



Music Division, Autumn 2025
List of Skills
MA in Composition Creative Practice

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Skills Composition

Analysis Course: Inside New Music - MACs096

Wanja Aloé

Thursdays, 11.00 - 12.00 Uhr

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 for: all students / Max. number of participants: 15 / English / ECTS: 1

Conducting for Composers I - MACs100

Florian Ziemen

Montag 11:30 - 14:00 Uhr, 22.09. / 06.10. / 03.11. / 24.11. / 08.12.25 / 12.01.26

Raum 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 the conducting vocabulary and how to find an 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 own and foreign compositions but also opens a helpful insight in the performer's perspective in a very condensed way.

Open for: all MA, BA from the 3rd Semester / Max. number of participants: 6 / English, German / ECTS: 1

Counterpoint now, techniques of montage - MACs099

Irene Galindo Quero

Wednesdays, 13:00 - 15:00 24.09. / 01.10. / 08.10 / 19.11 / 26.11 / 10.12 / 17.12.25

Room 160

Even in a post-tonal landscape, contrapuntal thinking and the techniques that have been part of the foundations of composition for centuries can facilitate and extend the richness of a new polyphonic thinking, which can emerge from the basic need for voices to interact, or even to enrich a dialogue between sound and other media such as music and image or the coordination of movement. We will borrow notions from traditional counterpoint and other fields such as cinema to outline new possibilities for the interdependence of elements in new music and how can this be applied to the students' work in progress.

Open for: MA Composition - Creative Practice / Max. number of participants: 12 / English / ECTS: 1

Free Improvisation – Instant Composing - MACs113

Franziska Baumann

25.09 / 26.09 / 29.10 / 31.10 / 12.12.25 / 07.01.26 always 13:15h – 15:45h

Room 160

This course gives composers, singers, instrumentalists, performers, and sound artists many opportunities to develop their skills, experiment, and gain hands-on experience with improvisation. Improvisation is a powerful tool that connects your imagination, live performance, and listening abilities. A key focus is learning how to listen in a way that lets you create and react musically at the same time. This course helps you develop a listening virtuosity that lets you think like a composer while shaping all musical elements and how they relate to each other. Students will take part in the creative process right from the start, and the skills learned here can also benefit their other projects by improving their compositional and conceptual abilities. If there are a large number of applications, two courses will be held.

Open for: all MA, BA from the 5th semester / Max. number of participants: 14 / German, English, French / ECTS: 1

Generative Video Ecologies: AI, Databending & Live Coding - MACs103

Gilbert Nouno

10:00-13:00 on 6.10.2025 / 29.10 / 19.11 / 1.12 / 17.12

Room 160

This course is designed for composers, musicians, and sound artists eager to integrate video into their creative practice through databending, AI-driven visuals, and live coding. Focusing on real-time, generative, and interactive video, we will explore how moving images can respond dynamically to sound and performance. You will work with tools such as TouchDesigner, Hydra (live coding for visuals), and Processing, developing hands-on skills in creating evolving, sound-reactive visuals. Key concepts include generative aesthetics, glitch art, and audiovisual improvisation, helping you craft your own, immersive experiences for performance and composition.

Open for: all MA / Max. number of participants: 20 / English, French / ECTS: 1

Hearing Skills - MACs097

Claire Roberts

Wednesday, 9:00 - 10:00

Room 184

What is it that we hear when we listen to music? This hearing happens on multiple levels and is in many ways a highly individual process. That said, different works have their own specific qualities. Through listening to and engaging on different levels with masterpieces from various periods in history we will try to identify and better understand their special qualities and what gives them their unique signature. In doing so, we will identify specifics in the use of musical parameters (in the broadest sense) while focusing on and attempting to understand the forces of innovation as well as what makes some works seem timeless.

Open for: MA Composition - Creative Practice, Contemporary Jazz / Max. number of participants: 12 / English, German / ECTS: 1

Instrumentation for composers and performers - MACs101

Nemanja Radivojević

Thursdays, Group 1 13:00 - 14:00 / Group 2 14:00 - 15:00

Room 182

This course introduces instrumentation techniques through practical orchestration exercises, repertoire analysis, listening sessions and open discussions. In a workshop-oriented format we explore a variety of ensemble and orchestral works tracing orchestration approaches from the late 18th century orchestration fundamentals to the 21st century new music techniques, with two groups formed accordingly. The course connects directly to the participants' artistic practice, encouraging the development of both technical skills and a creative approach to instrumentation.

Open for: all students / Max. number of participants: 20 / English / ECTS: 1

Physical and aural connective practices - MACs095

Biliana Voutchkova, guest Prof. Ingo Reulecke / HZT Berlin

Saturday / Sunday, 01.11. / 02.11.25, 11:00-19:00

Room 161

The course will take place during the weekend of 01.-02.11.25 in the form of a workshop. We'll start with a warm up to fine-tune the participants in their own bodies and to bring the group into their high awareness. Further on we would like to work with the physicality of the musicians, blurring the edges between everyday (pedestrian style) movement and dancing. We will present various improvisational techniques and open scores with focus on listening and the movement response to it. We will explore our abilities to react to the momentum, to be fully present in the space we occupy, to respond to the environment and any triggers which we may notice, to adapt to one another and intuitively follow/co-create a flow, or consciously break the flow.

Open for: all MA, BA from the 5th Semester / Max. number of participants: 12 / English, German / ECTS: 1

Piano + - MACs098

Irene Galindo Quero

Tuesdays, 15:30 - 17:30, 23.09. / 30.09. / 07.10. / 18.11. / 25.11. / 09.12. / 16.12.25

Room 160

Writing for an eminently harmonic instrument such as the piano in the last century has meant adapting the way of looking at the instrument to the general change of focus in music where harmony is either not so central or has been equated in importance to other compositional techniques. This need to rethink the instrument has often led to detours or „piano+“ situations: prepared piano, microtonal piano, piano and electronics or multimedia, compositions for seven pianos... and perhaps a current tendency to return to the keys, a less evasive approach of the harmonic evocation of the instrument. We will analyze several examples of these approaches from contemporary classical music to the most recent, and develop compositions for piano (or piano +, including the Carillo Instruments in the HKB) that will be premiered in the following semester

Open for: MA Composition - Creative Practice / Max. number of participants: 8 / English / ECTS: 1

Post-Human Sound: AI, Resynthesis & Algorithmic Composition - MACs102

Gilbert Nouno

10:00-13:00 on 24.9 / 22.10. / 3.11. / 26.11. / 12.12.25

Room 160

What happens when AI, resynthesis, and algorithmic composition converge? This course explores the evolving relationship between human and machine creativity, focusing on AI-driven sound generation, spectral transformation, and advanced resynthesis techniques. Rather than simply sampling existing material, participants will use machine learning and algorithmic systems to deconstruct, reassemble, and reinvent sound, opening new possibilities beyond traditional synthesis. Over five sessions, you will experiment with granular synthesis, concatenative resynthesis, and timbre morphing while working with algorithmic tools to transform and reconstruct sound. Through a combination of AI-generated and human-performed elements, this process will challenge your compositional approach, expanding the ways in which sound can be structured, organized, and perceived.

Open for: all MA / Max. number of participants: 20 / English, French / ECTS: 1

Skills Théâtre musical

Analyzing interdisciplinary creation: Multimodality - MACs110

Leo Dick

Monday, 13:30 - 16:30 20.10. / 03.11. / 17.11. / 01.12. / 15.12.25

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 aspects of multimodality in contemporary creations. Through works by artists such as Brigitta Muntendorf, Anne Imhof or Alexander Schubert, we examine how the various sensory channels and modes of communication are used in the performative arts today. In particular, we will discuss the influence of advanced media technology on our art practice.

Open for: all MA, BA from the 5th Semester / Max. number of participants: 12 / English / ECTS: 1

Neuland- Divina Comedia. For staged ensemble - MACs117

Angela Bürger, Daniel Gloger

Wednesday, 18.45 - 21.15, 15.10. / 29.10. / 05.11. / 26.11. + Friday 05.12. 15.00 - 21.00

Raum 160 / am 05.12. im Auditorium

In our skill 'Neuland', we examine and compose new musical beginnings. We refer to text excerpts from Dante Alighieri's Divina Commedia as well as historical images, historical or AI-created, historical-sounding music, the opera "Inferno" by Lucia Ronchetti and Claude Vivier's "Lettura di Dante", but also to popular music (heavy metal, Milla Jovovich e.g.). Against this background the composer-performers will work compositionally and scenically. Similar to Dante at the beginning of the modern era, today we have to find new artistic answers in a thicket of information. Where does the path lead, what are we guided by? In this way, we can use AI with its aesthetic arbitrariness to be defined by us in order to determine our own

positions more clearly. In doing so, we remain active and curious by breaking new ground. The participants' creations and fragments of the existing scores will lead to a scenic presentation.

Open for: all MA / Max. number of participants: 15 / German, French, English / ECTS: 1

New formats and topics in contemporary musical theatre - MACs115

Angela Bürger

Monday, 17.00 - 19.00, 13.10. / 27.10. / 24.11. / 08.12.25 + 2 evening visits tbd
Raum 140

This seminar (theory meets practice) will provide an overview of musical theatre in the upcoming season 2025/2026. Visiting two to three actual performances in venues with different esthetical programming will allow the group to exchange lively about new esthetics and formats. Discussion about meta-theatre, self-reflecting performances, new identities or disappearance of physical bodies on stage are the probably most striking topics in the coming year. The spectrum of performances is broad: from operatic works to situational happenings or conceptual works. How might these new strategies be adapted in form, content and realization be adapted to your own creations? The bridge to ongoing creations is given.

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

Performing Music. Basic theatre skills - MACs111

Angela Bürger

Tuesday, 13.30 -15.30 every other week:16.09./30.09./14.10./28.10./18.11./25.11./9.12.
Auditorium or Room 160

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

Open for: all MA, BA from the 5th Semester / Max. number of participants: 15 / English, German, French / ECTS: 1

Stage on I. Scenographic tools and set-up in the Auditorium - MACs114

Angela Bürger, Beat Müller

Saturday/Sunday 25.10. / 26.10.25, 09:30 – 12:30 / 13:30 – 17:00
Auditorium und Raum 160

Staging in a context of Théâtre Musical requires a basic knowledge of lighting, materials, props and interfaces. Very often, you'll encounter situations where you have a minimum of setup-time but yet you need to provide a maximum of precise information on a technical rider. We will introduce you to the tools and possibilities existing in our rooms set-ups with the software cue-lab. On Sunday you'll realize scenic try-outs with fabrics, projection foils in order to test transparency or obscurity. With this bloc-course, you get a path on being more autonomous when you are planning scenic pieces.

Open for: all MA, BA from the 5th Semester / Max. number of participants: 15 / English / ECTS: 1

Stage on II Embodying text, voice, phonetics - MACs116

Franziska Baumann, Angela Bürger

Friday 07.11.25, 15:00 - 20.00, Raum 160 / Saturday 08.11., 09:30 – 17:00, Auditorium

Embodying text and voice (Stage on Modul 2) is a bloc course for practicing musical staging and explore the stage as a creative place for scoring. Using, text fragments, poems and phonemes, we will translate them into physical & vocal action. The spatial connotations, the resonance of scenic registers and levels of meaning (and nonsense) allow the text to appear musically in a new light. In the work, we will look in different ways of composing, by graphic scoring, "scratching" or other notated forms in order to make the pieces memorizable. These creations might be developed furthermore in the semester and be presented at auditions. Musicians, singers, composers, writers, actors and sound artists can benefit of this module. If you want to create and compose musical space with text, this module is for you.

Open to: all MA, BA from the 5th Semester / Max. number of participants: 18 / English, French, German / ECTS: 1

Théâtre Musical / Multidisciplinary Composition – Projects MACs109

Simon Steen-Andersen

9:00-18:00, 11.10 / 12.10. / 22.11. / 23.11. / 20.12. / 21.12.25

Auditorium, on the 12.10. in 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 time.

Open for: MA Composition - Creative Practice, MA Composition - Contemporary Jazz; Minor in Composition / Max. number of participants: 15 / English / ECTS: 1

Théâtre Musical / Multidisciplinary Composition – Seminar MACs108

Simon Steen-Andersen

9:30-12:30, 13.10. / 17.11. / 15.12.

13.10. in Room 160 / 17.11. and 15.12. in 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 their theoretical considerations.

Open for: all students / Max. number of participants: 20 / English / ECTS: 1

VOX Laboratory - MACs112

Franziska Baumann

25.09. / 26.09. / 29.10. / 31.10. / 10.12.25 / 07.01.2026 always 10:00h-12:30h

Room 160

Vocal Training & Performance

Understanding the voice as a universal instrument opens up a creative space for exploring the voice in a multivocal approach. Whether you're a trained singer or not, the human voice can make amazing sounds and powerful music. Through voice and body training, playful singing, breathing exercises and work on resonance and articulation, you will develop new vocal techniques and performance skills. We'll experiment with extended techniques, sounds, melodies, yodelling and new ways of using language and voice. Most people find this

experience freeing, boosting their confidence in expressing themselves and enhancing their ability to create music with their voice. Group performances, based on improvisation, will help us explore the potential of the voice in both musical and dramatic settings. Concepts, scores and staged vocal performances expand vocal and compositional imagination.

Open for: all MA, BA from the 5th Semester / Max. number of participants: 12 / German, English, French / ECTS: 1

Skills Sound Arts

Angewandte Audioprogrammierung / DSP 1 - MACs105

Cédric Spindler

1. i & ii – 13. / 15.10. 13:30 – 17:00. 2. i & ii – 04. / 05.11. 13:30 – 17:00. 3. i - 02.12 09:30 - 13:00 3. ii - to be agreed during the seminar

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 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 Music Composition Creative Practice, MA Contemporary Arts Practice / Max. number of participants: 15 / English, German / ECTS: 1

Fundamentals of Electroacoustic Composition - MACs106

Teresa Carrasco

Tuesday, 10:00 - 12:00 Uhr, 30.09. / 14.10. / 28.10. / 18.11. / 02.12. / 16.12. / 13.01. (until 13:00)
Papiermühlestrasse 13d, Multifunktionsraum 011

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. Previous knowledge in computer music and programming is not required.

Open to: MA, Minor Sound Arts / Max. number of participants: 12 / English, German / ECTS: 1

Listening through other ears MAAm201

Lilian Beidler

Thursday, 10:00 - 12:00 (eight times during the semester); dates tba

Room tbd

In this course, we explore practices, theories, and experiences of listening in music and sound arts, with a particular focus on electronic music, soundscapes, and other sound-based artistic forms that have emerged since the mid-twentieth century. Emphasising developments from the past twenty years, we engage in critical listening while also experiencing sound as a physical phenomenon. Through both analytical and experiential approaches, we examine how sound carries political, social, ecological, and cultural significance. Drawing on theoretical perspectives from various sound-oriented writings, we listen to, compare, and critically discuss a diverse range of sound pieces. This course takes place every fall semester, on a two-year cycle.

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

Voice & Live – Electronics - MACs107

Franziska Baumann, Teresa Carrasco

21. 10. / 23.10. / 04.11. / 25.11. / 09.12.25, always 9:30h -12:30h

Papiermühlestrasse 13d, GKS

This course introduces the practice of vocals and live electronics. Through theoretical and practical input, participants will gain a deeper insight into experimental techniques related to vocal performance and digital voice alteration. Various electronic processes in connection with Ableton, MAX or other software will be explored individually and in the group. Midi Controllers, gestural sensor interfaces, and the exploration of embodied interaction possibilities can expand the subject matter. Some tools and toys will be provided to experiment with interactive settings. Finally, students will develop their own individual and/or group micro-experiments and projects.

Prerequisites: Laptop, Ableton, MAX or other software. Optional: personal sound card, midi-controller.

Open to: all MA, BA from the 5th Sem. / Max. number of participants: 12 / German, French, English / ECTS: 1

Skills in Curating & Music in Context

Music Aesthetics - MACs104

Peter Kraut, Leo Dick

Thursday, 15:15 - 17:15 h, 23.10. / 30.10. / 06.11. / 20.11. / 27.11. / 04.12.25

Raum 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: MA and BA from 5th Semester / Max. number of participants: 20 / English / ECTS: 1

Mandatory modules

Composition Colloquium - MACsk01

Irene Galindo Quero, Stefan Schultze

17:45 - 20:15, 01.10. Room 160 (Wednesday as an exception)

17:45 - 20:15, Tuesdays: 07.10., Room 160 / 28.10., Auditorium / 25.11., Room 160 / 02.12.,

Auditorium / 16.12., Auditorium

Ostermundigenstrasse 103

This course serves as a platform for dialogue and exchange between students, teachers, and guests encompassing both MA Music Composition specializations Creative Practice and Contemporary Jazz. In each session, up to two participants will present an example or inquiry around their current work, whether completed or in progress. Each presentation, lasting approximately 30 minutes, will be followed by a 30-minute group exchange. In addition to student presentations, inputs from other members of HKB and external guests will supplement and enrich the colloquium. The plurality of feedback is meant to enrich the individual perspectives gained through one-on-one encounters, thus making this group setting an essential complement for artistic development. This course does not follow a traditional lecture format; instead an individual input will resonate in hopefully different and unexpected forms and directions within the group. Ultimately the course seeks to bring the questions that arise from the specifics to a more universal context, the initial presentation should serve as a fuse that ignites this conversation.

Open to: MA Composition - Creative Practice | Contemporary Jazz | MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice | MA Specialized Music Performance / Max. number of participants: 40 / English / ECTS: 1

Intensive Week - MACcca1 / MACcca3
Simon Steen-Andersen, Angela Bürger

06.01 - 13.01.2026

Ostermundigenstrasse 103; Auditorium

06.01 - Setup

07.01 - General rehearsals for Concert 1

08.01 - Concert 1

09.01 - General rehearsals for Concert 2

10.01 - Concert 2

11.01 - Rehearsals without technical support

12.01 - General rehearsals Concert 3

13.01 - Concert 3

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 program. The participation can be in the form of a composition, performance, or production, and can be in one's own project or that of another student. Each participant of the Intensive Week must be available all days from 6 to 14 January. 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.

Open to: MA Composition - Creative Practice / Max. number of participants: 40 / English / ECTS: 2

Important semester dates academic year 2024/2025

Autumn Semester: 15.9.25–18.1.26

Spring semester: 16.2.26–7.6.26

Enrolment week HS25: 23.04. – 30.04.25

Enrolment week FS26: 15.10. – 22.10.25

Toolbox week HS25: 10.11. – 16.11.25

Please note:

Enrolment in IS-A is compulsory and students are obliged to attend the booked modules. A module not attended without deregistration will result in a "not fulfilled" (or grade 1) in the Transcript of Records (ToR). Subsequent changes are only possible in exceptional cases and in consultation with the respective head of degree program. Students must submit the signed change form to the degree program office by the end of the second week of the semester at the latest (calendar week 9 for FS/calendar week 39 for HS).

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Cover: Celia Denore Lopez and Flora Karetka perform "Jeux d'enfants" by Celia Denore Lopez. Trafic, January 2025. Photo: N. Radivojević,