



Music Division, Fall 2023

List of Skills

MA in Composition Creative Practice

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Skills in Théâtre musical

VOX-Laboratory (MACs001)

Franziska Baumann

20.09. / 22.09. / 18.10. / 20.10. / 29.11. / 01.12., 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, and the expansion of the vocal spectrum (emotions, energetic qualities, movement, gestures), the search for a spontaneous, emotional voice in sophisticated, archaic or everyday expression. Exploring sounds and noises, melodies, yodeling, language, and the unexpected is part of the musical process. Improvisational techniques based on modules and ideas lead to group performances to explore and uncover spheres of the human voice in musical perception and scenic context.

Open to: MA, all Masters from the 1st Semester / Max. number of participants: 10 / English, German, French / ECTS: 1

New formats and topics in contemporary musical theatre (MACs002)

Angela Koerfer-Bürger

Mondays, 02.10. / 30.10. / 27.11., 18:00 - 21:00, and three mandatory visits of musical performances (dates of visits to be determined with the group),

Ostermundigenstrasse 103, Room 187

This class is a combined analytic and practice seminar for composed and musical theatre. On the one hand, we analyze together how actual musical performance is based on post-dramatic techniques. On the other hand, we'll visit two performances that are reflecting the actual shift to new narratives. Combining your experience as an audience member with theoretical reflection 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 and actual examples. The number of participants is limited. Participation is requested to be checked with Xavier Dayer.

Open to: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, MA Composition - Creative Practice | Contemporary Jazz Minor Open Space, Minor Théâtre musicale, MA Specialized Music Performance / Max. number of participants: 10 / French, German, English / ECTS: 1

Analyzing interdisciplinary creation: The third place (MACs003)

Leo Dick, Noémie Favennec

Mondays, 25.09. / 23.10. / 06.11. / 20.11. / 04.12., 14:00 - 17:00

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 concept of the third place. We explore how this model, originating from sociology, can help us better understand the aesthetic impact of contemporary creation between music and theater. In a further step, we will discuss the practice-related potential of this concept for our own creative practice.

Open to: MA Composition - Creative Practice | Contemporary Jazz, BA | MA Minor Théâtre musicale / Max. number of participants: 10 / English / ECTS: 1

Performing Music. Basic theatre skills (MACs004)

Angela Koerfer-Bürger

Tuesdays (14 days alternance), 13:05h - 15:00h

Ostermundigenstrasse 103

Room 161 on the 19.9. / 03.10. / 09.01.24

Auditorium on the 17.10. / 31.10. / 28.11. / 12.12.

Performing in front of an audience (musical or scenic) requires precise knowledge of the physical means of expression. In this class, you learn a basis for scenic bodily presence by activating awareness, focus, and intensity. The work is designated for beginners coming from a musical background who wish to explore the field of expression without entering into theatricality. We will work with several languages (including imaginary language), instruments plus textwork, and speaking techniques. Through scenic exercises, the aim is to expand your potential in a musical space and reveal the body's creativity.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice Minor Théâtre musicale, Minor Open Space, MA Specialized Music Performance, MA Music Performance, MA Music Pedagogy / Max. number of participants: 15 / French, English, German / ECTS: 1

MAY. Cheap opera #3 by Bernhard Lang - Staged Project for Voice-Ensemble (MACs005)

Angela Bürger, Daniel Gloger

Wednesday evenings, 18:30 - 21:30, 20.9. (online) / 4.10. / 18.10. / 1.11. / 29.11.

Friday 15.12.23, 18:30 - 21:30

Ostermundigenstrasse 103 Room 160 / Auditorium on the 15.12.23

In fall we rehearse and perform the new chamber piece *MAY. Cheap opera #3*, premiered by composer Bernhard Lang in Donaueschingen 2022. The piece is based on a text of architect May Koorman and composed for 6 voices, bass clarinet, playback, and live-electronics. It is a new way of documentary reality narration in musical theatre. It deals with existential topics about birth, disease, death, identity, and the perception of it in a new treatment of textuality: between speaking, sprechgesang, singing, and whispering, clearly understandable. Our skill aims to introduce all interested participants to modulate spoken and sung voice (Daniel Gloger) and to embody it in a reduced staged version (Angela Bürger). We plan to perform a first draft on Friday 15th in Auditorium at O103. The project could also be shown in outside locations, and organized in the spring term of 2024.

Open to: BA Gesang, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Master-Studierende (Preference MA Ped) and all BA from 5. Sem., MA Composition - Creative Practice | Contemporary Jazz, MA expanded theatre MASP / Max. number of participants: 12 / French, English, German / ECTS: 1

Noon Midnight Noon (MACs006)

Angela Koerfer-Bürger

Friday 03.11., 16:00 - 23:45, Saturday 04.11. 08:00-16:00

Ostermundigenstrasse 103, 160 / Auditorium

In a restricted schedule of only 24 hours, we'll create a musical-visual poem in three groups. Four phases are part of this unusual working format: 1. Choosing a topic and musical research 2. Scenic training and narrative attitude. 3. A late-night try-out in changing (including outside) spaces 4. Rehearsals and /or editing for presentation. The esthetics of the resulting pieces might be extremely variable: from poetic text work to Pop Art to traditional. The project has a very strong dynamic and pushed timing. Rehearsing from 8.00 in the morning on is part of this dynamic. An outside session at night will provide new matters of processing ideas.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Master-Studierende (Preference MA Ped) and all BA from 5. Sem., BA from 5. Sem. / MA Klassik, MA Expanded Theatre /
Max. number of participants: 18 / English, German, French / ECTS: 1

Free Improvisation – Instant Composing (MACs007)

Franziska Baumann

20.09. / 22.09. / 18.10. / 20.10. / 29.11. / 01.12., 13:00 - 15:30 / 15:30 - 18:00

Ostermundigenstrasse 103, 160 / Auditorium

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 that allows one to act and react in musical/compositional terms at the same time, i.e. the development of a sensual intelligence that 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: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Master-Studierende (preference MA Ped) and all BA from 3. Sem., BA from 5. Sem. / MA Klassik, MA Composition - Creative Practice | Contemporary Jazz /
Max. number of participants: 12/ German (at least B2), French, English / ECTS: 1

Stage On! (Modul 1) Embodying text, voice, and phonetics (MACs008)

Franziska Baumann, Angela Bürger

Bloc-Course: Friday 24.11., 14.00 - 20.00

Saturday 25.11., 10.00 - 18.00

Ostermundigenstrasse 103, Auditorium

"Embodying Text and Voice (1)" is a block course to practice musical staging and explore the stage as a creative place for scoring. Using poems by Kate Tempest we will engage in practical research to translate text, words, and phonetics into physical and vocal action. The spatial connotations, the resonance of scenic registers, and levels of meaning allow the text to appear musically in a new light. In the process, we will look at different ways of composing for staged spaces with text, be it in graphic notation or other forms of created memory for a nuanced sonic space. Musicians, singers, composers, actors, and sound artists of all levels can benefit from this module. If you want to create and compose a musical space with text, this module is for you.

Open to: BA Gesang, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, BA from 5. Sem. / MA Klassik, MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 18 / German (B2), English, French / ECTS 1

Stage on! (Modul 2) Scenographic Tools and Set-ups in the Auditorium (MACs009)

Angela Bürger, Arthur Holliger, Teres Indermaur

Saturday 02.12., 10.00 - 18.00, Sunday, 03.12., 14:00 - 20:00

Ostermundigenstrasse 103, Auditorium

Staging in the context of Théâtre Musical requires a basic knowledge of lighting, materials, and tools. Very often, you'll encounter situations where you have a minimum of time to set up and the need to provide a maximum of information in advance. With guests coming from lighting and scenography, you will realize concrete situations of technical set ups in the Auditorium. Combined with tryouts of projection foils, testing transparency, and obscurity of

fabrics, you'll realize situations where the scenographic angle gives a new focus to your musical piece. Friday 01.12. - Lights. Saturday 02.12.23 - Try out with props and fabrics,

Open to: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 12 / French, German, English / ECTS: 1

Festival MUSICA: Don Juan aux enfers. World premiere of Simon Steen-Andersens new opera. (MACs026)

Angela Koerfer-Bürger

Thursday, 14.09., 18:30 - 21:30

Excursion 15.09. - 17.09.

Introduction on the 14th of September at 18.30 in Ostermundigenstrasse (160)

Excursion to Strasbourg TM Ostermundigenstrasse / 160 and others

The new musical theatre "Don Juan aux enfers" will be premiered at Festival MUSICA Strasbourg on the 16th of September 2023. With an introductory module on the 14th of September, we'll travel to Strasbourg on the 15th. Meetings with the education team and panels with other student groups are planned for the 15th and 16th of September.

Open to: MA Composition - Creative Practice / Max. number of participants: 12 (only Master CCP and related Minors) / German (at least B2), English, French / ECTS: 1

Théâtre Musical / Multidisciplinary Composition - Seminar (MACs010)

Simon Steen-Andersen

Mondays, 25.09. / 20.11. / 18.12.23, 9:30-12:30

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

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

Théâtre Musical / Multidisciplinary Composition - Projects (MACs011)

Simon Steen-Andersen

Weekends, 01.10. / 08.10. / 25.11 / 26.11 / 16.12 / 17.12.,

Ostermundigenstrasse 103, Auditorium or Room 160

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 | Contemporary Jazz, other MA on demand / Max. number of participants: 15 / English / ECTS 1

Skills in Composition

Conducting for Composers (MACs012)

Florian Ziemer

Mondays, 16.10. / 30.10. / 27.11. / 11.12., 15.01.24, 11:30 - 13:45

Wednesday 27.09., 17:30 - 19:45

Ostermundigenstrasse 103, Room 161

Conducting is the art and the craft to lead a group of musicians, enabling them to play together, unify their musical spirits and their energy, and, ultimately, give and convey meaning to a musical score. This follows certain rules and regularities and has to be found and felt within the own body and musical mind. In this course, we will explore in theory and practice the crafts and mechanics of conducting vocabulary and how to find our own personal way of applying them practically. We will discuss strategies in studying scores, orchestral practicalities, and how to make informed musical decisions that will form an 'interpretation'. Aspects of leadership and effective rehearsal techniques will complete the picture. For composers, approaching conducting does not only offer the possibility to take on this role for their own and foreign compositions but also opens a helpful insight in the performer's perspective in a very condensed way.

Open to: MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 6 / English, German (Sprachlevel mindestens B2) / ECTS: 1

Deep Listening (MACs013)

Biliana Voutchkova

Mondays 18.09. / 16.10. / 23.10. / 30.10. / 06.11 / 13.11 / 04.12 / 11.12. 19:00 - 21:00

except on 30.10., 21:00 - 23:00, Ostermundigenstrasse 103, 160

Deep Listening Music from Pauline Oliveros and other composers (Felix Blume, Ana Medina): Playing and reflecting music that extend our listening processes. Tracy Mc Mullen says that *Deep Listening* is like a "meditative practice that would dissolve the abstract dualisms we depend upon (...) (it) demonstrates that we can conceive of our relationship to the other not in terms of being recognized, but in terms of giving. Our self-understanding can be constructed upon generosity, not recognition. The giving in this case is listening." (Liner notes of the record *Play as You Go*, Trust, released in 2021). Bassist and performer Joëlle Léandre mentions that John Cage often used to say: "Without Pauline Oliveros, I would not have become who I am."
<https://www.deeplistinging.rpi.edu/deep-listening/pauline-oliveros/>

Open to: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, MA Music Pedagogy, MA Music Performance, MA Specialized Music Performance / Max. number of participants: none / English / ECTS: 1

Analysis Course: Inside New Music (MACs014)

Wanja Aloé

Thursdays 10:00 - 12:00,

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.

Open to: BA | MA Max. number of participants: 15 / Note: This course is at the same time as 'Gehörbildung Elektronischer Musik II / Sound Arts: listening in theory and practice II'. It is impossible to register for both at the same time! / ECTS: 1

Instrumentation I and II for Composers (MACs015)

Xavier Dayer

Thursdays, weekly, Instrumentation I 13:00 - 14:00 / Instrumentation II 14:00 - 15:00,
Ostermundigenstrasse 103, Room 182

This course focuses on learning the specifics and techniques of instrumentation in the 20th and 21st centuries. It is based on a mixture of exercises and analyses.

Open to: MA Composition - Creative Practice | Contemporary Jazz MA CCP / Max. number of participants: 12 / English / ECTS: 1

Hearing Skills (MACs016)

Iris Dominé

Thursdays, weekly, 17:30-18:30,
Ostermundigenstrasse 103, Room 187

The verb "to hear" in its integral definition means to perceive, identify and understand. Using many examples that have revolutionized 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, many modal and modern expressions are exploited through recordings at the highest technical and musical level.

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

Advanced Sound Spatialization for Composers and Performers (MACs023)

Gilbert Nouno

27.09. / 9.10. / 25.10. / 01.12. / 20.12.

Ostermundigenstrasse 103, Room 160 or 107

Please choose one group from the following:

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

How and why to use sound spatialization? From composition to sound installation, from the concert hall to the small room we will cover a wide range of techniques and configurations with the help of now very powerful plug ins and sound environments. We'll explore binaural to standard sound multi-diffusion, advanced ambisonic setup, and creating a 3D holographic sound image with a challenging DIY WFS.

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

The rest main is noise – creative visuals and sounds (MACs024)

Gilbert Nouno

18.10. / 10.11. / 22.11. / 08.12. / 22.12.

Ostermundigenstrasse 103, Room 160 or 107

Please choose one group from the following:

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

Noise, as a concept and as the origin of creation, both for visuals and sounds will be explored. We will explore how to build on noise, organized chaos, random, chance, and various other probabilistic sources to generate surprising structures and patterns in different new media environments.

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

Skills in Sound Arts

Fundamentals in Electroacoustic Music (MACs017)

Teresa Carrasco

Tuesdays 19.09. / 03.10. / 17.10. / 31.10. / 07.11. / 28.11., 10:00 - 12:00 and 05.12., 10:00 - 13:00,
Room TBA

This course teaches the basics to realize 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 of electroacoustic music will be covered. 120 minutes/every two weeks in 2 semesters.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Master-Studierende (preference MA Ped.) and all BA from 5. Sem., MA CAP / Max. number of participants: 12 / English / ECTS: 1

Voice & Live – Electronics (MACs018)

Franziska Baumann and Teresa Carrasco

Tuesday, 26.09., Thursday, 19.10. / 23.11. / 07.12., 09:30 - 13:15

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 and 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.

Open to: BA from 3.Sem | MA / Max.number of participants: 10 / English, German French / ECTS: 1

Ear Training Electronic Music I (MAAM201)

Lilian Beidler

Thursdays, 09:30 - 11:30, 21.09. / 26.10. / 09.11. / 23.11. / 07.12. / 21.12. / 11.01. / 18.01.

Schwabstrasse 10, Sound Arts Lab

In this course we explore different theories and practices of listening in music and sound arts. We 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 focus especially on the last twenty years. We listen to, compare, and discuss many different compositions. We also study several theories from sound studies, *musique acousmatique*, and other sound-oriented writings. This course takes place every second fall semester (Gehörbildung elektronischer Musik/Sound Arts: listening in theory and practice II takes place in the other fall semester).

Open to: MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 24 / English / ECTS: 1

Angewandte Audioprogrammierung und DSP I (MACs025)

Cedric Spindler

Monday 02.10. / Wednesday 04.10.

Monday 06.11. / Wednesday 08.11.

Monday 11.12. / Wednesday 13.12.

Always 13:30 - 17:00

Schwabstrasse 10, Atelier 3. OG

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. The course is organized 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, formalization 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 | Contemporary Jazz / Max. number of participants: 12 / English / ECTS: 1

Skills in Curating & Music in Context

Music Aesthetics (MACs020)

Peter Kraut, Xavier Dayer

Thursdays, 28.09. / 5.10. / 12.10. / 19.10. / 26.10. / 2.11. / 9.11., 15:15 - 17:00

Ostermundigenstrasse 103, Room 112

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 to: BA | MA CCP / Max. number of participants: 30 / English / ECTS: 1

Earthing. Erden. Zone de combat. (MACs021)

Collectif MALM, Margaux Bula et Angela Koerfer-Bürger

Semaine intensive du Lu 21.08 au 25.08. / et 2.9. (Bern) et présentation 3.9. (La Fouly)

Une présentation publique est prévue en septembre '23 au Théâtre "La Grande de Dorigny" à l'UNIL Lausanne. Le Module a lieu dans une habitation simple à la Fouly

Earthing. Notre terre a mal à son occupant, l'humain. Et l'humain s'est éloigné de sa connaissance de terre. Dans cette semaine intensive nous faisons un voyage de retour à la terre à plusieurs niveaux. Il est prévu de faire un 'grounding' et de revenir sur terre, de faire un véritable 'Earthing'. L'espace alpin menacé par le réchauffement climatique est la coulisse de cette recherche. Il est d'une beauté à couper le souffle, mais aussi d'une dimension plus grande que nous.. Quels sont les interventions artistiques à concevoir dans un tel espace? Quelles sont les réponses à donner au changement visible? Des étudiants des filières d'Art Education et du Master Composition Creative Practice développent ensemble des éprojets d'intervention artistiques.

Open to: MA / BA from 5. Sem. / Max. number of participants : 10 / German (at least B2), English, French / ECTS : 1

Le module Earthing est transdisciplinaire et est organisé avant le début officiel du semestre d'automne 2023.

Communicating Lachenmann’s Music to Audiences (MACs022)

Barbara Balba Weber

Wednesdays, 11.10. / 25.10. / 1.11. / 6.12. / 13.12. / 10.1., 10:30–12:30

Individual lessons by arrangement

Ostermundigenstrasse 103, Room 142

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, 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) Teenagers, and c) family members. The course is also an introduction to the social biotopes of Bern: we will get to know very different people, study the listening behavior of non-professionals, and talk to them about their and our music. From this, we will develop very personal formats, which we will then (hopefully) discuss with Helmut Lachenmann. Barbara Balba Weber has many

years of practical experience in the 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 | Contemporary Jazz, MA Specialized Music Performance / Max. number of participants: 8 / English / ECTS: 1

Mandatory Modules

Composition Colloquium (MACsk01)

Xavier Dayer, Stefan Schultze

Tuesdays, 17.10. / 31.10. / 7.11. / 21.11. / 5.12. / 12.12., 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 specializations, Creative Practice and Contemporary Jazz.

Open to: MA Composition – Creative Practice, Masterorientierung Composition - Creative Practice / Max. number of participants: 40 / English / ECTS: 1

Intensive Week (MACcca1 / MACcca3)

Simon Steen-Andersen, Angela Bürger

Organisation: Luz González

Technical support: Beat Müller

12. and 13.01. General rehearsals Concert 1
14.01. Concert 1
15.01. General rehearsals Concert 2
16.01. Concert 2
17.01. General rehearsals Concert 3
18.01. Concert 3

Ostermundigenstrasse 103, Auditorium and Room 160

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 can 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 12 to 18 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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Nemanja Radivojevic
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Luz González
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Bern Academy of the Arts HKB
MA Composition / Creative Practice
Ostermundigenstrasse 103, 3006 Bern
<https://www.hkb.bfh.ch/en/studies/master/music-composition/>