



UNIVERSITÄT FÜR MUSIK UND DARSTELLEND KUNST GRAZ
UNIVERSITY OF MUSIC AND PERFORMING ARTS GRAZ

CURRICULUM CONDUCTING (1.10.2016)
English version

Diese englischsprachige Fassung des Curriculums dient Informationszwecken. Im Zweifelsfall ist die deutschsprachige Fassung rechtsverbindlich.

This English version of the curriculum is for the purpose of information. In case of doubt, the German version is legally binding.

Graz, 3.8.2020

Curriculum for the Study Programme Conducting at the University of Music and Performing Arts Graz

Bachelor's Programme Conducting (Course number: V 033 105)
with emphasis on Orchestral Conducting, Choral Conducting and Opera Coaching

and

Master's Programme Orchestral Conducting (Course number: V 066 706)
Master's Programme Choral Conducting (Course number: V 066 707)
Master's Programme Opera Coaching (Course number: V 066 708)

at the University of Music and Performing Arts Graz (KUG)

The Austrian University Act (2002) and the statutes of the University of Music and Performing Arts Graz form the legal basis of the bachelor's programme and master's programmes.

The curriculum decided by the Curricular Committee on 2 March 2016 and approved by the Senate on 21 June 2016 came into force on 1 October 2016.

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Part 1 **Qualifications Profile**

Basic information

Music from various periods and cultures defines the contemporary music scene. This wide range of repertoire and the ever-increasing performance expectations imply the requirements for future conductors. The economic conditions of contemporary music industry demand technical proficiency, effective rehearsal work, communication skills and the ability to work in a team. The social and artistic environment calls for greater reflection on one's own viewpoint, which must reconcile personal integrity and the media impact.

Qualification profile of graduates

The scope of work for the graduates of the study programme Conducting spans the entire field of music direction, both vocal and instrumental. This enables students to analyse and interpret music independently on the basis of music theory. Graduates understand practical vocal and instrumental requirements, and their comprehensive knowledge of the stylistics and performance practice of both early and modern music gives them the necessary confidence to form an independent opinion based on musical traditions, while taking into account current research. They have leadership and management qualities that can be universally applied to all profession-specific areas in the field of conducting.

Bachelor's Programme Conducting:

Graduates of the individual areas of emphasis have core competence in all technical rehearsal tasks and in the management of all performance situations relevant to vocal and instrumental music direction. They also have basic knowledge of vocal coaching.

Master's Programme Orchestral Conducting:

Graduates acquire comprehensive proficiency in all areas of orchestral conducting (concerts, opera, etc.), develop organisational skills and can deal critically with philological problems (interpretations, evaluation of sources, etc.).

Master's Programme Choral Conducting:

Graduates acquire comprehensive proficiency in all areas of choral conducting (*a capella* repertoire, symphony, oratorio, opera, vocal chamber music, experimental music) at various levels (amateur choirs, semi-professional choirs, professional choirs), rehearsal work and direction of performances. They develop organisational skills and can deal critically with philological problems (interpretations, evaluation of sources, etc.).

Master's Programme Opera Coaching:

Graduates acquire comprehensive proficiency in all areas of opera coaching (rehearsal work, auditioning, and assessment of vocal possibilities) in the genres of opera, operetta, musical and oratorio. They gain fundamental knowledge of conducting, and develop organisational skills and the ability to deal critically with philological problems (interpretations, evaluation of sources, etc.).

Part 2 General Provisions

§ 1 Educational principles

- (1) The study programme Conducting at the University of Music and the Performing Arts Graz imparts key knowledge and methods that enable graduates to rehearse and direct various ensembles independently.
- (2) The aim of the programme is to prepare students artistically and academically for a career as an orchestral and choral conductor or as a répétiteur.
- (3) Basic information on the structure and content of the programmes can be found in the qualification profile (see Part 1).

§ 2 Contents and structure

The study programme Conducting at the University of Music and the Performing Arts Graz consists of the Bachelor's Programme, divided into three areas of focus: Orchestral Conducting, Choral Conducting and Opera Coaching, as well as three consecutive Master's Programmes: Orchestral Conducting, Choral Conducting and Opera Coaching.

As well as teaching fundamental knowledge, particular emphasis is placed on practical training through regular collaboration with vocal and instrumental ensembles. Public appearances during the study programme create a direct relationship to the reality of professional work.

The Bachelor's Programme enables graduates to enter the profession at a high level. The subsequent Master's Programme not only expands knowledge of repertoire, but also allows students to choose to specialise in certain areas of focus.

§ 3 Duration

- (1) The duration of the Bachelor's Programme is six semesters and the duration of each Master's Programme is four semesters.
- (2) The Bachelor's Programme Conducting encompasses 180 ECTS credits.
- (3) The Master's Programmes in Orchestral Conducting, Choral Conducting and Opera Coaching encompass 120 ECTS credits each.

§ 4 Courses

§ 4a Types of courses

The "Description of the types of courses at KUG", which is published on the KUG homepage, outlines the types of courses in this curriculum.

§ 4b Registration for courses

- (1) Courses with the same name that extend over one semester generally follow each other. Following courses are excluded:

Analysis of Works
Music History
Opera Practice

Registration for a course in a later semester is therefore only possible if the previous course of the same name has been successfully completed.

- (2) In addition, in the Bachelor's Programme Conducting registration for Analysis of Works, Composition and Music Theory 2 requires successful completion of Study of Musical Form for Composition and Music Theory 2, plus one course from Music History 1-4.
- (3) In the Master's Programmes and when choosing an artistic master's thesis, registration for "Course in Music Mediation – Individual Presentation Training for Master's Thesis" requires successful completion of "Seminar for Artistic Master's Thesis".

§ 5 ECTS credits and courses

The ECTS credits allocated to the individual courses as defined by the European Credit Transfer and Accumulation System can be found in the individual tables of credit hours (Part 6).

If the partner institution uses ECTS in all respects, courses will be recognised in ECTS credits. If this is not the case, courses will be recognised in semester hours. Applications for recognition of courses completed by students must be submitted to the Dean of Studies.

§ 6 Proof of knowledge of the German language

- (1) As part of the admission examination, applicants who are not native German speakers, must provide proof that their knowledge of the German language corresponds with level B1 of the Common European Framework of Reference for Languages (CEFR) descriptions before registering to continue the study programme in the third semester.
- (2) Applicants who are not native German speakers and who have not completed the preceding Bachelor's Programme at KUG, must provide proof during the Master's Programme that their knowledge of German corresponds with level B2 of the Common European Framework of Reference for Languages (CEFR) descriptions before registering to continue the study programme in the third semester.

§ 7 Free electives

- (1) In the Master's Programme *Orchestral Conducting*, a successful completion of free electives worth two semester hours or two ECTS credits is required.
- (2) Recommended are courses that deepen artistic and academic knowledge, more specifically practical training and exercises, as well as courses from the fields of humanities and cultural studies.

§ 8 Semester abroad

Students who are interested in participating in international mobility programmes (e.g. ERASMUS+), are advised to complete their stay abroad in the fourth or fifth semester of the bachelor's programme.

§ 9 Final examinations

- (1) In the Bachelor's Programme and the Master's Programmes, the final part examinations of the bachelor's as well as master's examinations in the major artistic subjects (*Orchestral Conducting*, *Choral Conducting* or *Opera Coaching*) are held in the final year of study in front of an examination board.
- (2) Admission to the final examination in the major artistic subject (*Bachelor's Programme*) is only possible if all courses and the bachelor's thesis have been assessed positively not later than 10 days before the start of the final examination.
- (3) The prerequisite for registration for the final examination in the major artistic subject (*Master's Programme*) is successful completion of all courses from the first, up to and including the third semester. Evidence of this must be provided not later than 10 days before the first final part examination. Admission to the second final part examination is only possible if the remaining course examinations and the academic master's thesis, or the written part of the artistic master's thesis, have been assessed positively not later than 10 days before the examination date.
- (4) In the event of a negative assessment of the final examination due to shortcomings of interpretation or presentation (but not shortcomings of content), the requirement to change the programme when resubmitting the examination programme may be waived in consultation with the examination board.

Part 3

Bachelor's Programme

§ 10 Admission examinations

When applying for admission, the applicants must specify which emphasis (Orchestral Conducting, Choral Conducting, Opera Coaching) they would like to choose. It is allowed to choose more than one emphasis.

The admission examination consists of three parts. The first part is written, whereas the second as well the third part are oral. Positive assessment of the first two parts is a prerequisite for successful completion of the third part.

Part 1 - Written examination

- a) Written aural test
- b) Knowledge of music history
- c) Basic knowledge of music analysis, harmony and counterpoint
- d) Basic knowledge of instruments and musical scores

Part 2 - Oral aural test

Easy to moderate sight-singing exercises, wherein the jury evaluates the accuracy of intonation, rhythm, and articulation.

Part 3 - Oral examination

- a) Examination of instrumental skills:
 1. performance of two prepared piano pieces (from two different stylistic periods) of the applicant's own choice;
 2. sight-reading of a piano work chosen by the examination board.
- b) Demonstration of conducting skills by:
 1. conducting the set programme, which the applicant will be informed of when registering for the admission examination;
 2. completion of the conducting tasks set by the examination board.

Applicants for the Bachelor's Programme Conducting with emphasis on Choral Conducting must have a voice capable of being trained.

Applicants are invited to demonstrate any advanced skills, either vocal or on an orchestral instrument, by presenting certificates and by playing/singing during the admission examination (Part 3).

The members of the examination board will be free to ask the applicant in-depth questions and set exercises related to the examination programme.

§ 11 Bachelor's thesis

- (1) An independent written artistic-academic or academic thesis must be completed in the chosen emphasis during the Bachelor's Programme, which corresponds to six ECTS credits.
- (2) Bachelor's thesis can be written as part of the following courses:
 - a) Music Theory courses, with the exception of Aural Training,
 - b) Music History and Analysis courses,
 - c) Special Topic: Theory and Practice of Early Music including Continuo Practice.

§ 12 Final examinations in the major artistic subject (Bachelor's Programme)

The final examinations in the major artistic subject consist of the following parts:

Bachelor's Programme Conducting – with emphasis on Orchestral Conducting:

- a) Vocal Coaching – playing a prepared piano extract (including highlighting of voice parts);
- b) Conducting – conducting the set programme (at least one highlighted part, chosen by the examination board)

The candidates must be informed of the proposed works for the tasks to be completed in conducting no later than the end of the fifth semester that is taken into account. The candidate must choose six works from various stylistic periods from the proposed works and note them in the application for admission to the bachelor's examination (examination programme) The examination board selects three different types of works from this programme, which will be announced to the candidates along with the examination date.

The members of the examination board are free to ask the candidates in-depth questions and set tasks related to the examination programme.

Bachelor's Programme Conducting – with emphasis on Choral Conducting:

- a) Vocal Coaching: playing a prepared piano extract (including highlighting of voice parts);
- b) Conducting: conducting the set programme (at least one highlighted part, chosen by the examination board)

The candidates must be informed of the proposed works for the tasks to be completed in conducting no later than the end of the fifth semester that is taken into account. The candidate must choose nine works from different stylistic periods from the proposed works. Three of these must be chosen from the following areas: general direction of oratorio/choral symphony/opera, choral coaching of oratorio/choral symphony/opera, and *a capella* work. In addition, at least one of the works must be early music and at least one must be contemporary music. The candidate's selection must be noted in the application for admission to the bachelor's degree (examination programme). The examination board selects six different types of works (two per area) from this programme, which will be announced to the candidates along with the examination date.

The members of the examination board are free to ask the candidates in-depth questions and set tasks related to the examination programme.

Bachelor's Programme Conducting – with emphasis on Opera Coaching:

- a) Vocal Coaching: playing three prepared piano extracts from different stylistic periods (inc. highlighting of voice parts)
- b) Orchestral Conducting *or* Choral Conducting: conducting the set programme (at least one highlighted part, chosen by the examination board)

The candidates must be informed of the proposed works for the tasks to be completed in conducting not later than the end of the fifth semester that is taken into account. The candidate must choose four works from various stylistic periods from the proposed works and note them in the application for admission to the bachelor's examination (examination programme). The examination board selects two different types of works from this programme, which will be announced to the candidates along with the examination date.

The members of the examination board are free to ask the candidates in-depth questions and set tasks related to the examination programme.

§ 13 Semester hours and ECTS credits for the Bachelor's Programme Conducting

§ 13a Emphasis on Orchestral Conducting

| Subject catalogue | Semester hours | ECTS credits |
|----------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 30 | 76 |
| Music Theory | 24 | 24.5 |
| Music History and Analysis | 10 | 11.5 |
| Musical Practice | 32 | 48.5 |
| Special Topics | 14 | 13.5 |
| Bachelor's Thesis | | 6 |
| TOTAL: | 110 | 180 |

§ 13b Emphasis on Choral Conducting

| Subject catalogue | Semester hours | ECTS credits |
|----------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 30 | 74 |
| Music Theory | 23 | 24 |
| Music History and Analysis | 10 | 11.5 |
| Musical Practice | 45 | 52.5 |
| Special Topics | 14 | 12 |
| Bachelor's Thesis | | 6 |
| TOTAL: | 122 | 180 |

§ 13c Emphasis on Opera Coaching

| Subject catalogue | Semester hours | ECTS credits |
|----------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 26 | 76 |
| Music Theory | 23 | 24 |
| Music History and Analysis | 10 | 11.5 |
| Musical Practice | 30 | 48.5 |
| Special Topic | 14 | 14 |
| Bachelor's Thesis | | 6 |
| TOTAL: | 103 | 180 |

§ § 13d Table of credit hours for the Bachelor's Programme Conducting

The following table is a recommendation for the study programme.

| Semester hours table for the Bachelor's Programme Conducting | | | Sem. hrs. | | | | | |
|---|-------------|------------|-----------|--------|--------|--------|--------|--------|
| Subjects/courses | Course type | Sem. hrs. | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 | Sem. 5 | Sem. 6 |
| MAJOR ARTISTIC SUBJECTS | | | | | | | | |
| Orchestral Conducting 1-2 | KG | 4 | 2 | 2 | | | | |
| Choral Conducting 1-2 | KG | 4 | 2 | 2 | | | | |
| Vocal Coaching 1-2 | KE | 2 | 1 | 1 | | | | |
| Emphasis on Orchestral Conducting: | | 20 | | | | | | |
| Orchestral Conducting 3-6 | KE/KG | 16 | | | 4 | 4 | 4 | 4 |
| Vocal Coaching 3-6 | KE | 4 | | | 1 | 1 | 1 | 1 |
| Emphasis on Choral Conducting: | | 20 | | | | | | |
| Choral Conducting 3-6 | KE/KG | 16 | | | 4 | 4 | 4 | 4 |
| Vocal Coaching 3-6 | KE | 4 | | | 1 | 1 | 1 | 1 |
| Emphasis on Opera Coaching: | | 16 | | | | | | |
| Orchestral or Choral Conducting 3-6 | KG | 8 | | | 2 | 2 | 2 | 2 |
| Vocal Coaching 3-6 | KE | 8 | | | 2 | 2 | 2 | 2 |
| COMPULSORY SUBJECTS | | | | | | | | |
| Music Theory: | | 23 | | | | | | |
| Harmony 2-5 | VU | 8 | | 2 | 2 | 2 | 2 | |
| Counterpoint 1 and 3 | VU | 4 | 2 | | 2 | | | |
| Organology and Acoustics | VO | 2 | 2 | | | | | |
| Aural Training for Composition and Music Theory 3-6 | UE | 8 | 2 | 2 | 2 | 2 | | |
| Study of Notation in Contemporary Music 1 | VU | 1 | | | | | 1 | |
| Emphasis on Orchestral Conducting: | | 1 | | | | | | |
| Study of Notation in Contemporary Music 2 | VU | 1 | | | | | | 1 |
| Music History and Analysis: | | 10 | | | | | | |
| Study of Musical Form for Composition and Music Theory 2 | VO | 2 | | 2 | | | | |
| Analysis of Works for Composition and Music Theory 2-3 | VU | 4 | | | 2 | 2 | | |
| Choice of one course from Music History 1-4 | VO | 2 | 2 | | | | | |
| Music after 1900 or Music after 1945 | VO | 2 | | | | | 2 | |
| Musical Practice: | | 22 | | | | | | |
| Piano 1-4 | KE | 4 | 1 | 1 | 1 | 1 | | |
| Score Playing 1-6 | KE | 6 | 1 | 1 | 1 | 1 | 1 | 1 |
| Voice Training 1-4 | KE | 4 | 1 | 1 | 1 | 1 | | |
| Opera Practice 1-2 | UE | 4 | | | 2 | 2 | | |
| Choir 1-2 | UE | 4 | 2 | 2 | | | | |
| Emphasis on Orchestral Conducting: | | 10 | | | | | | |
| Orchestral Instrument 1-3 | KG | 3 | | | | 1 | 1 | 1 |
| Opera Practice 3-4 | UE | 4 | | | | | 2 | 2 |
| Choral Project (one project chosen from: KUG Choir, Studio Choir, Chamber Choir, Music Education Choir, Church Music Choir) | UE | 2 | | | | | 2 | |
| Work Shadowing in PPCM Ensemble Tuition | UE | 1 | | | | | 1 | |
| Emphasis on Choral Conducting: | | 23 | | | | | | |
| Studio Choir Conducting Practical Training 1-6 | PR | 6 | 1 | 1 | 1 | 1 | 1 | 1 |
| Orchestral Instrument 1-2 | KG | 2 | | | | | 1 | 1 |
| Voice Training 5-6 | KE | 2 | | | | | 1 | 1 |
| Choral Voice Training Practice | UE | 1 | | | | | 1 | |
| Chamber Choir 1-4 | UE | 8 | | | 2 | 2 | 2 | 2 |
| Contemporary Choral Music Practical Training 1-2 | PR | 1 | | | | | 1 | |
| Study of Opera Choir Repertoire | VO | 1 | | | 1 | | | |
| Opera Choir Conducting 1 | PR | 2 | | | | 2 | | |
| Emphasis on Opera Coaching: | | 8 | | | | | | |
| Harpichord 1-2 | KG | 2 | | | | | 1 | 1 |
| Opera Practice 3-4 | UE | 4 | | | | | 2 | 2 |
| Vocal Coaching in Vocal Classes | PR | 1 | | | | | 1 | |
| Orchestra (Keyboard Instrument) or Vocal Coaching in Vocal Classes | PR | 1 | | | | | | 1 |
| Special Topics: | | 7 | | | | | | |
| Theory and Practice of Early Music inc. Continuo Practice 1-2 | VU | 4 | 2 | 2 | | | | |
| Italian 1-2 | VU | 2 | 1 | 1 | | | | |
| Basics of Academic Research | VU | 1 | | | | | 1 | |
| Emphasis on Orchestral Conducting: | | 7 | | | | | | |
| Playing Techniques in Contemporary Music | PR | 1 | | | | | | 1 |
| New Music Practice 1-3 | PR | 3 | | | | 1 | 1 | 1 |
| 2 courses from: French 1-2, English 1-2 | UE | 2 | | | | | 1 | 1 |
| Stage Law | VO | 1 | | | | | | 1 |
| Emphasis on Choral Conducting: | | 7 | | | | | | |
| Opera and Oratorio Chorus inc. Excursion 1-2 | UE | 2 | | | | | 1 | 1 |
| New Music Practice 1-2 | PR | 2 | | | | | 1 | 1 |
| 2 courses from: French 1-2, English 1-2 | UE | 2 | | | | | 1 | 1 |
| Latin | UE | 1 | | 1 | | | | |
| Emphasis on Opera Coaching: | | 7 | | | | | | |
| New Music Practice 1-2 | PR | 2 | | | | | 1 | 1 |
| Italian 3-4 | UE | 2 | | | 1 | 1 | | |
| French 1-2 | VU | 2 | | | 1 | 1 | | |
| Stage Law | VO | 1 | | | | | | 1 |
| BACHELOR'S THESIS | | | | | | | | |
| Total for emphasis on Orchestral Conducting: | | 110 | | | | | | |
| Total for emphasis on Choral Conducting: | | 122 | | | | | | |
| Total for emphasis on Opera Coaching | | 103 | | | | | | |

§ 13e ECTS credits for the Bachelor's Programme Conducting

Die folgende Tabelle ist als Empfehlung für das Studium zu verstehen.
The following table is a recommendation for the study programme.

| <i>ECTS-Credits Bachelorstudium „Dirigieren“ ECTS credits for the Bachelor's Programme Conducting</i> | | | ECTS credits | | | | | |
|---|-------------|--------------|--------------|--------|--------|--------|--------|--------|
| Fächer/Lehrveranstaltungen / Subjects/Courses | Course type | ECTS credits | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 | Sem. 5 | Sem. 6 |
| ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS | | 24 | | | | | | |
| Orchesterdirigieren 1-2 Orchestral Conducting 1-2 | KG | 8 | 4 | 4 | | | | |
| Chordirigieren 1-2 Choral Conducting 1-2 | KG | 8 | 4 | 4 | | | | |
| Korrepetition 1-2 Vocal Coaching 1-2 | KE | 8 | 4 | 4 | | | | |
| Schwerpunkt Orchesterdirigieren: Emphasis on Orchestral Conducting: | | 52 | | | | | | |
| Orchesterdirigieren 3-6 Orchestral Conducting 3-6 | KE/KG | 36 | | | 9 | 9 | 9 | 9 |
| Korrepetition 3-6 Vocal Coaching 3-6 | KE | 16 | | | 4 | 4 | 4 | 4 |
| Schwerpunkt Chordirigieren: Emphasis on Choral Conducting: | | 50 | | | | | | |
| Chordirigieren 3-6 Choral Conducting 3-6 | KE/KG | 34 | | | 8 | 8 | 9 | 9 |
| Korrepetition 3-6 Vocal Coaching 3-6 | KE | 16 | | | 4 | 4 | 4 | 4 |
| Schwerpunkt Musiktheaterkorrepetition: Emphasis on Opera Coaching: | | 52 | | | | | | |
| Orchester- oder Chordirigieren 3-6 Orchestral or Choral Conducting 3-6 | KG | 16 | | | 4 | 4 | 4 | 4 |
| Korrepetition 3-6 Vocal Coaching 3-6 | KE | 36 | | | 9 | 9 | 9 | 9 |
| PFLICHTFÄCHER / COMPULSORY SUBJECTS | | | | | | | | |
| Musiktheorie: / Music Theory: | | 24 | | | | | | |
| Harmonielehre 2-5 Harmony 2-5 | VU | 10 | | 2.5 | 2.5 | 2.5 | 2.5 | |
| Kontrapunkt 1 und 3 Counterpoint 1 and 3 | VU | 5.5 | 3 | | 2.5 | | | |
| Instrumentenkunde und Akustik Organology and Acoustics | VO | 2 | 2 | | | | | |
| Gehörschulung für Komposition und Musiktheorie 3-6 Aural Training for Composition and Music Theory 3-6 | UE | 6 | 1.5 | 1.5 | 1.5 | 1.5 | | |
| Notationskunde in zeitgenössischer Musik 1 Study of Notation in Contemporary Music 1 | VU | 0.5 | | | | | 0.5 | |
| Schwerpunkt Orchesterdirigieren: Emphasis on Conducting: | | 0.5 | | | | | | |
| Notationskunde in zeitgenössischer Musik 2 Study of Notation in Contemporary Music 2 | VU | 0.5 | | | | | | 0.5 |
| Musikgeschichte und Analyse: / Music History and Analysis: | | 11.5 | | | | | | |
| Formenlehre für Komposition und Musiktheorie 2 Study of Musical Form for Composition and Music Theory 2 | VO | 2.5 | | 2.5 | | | | |
| Werkanalyse für Komposition und Musiktheorie 2-3 Analysis of Works for Composition and Music Theory 2-3 | VU | 5 | | | 2.5 | 2.5 | | |
| Wahl einer Lehrveranstaltung aus Musikgeschichte 1-4 Choice of one course from Music History 1-4 | VO | 2 | 2 | | | | | |
| Musik nach 1900 oder Musik nach 1945 Music after 1900 or Music after 1945 | VO | 2 | | | | | 2 | |
| Musizierpraxis: / Musical Practice: | | 37.5 | | | | | | |
| Klavier 1-4 Piano 1-4 | KE | 12 | 3 | 3 | 3 | 3 | | |
| Partiturspiel 1-6 Score Playing 1-6 | KE | 16.5 | 3 | 3 | 3 | 2.5 | 2.5 | 2.5 |
| Stimmbildung 1-4 Voice Training 1-4 | KE | 2 | 0.5 | 0.5 | 0.5 | 0.5 | | |
| Praxis der Oper 1-2 Opera Practice 1-2 | UE | 5 | | | 2.5 | 2.5 | | |
| Chor 1-2 Choir 1-2 | UE | 2 | 1 | 1 | | | | |
| Schwerpunkt Orchesterdirigieren: Emphasis on Orchestral Conducting: | | 11 | | | | | | |
| Orchesterinstrument 1-3 Orchestral Instrument 1-3 | KG | 4.5 | | | | 1.5 | 1.5 | 1.5 |
| Praxis der Oper 3-4 Opera Practice 3-4 | UE | 5 | | | | | 2.5 | 2.5 |
| Chorprojekt (ein Projekt nach Wahl: KUG-, Studio-, Kammerchor, Chor der Musikpädagogik, Chor der Kirchenmusik) Choral Project (one project chosen from: KUG Choir, Studio Choir, Chamber Choir, Music Education Choir, Church Music Choir) | UE | 1 | | | | | 1 | |
| Hospitation im Ensembleunterricht PPCM Work Shadowing in PPCM Ensemble Tuition | UE | 0.5 | | | | | 0.5 | |

| | | | | | | | | |
|---|----|------------|------|------|------|------|-----|------|
| Schwerpunkt Chordirigieren: Emphasis on Choral Conducting: | | 15 | | | | | | |
| Praktikum Chorleitung-Studiochor 1-6 Studio Choir Conducting Practical Training 1-6 | PR | 3 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 |
| Orchesterinstrument 1-2 Orchestral Instrument 1-2 | KG | 2 | | | | | 1 | 1 |
| Stimmbildung 5-6 Voice Training 5-6 | KE | 2 | | | | | 1 | 1 |
| Praxis der chorischen Stimmbildung Choral Voice Training Practice | UE | 0.5 | | | | | 0.5 | |
| Kammerchor 1-4 Chamber Choir 1-4 | UE | 4 | | | 1 | 1 | 1 | 1 |
| Praktikum zeitgenössischer Chormusik 1 Contemporary Choral Music Practical Training 1-2 | PR | 0.5 | | | | | 0.5 | |
| Opernchor-Repertoirekunde Study of Opera Chorus Repertoire | VO | 1 | | | 1 | | | |
| Opernchor-Dirigieren 1 Opera Chorus Conducting 1 | PR | 2 | | | | 2 | | |
| Schwerpunkt Musiktheaterkorrepetition: Emphasis on Opera Coaching: | | 11 | | | | | | |
| Cembalo 1-2 Harpsichord 1-2 | KG | 3 | | | | | 1.5 | 1.5 |
| Praxis der Oper 3-4 Opera Practice 3-4 | UE | 5 | | | | | 2.5 | 2.5 |
| Korrepetieren in Gesangsklassen Voice Coaching in Voice Lessons | PR | 1.5 | | | | | 1.5 | |
| Orchester (Tasteninstrument) oder Korrepetieren in Gesangsklassen Orchestra (Keyboard Instrument) or Voice Coaching in Voice Lessons | PR | 1.5 | | | | | | 1.5 |
| Spezialkapitel: / Special Topics: | | 7 | | | | | | |
| Theorie und Praxis der Alten Musik inkl. Continuo 1-2 Theory and Practice of Early Music inc. Continuo Practice 1-2 | VU | 4 | 2 | 2 | | | | |
| Italienisch 1-2 Italian 1-2 | VU | 2 | 1 | 1 | | | | |
| Grundlagen der wissenschaftlichen Arbeitstechnik Basic Principles of Academic Research | VU | 1 | | | | | 1 | |
| Schwerpunkt Orchesterdirigieren: Emphasis on Orchestral Conducting: | | 6.5 | | | | | | |
| Spieltechniken in der zeitgenössischen Musik Playing Techniques in Contemporary Music | PR | 0.5 | | | | | | 0.5 |
| Praxis der Neuen Musik 1-3 New Music Practice 1-3 | PR | 3 | | | | 1 | 1 | 1 |
| 2 Lehrveranstaltungen aus: Französisch 1-2, Englisch 1-2 2 courses from: French 1-2, English 1-2 | UE | 2 | | | | | 1 | 1 |
| Bühnenrecht Stage Law | VO | 1 | | | | | | 1 |
| Schwerpunkt Chordirigieren: Emphasis on Choral Conducting: | | 5 | | | | | | |
| Opern- und Oratorienchor inkl. Exkursion 1-2 Opera and Oratorio Chorus inc. Excursion 1-2 | UE | 1 | | | | | 0.5 | 0.5 |
| Praxis der Neuen Musik 1-2 New Music Practice 1-2 | PR | 1 | | | | | 0.5 | 0.5 |
| 2 Lehrveranstaltungen aus: Französisch 1-2, Englisch 1-2 2 courses from: French 1-2, English 1-2 | UE | 2 | | | | | 1 | 1 |
| Latein Latin | UE | 1 | | 1 | | | | |
| Schwerpunkt Musiktheaterkorrepetition: Emphasis on Opera Coaching: | | 7 | | | | | | |
| Praxis der Neuen Musik 1-2 New Music Practice 1-2 | PR | 2 | | | | | 1 | 1 |
| Italienisch 3-4 Italian 3-4 | UE | 2 | | | 1 | 1 | | |
| Französisch 1-2 French 1-2 | VU | 2 | | | | | 1 | 1 |
| Bühnenrecht Stage Law | VO | 1 | | | | | | 1 |
| BACHELORARBEIT / BACHELOR'S THESIS | | 6 | | | | | | 6 |
| Gesamtsumme Schwerpunkt Orchesterdirigieren: Total for emphasis on Orchestral Conducting: | | 180 | 31 | 29 | 31 | 30.5 | 29 | 29.5 |
| Gesamtsumme Schwerpunkt Chordirigieren: Total for emphasis on Choral Conducting: | | 180 | 31.5 | 30.5 | 32.5 | 30.5 | 28 | 27 |
| Gesamtsumme Schwerpunkt Musiktheaterkorrepetition: Total for emphasis on Opera Coaching: | | 180 | 31 | 29 | 32 | 29 | 29 | 30 |

Part 4 Master's Programme

§ 14 Admission requirements

A. Graduates of the Bachelor's Programme Conducting at KUG

Students who have completed the Bachelor's Programme Conducting at KUG will be admitted to the relevant Master's Programme, providing they have completed the Bachelor's Programme with emphasis on the relevant subject. If this is not the case, they will only be admitted following positive assessment of fulfilment of the qualitative admission requirements (§ 71e(1) Austrian University Act / see point C).

Students who have completed the Bachelor's Programme Choral Conducting Education at KUG will be admitted to the Master's Programme Choral Conducting. Courses that count towards the completion of the Bachelor's Programme required for admission to this programme will not form part of the Master's Programme. If compulsory courses that are part of this curriculum have already been counted towards the aforementioned Bachelor's Programme, these must be replaced with additional elective courses of equal value. Recommended are courses that deepen artistic and academic knowledge, more specifically practical training and exercises, as well as courses from the fields of humanities and cultural studies.

| | | | |
|--|--|---|---|
| Completed Bachelor's Programme Conducting | Emphasis on <i>Orchestral Conducting</i> | → | Master's Programme <i>Orchestral Conducting</i> |
| | Emphasis on <i>Choral Conducting</i> | → | Master's Programme <i>Choral Conducting</i> |
| | Emphasis on <i>Opera Coaching</i> | → | Master's Programme <i>Opera Coaching</i> |
| Completed Bachelor's Programme Choral Conducting Education | | → | Master's Programme <i>Choral Conducting</i> |

B. External applicants

For external applicants who have not completed a Bachelor's Programme Conducting at KUG, the following applies:

Admission to the Master's Programme requires completion of a Bachelor's Programme Conducting or another equivalent programme at a recognised Institute of Higher Education within or outside Austria.

An additional requirement for admission to the Master's Programme is positive assessment of fulfilment of the qualitative admission requirements (§ 71e(1) Austrian University Act; see Section C, below).

C. Assessment of fulfilment of the qualitative admission requirements (§ 71e(1) Austrian University Act)

Assessment of fulfilment of the qualitative admission requirements will take place during a colloquium before an examination board.

During the colloquium the board will assess:

- conducting skills (by conducting of the set programme and completion of the conducting tasks set by the board);
- demonstration of practical musical abilities;
- additional for the Master's Programme Opera Coaching: playing of various piano extracts from the set programme.

The applicant will be informed of the relevant set programme after registering for the Master's Programme.

Fulfilment of the qualitative admission requirements is based on the contents of the bachelor's examination and is an assessment that the required standard for this has been met. During the assessment, external applicants must demonstrate that they have the artistic potential to cope with the Master's Programme they wish to complete.

During the test, the extent to which the applicant needs to complete courses from the Bachelor's Programme Conducting, if any, will be established.

§ 15 Master's thesis

Preparation of an artistic master's thesis (lecture recital) is recommended. Students are entitled to complete a master's thesis based on one of the academic subjects defined in the curriculum instead of the lecture recital (see § 15b).

When conducting the master's thesis, please comply with the "KUG guidelines for written theses", as amended.

§ 15a Artistic master's thesis

As part of the artistic master's thesis an artistic assignment must be completed in the major artistic subject in addition to the final examinations. The artistic element forms part of the presentation. In this context, an artistic assignment must be introduced, expounded and presented practically.

The artistic master's thesis is assessed separately to the final examinations in the major artistic subject and does not affect the overall grade for this examination.

An artistic supervisor (with whom the topic proposal must be prepared) and an academic supervisor must be appointed in accordance with § 73 of the KUG statutes.

A written plan for the presentation must be prepared with the academic supervisor (minimum 10 pages - excluding musical examples). The written part consists of a plan for the artistic assignment to be prepared. This must comprehensibly document the thought process put forward in the artistic master's thesis. The literature, musical sources, recording media, etc. used must be specified in an annex. This documentation must be submitted in two copies as for an academic master's thesis.

The academic supervisor does not give a grade, but decides whether the candidate will be admitted for presentation.

The presentation takes place before the artistic examination board and the supervising researcher and is assessed in accordance with the rules for final examinations. If the artistic supervisor is not a member of the examination board, he/she will be included in the examination board. The estimated duration of the presentation is 20-30 minutes, with around half of this time being used in practical-artistic ways.

After the presentation the applicant will be interviewed.

§ 15b Academic master's thesis

For a master's thesis based on an academic examination subject, the student chooses a supervisor with relevant teaching competence to prepare a topic proposal together. After checking the formal assignment criteria, the Vice Rector for Academic Affairs will then assign the supervision of the master's thesis. The academic master's thesis is assessed by the academic supervisor. The course Seminar for Master's Thesis must be successfully completed as one of the compulsory subjects.

§ 16 Final board examinations in the major artistic subject (Master's Programmes)

The final examinations in the major artistic subject take place before an examination board. The members of the examination board are free to ask the candidates in-depth questions related to the examination programme. Positive assessment of the master's thesis is a prerequisite for admission to the second part of the final examinations in the major artistic subject. The final examinations in the major artistic subject will be considered passed when both parts of the final examinations have been successfully completed.

Master's Programme Orchestral Conducting:

- a) Vocal Coaching – playing two prepared piano extracts from different stylistic periods (including highlighting of voice parts);
- b) Conducting – during the examination the candidate must conduct the set programme (at least one highlighted part, chosen by the examination board).

At least one of these works must also be presented as part of a public performance, with the examination board deciding on the performance and the work to be conducted.

The candidates must be informed of the proposed works for the tasks to be completed in conducting no later than the end of the third semester that is taken into account. The candidate must choose eight works from different stylistic periods from the proposed works and note them in his/her application for admission to the master's examination. At least one of the works must be early music and at least one must be contemporary music. The examination board selects four different types of works from this programme, which will be announced to the candidates along with the examination date.

Master's Programme Choral Conducting:

- c) Vocal Coaching – playing two prepared piano extracts from different stylistic periods (including highlighting of voice parts);
- d) Conducting – during the examination the candidate must conduct the set programme (at least one highlighted part, chosen by the examination board).

At least one of these works must also be presented as part of a public performance, with the examination board deciding on the performance and the work to be conducted.

The candidates must be informed of the proposed works for the tasks to be completed in conducting no later than the end of the third semester that is taken into account. The candidate must choose nine works from different stylistic periods from the proposed works. Three of these must be chosen from the following areas: general direction of oratorio/choral/symphony/opera, choral coaching of oratorio/choral/symphony/opera, and *a capella* work. In addition, at least one of the works must be early music and at least one must be contemporary music. The candidate's selection must be noted in his/her application for admission to the master's degree (examination programme). The examination board selects six different types of works (two per area) from this programme, which will be announced to the candidates along with the examination date.

Master's Programme Opera Coaching:

- a) Vocal Coaching – playing four prepared piano extracts from different stylistic periods (including highlighting of voice parts). Parts of at least one of these works must be played on the piano to accompany singers as part of a public performance (concert, class showcase evening, opera production, etc.)
- b) Orchestral Conducting *or* Choral Conducting – during the examination the candidate must conduct the set programme (at least one highlighted part, chosen by the examination board).

The candidates must be informed of the proposed works for the tasks to be completed in conducting no later than the end of the 3rd semester that is taken into account. The candidate must choose four works from different stylistic periods from the proposed works and note them in his/her application for admission to the master's examination. At least one of the works must be early music and at least one must be contemporary music. The examination board selects two different types of works from this programme, which will be announced to the candidates along with the examination date.

§ 17 Semester hours and ECTS credits
Master's Programme Orchestral Conducting

| Subject catalogue | Semester hours | ECTS credits |
|--------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 20 | 56 |
| Musical Practice | 9 | 20 |
| Special Topic | 20 | 25 |
| Additional Subjects | 2 | 2 |
| Master's Thesis | | 15 |
| Free Electives | 2 | 2 |
| TOTAL: | 53 | 120 |

§ 17a Table of credit hours for the Master's Programme Orchestral Conducting

The following table is a recommendation for the study programme.

| Semester hours table for the Master's Programme Orchestral Conducting | | | Sem. hrs. | | | |
|---|--------------------|------------------|------------------|---------------|---------------|---------------|
| Subjects/courses | Course type | Sem. hrs. | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| MAJOR ARTISTIC SUBJECTS | | 20 | | | | |
| Orchestral Conducting 7-10 | KE/KG | 16 | 4 | 4 | 4 | 4 |
| Vocal Coaching 7-10 | KE | 4 | 1 | 1 | 1 | 1 |
| COMPULSORY SUBJECTS | | | | | | |
| Musical Practice: | | 9 | | | | |
| Piano 5-6 | KE | 2 | 1 | 1 | | |
| Score Playing 7-8 | KE | 2 | 1 | 1 | | |
| Orchestral Instrument 4-6 | KE | 3 | 1 | 1 | 1 | |
| Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Special Topics: | | 20 | | | | |
| Opera Practice 5-8 | UE | 8 | 2 | 2 | 2 | 2 |
| Opera Project 1 | PT/UE | 1 | 1 | | | |
| Opera Project 2, Orchestra (Keyboard Instrument), Vocal Coaching in Voice Lessons or Work Shadowing of Orchestra Rehearsals | PT/UE | 1 | | 1 | | |
| Instrumentation and Orchestral Technique 1-3 | VU | 3 | 1 | 1 | 1 | |
| Percussion Practical Training | PR | 1 | | | 1 | |
| 2 courses from: Italian 3-4, French 1-2 or 3-4, English 1-2 or 3-4 ¹ | UE | 2 | 1 | 1 | | |
| Workshops on specific topics | VU | 2 | 1 | 1 | | |
| Techniques of Primary Research | VU | 2 | | | | 2 |
| Additional Subjects (to support master's thesis): | | 2 | | | | |
| Seminar for Academic Master's Thesis or | SE | | | | 2 | |
| Seminar for Artistic Master's Thesis and | SE | 2 | | | 1 | |
| Course in Music Mediation - Individual Presentation Training for Master's Thesis | UE | | | | | 1 |
| FREE ELECTIVES | | 2 | | | | |
| MASTER'S THESIS | | | | | | |
| Total: | | 53 | | | | |

¹ if not completed during bachelor's degree programme

² see § 15 of the curriculum

§ 17b ECTS credits for the Master's Programme Orchestral Conducting

Die folgende Tabelle ist als Empfehlung für das Studium zu verstehen.
The following table is a recommendation for the study programme.

ECTS-Credits Masterstudium „Orchesterdirigieren“

ECTS credits for the Master's Programme Orchestral Conducting

| Fächer/Lehrveranstaltungen Subjects/courses | Course type | ECTS credits | ECTS credits | | | |
|--|----------------|--------------|--------------|-------------|--------------|--------------|
| | | | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS | | 56 | | | | |
| Orchesterdirigieren 7-10 Orchestral Conducting 7-10 | KE/KG | 40 | 10 | 10 | 10 | 10 |
| Korrepetition 7-10 Vocal Coaching 7-10 | KE | 16 | 4 | 4 | 4 | 4 |
| PFLICHTFÄCHER COMPULSORY SUBJECTS | | | | | | |
| Musizierpraxis: Musical Practice: | | 20 | | | | |
| Klavier 5-6 Piano 5-6 | KE | 6 | 3 | 3 | | |
| Partiturspiel 7-8 Score Playing 7-8 | KE | 6 | 3 | 3 | | |
| Orchesterinstrument 4-6 Orchestral Instrument 4-6 | KE | 6 | 2 | 2 | 2 | |
| Continuoinstrument 1-2 Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Spezialkapitel: Special Topics: | | 25 | | | | |
| Praxis der Oper 5-8 Opera Practice 5-8 | UE | 8 | 2 | 2 | 2 | 2 |
| Opernprojekt 1 Opera Project 1 | PT/UE | 3 | 3 | | | |
| Opernprojekt 2, Orchester (Tasteninstrument), Korrepetieren in Gesangsklassen oder Hospitation bei Orchesterproben Opera Project 2, Orchestra (Keyboard Instrument), Vocal Coaching in voice lessons or Work Shadowing in Orchestra Rehearsals | PT/UE | 3 | | 3 | | |
| Instrumentation und Orchestertechnik 1-3 Instrumentation and Orchestral Technique 1-3 | VU | 4.5 | 1.5 | 1.5 | 1.5 | |
| Schlagwerkpraktikum Percussion Practical Training | PR | 0.5 | | | 0.5 | |
| 2 Lehrveranstaltungen aus: Italienisch 3-4, Französisch 1-2 bzw. 3-4, Englisch 1-2 bzw. 3-4 ¹ 2 courses from: Italian 3-4, French 1-2 or 3-4, English 1-2 or 3-4 ¹ | UE | 2 | 1 | 1 | | |
| Themenworkshop Workshops on specific topics | VU | 2 | 1 | 1 | | |
| Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research | VU | 2 | | | | 2 |
| Ergänzungsfächer (begleitend zur Masterarbeit)²: Additional Subjects (to support master's thesis)²: | | 2 | | | | |
| Seminar zur wissenschaftlichen Masterarbeit <i>oder</i> Seminar for Academic Master's Thesis <i>or</i> Seminar zur künstlerischen Masterarbeit <i>und</i> Seminar for artistic master's thesis <i>and</i> Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course in Music Mediation - Individual Presentation Training for Master's Thesis | SE SE UE | 2 | | | 2 1 | 1 |
| FREIE WAHLFÄCHER / FREE ELECTIVES | | 2 | | | | 2 |
| MASTERARBEIT / MASTER'S THESIS³ | | 15 | | | 6 | 9 |
| Gesamtsumme/Total: | | 120 | 30.5 | 30.5 | 28-29 | 30-31 |

¹ sofern nicht im Bachelorstudium absolviert / if not completed during Bachelor's Programme

² siehe § 15 des Curriculums / see § 15 of the curriculum

³ Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen ECTS-Credits auf 2 Semester aufgeteilt, die Vergabe der Gesamtpunktzahl erfolgt erst nach positiver Beurteilung. / In order to represent the workload realistically, the allocated ECTS credits are split over 2 semesters. The total number of credits will only be awarded after positive assessment.

§ 18 Semester hours and ECTS credits
Master's Programme Choral Conducting

| Subject catalogue | Semester hours | ECTS credits |
|----------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 20 | 56 |
| Music History and Analysis | 2 | 4 |
| Musical Practice | 18 | 25 |
| Special Topic | 13 | 18 |
| Additional Subjects | 2 | 2 |
| Master's Thesis | | 15 |
| TOTAL: | 55 | 120 |

§ 18a Table of credit hours for Master's Programme Choral Conducting

The following table is a recommendation for the study programme.

| Semester hours table for the Master's Programme Choral Conducting | | | Sem. hrs. | | | |
|--|--------------------|------------------|------------------|---------------|---------------|---------------|
| Subjects/courses | Course type | Sem. hrs. | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| MAJOR ARTISTIC SUBJECTS | | 20 | | | | |
| Choral Conducting 7-10 | KE/KG | 16 | 4 | 4 | 4 | 4 |
| Vocal Coaching 7-10 | KE | 4 | 1 | 1 | 1 | 1 |
| COMPULSORY SUBJECTS | | | | | | |
| Music History and Analysis: | | 2 | | | | |
| Choral Music Analysis of Works 1-2 | VO | 2 | 1 | 1 | | |
| Musical Practice: | | 18 | | | | |
| Studio Choir Conducting Practical Training 7-10 | PR | 4 | 1 | 1 | 1 | 1 |
| Piano 5-6 | KE | 2 | 1 | 1 | | |
| Score Playing 7-8 | KE | 2 | 1 | 1 | | |
| Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Vocal Setting | VU | 2 | | | 2 | |
| Voice Training 7-8 | KE | 2 | 1 | 1 | | |
| Chamber Choir 5-6 | UE | 4 | | | 2 | 2 |
| Special Topics: | | 13 | | | | |
| Opera Chorus Conducting 2 | PR | 2 | 2 | | | |
| Opera Project | PT/UE | 2 | | 2 | | |
| 2 courses from: Italian 3-4, French 1-2 or 3-4, English 1-2 or 3-4, Russian 1-2 ¹ | UE | 2 | 1 | 1 | | |
| Choral Music of the 20th/21st Centuries 1-2 | VO | 2 | 1 | 1 | | |
| Contemporary Choral Music Practical Training 2-3 | PR | 2 | 1 | | 1 | |
| Stage Law* (or 1 additional semester hour in a free elective) | VO | 1 | | 1 | | |
| Techniques of Primary Research | VU | 2 | | | | 2 |
| Additional Subjects (to support master's thesis)²: | | 2 | | | | |
| Seminar for Academic Master's Thesis <i>or</i> | SE | 2 | | | 2 | |
| Seminar for Artistic Master's Thesis <i>and</i> | SE | | | | 1 | |
| Course in Music Mediation - Individual Presentation Training for Master's Thesis | UE | | | | | 1 |
| MASTER'S THESIS | | | | | | |
| Total: | | 55 | | | | |

¹ if not completed during Bachelor's Programme.

² see § 15 of the curriculum

§ 18b ECTS credits for the Master's Programme Choral Conducting

Die folgende Tabelle ist als Empfehlung für das Studium zu verstehen.
The following table is a recommendation for the study programme.

ECTS-Credits Masterstudium „Chordirigieren“

ECTS credits for the Master's Programme Choral Conducting

| Fächer/Lehrveranstaltungen Subjects/courses | Course type | ECTS credits | ECTS credits | | | |
|--|-------------|--------------|--------------|--------|-----------|-----------|
| | | | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS | | 56 | | | | |
| Chordirigieren 7-10 Choral Conducting 7-10 | KE/KG | 40 | 10 | 10 | 10 | 10 |
| Korrepetition 7-10 Vocal Coaching 7-10 | KE | 16 | 4 | 4 | 4 | 4 |
| PFLICHTFÄCHER COMPULSORY SUBJECTS | | | | | | |
| Musikgeschichte und Analyse: Music History and Analysis: | | 4 | | | | |
| Chormusik-Werkanalyse 1-2 Choral Music Analysis of Works 1-2 | VO | 4 | 2 | 2 | | |
| Musizierpraxis: Musical Practice: | | 25 | | | | |
| Praktikum Chorleitung-Studiochor 7-10 Conducting a Studio Choir Practical Training 7-10 | PR | 4 | 1 | 1 | 1 | 1 |
| Klavier 5-6 Piano 5-6 | KE | 6 | 3 | 3 | | |
| Partiturspiel 7-8 Score Playing 7-8 | KE | 6 | 3 | 3 | | |
| Continuoinstrument 1-2 Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Vokalsatz Vocal Setting | VU | 3 | | | 3 | |
| Stimmbildung 7-8 Voice Training 7-8 | KE | 3 | 1.5 | 1.5 | | |
| Kammerchor 5-6 Chamber Choir 5-6 | UE | 1 | | | 0.5 | 0.5 |
| Spezialkapitel: Special Topics: | | 18 | | | | |
| Opernchor-Dirigieren 2 Opera Chorus Conducting 2 | PR | 3 | 3 | | | |
| Opernprojekt Opera Project | PT/UE | 4 | | 4 | | |
| 2 Lehrveranstaltungen aus: Italienisch 3-4, Französisch 1-2 bzw. 3-4, Englisch 1-2 bzw. 3-4, Russisch 1-2 ¹ 2 courses from: Italian 3-4, French 1-2 or 3-4, English 1-2 or 3-4, Russian 1-2 ¹ | UE | 2 | 1 | 1 | | |
| Chormusik des 20. /21. Jahrhunderts 1-2 Choral Music of the 20th/21st Centuries 1-2 | VO | 4 | 2 | 2 | | |
| Praktikum zeitgenössischer Chormusik 2-3 Contemporary Choral Music Practical Training 2-3 | PR | 2 | 1 | | 1 | |
| Bühnenrecht* (oder zusätzlich 1 ECTS-Credit freies Wahlfach) Stage Law* (or 1 additional ECTS credit in a free elective) | VO | 1 | | 1 | | |
| Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research | VU | 2 | | | | 2 |
| Ergänzungsfächer (begleitend zur Masterarbeit) ²: Additional Subjects (to support master's thesis) ²: | | 2 | | | | |
| Seminar zur wissenschaftlichen Masterarbeit <i>oder</i> Seminar for Academic Master's Thesis <i>or</i> | SE | 2 | | | 2 | |
| Seminar zur künstlerischen Masterarbeit <i>und</i> Seminar for Artistic Master's Thesis <i>and</i> | SE | | | | 1 | |
| Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course in Music Mediation - Individual Presentation Training for Master's Thesis | UE | | | | | 1 |
| MASTERARBEIT / MASTER'S THESIS³ | | 15 | | | 6 | 9 |
| Gesamtsumme/Total: | | 120 | 31.5 | 32.5 | 27.5-28.5 | 27.5-28.5 |

¹ sofern nicht im Bachelorstudium absolviert / if not completed during Bachelor's Programme

² siehe § 15 des Curriculums / see § 15 of the curriculum

³ Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen ECTS-Credits auf 2 Semester aufgeteilt, die Vergabe der Gesamtpunktezahl erfolgt erst nach positiver Beurteilung. / In order to represent the workload realistically, the allocated ECTS credits are split over 2 semesters. The total number of credits will only be awarded after positive assessment.

§ 19 Semester hours and ECTS credits
Master's Programme Opera Coaching

| Subject catalogue | Semester hours | ECTS credits |
|--------------------------|-----------------------|---------------------|
| Major Artistic Subjects | 16 | 56 |
| Musical Practice | 10 | 23 |
| Special Topics | 24 | 24 |
| Additional Subjects | 2 | 2 |
| Master's Thesis | | 15 |
| TOTAL: | 52 | 120 |

§ 19a Table of credit hours for the Master's Programme Opera Coaching

The following table is a recommendation for the study programme.

| Semester hours table for the Master's Programme Opera Coaching | | Sem. hrs. | | | | |
|--|--------------------|------------------|---------------|---------------|---------------|---------------|
| Subjects/courses | Course type | Sem. hrs. | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| MAJOR ARTISTIC SUBJECTS | | 16 | | | | |
| Vocal Coaching 7-10 | KE | 8 | 2 | 2 | 2 | 2 |
| Orchestral or Choral Conducting 7-10 | KG | 8 | 2 | 2 | 2 | 2 |
| COMPULSORY SUBJECTS | | | | | | |
| Musical Practice: | | 10 | | | | |
| Piano 5-8 | KE | 4 | 1 | 1 | 1 | 1 |
| Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Score Playing 7-8 | KE | 2 | 1 | 1 | | |
| Vocal Coaching in Voice Lessons | PR | 2 | | 1 | 1 | |
| Special Topics: | | 24 | | | | |
| Opera Practice 5-8 | UE | 8 | 2 | 2 | 2 | 2 |
| Opera Project 1-2 | PT/UE | 4 | 2 | 2 | | |
| Opera History 1-2 | VO | 4 | 2 | 2 | | |
| Diction | UE | 1 | | 1 | | |
| Italian 5-6 | UE | 2 | 1 | 1 | | |
| 2 courses from: Italian 7-8, French 3-4, English 1-2, Russian 1-2 | UE | 2 | | | 1 | 1 |
| Workshops on specific topics | VU | 1 | 1 | | | |
| Techniques of Primary Research | VU | 2 | | | | 2 |
| Additional Subjects (to support master's thesis): | | 2 | | | | |
| Seminar for Academic Master's Thesis <i>or</i> | SE | 2 | | | 2 | |
| Seminar for Artistic Master's Thesis <i>and</i> | SE | | | | 1 | |
| Course in Music Mediation - Individual Presentation Training for Master's Thesis | UE | | | | | 1 |
| MASTER'S THESIS | | | | | | |
| Total: | | 52 | | | | |

¹ see § 15 of the curriculum

§ 19b ECTS credits for the Master's Programme Opera Coaching

Die folgende Tabelle ist als Empfehlung für das Studium zu verstehen.
The following table is a recommendation for the study programme.

| ECTS-Credits Masterstudium „Musiktheaterkorrepetition“ ECTS credits for the Master's Programme Opera Coaching | | ECTS credits | | | | |
|---|--------------------|---------------------|---------------|---------------|---------------|---------------|
| Fächer/Lehrveranstaltungen Subjects/Courses | Course type | ECTS credits | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS | | 56 | | | | |
| Korrepetition 7-10 Vocal Coaching 7-10 | KE | 40 | 10 | 10 | 10 | 10 |
| Orchester- oder Chordirigieren 7-10 Orchestral or Choral Conducting 7-10 | KG | 16 | 4 | 4 | 4 | 4 |
| PFLICHTFÄCHER COMPULSORY SUBJECTS | | | | | | |
| Musizierpraxis: Musical Practice: | | 23 | | | | |
| Klavier 5-8 Piano 5-8 | KE | 12 | 3 | 3 | 3 | 3 |
| Continuoinstrument 1-2 Continuo Instrument 1-2 | KG | 2 | | | 1 | 1 |
| Partiturspiel 7-8 Score Playing 7-8 | KE | 5 | 2.5 | 2.5 | | |
| Korrepetieren in Gesangsklassen Vocal Coaching in Voice Lessons | PR | 4 | | 2 | 2 | |
| Spezialkapitel: Special Topics: | | 24 | | | | |
| Praxis der Oper 5-8 Opera Practice 5-8 | UE | 8 | 2 | 2 | 2 | 2 |
| Opernprojekt 1-2 Opera Project 1-2 | PT/UE | 4.5 | 2.5 | 2 | | |
| Operngeschichte 1-2 Opera History 1-2 | VO | 4 | 2 | 2 | | |
| Sprechtechnik Elocution | UE | 0.5 | | 0.5 | | |
| Italienisch 5-6 Italian 5-6 | UE | 2 | 1 | 1 | | |
| 2 Lehrveranstaltungen aus: Italienisch 7-8, Französisch 3-4, Englisch 1-2, Russisch 1-2 2 courses from: Italian 7-8, French 3-4, English 1-2, Russian 1-2 | UE | 2 | | | 1 | 1 |
| Themenworkshop Workshops on specific topics | VU | 1 | 1 | | | |
| Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research | VU | 2 | | | | 2 |
| Ergänzungsfächer (begleitend zur Masterarbeit): Additional Subjects (to support master's thesis)¹: | | 2 | | | | |
| Seminar zur wissenschaftlichen Masterarbeit ¹ oder Seminar for Academic Master's Thesis ¹ or | SE | 2 | | | 2 | |
| Seminar zur künstlerischen Masterarbeit ¹ und Seminar for Artistic Master's Thesis ¹ and | SE | | | | 1 | |
| Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course in Music Mediation - Individual Presentation Training for Master's Thesis | UE | | | | | 1 |
| MASTERARBEIT / MASTER'S THESIS² | | 15 | | | 6 | 9 |
| Gesamtsumme/Total: | | 120 | 28 | 29 | 30-31 | 32-33 |

¹ siehe § 15 des Curriculums / see § 15 of the curriculum

² Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen ECTS-Credits auf 2 Semester aufgeteilt, die Vergabe der Gesamtpunktezahl erfolgt erst nach positiver Beurteilung. / In order to represent the workload realistically, the allocated ECTS credits are split over 2 semesters. The total number of credits will only be awarded after positive assessment.

Part 5 Equivalence List

§ 20 Transition provisions

- (1) Students, who started their studies with the Bachelor's Programme Conducting before 1 October 2016, are entitled to complete their study programme up to the end of the summer term 2019. Students, who started their studies in the Master's Programme Orchestral Conducting, Choral Conducting or Opera Coaching before 1 October 2016, are entitled to complete their study programme up to the end of the summer term 2018. If the study programme is not completed by then, students must adopt the version of the curriculum valid at that time.
- (2) Examinations that have been taken in the Bachelor's or Master's Programme (versions of 2012 and 2014) will be recognised for the Bachelor's or Master's Programme (versions of 2014 and 2016) by the responsible body in accordance with § 78 Austrian University Act if the title, type and scope are unchanged.
- (3) Students of the Bachelor's Programme Conducting or the Master's Programmes Orchestral Conducting, Choral Conducting or Opera Coaching (versions of 2012 and 2014) are entitled to adopt this curriculum at any time during the admission periods.

§ 21 Equivalence list

The following equivalence list applies for transition from the Bachelor's Programme Conducting (2012 version) to the new Bachelor's Programme (2016 version).

| <i>Bachelor's Programme Conducting (2012)</i> | <i>Se m. hrs.</i> | <i>ECTS credits</i> | <i>Bachelor's Programme Conducting (2016)</i> | <i>Se m. hrs.</i> | <i>ECTS credits</i> |
|---|---------------------------|-------------------------|---|---------------------------|-------------------------|
| Music Theory: | | | Music Theory: | | |
| Harmony 4-5 | 1 | 1.5 | Harmony 4 | 2 | 2.5 |
| Musical Practice: | | | | | |
| Emphasis on Orchestral Conducting: | | | | | |
| Work Shadowing in Choir Rehearsals | 2 | 1 | Choral Project (one project chosen from: KUG Choir, Studio Choir, Chamber Choir, Music Education Choir, Church Music Choir) | 2 | 1 |
| Work Shadowing in Ensemble Tuition | 1 | 0.5 | Work Shadowing in PPCM Ensemble Lessons | 1 | 0.5 |
| Emphasis on Choral Conducting: | | | | | |
| Work Shadowing in Orchestra Rehearsals | 2 | 1 | Studio Choir Conducting Practical Training 1-2 | 2 | 1 |
| Work Shadowing in Ensemble Lessons | 1 | 0.5 | Contemporary Choral Music Practical Training 1-2 | 1 | 0.5 |
| Emphasis on Opera Coaching: | | | | | |
| Work Shadowing in Orchestra Rehearsals | 1 | 0.5 | Orchestra (Keyboard Instrument) or Vocal Coaching in Voice Lessons | 1 | 1.5 |
| Work Shadowing in Choir Rehearsals | 1 | 0.5 | Studio Choir Conducting Practical Training 1-10 | 1 | 0.5 |
| Work Shadowing in Ensemble Lessons | 1 | 0.5 | Vocal Coaching in Voice Lessons | 1 | 1.5 |
| Special Topics: | | | | | |
| Theatre and Contract Law | 1 | 1 | Stage Law | 1 | 1 |
| Techniques of Primary Research 1 | 1 | 1 | Basic Principles of Academic Research | 1 | 1 |