



Music Division, Spring 2026

List of Skills

MA in Composition Creative
Practice



Skills Composition

Skills Composition

Passages / techniques of transition	MACs128
Free Improvisation - Instant Composing	MACs077
Analysis Course: Inside New Music	MACs078
Orchestration for composers and performers	MACs132
Hearing Skills	MACs080
Conducting for Composers	MACs081
On Sound, Concept and Composition: Homaggio a Peter Ablinger	MACs130
Frame by Frame: A Beginner's Video Lab for Composers & Sound Artists	MACs130
Shaping Space: Sound, Movement & Performance in 3D	MACs143

Skills Théâtre musical

Analyzing interdisciplinary creation: The postdigital turn	MACs140
VOX Laboratory	MACs134
Théâtre Musical / Multidisciplinary Composition - Seminar	MACs141
Théâtre Musical/ Multidisciplinary Composition - Projects	MACs142
Stage on! Concepts for dramaturgy and scenography	MACs137
Teaser - Trailer	MACs135
Performing music. Basic scene skills	MACs136
A capella. Voices for Staged Ensemble	MACs138
New Formats in contemporary musical theatre	MACs139
More steps on water. Irrigations	MACs133

Skills Sound Arts

Voice & Live Electronics	MACs018
Fundamentals of Electroacoustic Music	MACs126
Angewandte Audioprogrammierung / DSP II	MACs125

Skills in Curating & Music in Context

Music Aesthetics	MACs035
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Mandatory modules

Composition Colloquium	MACsk52
Intensive Week	

Important dates FS26

Passages / techniques of transition Irene Galindo Quero

MACs128

Tuesdays 24.02. / 03.03. / 17.03. / 24.03. / 21.04. / 28.04. / 12.05.26, 13:30 - 15:30
tba

How to arrive from one material to another in music, delighting in the journey, in the in-between, taking Mathias Spahlinger's transition techniques as a reference and studying various examples of music that radically place transition at its centre: "not the transition from one fixed point to another fixed point, or the transition as conclusive, closed result, but rather the transition itself, the universal continual change, the infinity of the finite".

Max 16 People
Englisch
ECTS: 1

Free Improvisation – Instant Composing Franziska Baumann

MACs127

Wednesday 04.03. / 18.03. / 01.04. / 22.04. / 29.04. / 13.05.26, 13:30 - 16:00
O103 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.

Max 8 People
French, German, Englisch
ECTS: 1

Analysis Course: Inside New Music Wanja Aloé

MACs028

Thursday, 11:00 - 12:00
O103, 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.

Max 18 People
Englisch
ECTS: 1

Orchestration for composers and performers MACs132

Nemanja Radivojević

Thursdays, Group 1 13:00 - 14:00 / Group 2 14:00 - 15:00
O103, 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.

Max 20 People
English, German, French
ECTS: 1

Hearing Skills

Claire Roberts

Wednesday, 9:00 - 10:00
O103, 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.

Max 20 People
English, German, French
ECTS: 1

Conducting for Composers

Florian Ziemer

Montag, 11:30 - 14:00, 23.02. / 23.03. / 30.03. / 20.04. / 11.05. / 01.06.26
O103, 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 small group we can experience this in a condensed - and fun - way.

Max 6 People
English, German
ECTS: 1

On Sound, Concept and Composition:

Homaggio a Peter Ablinger

Biliana Voutchkova

MACs130

Tuesdays, 17.02 / 31.03 / 07.04 / 05.05. / 12.05./ 26.05./ 02.06., 15.30 - 17.30
142

This seminar is dedicated to the music and thought of composer Peter Ablinger, offering both a tribute and a space for active artistic engagement inspired by his legacy. Participants will study selected works by Ablinger and explore his extensive writings and conceptual ideas. The course invites composers and performers alike to prepare some of Ablinger's original works and/or to create new al fresco compositions inspired by his approaches to sound, noise, text, and perception. Alongside collaborative work, the seminar will offer insights into the instructor's personal experience working with Ablinger's music and ideas.

Max 10 People
English
ECTS: 1

Frame by Frame: A Beginner's Video Lab for

Composers & Sound Artists

Gilbert Nouno

MACs144

10:00-13:00 on 04.03. / 01.04. / 22.04. / 06.05. / 20.05.26
O103, Room 160

New to video? This course is made for composers and musicians who want to start working with visuals from scratch. In five hands-on sessions, you'll explore how image and sound interact and resonate. You'll learn how to edit, animate, and sync music and video using powerful and accessible tools. Storytelling, abstraction, montage and motion: let's see what video can bring to musical ideas. We'll also take a peek into live performance, reactive visuals, and audiovisual composition. Each participant will create a short video piece to complement or extend a musical work. No prior experience is needed. Frame by frame: a visual playground for your ears.

Max 20 People
English, French, Italian
ECTS: 1

Shaping Space: Sound, Movement & Performance in 3D MACs143

Gilbert Nouno

10:00-13:00 on 25.02. / 11.03. / 25.03. / 29.04. / 13.05.26
O103, Room 160

What if space were your score? Your stage? Your instrument? This course explores sound spatialisation as a core compositional and performative tool. You'll learn how to position and move sound across speakers, spaces, and virtual worlds. We'll experiment with spatial scores, gesture-driven sound, and immersive performance setups. From sensor-based interaction to sound walks and augmented listening, explore space as a narrative form, and draw inspiration from game environments as virtual arenas for sonic exploration. Each session blends practice and play, from multi-channel diffusion to embodied improvisation. The body, the room, the audience: all become part of your compositional field. Join us to create your own spatial piece, performance, or sound-based environment.

Max 20 People
English, French, Italian
ECTS: 1

Skills Théâtre musical

Analyzing interdisciplinary creation: The postdigital turn MACs140

Leo Dick

Mondays, 09.03. / 23.03. / 20.04. / 18.05. / 01.06.26, 14:00 - 17:00
O103, 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 post-digital turn in our culture. Through works by artists such as Georges Aperghis, Svetlana Maras or Julia Mihaly, we investigate how this turn is manifesting itself in contemporary music.

Max 10 People
English
ECTS: 1

VOX Laboratory Franziska Baumann

MACs134

Thursday 26.03. / Friday 27.03. / Saturday 28.03.26, 10:00 - 15:45 Uhr
O160, 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.

Max 12 People
English, French, German
ECTS: 1

Multidisciplinary Composition-Seminar Simon Steen-Andersen

Mo 23.03. / Mo 27.04. / Fr. 22.05., 09:30-12:30h,
O103, 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.

MACs141

Max 20 People
English
ECTS: 1

Multidisciplinary Composition-Projects Simon Steen-Andersen

28.03. / 29.03. / 02.05. / 03.05. / 23.05. / 24.05.26, 09:00-18:00h,
O103, Auditorium or room 160

Conceptual and practical work related to the participants' projects (individual or collaborative) involving expanded musical material, performance, video, staging, instrumental theatre, etc. Projects will be discussed in the group and tried out/performed by fellow group members to the extent possible. The presence of the MA CCP students is mandatory for all scheduled days. Students from other departments are obliged to be present for five hours each time.

MACs142

Max 15 People
English
ECTS: 1

Stage on! Concepts for dramaturgy and scenography Angela Bürger (and guest dramaturges)

Tuesdays, 24.02. / 10.03. / 24.03. / 21.04. / 05.05.26, 14.00 - 16.55
O103, Auditorium or room 160

This class aims to dive into various contemporary dramaturgies / scenographies from fictional, documentary, dance and physical theatre productions. Creating scenic situations under the lens 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 dramaturges 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.

MACs137

Max 15 People
English, French, German
ECTS: 1

Teaser Trailer. Visual promotion for your project Angela Bürger

Friday, 20.02. / 06.03. / 20.03. / 24.04.26 + group work for editing 16.00 - 19.00
O103, Room tbd

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. Based 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 these short forms are destined. In the group, screenplays are conceived and practical material and footages research is done during the class. Coaching on individual ideas accompanies the class.

Max 15 People
English, French, German
ECTS: 1

Performing Music. Basic scenic skills Angela Bürger

Tuesday, 13.30 - 15.30, 17.02. / 03.03. / 17.03. / 31.03. / 28.04. / 12.05. + Thursday
30.04.26 16.00 - 20.00
O103, Room tbd

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 scenic bodily presence/ intensity and focus. The work is destined to beginners coming from a musical universe wishing to explore the field of expression without necessarily entering theatricality. We will work with several languages (including imaginary language), instruments and text and speaking techniques. Through scenic exercises, the aim is to expand your potential in a musical space and revealing the body creativity.

Max 15 People
English, French, German
ECTS: 1

A capella. Voices for Staged Ensemble Angela Bürger, Daniel Gloger

Thursday, 19.02. / 05.03. / 19.03. / 26.03.26 18.30 - 21.30 + 23.04. 18.00 - 22.00 Uhr
O103, tbd

In A capella -Formationen von 6 -8 Studierenden erarbeiten wir in dieser Klasse Gesangsrepertoire, das für Gesangsstudierende, KomponistInnen und alle InstrumentalistInnen spannend und zugänglich ist. Die ausgesuchten Werke von Salvatore Sciarrino, Rebecca Saunders und Chaya Chernowin zeichnen sich durch Schwebungen, Immaterialität und verschobene Zeitempfindungen aus. Wie schon in früheren Projekten in diesem Skill, werden alle Teilnehmenden angeleitet, auch selbst kompositorisch auf dieses Repertoire zu reagieren und ein Werk für das Ensemble zu entwickeln. Wir bereiten eine Präsentation vor, in der die Uraufführungen und das Repertoire szenisch verwoben werden.

Max 15 People
English, French, German
ECTS: 1

MACs136

MACs138

New Formats in contemporary musical theatre **MACs139**

Angela Bürger

Monday, 02.03. / 16.03. / 27.04.26 17.00 - 20.00 + 2 theatre evening visits
O103, Room 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? We'll build the bridge to ongoing creations in MA CCP.

Max 9 People
English
ECTS: 1

More steps on water. Irrigations

Angela Bürger

Saturday, 25.4. whole day (Valais), Sunday 26.4. 10.00 - 15.00 (Berne)

What if the concern of sustainability and preservation of the environment would be much too big to find answers or solutions? In this Intensive Week-End, we experience, discuss, and practice artistic options to react to the real tangible change. By the discovery of a millenary tradition of water-sharing practice in a dry environment, we'll discover a unique place: the Musée des bisses d'Ayent in Valais. The class aims to isolate nutshells of artistic reactions. What are the consequences of scarcity if the winter reserves of water will disappear? How do 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, actions and artistic projects on the topic of transformation. Might these actions and reactions to the visible and tangible be a valuable starting point? This class includes a preparing session at the river Aare in Berne, a daylong excursion by train and postal car to the Museum and a project session of designing a musical mediation of the topic.

Max 15 People
English, French, German
ECTS: 1

MACs133

Skills Sound Arts

Voice & Live Electronics

MACs018

Franziska Baumann & Teresa Carrasco

Tuesday, 03.03. / 17.03. / 31.03. / 28.04. / 26.05.26, 9:30 - 12:30
Papiermühlestrasse 13d, MFR / 17.03.26 und 26.05.26 im 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.

Max 15 People
English, German
ECTS: 1

Fundamentals of Electroacoustic Music

MACs126

Teresa Carrasco

Thursday, 24.02. / 10.03. / 24.03. / 07.04. / 05.05. / 02.06.26 10:00 - 12:00
Papiermühlesrtasse Room 008

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.

Max 12 People
French, German, English
ECTS: 1

Angewandte Audioprogrammierung / DSP II

Cedric Spindler

Monday, 24.2.2026: 09:30 - 13:30 Uhr / Thursday, 26.2.2026: 09:30 - 13:30
Monday, 5.5.2026: 09:30 - 13:30 Uhr / Thursday, 7.5.2026: 09:30 - 13:30
Montag, 19.5.2026: 09:30 - 13:30 Uhr / Thursday, 21.5.2026: 09:30 - 13:30
Papiermühlestrasse 13d, 21.5. MFR 011, all other dates in room 009.

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.

Max 12 People
French, German, Englisch
ECTS: 1

Skills in Curating & Music in Context

Music Aesthetics

Peter Kraut, Leo Dick

Thursday, 19.02. / 05.03. / 19.03. / 16.04. / 30.04. / 14.05.26, 15:15 - 17:15
O103, Room 112

In this seminar we discuss questions that arise when perceiving (contemporary) music. Is the concept of progress relevant for music and the arts? What is postmodernism? Collage? Appropriation? What do you consider to be "music", and what is "context"? What's a score? How do we create music in a post-digital world? Has the concept of transdisciplinarity lost its impact? We listen and we watch, and then we discuss. Students are welcome (and sometimes given the task) to present their own examples, sources, influences, and questions relating to their practice. The goal is to create a better understanding of the multitudes of approaches to today's music.

Max 20 People
Englisch
ECTS: 1

MACs125

Mandatory Modules

Composition Colloquium MACsk52

Irene Galindo Quero, Stefan Schultze

Tuesdays, 17:45 - 20:15, 24.02. / 10.03. / 24.03. / 21.04. / 28.04. / 12.05.26
O103, tba

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.

Max 50 People
Englisch
ECTS: 1

Intensive Week - MACcca2 / MACcca4

Simon Steen-Andersen, Angela Bürger

22.05 - 23.05. Technic Building Up in the Auditorium (Tech Crew)
24.05. Individual Rehearsals (no technic)
25.05 - General Rehearsals for Concert 1
26.05 - Concert 1
27.05 - General rehearsals for Concert 2
28.05 - Concert 2
29.05 - General rehearsals Concert 3
30.05 - Individual Rehearsals (no technic)
31.05 - Concert 3
O103, Auditorium, 160, open to take place also in other spaces.

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.

ECTS: 2

Important Dates FS26

Spring semester: 16.2.2026–7.6.2026

Enrolment week FS26: 15.10. - 22.10.25

Toolbox week: 13.04.26 - 19.04.26

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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