



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

Table of Contents

Skills Composition	3
Notations, transcriptions - MACs076	3
Free Improvisation – Instant Composing - MACs077	3
Analysis Course: Inside New Music - MACs078	3
Instrumentation I and II for Composers - MACs079	4
Hearing Skills - MACs080	4
Conducting for Composers II - MACs081	4
Somatic practises for musicians - MACs082	5
Sonic Motion: Interfaces, Machine Learning, Physical Computing, and Spatial Sound - MACs083	5
Generative and Interactive Video: AI, Max Jitter, TouchDesigner, and Unity - MACs084	5
Skills Théâtre musical	6
Analyzing interdisciplinary creation: „New Aesthetic” and “New Discipline” - MACs085	6
VOX Laboratory - MACs086	6
Théâtre Musical / Multidisciplinary Composition – Seminar - MACs087	6
Théâtre Musical / Multidisciplinary Composition – Projects - MACs088	7
Stage on! Concepts for dramaturgy and scenography - MACs089	7
Teaser – Trailer - MACs090	7
Performing music. Basic theatre skills - MACs092	8
Too much and not enough – Staged ensemble project for singers and composer-performers – MACs093	8
Skills Sound Arts	9
Voice & Live – Electronics - MACs073	9
Fundamentals of Electroacoustic Music - MACs074	9
Angewandte Audioprogrammierung / DSP II – Applied Audio Programming / DSP II - MACs075	9
Gestures, Sensors, and Sounds - MAAM704	10
Skills in Curating & Music in Context	10
Music Aesthetics - MACs091	10
Mandatory modules	11
Composition Colloquium - MACsk51	11
Intensive Week - MACcca2 / MACcca4	11
Important semester dates academic year 2024/2025	12

Skills Composition

Notations, transcriptions - MACs076

[Irene Galindo Quero](#)

Tuesday, 11:00 - 13:00, 04.03. / 18.03. / 01.04. / 08.04. / 06.05. / 03.06.2025

Ostermundigenstrasse 103, Room 160

This space will aim to provide composers with a survey of notational problems, and to interest them in pursuing the development of notation further. The notation of music is much more than simply a means to an end, and so are many of its derived practices, such as transcription, which has played an important role in the compositional praxis of artists from different periods, from Janáček to the present day. Some of these examples will be studied and expanded into practical explorations and a possible addition to the student's techniques of composing,

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

Free Improvisation – Instant Composing - MACs077

[Franziska Baumann](#)

13:15 - 15:45, 05.03 / 07.03 / 23.04 / 25.04 / 21.05 / 23.05.2025

Ostermundigenstrasse 103, 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 many applications, two courses will take place.

Open to: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice; BA from the 5th Sem. | MA Klassik; MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 14 / German, English, French (Minimum B2) / ECTS: 1

Analysis Course: Inside New Music - MACs078

[Wanja Aloé](#)

Thursdays, 11:00 - 12:00

Ostermundigenstrasse 103, Room 181

This course offers both aesthetic and technical analyses of the main trends in contemporary music. 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. This course spans over two semesters and follows a chronological path through the history of 'New Music' from the 1950ies on. The first semester (autumn) deals with the 'grandfathers' of New Music, the second semester (spring) then follows with the music of the last 30 to 40 years.

Open to: BA | MA / Max. number of participants: 15 / English / ECTS: 1

Instrumentation I and II for Composers - MACs079

Nemanja Radivojević

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

Hearing Skills - MACs080

Iris Dominé

Thursdays

17:30-18:30, 06.03. / 13.03. / 20.03. / 27.03. / 03.04. / 10.04.

16:30-17:30, 20.02. / 27.02. / 17.04. / 24.04. / 01.05. / 08.05. / 15.05. / 22.05. / 29.05. / 05.06.

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

Conducting for Composers II - MACs081

Florian Ziemer

Monday 11:30 - 13:45, 24.02. / 17.03. / 31.03. / 28.04. 12.05. / 02.06.2025

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 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. Requirements: attendance of Course I or appropriate prior conducting experience

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

Somatic practises for musicians - MACs082

Biliana Voutchkova

18:00-20:00, 18.02. / 25.02 / 11.03., and 18:00-20:15, 25.03. / 22.04. / 29.04. / 27.05

Ostermundigenstrasse 103, Room 142

The course will explore the various ways of sound production in close relation to the physicality of the participants.

Open to: 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, MA Music Performance | MA Specialized Music Performance | MA Music Pedagogy / Max. number of participants: 12 / English / ECTS: 1

Sonic Motion: Interfaces, Machine Learning, Physical Computing, and Spatial Sound - MACs083

Gilbert Nouno

10:00-13:00, 17.02. / 03.03 / 17.03 / 31.03 / 23.04

Ostermundigenstrasse 103, Room 160

This skill explores the cutting edge of interactive music performance by focusing on interfaces, physical computing, and sound spatialization. In this course, you will learn to create custom interfaces – including mapping data with Machine Learning concepts - to manipulate sound, light and spatial audio in real time. Using tools like Arduino, movement sensors, and physical computing platforms, you will design interactive systems where physical actions translate into creative audio outputs. You will control the movement of sound in 3D space, enveloping the audience in immersive soundscapes, and learn how to integrate DMX lighting and sensor data to create fully interactive performances. This class is aimed to students looking to explore how technology can enhance artistic expression through innovative and tactile interfaces, blurring the lines between the physical and sonic worlds.

Open to: MA / MA Composition – Creative Practice | MA Composition Contemporary Jazz | MA Music Performance Jazz | MA Music Pedagogy Jazz | Max. number of participants: 20 / French, English, Italian / ECTS: 1

Generative and Interactive Video: AI, Max Jitter, TouchDesigner, and Unity - MACs084

Gilbert Nouno

10:00-13:00, 26.02.2025 / 12.03 / 26.03 / 09.04 / 30.04, Ostermundigenstrasse 103, Room 160

This skill offers a deep dive into the world of interactive visuals and real-time video creation, blending cutting-edge technologies with creative expression. Through Max Jitter, TouchDesigner, and an introduction to Unity, this course will teach you how to design interactive systems that react to movement, sound, and data, while exploring the power of AI-driven generative visuals. You'll also gain an introduction to gaming concepts within Unity, enabling you to create immersive, interactive 3D video environments. Whether you're interested in real-time video synthesis, dynamic audio-visual performances, or creating interactive gaming environments, this class will equip you with the essential tools and foundational concepts to bring your ideas to life. By the end of the course, you'll have developed a unique audiovisual system that merges AI, interaction, and spatial video design, ready for use in performance or installation contexts. If you want to push the boundaries of digital creativity, this course is for you!

Open to: MA | MA Composition – Creative Practice | Contemporary Jazz | MA Music Performance, Jazz | MA Music Pedagogy Jazz / Max. number of participants: 20 / English, French, Italian / ECTS: 1

Skills Théâtre musical

Analyzing interdisciplinary creation: „New Aesthetic” and “New Discipline” - MACs085

Leo Dick

Monday, 13:30 - 16:30, 24.03. / 07.04. / 05.05. / 19.05. / 02.06.

Ostermundigenstrasse 103, Room 187

In the last ten years, “New Aesthetic” and “New Discipline” have become labels for a comparable aesthetic shift on the one hand in the fine arts and on the other in music. Both the artist-writer James Bridle and the composer-performer Jennifer Walshe use the terms they coined to describe the blending of the virtual and the physical in their respective artistic practices. Our course identifies traces left by Bridle’s and Walshe’s groundbreaking “manifestos” in the field of interdisciplinary creation. We will also discuss the ways in which our view of the interplay between the virtual and the physical has changed, drawing on productions from the last decade.

Open to: BA from the 5th Sem. | MA Klassik | MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 15 / English / ECTS: 1

VOX Laboratory - MACs086

Franziska Baumann

10:00 - 12:30 , 05.03 / 07.03 / 23.04 / 25.04 / 21.05 / 23.05.

Ostermundigenstrasse 103, Room 160

Vocal Training & Performance This course is a creative space for exploring the voice in many different ways, helping you develop new vocal techniques and performance skills. We’ll experiment with various sounds, melodies, yodelling, and even new ways to use language and voice. Whether you’re a trained singer or not, the human voice can make amazing sounds and powerful music. Through vocal training, playful singing, breathing exercises, and working on resonance and articulation, you’ll discover how flexible and versatile your voice is. Most people find this experience freeing, boosting their confidence in expressing themselves and enhancing their ability to create music with their voice. Furthermore, scores and audio examples will be presented to expand vocal and compositional imagination. Group performances, based on improvisation, will help us explore the full potential of the voice in both musical and dramatic settings.

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

Théâtre Musical / Multidisciplinary Composition – Seminar - MACs087

Simon Steen-Andersen

9:30 - 12:30, 17.03 / 21.04 / 26.05.

Ostermundigenstrasse 103; Room160

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 - MACs088

Simon Steen-Andersen

09:00 - 18:00

15.03 and 16.03., Room 160

19.04 and 20.04., Auditorium

24.05 and 25.05., Room 160 and Auditorium

Ostermundigenstrasse 103

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 to: MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 15 / English / ECTS: 1

Stage on! Concepts for dramaturgy and scenography - MACs089

Angela Bürger

Tuesday, 14:00 – 16:45, 11.3. / 25.3. / 8.4. / 6.5. + 1 date tba

Ostermundigenstrasse 103, Auditorium

This class aims to dive into various contemporary dramaturgies / scenographies from fictional, documentary, danse and physical theatre productions. Creating scenic situations under the lense of a structured dramaturgy or more situational settings will be presented. We'll have a theoretical first part and practical try-outs in the second part of the meetings. Guest dramaturgs are invited for exchange and discussion. The practical aspect focusses on staging gestures and movements, choice of lighting and scenographic elements. Your ongoing ideas and projects can be discussed and rehearsed.

Open to: MA Composition - Creative Practice | Contemporary Jazz | MA Music Performance, Jazz | MA Music Pedagogy, Jazz | Master students (preference MA Ped) and BA from the 5th Sem. | BA Gesang / Max. number of participants: 15 / German, French, English / ECTS: 1

Teaser – Trailer - MACs090

Angela Bürger

Friday 16:00 – 19:00, 7.3. / 21.3. / 2.5. / 16.05. + 1 date tbd

Ostermundigenstrasse 103, Room 160

This class is organized in two blocs, the 2 first sessions are theoretical the 2 may sessions practical.

Promoting a project under the loop of a trailer has become common for contemporary projects. Yet it is less usual to imagine an effective teaser long time before rehearsals at the moment dedicated for acquiring venues and organizing the funding. Bases on a multitude of examples from music, cinema, arts and also organizers, we'll discuss the structure of an effective teaser under the aspects of timing, rhythm, atmosphere and storytelling. For whom and about what the short forms are destined. In the group, screenplays are conceived and practical material and footage research is done with the group. Coaching on individual ideas accompagnies the class.

Open to: MA Composition - Creative Practice | Contemporary Jazz | MA Music Performance, Jazz | MA Music Pedagogy, Jazz | BA Gesang | Master students (preference MA Ped) and BA from the 5th Sem. / Max. number of participants: 10 / French, German, English / ECTS: 1

Performing music. Basic theatre skills - MACs092

Angela Bürger

Tuesdays, 13:15 – 15:15 every other week, 18.02. / 04.03. / 1 8.03. / 01.04. / 2 9.04. / 13.05./ + 1 date tba

Ostermundigenstrasse 103, Auditorium

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 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 body creativity.

Open to: MA Composition - Creative Practice | Contemporary Jazz | BA from the 5th Sem. | MA Klassik | Master students (Preference MA Ped) Jazz / Max. number of participants: 15 / German, French, English / ECTS: 1

Too much and not enough – Staged ensemble project for singers and composer-performers – MACs093

Angela Bürger, Daniel Gloger

18:30 – 21:00, 05.03. / 19.03. / 02.04. / 30.04. / 14.05.2025

Room tba

In 'Too much and not enough', we explore how our use of natural resources can be represented with our bodies and voices. Quite obvious is the increasingly scarce air when singing, which we will try out with Magister Perotinus' "Viderunt Omnes", e.g. Developing this idea, can we transfer bodily resources to topics such as heat, flood, drought, lack of air? With works of female composers (Irene Galindo Quero, Dariya Maminova, Jennifer Walshe) we'll dive deeper into these questions. Musical structures might reflect societal inquiring and we will try to define our positions in this field. We'll perform the various works together and also ask the participating composers of the skill to create their own works on the subject.

Offen für: MA Composition - Creative Practice | Contemporary Jazz | BA from the 5th Sem. | MA Klassik | MA Music Performance, Jazz / Max. number of participants: 12 / German, French, English / ECTS: 1

Skills Sound Arts

Voice & Live – Electronics - MACs073

Franziska Baumann & Teresa Carrasco

9:30 -12:30, 04.03 / 18.03 / 01.04 /29.04 / 20.05

Papiermühlestrasse 13d, Multifunktionsraum

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: MA Music Performance, Jazz | MA Music Pedagogy, Jazz | MA Composition - Creative Practice | Contemporary Jazz | BA from the 5th Sem. | MA Klassik / Max. number of participants: 12 / German (Minimum B2), French, English / ECTS: 1

Fundamentals of Electroacoustic Music - MACs074

Teresa Carrasco

Tuesday, 10:00 - 12:00 / every second week (tba)

Papiermühlestrasse 13; Seminarraum (tba)

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. 120 minutes every two weeks in 2 semesters. Previous knowledge in computer music and programming is not required. Course completion: participation and project/performance.

Open to: MA Contemporary Arts Practice | MA Music Composition Creative Practice | MA Musik | Minor Sound Arts / Max. number of participants: 12 / German (Minimum B2), English / ECTS: 1

Angewandte Audioprogrammierung / DSP II – Applied Audio Programming / DSP II - MACs075

Cédric Spindler

Dates tba.

Papiermühlestrasse 13, Seminarraum (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: 12 / English, German / ECTS: 1

Gestures, Sensors, and Sounds - MAAM704

Cathy van Eck

On eight Thursdays, 10:00 - 12:00, Schwabstrasse 10, Sound Arts Lab

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

Open to: MA Composition - Creative Practice | Contemporary Jazz / Max. number of participants: 20 /
English / ECTS: 1

Skills in Curating & Music in Context

Music Aesthetics - MACs091

Peter Kraut, Leo Dick

Thursday, 15:15 - 17:15 / 06.03. / 13.03. / 20.03. / 27.03. / 03.04. / 10.04., Ostermundigenstrasse 103,
Room 185, on 10.04 in 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

Mandatory modules

Composition Colloquium - MACsk51

Irene Galindo Quero, Stefan Schultze

Tuesdays, 17:45 - 20:15, 04.03./18.03./01.04./08.04./06.05./03.06. Ostermundigenstrasse 103, Auditorium

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 - MACcca2 / MACcca4

Simon Steen-Andersen, Angela Bürger

26.05 - 31.05, Ostermundigenstrasse 103; Auditorium

26.05 - General rehearsals for Concert 1

27.05 - Concert 1

28.05 - General rehearsals for Concert 2

29.05 - Concert 2

30.05 - General rehearsals Concert 3

31.05 - 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: 16.9.2024–19.1.2025^[1]_{SEP}

Spring semester: 17.2.–8.6.2025

Enrolment week FS25: 16.10. - 23.10.24

Enrolment week HS25: 23.4.-30.4.2025

Toolbox week: 14.4. - 18.4.25

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).

Irene Galindo Quero

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Photo: Trafic, July 2024, @HKB