



## **Music Division, Spring 2024**

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# Skills in Composition

## Instrumentation I and II for Composers - MACs027

**Xavier Dayer**

Thursdays, 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: BA | MA / Max. number of participants: 10 / English / ECTS: 1

## Analysis Course: Inside New Music - MACs028

**Wanja Aloe**

Thursdays, weekly, 11:00 - 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 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: 20 / English / ECTS: 1

## Impro Orchestra - MACs029

**Franziska Baumann**

Wednesday 28.02, 12:00h - 15:00h / 13.03 / 27.03 / 24.04 / 22.05, always 13:30h-16:30h,  
Ostermundigenstrasse 103, always Auditorium except 22.05 - Room 161

The ensemble is a field of experimentation and a place for different perspectives in an improvising orchestra. How do we create high-energy resonance axes in an improvising large formation that are simultaneously open to risk and material awareness? How do we combine autonomous creativity with intelligent listening to other impulses in suspended coordination between free risk and planning? How do we generate energy and create musical meaning? These questions take on a different form in a large improvising formation than they do in small ensembles. Methods such as conduction, sound painting, interactive notation, concepts, and graphics will be explored. These will serve as guidelines for impulses, exercises, and concepts to expand the means of musical creation and perception. There will also be opportunities to bring concepts and ideas from the students to the large formation.

Open to: BA from the 5th Sem. | MA Klassik, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice | Contemporary Jazz, MA Specialized Music Performance, MA Music Performance, Minor Théâtre musical / Max. number of participants: 16 / English, German (min. B2), French / ECTS: 1

## Conducting for Composers II - MACs030

**Florian Ziemen**

Wednesday, 17:15 - 19:30, 06.03. / 10.04.  
Mondays 11:30 - 13:45, 18.3. / 22.4. / 06.05. / 3.6.  
Ostermundigenstrasse 103, Room 161

Conducting is the art and the craft of leading 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 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 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 into the performer's perspective in a very condensed way. Requirements: attendance of Course I or appropriate prior conducting experience.

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

### **CyberSonic Fusion: Tailoring Sound Synthesis to Your Unique Vision - MACs031**

**Gilbert Nouno**

20.03. / 3.04 / 3.05 / 24.05, and one date TBD

For each session please choose only one of the two groups:

Group 1, 10:00-13:00, or Group 2, 14:00-17:00

Ostermundigenstrasse 103, Room 160

Ready to amplify your musical genius? Craft, compose, and curate sound synthesis that resonates with your unique vision and scores. Dive deep into the riveting realm of tailor-made sound creation—from generative and sample-based to computer-driven and analog vibes. And guess what? We'll sync perfectly with your gear too!

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

### **Visual Vibes: Mastering the Art of Video Synthesis - MACs032**

**Gilbert Nouno**

29.03 / 10.04 / 22.04 / 15.05 / 29.05

For each session please choose only one of the two groups:

Group 1, 10:00-13:00 or Group 2, 14:00-17:00

Ostermundigenstrasse 103, room 160

Merge the realms of sight and sound with Video Synthesis! Dive into the craft of shaping visual wonders with tools like Touch Designer and Jitter-Max8. Forge your own interactive masterpieces and gear up for a captivating visual performance. Ready to illuminate your artistic vision?

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

### **Hearing Skills - MACs033**

**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: 12 / English, French, German / ECTS: 1

### **Deep Listening - MACs034**

**Biliana Voutchkova**

Mondays, 19:00 - 21:10, 19.02. / 04.03. / 25.03. / 08.04. / 29.04. / 13.05. / 27.05.  
Ostermundigenstrasse 103, room 161

Deep Listening Music from Pauline Oliveros and other composers: "There is only giving, only listening, and a type of miracle occurs in which even the performers, the purported doers, are witnesses, not producers. Meditative practices that would dissolve the abstract dualisms we depend upon to maintain our hierarchies." Deep listening 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 the listening. The course will allow time for experiencing deep listening in and outdoors around the school. <https://www.deeplisting.rpi.edu/deep-listening/pauline-oliveros/>

Open to: BA from the 3rd year | MA, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice / Max. number of participants: 10 / English, German / ECTS: 1

## **Skills in Théâtre musical**

### **Analyzing interdisciplinary creation: The new conceptualism - MACs039**

**Leo Dick**

Mondays, 14:00 - 17:00, 04.03. / 18.03. / 29.04. / 13.05. / 27.05.  
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 "New Conceptualism". We investigate how this movement 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.

Open to: MA Composition - Creative Practice | Contemporary Jazz, BA from the 5th Sem. / MA Klassik Minor Théâtre musical / Max. number of participants: 12 / English / ECTS: 1

### **VOXLaboratory - MACs040**

**Franziska Baumann**

Wednesday, 28.02.2024, 09:00 -11:30, 13.03 / 27.03 / 24.04 / 08.05 / 22.05, always  
10:00h-12:30h  
Ostermundigenstrasse 103, Room 160

Vocal Training & Vocal Performance This course gives diverse insights into a multi-vocal approach with extended techniques and vocal performative skills: vocal training, various singing techniques, the expansion of the vocal spectrum (emotions, energetic qualities, movement, gestures) and the search for a spontaneous, emotional voice in sophisticated, archaic or everyday expression. Exploring sounds and noises, melodies, yodelling, language and the unexpected is part of the musical process. Improvisational techniques based on modules and ideas will lead to group performances to explore and uncover spheres of the human voice in musical perception and in a scenic context.

Open to: MA (preference MA Ped) and all BA from the 3rd Sem., MA Composition - Creative Practice | Contemporary Jazz, BA from the 5th Sem. / MA Klassik, MA Music Performance, Jazz | MA Music Pedagogy, Jaz / Max. number of participants: 12 / German (min. B2), English, French / ECTS: 1

## **Performing Music II: Basic theatre skills - MACs041**

**Angela Bürger**

Tuesday, 13:45 - 15:45, 27.02 / 12.03 / 26.03 / 7.05 /

Tuesday, 13:05 - 15:45, 21.05

+ 1 other date TBD with the group

Ostermundigenstrasse 103, Room 160

Performing Music II class aims to go deeper in staging and performing contemporary music and musical situation in space. The training is based on exercises specially designed for musicians who wish to expand their performing means. For this semester we'll work on texts of E.A.Poe, creating scenes between dreams and reality. Musicians can investigate the material with or without the instrument, choosing the perspective of the performer-composer. All languages are welcome. We will integrate native speakers of other languages and immerse them into these phonetics. For those wanting to go further, there is the possibility to stage an innovative program with individual coaching.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | BA from the 5th Sem. / MA Klassik, MA (Preference MA Ped) and all BA from the 5th Sem. Minor Théâtre musical, / Max. number of participants: 15 / German (min. B2), English, French / ECTS: 1

## **New Formats and topics in actual contemporary musical theatre - MACs042**

**Angela Bürger**

Mondays, 26.02 / 11.03 / 25.03, 17:00 - 19:00 + 3 evening excursions to visit theatre shows (to define with the group)

The class consists of 3 seminary meetings (O103) and 3 theatre visits during the spring semester.

Ostermundigenstrasse 103, Room 140

In the spring semester, the class focuses on the current treatment of ancient texts revisited with the mood, questioning, and claims of 21st-century perspective. The chosen shows translate an air of apocalyptic sensations but also engaged citizenship and activism. A place is given for a deepened discussion and your feedback on these artworks.

Open to: MA Composition - Creative Practice | Minor Théâtre musical / Max. number of participants: 10 / English, German (min. B2), French / ECTS: 1

## **Nachtgesänge. Articulating Silences - MACs043**

**Angela Bürger / Daniel Gloger**

Wednesday, 18:00 - 21:30, 28.02. / 13.03. / 27.03 / 24.04 / 08.05 / 22.05 + 1 date TBD

Ostermundigenstrasse 103, Room 161

In Nachtgesänge, we'll explore solo and ensemble scores from composer Charlotte Seither. She searches for new possibilities of expression with the voice. Or rather, after the actual, the core of vocal emanation as a medium of communication: gesture, mimic expression, the pure breath: everything speaks and sings and the unspeakable. At this point, we also propose fragments of the myth of Orfeo. The sensitivity to the night and parallel worlds becomes tangible, even if not always audible. Thus a new, post-apocalyptic bel canto emerges. Instrumentalists are also invited to join this work for an exploration of the borders from instruments to singing.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, BA Gesang, BA from the 5th Sem. / MA Klassik Minor Théâtre musical, Minor Open Space, MA Specialized Music Performance / Max. number of participants: 12 / English, German (min.B2), French/ ECTS: 1

### **Teaser - Trailer - Pitching - MACs044**

**Angela Bürger**

Friday 16:00 - 20:00, 01.03 / 15.03 (group work) + individual project  
Ostermundigenstrasse 103, Room 160

Presenting a project under the loop of a trailer has become common for contemporary projects. Yet it is less usual to produce a teaser a long time before the premiere. Based on many examples of current Teaser or Pitches, we'll discuss the aesthetics, timing, rhythm, and storytelling of this form coming from the world of cinema. A short screenplay will be elaborated.

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Minor Théâtre musical, Minor Open Space, MA Specialized Music Performance, MA Music Performance, MA Music Pedagogy / Max. number of participants: 12 / English, German (min. B2), French / ECTS: 1

### **Théâtre Musical / Multidisciplinary Composition - Seminar - MACs045**

**Simon Steen-Andersen**

29.04. / 06.05 / 03.06, always 09:30-12:30  
Ostermundigenstrasse 103, 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 - MACs046**

**Simon Steen-Andersen**

01.05, 09:00-16:00  
05.05, 14:00-20:00  
01.06, 12:00-20:00  
02.06, 09:00-18:00  
05.06, 09:00-18:00  
07.06, 09:00-16:00

Ostermundigenstrasse 103, 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 / Max. number of participants: 15 / English / ECTS: 1

### **Stage on! Concepts for dramaturgy and scenography - MACs047**

**Angela Bürger**

Tuesdays, 14:00 - 17:00, 20.02 / 05.03 / 19.03 / 30.04 / 14.05 + one date TBD  
Ostermundigenstrasse 103, Auditorium

In these meetings, you'll discover contemporary dramaturgy for fictional, documentary and physical scenic productions. By setting scenic situations, you will rehearse a musical piece or performance under the focus of staging gestures, movements, light and scenic elements. Your compositional ideas or theatric proposals are welcome.

Open to: MA (Preference MA Ped) and all BA from the 5th Sem., MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, BA from the 5th Sem. / MA Klassik BA Sound Arts, MA Music / Max. number of participants: 12 / English, French, German (min. B2) / ECTS: 1

## Skills in Sound Arts

### Microphones and Loudspeakers as Musical Instruments - MAAM602

**Cathy van Eck**

Thursdays 10:00-12:00, eight Thursdays TBD

Schwabstrasse 10, Sound Arts Lab

During this course, we will focus on the input and output of music using electricity: microphones and loudspeakers. We do not only investigate how they can modify the sounds they pick up or diffuse, but also how we can compose pieces that take notice of their medial characteristics. We will mainly work with “lo-fi” microphones and loudspeakers, and experiment to see what is possible with them in relation to material, movement, and space. Besides hands-on work, I will also provide theoretical inputs with many contemporary examples of experimental microphone and loudspeaker use. This course is for everybody who uses or wants to use microphones and/or loudspeakers in their work, from beginner to very advanced. I will often divide the course in groups, depending on your interest and your knowledge of the technology we use. Writers who are interested in having their words being 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: you are all welcome.

Open to: MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 16 / English / ECTS: 1

### Fundamentals of Electroacoustic Music - MACs037

**Teresa Carrasco**

Tuesdays, 10:00 - 12:00 / 05.03 / 19.03 / 09.04 / 30.04 / 14.05 / 28.05 /

Tuesday 10:00 - 13:00 / 04.06

Papiermühlestrasse P13d, Room 008

This course teaches the basics for realizing 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.

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

### Voice & Live – Electronics - Performing with Live–Electronics MACs038

**Franziska Baumann / Teresa Carrasco**

Tuesday 27.02. / 12.03 / 26.03 / 07.05, always 9:30h-13:15h

Papiermühlestrasse, Grosser Konzertsaal GKS, P13d

This course introduces practices for instruments, voice and performance in the context of live electronics. Through theoretical and practical input, participants will gain a deeper insight into controllers and software such as Ableton and MAX/MSP. Some tools and toys will be provided to experiment with interactive settings.

Experimental performative techniques and embodied digital transformation, various forms of concert and virtual practices, dramaturgical and compositional structures will be explored individually and in groups. Finally, students will develop their own individual and/or collective micro-experiments and projects. The course is designed for students who have never worked with live electronics before but also for those who want to deepen and broaden their practices.

Open to: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, MA and all BA from the 5th Sem., MA Composition - Contemporary Jazz, FB Theater MA Expanded Theatre MASP / Max. number of participants: 12 / German (min. B2), English / ECTS: 1

### **Applied Audioprogramming and DSP II - MACs048**

**Cedric Spindler**

Seminar 1: Video-Stream Analysis, 19.02. and 22.02. 13:30 - 17:00

Seminar 2: Node 4 Max, 18.03. and 21.03. 13:30 - 17:00

Seminar 3: Super Collider, 08.04. and 11.04. 13:30 - 17:00

Papiermühlestrasse 13, Room TBA

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 (fall semester 2023) 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.

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

## **Skills in Curating & Musik in Context**

### **Music Aesthetics - MACs035**

**Peter Kraut / Xavier Dayer**

15:15 - 17:15, 22.02 / 29.02 / 07.03 / 14.03 / 25.04 / 02.05

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 / Max. number of participants: 25 / English / ECTS: 1

### **Irrigations - MACs036**

**Angela Bürger**

Saturday 27.04 and Sunday 28.04, 9:00 - 17:00 - Excursion to Musée valaisan des Bisses in Boteyre/Ayent.

The preparation for the excursion will take place in mid-March 2024, the exact dates and rooms TBD (O103).

What if there were very few materials at disposal for many needs? What if a millennial heritage would come to an end because of a definite change? What if, the questions of sustainability and preservation of the environment would be much too big to give answers or solutions? In this intensive week-end, we experience, discuss, and practice the option of today 2024 to react to the real tangible change. By discovering a millenaire tradition of distribution of water in a dry environment, we'll discover this unique place which is the Musée des bisses d'Ayent in Wallis. The class aims to isolate nodes of reactions. What does the reduction of water mean when the reserves of the winter will not be there anymore? How can communities react? What is meant by sharing? The focus of this week-end is to learn about real changes in nature and to profile reactions and artistic projects on the change. Might the reduction to the visible and tangible be a valuable starting point?

Open to: MA Composition - Creative Practice | Contemporary Jazz, MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice, Master-Studierende (Präferenz MA Ped) and all BA from 5. Sem., Minor Théâtre musical, Minor Open Space, MA Special / Max. number of participants: 10 / German (min. B2), French, English / ECTS: 1

# Mandatory modules

## Composition Colloquium - MACsk50

**Xavier Dayer / Stefan Schultze**

Dienstags, 17:45 - 20:15, 20.02 / 27.02 / 05.03 / 12.03 / 19.03 / 26.03,  
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 - MACcca1 / MACcca3

**Simon Steen-Andersen, Angela Bürger**

Organisation: Luz González

Technical support: Beat Müller

29.06 and 30.6 - Rehearsals

01.07 - General rehearsals Concert 1

02.07 - Concert 1

03.07 - General rehearsals Concert 2

04.07 - Concert 2

05.07 - General rehearsals Concert 3

06.07 - 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 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 29 June to 6 July. 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

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