse 103, Room 160

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.

Open for: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz / Max. number of participants: 10 / German; French; English / ECTS: 1

Composed Theatre Lab «Site specific performance» (MACP S80)

Franziska Baumann / Leo Dick

15.03.: 14:00-17:00 / 17.03.: 14:00-16:00 / 27.04.: 14:00-17:00 / 14.05.2022: 10:00–17:00
Ostermundigenstrasse 103, Room 160

The term “site-specific” refers to a work of art that has been specially conceived for a particular location and is related to it. This semester course will try out creative methods in this field. Sonic experiences and field recordings on-site will serve as the starting materials. We shall develop artistic strategies with the help of vocal, performative and scenographic means. The location in question itself becomes a kind of “artist in residence”, be it a museum space, a building site, an inner courtyard, a terrace, a cemetery, a park, a tunnel, or a bar, etc. Our practice module contains research into the place before the performance, and will lead to a final presentation in places that were initially not intended for art.

Open for: MA Composition – Creative Practice | MA Music Performance | BA Sound Arts | MA Music Pedagogy | MA Jazz / Max. number of participants: 10 / German; French; English
ECTS: 1

Basic Scenic Work in Composed Theater (MACP S81)

Angela Koerfer-Bürger

Tuesdays 13:30-15:00 (22.02./08.03./22.03./05.04./19.04./03.05./17.05./31.05.2022)
Ostermundigenstrasse 103, Auditorium (Ausweich-Raum 160)

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.

Open for: MA / Max. number of participants: 12 / French; English; German /
Testatanforderung: Kursbestätigung / ECTS: 1

Composer - Transforming our habitat (MACP S83)

Angela Koerfer-Bürger

Date proposal is : 4 friday evenings 18:30-21:30 (18.03./25.03./22.04./29.04.2022 (+ 1 date tba in may)). Dates can be adapted according to the group divided in duos & trios
+ online-sessions

Nowadays, after the pandemic and in times of climate change, artists have to be aware of different settings for performative works. Societal and ecological commitment has been revealed to be an issue of urgent importance. But to what extent can political and ecological awareness be explored in one’s own creative processes? Is this realistic, or a mere matter of superficial commitment-kitsch? The aim of this project is to consider philosophical questions about an authentic commitment to transforming our future habitat by exploring existing means and projects. This work will entail composing concrete performative projects that respond to the challenge of climate change.

Bemerkungen: Dieses Angebot ist spezifisch für den aktuellen Jahrgang MA CCP und interessierte MA-Studierende konzipiert

Open for: MA / Max. number of participants: 6 / German; French; English / ECTS: 1

Pitching. Teaser - Trailer (Online & Presential webinar/seminar) (MACP S85)

[Angela Koerfer-Bürger](#)

2 Fridays 16.15 - 20.00 : 25.2. / 4.3. (+ individual mentoring in march and april)

Ostermundigenstrasse 103, Room 160

Hybrid : online and presential (room 160)

The art of pitching: from the moment that you have your very first idea, you need to learn to speak concisely about your project. We shall here describe projects by means of visuals, audio-documentation, words and "found objects". After a dramaturgical introduction to the aesthetic of very short, 1.15-minute teasers and trailers (with examples from the fields of art, cinema and the graphic novel), we will build up a mini-storyboard for a teaser or trailer. In our second meeting, the group practising teaser-making and trailer-making will consolidate the dynamics and rhythm of their works, while the other group (the beginners) will begin editing an initial, video-based teaser for an upcoming performance.

Open for: MA / Max. number of participants: 8 / German; French; English / ECTS: 1

Théâtre Musical Seminar (MACP S87)

[Simon Steen-Andersen](#)

Mondays 09:30-12:30 (28.03. / 09.05. / 27.05.2022)

Ostermundigenstrasse 103, Auditorium or Room 160

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.

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

Théâtre Musical Projects (MACP S88)

[Simon Steen-Andersen](#)

27.03.-02.04. / 08.05.-14.05. / 27.05.- 03.06.2022

Ostermundigenstrasse 103, Auditorium or Room 160

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.

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

György Ligeti's „Nonsense Madrigals" (1988) - Scenic work for ensemble (MACP S82)

[Daniel Gloger / Angela Koerfer-Bürger](#)

18:30-21:30; 3.3. / 17.3. / 21.4. / 5.5. / 6.5. / 7.5.2022

These dates can be readapted according to the agendas of the final inscribed group.

Ostermundigenstrasse 103, 160 on the 3.3./18.3./21.4. and Auditorium on the 5.5./6.5./7.5.

György Ligeti's famous a-cappella *Nonsense Madrigals*, originally composed for the King's Singers in 1988, serve here as a starting point for research into this

composer's unique use of lyrics (here by Lewis Carroll) and his way of bringing humour into music. We will conclude by inventing a new piece of music theatre. Performers are invited to discover this major piece for voices, and composers are invited both to participate in performance and also to create a short piece in "answer" to Ligeti's music. We shall rehearse, stage and perform these works together with Ligeti's newly arranged madrigals.

Open for: BA ab 5. Sem. | MA / Max. number of participants: 10 / German; French; English / ECTS: 1

Stage Your Music! (MACP S86)

[Angela Koerfer-Bürger](#)

Tuesdays: 15:05-16:45 (22.02. / 08.03. / 22.03. / 05.04. / 19.04. / 03.05. / 17.05. / 31.05.2022)

Ostermundigenstrasse 103, Auditorium (Ausweich-Raum 160)

The aim of this course is to approach the domain of musical stage directing under the aspects of spatiality, lighting and the interweaving text, gestures, movement with music. All these stage elements become material for your composition and scenic projects. How to construct a dramaturgical line and emphasize it in a reduced scenic space where instruments and movement become part of the scenography. The projects will be performed in the Auditorium O103 in June 2022 in the semestrial Audition "Trafic"

Open for: MA / Max. number of participants: 12 / German; French; English / ECTS: 1

5. Mandatory Modules

Colloquium Composition (MACP SKB2 / MACP SKB4)

[Stefan Schultze](#) / [Xavier Dayer](#)

Tuesdays 17:00-19:30 , 22.03./05.04./26.04./17.05./31.05.2022

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 for: BA | MA / Max. number of participants: 45 / English / ECTS: 1

Mandatory for: MA Composition - Creative Practice

Intensive Week (MACP CCA2 / MACP CCA4)
Simon Steen-Andersen, Angela Bürger

5.5. 09:00-18:00 Technical rider presentation and feasibility discussion, 30' per student
23.5. - 29.6. 09:00-21:00 Autonomous rehearsals
30.05. 09:00-18:00 General rehearsals with sound/light technicians for Concert I
31.05., 09:00-13:00 Technical rehearsal for Concert I
31.05. 18:00 - 22:30 Concert I
1.6. 09:00-18:00 General rehearsals with sound/light technicians for Concert II
2.6. 09:00-13:00 Technical rehearsal for Concert II
2.6. 18:00 - 22:30 Concert II
Ostermundigenstrasse 103, Auditorium and Room 160

The Intensive week is a platform for developing your artistic ideas. The presented projects can be of any type and form: instrumental/vocal/electroacoustic pieces, installations, music theatre performances, performed new music repertoire pieces, multimedia pieces, etc. It is compulsory for each student to participate in four intensive weeks during his or her study. The participation can be in form of composition, performance, staging, in personal or in other student's projects. It is mandatory for each participant of the concerts, including external musicians to be entirely available from 30th May to 2nd June (two days of general rehearsals and two days of concerts). The rehearsals schedule will not be subject to change due to anyone's other commitments.

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

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