



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

*CURRICULUM INSTRUMENTAL STUDIES (1.10.2019)*  
*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 INSTRUMENTAL STUDIES

at the University of Music and Performing Arts Graz

## Preamble

The Austrian University Act (2002) (UG) and the statutes of the University of Music and Performing Arts Graz (KUG) form the legal basis of the bachelor's and master's programmes. The curriculum decided by the Curricular Committee on 8 May 2019 and approved by the Senate on 18 June 2019 came into force on 1 October 2019.

## Overview:

1.	Qualification profile	p. 2
2.	Structure	p. 5
3.	Duration and academic degree	p. 5
4.	Admission examinations	p. 6
5.	Evidence of knowledge of German	p. 6
6.	Types of courses	p. 7
7.	One-to-one lessons in the compulsory subject Piano for joint honours programmes at KUG	p. 7
8.	Free electives	p. 7
9.	Semester abroad	p. 7
10.	Study emphases	p. 8
11.	Bachelor's theses	p. 9
12.	Master's thesis	p. 9
13.	Completing the study programme	p. 12
14.	Instrumental Coaching	p. 13
15.	Group sizes	p. 14
16.	Compulsory orchestra	p. 14
17.	Transition provisions	p. 15
18.	Credit hours / ECTS credits (EC tables)	p. 16

Accordion, Bass Tuba, Bassoon, Flute, Guitar, Harp, French Horn, Instrumental Coaching, Chamber Music for Guitar, Chamber Music for String Instruments and Piano, Clarinet, Piano, Piano Duo, Piano – Vocal Accompaniment, Double Bass, Oboe, Organ, Performance Practice in Contemporary Music, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

18.	Examination requirements	p. 152
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Accordion, Bass Tuba, Bassoon, Flute, Guitar, Harp, French Horn, Instrumental Coaching, Chamber Music for Guitar, Chamber Music for String Instruments and Piano, Clarinet, Piano, Piano Duo, Piano – Vocal Accompaniment, Double Bass, Oboe, Organ, Performance Practice in Contemporary Music, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

# 1. Qualification profile

The Instrumental Studies comprehensively develop the musical and interpretation skills necessary for professional musicians and the technical abilities on the relevant instrument. In particular, the deepening of relevant musical knowledge, practical implementation of this knowledge in solo, chamber and orchestral repertoire, and consideration of artistic and music-reflecting aspects, enable musicians to become universally, practically qualified and expand their options.

## Accordion

### **Bachelor's Programme:**

The knowledge of solo, chamber music and orchestral repertoire acquired in the Bachelor's Programme equips graduates to meet individual professional requirements, preparing them for a wide range of work in a variety of fields.

Students become highly accomplished in performing on stage.

### **Master's Programme:**

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic aspects as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Guitar

### **Bachelor's Programme:**

The skills acquired in solo, chamber music and orchestral repertoire in the Bachelor's Programme equip graduates to deal creatively and independently with a wide range of musical styles. Students become highly accomplished in performing repertoire on stage.

### **Master's Programme:**

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic aspects as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Instrumental Coaching

The **Master's Programme Instrumental Coaching** qualifies students to accompany instrumentalists on the piano at a high level. Working on the instrumental repertoire to be accompanied enables students to contribute to instrument-specific musical shaping.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## **Chamber Music for Guitar**

Through the **Master's Programme Chamber Music for Guitar**, chamber musicians become highly qualified to meet the demands of interpretation and of playing the individual instruments. Particular skills include achieving balance between the instruments, ensemble playing techniques and conveying the musical intention through body language. In addition, the culture of discussion established during the study programme is helpful for developing a shared interpretation of musical works.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## **Chamber Music for Strings and Piano**

Through the **Master's Programme Chamber Music for Strings and Piano**, chamber musicians become highly qualified to meet the demands of interpretation and of playing the individual instruments. Particular skills include achieving balance between the instruments and ensemble playing techniques. In addition, the culture of discussion established during the study programme is helpful for developing a shared interpretation of musical works.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## **Piano**

### **Bachelor's Programme:**

By attaining stylistic versatility and flexibility in solo, chamber music and orchestral repertoire, students achieve a high level of repertoire-oriented stage maturity and artistic presence.

### **Master's Programme:**

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## **Piano Duo**

Through the stylistic versatility and flexibility in piano duo repertoire attained in the **Master's Programme Piano Duo**, students achieve an extremely high level of repertoire-oriented stage maturity and artistic presence.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Piano – Vocal Accompaniment

The **Master's Programme Piano-Vocal Accompaniment** qualifies students to accompany singers on the piano at a high level. Working on vocal repertoire enables students to contribute to voice-specific musical shaping.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic phenomena as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Orchestral Instruments

Bass Tuba, Bassoon, Flute, Harp, French Horn, Clarinet, Double Bass, Oboe, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

### **Bachelor's Programme:**

Through the study programme **Orchestral Instruments**, students acquire the ability to express themselves independently in interpretations of musical works of different styles at a high artistic level.

The compound specialist, technical and musical knowledge and ability, combined with the creative incorporation of their own artistic personality in orchestral and chamber music making, enables graduates to achieve success and fulfilment in their professional career (orchestral, chamber music, solo playing).

### **Master's Programme:**

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic aspects as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Organ

### **Bachelor's Programme:**

Through intensive work on organ repertoire (solo, chamber music, symphonic repertoire), the **Bachelor's Programme Organ** enables students to give concert performances with a high level of technical, stylistic and artistic skill.

### **Master's Programme:**

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic aspects as part of the artistic or academic master's thesis, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## Performance Practice in Contemporary Music (PPCM)

Through practical experience and a comprehensive understanding of the stylistic diversity of the forms of new music that goes beyond learning instrumental/vocal techniques and embraces openness, creativity and flexibility, graduates of the **Master's Programme PPCM** achieve the ability to combine traditional and contemporary performance practice.

By expanding their repertoire, deepening their knowledge in musical fields and reflecting on artistic or academic aspects, students achieve specialisation and a high level of artistic maturity grounded in critical reflection.

## **2. Structure**

Instrumental Studies at KUG are offered as a bachelor's programme and a subsequent master's programme for the following instruments:

- Accordion
- Bass tuba
- Bassoon
- Flute
- Guitar
- Harp
- French Horn
- Clarinet
- Piano
- Double bass
- Oboe
- Organ
- Trombone
- Saxophone
- Percussion
- Trumpet
- Viola
- Violin
- Cello

In addition, the following master's programmes are offered:

- Instrumental Coaching
- Chamber Music for Guitar
- Chamber Music for Strings and Piano
- Piano Duo
- Piano – Vocal Accompaniment
- Performance Practice in Contemporary Music

## **3. Duration and academic degree**

A bachelor's programme is worth 240 EC (8 semesters) and a master's programme is worth 120 EC (4 semesters).

The bachelor's programme concludes with the conferment of the title Bachelor of Arts (BA) and the master's programme concludes with the conferment of the title Master of Arts (MA).

## 4. Admission examinations

For admission to the bachelor's programme, students must successfully pass an admission examination, during which evidence of their artistic aptitude must be provided.

For admission to a master's programme, students must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in the relevant instrument at KUG or at another recognised postsecondary educational institution in Austria or abroad. Certificates in a language other than German or English must include a certified translation.

For admission to a master's programme (apart from Performance Practice in Contemporary Music), applicants who have not completed the relevant bachelor's programme at KUG must take an admission examination in the relevant major artistic subject (equivalent in difficulty to the corresponding bachelor's final examination). This also applies to graduates of KUG who took their bachelor's examination more than 2 semesters ago.

For admission to the Master's Programmes Instrumental Coaching, Piano Duo or Piano – Vocal Accompaniment, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in Piano.

For admission to the Master's Programme Chamber Music for Guitar, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in Guitar or one of the partner instruments (e.g. Flute, Viola, Violin or Cello).

For admission to the Master's Programme Chamber Music for Strings and Piano, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in Piano, Double Bass, Viola, Violin or Cello.

For admission to the Master's Programme Performance Practice in Contemporary Music, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in Accordion, Bassoon, Flute, Voice, Harp, French Horn, Clarinet, Piano, Double Bass, Oboe / Cor Anglais, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin or Cello.

For admission to the Master's Programme Performance Practice in Contemporary Music, **all** applicants must take an admission examination in the relevant instrument or in voice.

## 5. Proof of knowledge of the German language

- 1) Persons who are not native German speakers must provide evidence during the bachelor's programme of their knowledge of German before registering to continue the study programme in the third semester (level B1 of the Common European Framework of Reference for Languages (CEFR) descriptions).
- 2) Persons who are not native German speakers and who have not completed the bachelor's programme at KUG must provide evidence during the master's programme of their knowledge of German before registering to continue the study programme in the third semester (level B2 of the Common European Framework of Reference for Languages (CEFR) descriptions).

- 3) In addition, the language requirements set by the Rectorate by ordinance and corresponding proof thereof must be provided when registering for the admission examination.

## **6. Types of courses**

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

## **7. One-to-one lessons in the compulsory subject Piano for joint honours programmes at KUG**

For concurrent or non-concurrent joint honours programmes (e.g. Instrumental Studies, IGP, Electrical Engineering and Audio Engineering, Vocal Studies) at KUG, students are entitled to one-to-one lessons in the compulsory subject Piano, but only in the study programme with the higher number of semester hours for this subject.

## **8. Free electives**

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

If a course is worth the same number of EC in all KUG curricula in which it is prescribed as a compulsory or elective course, the course will also be worth this number of credits as a free elective. If a course is allocated various numbers of credits, as a free elective it will be worth the minimum number of EC assigned. Courses that are not prescribed as compulsory or elective courses in the KUG curricula are worth 1 EC per semester hour (sem. hr.). For courses at educational institutions other than KUG the following applies: for each completed semester hour (sem. hr.) 1 EC will be awarded (1 sem. hr. corresponds to 1 EC), if no ECs are listed on the course certificate.

## **9. Semester abroad**

Students are advised to complete a semester abroad (preferably in the sixth semester of the bachelor’s programme).



## 10. Study Emphases

A study emphasis must be chosen from the curriculum in the bachelor's programmes and the master's programmes (except Performance Practice in Contemporary Music).

### Additional Courses in study emphasis Musicology:

The study emphasis is worth 4 sem. hrs. / 6 EC in the bachelor's programme and 6 sem. hrs. / 8 EC in the master's programme.

For the Additional Courses in study emphasis Musicology, students can choose from any of the courses from the interuniversity musicology study programme at KUG or other musicology courses from the VO, VU or SE courses offered at KUG.

Exceptions to this are courses that are compulsory subjects or electives of the Instrumental Studies curriculum.

### Study emphasis Music Mediation:

The study emphasis Music Mediation can only be chosen in the master's programmes. In order to complete an artistic mediating master's thesis, the study emphasis Music Mediation must be completed.

In the study emphasis Music Mediation, the following courses must be completed:

Courses	Course type	Sem. hrs.	EC
<b>Compulsory courses</b>		<b>3</b>	<b>4</b>
Introduction to Music Mediation	VU	1	1
Supervised Practical Project*	PT	2	3
<b>Elective courses</b>			
<b><u>One course in Artistic Self-Expression</u></b>		<b>1</b>	<b>1</b>
Dance and Movement	UE	1	1
Drama Training for students in all fields of studies	UE	1	1
Creative Writing	UE	1	1
Audio-Visual Media and Fine Art	UE	1	1
<b><u>Two courses in Applied Music Mediation</u></b>		<b>2</b>	<b>3</b>
Research and Workshop Organisation in Social Fields	PR	1	1.5
Organising Introductory Workshops	PR	1	1.5
Organising Pre-Concert Talks	PR	1	1.5
Organising Children's Concerts	PR	1	1.5
Designing Programmes and Programme Notes	VU	1	1.5
Stage Presence Training, Moderation and Presentation	UE	1	1.5
New Concert Formats	VU	1	1.5
Art and Society	VU	1	1.5
<b>Total</b>		<b>6</b>	<b>8</b>

\* The Supervised Practical Project course can only be taken after the completion of Introduction to Music Mediation and the elective courses.

### **Study emphasis Jazz und Popular Music:**

This emphasis can only be chosen for the Bachelor's as well as Master's Programme Accordion.

Students must take an orientation examination for admission to the study emphasis Jazz and Popular Music.

The examination requirements are:

- performance of three to four easy pieces in various styles of jazz and popular music (e.g. *Billie's Bounce*, *Blue Bossa*, *Watermelon Man*, *Autumn Leaves*, etc.) with the following structure: subject – improvisation – subject (a band will be available for accompaniment if desired);
- spontaneous improvisation on the "blues scale" with free choice of accompaniment style and tonality;
- test of ability to reproduce simple musical phrases with the instrument and the voice.

## **11. Bachelor's theses**

For the bachelor's programme, two bachelor's theses must be prepared, one of which can be an artistic bachelor's thesis in the major artistic subject or in one of the artistic study emphases. The other must be an academic bachelor's thesis, which can be written in any course from the compulsory, elective or study emphasis subjects. Students may also write two academic theses.

Completion of Basic Principles of Academic Research and Techniques of Primary Research is a prerequisite for writing the bachelor's theses.

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

## **12. Master's thesis**

Preparation of an artistic-academic master's thesis (lecture recital) or an artistic-mediating master's thesis during the master's programme is recommended. Students are entitled to prepare an academic master's thesis instead.

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

For information about the requirements, approval, process and supervision of master's theses, please refer to the relevant provisions in the KUG statutes, as amended.

The master's thesis may be prepared in English (other languages may only be chosen subject to the approval of the Vice Rector for Academic Affairs).

The master's thesis is assessed separately to the final examinations in the major artistic subject.

Students who did not complete their bachelor's programme at KUG are advised to take Basic Principles of Academic Research and Techniques of Primary Research in preparation for writing the master's thesis.

## **A ARTISTIC MASTER'S THESIS**

### **A.1 Artistic-academic master's thesis**

1. The master's thesis should be planned during the first year of study. Two supervisors (artistic and academic) must be chosen. (Note: The artistic supervisor can be someone other than the teacher in the major artistic subject.)
2. The course Seminar for Artistic Master's Thesis and the course Presentation Training for Artistic Master's Theses must be successfully completed as compulsory subjects.
3. The public presentation of the artistic-academic master's thesis must be based on an independently planned programme (in addition to the final examination in the major artistic subject). The focus is on the comprehension and consideration of artistic and research aspects relating to the works.  
The presentation may involve other persons and non-university projects.
4. A topic for a written paper (academic element) relating to the presentation must be agreed with the academic supervisor and the artistic supervisor (between 15 and 25 pages, not including the musical examples and bibliography).
5. The academic supervisor is responsible for supervising the written paper. The paper must be written in academic style, i.e. literature used, sources for musical material, recordings, etc. must be listed in accordance with the "KUG guidelines for written theses".  
The artistic supervisor has overall responsibility, including for incorporation of the academic element (thematic comprehension and consideration) into the presentation.
6. Both supervisors decide whether the candidate will be admitted to the presentation (confirmation of eligibility).
7. The overall concept – consisting of the artistic exploration of the topic, the artistic presentation and the academic reflection – must be presented publicly. The public presentation lasts approximately 45 minutes (30 minute presentation, plus 15 minutes of reflection/questions). It 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 and/or the academic supervisor are not part of the examination board, they will be included on the examination board. KUG will be responsible for recording the presentation of the artistic-academic master's thesis in video/audio format. This recording will be archived with the written paper.
8. The examination board, including the academic supervisor and the artistic supervisor, will make a decision regarding the examination result.  
Both the written paper and the presentation will be assessed.

## A.2 Artistic mediating master's thesis

1. The master's thesis should be planned during the first year of study. Two supervisors (artistic and artistic mediating) must be chosen.  
(Note: The artistic supervisor can be someone other than the teacher in the major artistic subject.)
2. To complete an artistic mediating master's thesis in Instrumental Studies (except **PPCM**), the student must choose the study emphasis Music Mediation and successfully complete the course Seminar for Artistic Master's Thesis and the course Presentation Training for Artistic Master's Theses as compulsory subjects.  
**PPCM:** To conclude an artistic mediating master's thesis, students must complete electives worth 4 EC from the study emphasis Music Mediation (see paragraph 10 of the curriculum). Participation in Introduction to Music Mediation is compulsory. The course Seminar for Artistic Master's Thesis and course Presentation Training for Artistic Master's Theses must be successfully completed as compulsory subjects.
3. The public presentation of the artistic mediating master's thesis must be based on an independently planned programme (in addition to the final examination in the major artistic subject). The focus is on thematic implementation of aspects of music mediation. The presentation may involve other persons and non-university projects. The artistic mediating supervisor is responsible for the overall preparation, preparation of the written concept and implementation of the artistic mediating presentation.
4. Submission of a written concept (at least 10 pages, e.g. programme booklet, documentation of objectives and outcomes, production concept) and confirmation of eligibility by the supervising teachers are prerequisites for admission to the presentation of the artistic mediating master's thesis.
5. The public presentation lasts approximately 45 minutes (30 minute presentation, plus 15 minutes of reflection/questions). It takes place before the artistic examination board and the artistic mediating supervisor and is assessed in accordance with the rules for final examinations. If the artistic supervisor and/or the artistic mediating supervisor are not part of the examination board, they will be included on the examination board. KUG will be responsible for recording the presentation of the artistic mediating master's thesis in video/audio format. This recording will be archived with the written concept.
6. The examination board, including the artistic mediating supervisor, will make a decision regarding the examination result. Both the written concept and the presentation will be assessed.

## **B ACADEMIC MASTER'S THESIS**

1. An academic master's thesis must be written on a topic from the compulsory subjects, electives or study emphases on the curriculum.
2. Students are advised to plan the master's thesis, choose an academic supervisor and decide a topic together in their first year of study.
3. The Seminar for Academic Master's Thesis course must be successfully completed with the supervisor of the academic master's thesis as one of the compulsory subjects and a seminar on Historical Musicology or Music Theory worth 2 sem. hrs. must be successfully completed as one of the electives.
4. The academic supervisor is responsible for assessing the academic master's thesis.

## **13. Completing the study programme**

### **A) BACHELOR'S PROGRAMME**

- (1) The prerequisites for registering for the bachelor's degree examination are:
  - sitting all course examinations from all courses to be completed for the bachelor's programme;
  - positive assessment of both bachelor's theses.

In accordance with § 67 of the university statutes, a student may be admitted to the examination conditionally when the individual prerequisites have not been met at the time the student registers for the examination. In this case, evidence that all criteria have been met must be provided no later than ten days before the first part of the examination.

- (2) The bachelor's degree examination is an examination in front of an examination board in the major artistic subject (for examination requirements see paragraph 19).
- (3) If the student does not pass the final examination in the major artistic subject, the examination board will decide after the examination whether the student is allowed to resubmit any parts of the programme when repeating the examination. The student may be consulted if s/he desires.

### **B) MASTER'S PROGRAMME**

- (1) The prerequisites for registering for the master's degree examination are:
  - sitting all course examinations from all courses to be completed for the master's programme;
  - positive assessment of the academic master's thesis and/or confirmation of eligibility for the artistic-academic / artistic mediating master's thesis.

In accordance with § 67 of the university statutes, a student may be admitted to the examination conditionally when the individual prerequisites have not been met at the time the student registers for the examination. In this case, evidence that all criteria have been met must be provided no later than ten days before the first part of the examination.

- (2) The master's degree examination is an examination in front of an examination board in the major artistic subject (for examination requirements see paragraph 19).
- (3) If the student does not pass the final examination in the major artistic subject, the examination board will decide after the examination whether the student is allowed to resubmit any parts of the programme when repeating the examination. The student may be consulted if she/he desires.

## 14. Instrumental Coaching

For each semester (except repeated semesters), in which students register for the major artistic subject, they are entitled to instrumental coaching as follows (solo instrumental coaching, class instrumental coaching):

### Bachelor's programme:

INSTRUMENT	Sem. hrs.							
	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Guitar	-	-	-	-	-	-	0.5	1
Orchestral instruments <i>except strings/percussion</i>	0.5	0.5	0.5	1	1	1	1	1
Strings	0.8	0.8	0.8	1.3	1.3	1.3	1.3	1.3
Percussion	-	-	-	-	-	-	1	1

### Master's programme:

INSTRUMENT	Sem. hrs.			
	Semester 1	Semester 2	Semester 3	Semester 4
Accordion	A maximum of 2 sem. hrs. may be completed.			
Guitar	-	-	1	1
Piano	A maximum of 2 sem. hrs. may be completed.			
Orchestral instruments <i>except strings/percussion</i>	1	1	1	1
Strings	1.3	1.3	1.3	1.3
Percussion	-	-	1	1

When repeating semesters in the master's programme, students are entitled to instrumental coaching equivalent to the entitlement for the semester level being repeated for **one** repeated semester (or for the Master's Programmes Accordion and Piano, a total of 0.5 semester hours).

## 15. Group sizes

The following maximum numbers of participants for group sizes apply for the courses below:

Course	Students	Course type
Audio-Visual Media and Fine Art	15	UE
Sight-Reading 1-2	2	UE
Stage Presence Training, Moderation and Presentation	15	UE
Conducting for Instrumentalists	12	UE
Drum Kit & Percussion 1-2	2	UE
Introduction to Music Mediation	15	VU
Aural Training 1-4	8	UE
Voice for Accompanists 1-2	2	UE
Organising Introductory Workshops	15	PR
Organising Pre-Concert Talks	15	PR
Basic Principles of Academic Research	15	VU
Historical Plucked Instruments 1-2	15	VO
Historical Instrumental Techniques 1-2	2	KG
Organising Children's Concerts	15	PR
Creative Writing	15	UE
Art and Society	15	VU
Mental Training 1-2	15	UE
New Concert Formats	15	VU
Orchestral Studies 1-4	6	KG
Designing Programmes and Programme Notes	15	VU
Techniques of Primary Research	15	VU
Research and Workshop Organisation in Social Fields	15	PR
Drama Training for students in all fields of studies	15	UE
Seminar on Film Music	8	SE
Conducted Piano Playing 1-2	2	UE
Supervised Practical Project	3	PT
Dance and Movement	15	UE

## 16. Compulsory orchestra

Orchestra is a group lesson where 100% attendance is compulsory.

### 1. Bachelor's programme:

In a bachelor's programme that includes the compulsory subject Orchestra (see paragraph 18 of the curriculum), a total of at least 24 EC of Orchestra courses must be demonstrated. Orchestra is compulsory for bachelor's programme students starting no later than the third semester (PLEASE NOTE: shortened registration period; registration via KUGonline). It is advisable to complete Orchestra courses starting from the second semester (or from the first semester if eligible – this is at the discretion of the teacher of the major artistic subject and the leader of the orchestra).

From the fourth semester, completed Orchestra courses worth the following are a prerequisite for registration for the major artistic subject:

Semester 4	Semester 5	Semester 6	Semester 7
minimum of 4 EC	minimum of 8 EC	minimum of 12 EC	minimum of 16 EC

## 2. Master's programme:

In a master's programme that includes the compulsory subject Orchestra (see paragraph 18 of the curriculum), a total of at least 8 EC of Orchestra courses must be demonstrated.

Orchestra is compulsory for master's programme students starting no later than the third semester (PLEASE NOTE: shortened registration period; registration via KUGonline). It is advisable to complete Orchestra courses starting in the second semester.

A minimum of 4 EC in Orchestra is a prerequisite for registration for the major artistic subject in the fourth semester.

## 17. Transition provisions

### a) General transition provisions

Students who started their **bachelor's programme** before or during the academic year 2018/19 are entitled to complete their study programme according to the provisions of the 2018/19 curriculum (version 14U) up to the end of the winter semester 2023/24 (cut-off date 30 April 2024).

Students who started their **master's programme** before or during the academic year 2018/19 are entitled to complete their study programme according to the provisions of the 2018/19 curriculum (version 14U) up to the end of the winter semester 2021/22 (cut-off date 30 April 2022).

If the study programme is not completed by then, students must adopt the current curriculum. Students are entitled to transition to this curriculum at an earlier date.

Academic achievements up to that point will be recognised, providing they correspond with the current curriculum (version 19U).

### b) Equivalences for degree programme version 19 U

Degree programme version 14U	Sem. hrs.	EC	Degree programme version 19U	Sem. hrs.	EC
Breathing and Movement 1-2	1	1.5	Movement for Instrumentalists 1-2	1	1.5
Piano Skills 1	1	2	Piano 1	1	2
Piano Skills 2	1	2	Piano 2	1	2
Piano Skills 3	1	2	Piano 3	1	2
Piano Skills 4	0.5	1	Piano 4	0.5	1
Piano Skills 5	0.5	1	Piano 5	0.5	1
Piano Skills 6	0.5	1	Piano 6	0.5	1
Study and Practical Implementation of Instrumental Techniques in Contemporary Music	4	6	New Music Instrumental Techniques and Performance Practice	4	6



Lecture Recital Repetitorium	2	2	Seminar for Artistic Master's Thesis	1	1
			Presentation Training for Artistic Master's Theses	1	1
Seminar for students about to take final exams	2	2	Seminar for Academic Master's Thesis	2	2

Courses already completed from Music Mediation will be recognised for the study emphasis / elective Music Mediation.

## 18. Credit hours / ECTS credits (EC tables)

**INSTRUMENTAL STUDIES**  
**BACHELOR'S PROGRAMME IN ACCORDION**

Course code: V 033 133

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Accordion 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>52</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2	2		
Chamber Music	KG	6		1	1	1	1		1	1
Choir	UE	4	2	2						
Ensemble and Orchestra, of which at least 4 sem. hrs. New Music	KG UE	12		2	2	2	2		2	2
Accordion Making 1	VO	1	1							
Accordion Tuning 1	UE	1	1							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphases see paragraph 10 of the curriculum							
<b>Jazz and Popular Music*</b>										
Jazz Instrumental Skills 1-2	KE	2								
Jazz and Popular Music Ensemble	UE	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and bachelor's theses)		<b>72</b>								
<b>ELECTIVES</b>			see EC table							
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Accordion Practical Training 1-4	KE	2								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Notation in Contemporary Music 1-2	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Students will only be admitted to this study emphasis following an orientation examination (see paragraph 10 of the curriculum).

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM "AKKORDEON"**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN ACCORDION**

Studienkennzahl: V 033 133

Course code: V 033 133

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>133</b>								
Akkordeon 1-8 Accordion 1-8	KE	133	16	16	16	17	17	17	17	17
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>74</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2	2		
Kammermusik Chamber Music	KG	12		2	2	2	2		2	2
Chor Choir	UE	4	2	2						
Ensemble und Orchester, davon mindestens 6 ECTS Neue Musik Ensemble and Orchestra, of which at least 6 ECTS New Music	KG UE	18		3	3	3	3		3	3
Akkordeonbaukunde 1 Accordion Making 1	VO	1	1							
Akkordeonstimmen 1 Accordion Tuning 1	UE	1	1							
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>8</b>	3	2						3
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical instruments 1-2	VO	3								
Akkordeonpraktikum 1-4 Accordion Practical Training 1-4	KE	4								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE	3								

Musiker/innengesundheit Musicians' Health	VU	2								
Notationskunde in zeitgenöss. Musik 1-2 Study of Notation in Contemporary Music 1-2	VU	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>	2	2					2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Jazz und Populärmusik*</b> <b>Jazz and Popular Music*</b>		<b>6</b>								
Instrumentalpraxis 1-2 Instrumental Skills 1-2	KE	4								
Ensemble Jazz u. Populärmusik Jazz and Popular Music Ensemble	UE	2								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken und Aufführungspraxis der Neuen Musik Instrumental Techniques and Performance Practice in Contemporary Music	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>7</b>	1	1	1					4
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>29</b>	<b>31</b>	<b>30</b>	<b>31</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>29</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung  
„Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Die Zulassung zu diesem Schwerpunkt erfolgt aufgrund einer Orientierungsprüfung (siehe Punkt 10 des Curriculums).  
\* Students will only be admitted to this study emphasis following an orientation examination (see paragraph 10 of the curriculum).

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN ACCORDION**

Course code: V 066 733

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Accordion 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>12</b>				
Chamber Music	KG	4	1	1	1	1
Ensemble	KG	6	2	2	2	
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Jazz and Popular Music*</b>						
Jazz Instrumental Skills 3-4	KE	2				
Jazz and Popular Music Ensemble	UE	4				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>26</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Compositional Technique 5-6	PS	4				
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Compositional Techniques of the 20th/21st Centuries 1-2	VU	2				
Specialised Lectures in Music History	VO	4				
Women and Gender Studies in Music 1-2	VO	4				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Musicians' Health	VU	2				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Students will only be admitted to this study emphasis following an orientation examination (see paragraph 10 of the curriculum).

**INSTRUMENTALSTUDIUM MASTERSTUDIUM "AKKORDEON"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN ACCORDION**

Studienkennzahl: V 066 733

Course code: V 066 733

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>71</b>				
Akkordeon 9-12 Accordion 9-12	KE	71	17	18	18	18
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>19</b>				
Kammermusik Chamber Music	KG	8	2	2	2	2
Ensemble Ensemble	KG	9	3	3	3	
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2		2
Instrument Instrument	KE	2				
Tonsatz 5-6 Compositional Technique 5-6	PS	6				
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Kompositionstechniken des 20./21. Jh. 1-2 Compositional Techniques of the 20th/21st Centuries 1-2	VU	6				
Spezialvorlesungen aus Musikgeschichte Specialised Lectures in Music History	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
Musiker/innengesundheit Musicians' Health	VU	2				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				

<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	<b>4</b>	<b>4</b>		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Jazz und Populärmusik*</b> <b>Jazz and Popular Music*</b>		<b>8</b>				
Instrumentalpraxis 3-4 Instrumental Skills 3-4	KE	6				
Ensemble Jazz und Populärmusik Jazz and Popular Music Ensemble	UE	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik Instrumental Techniques and Performance Practice in Contemporary Music	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	<b>1</b>	<b>1</b>		<b>2</b>
<b>MASTERARBEIT**</b> <b>MASTER'S THESIS**</b>		<b>12</b>			<b>6</b>	<b>6</b>
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>29</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Die Zulassung zu diesem Schwerpunkt erfolgt aufgrund einer Orientierungsprüfung (siehe Punkt 10 des Curriculums).  
\* Students will only be admitted to this study emphasis following an orientation examination (see paragraph 10 of the curriculum).

\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC auf 2 Semester aufgeteilt, die Vergabe der Gesamtpunktzahl erfolgt erst nach positiver Beurteilung.

\*\* In order to represent the workload realistically, the allocated EC are split over 2 semesters. The total number of credits will only be awarded after positive assessment.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN BASS TUBA (ORCHESTRAL INSTRUMENTS)

Course code: V 033 131

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Bass tuba 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	see paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.



**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"BASSTUBA" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN**  
**BASS TUBA (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 131

Course code: V 033 131

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Basstuba 1-8 Bass Tuba 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3								

Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>6</b>								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken und Aufführungspraxis der Neuen Musik Instrumental Techniques and Performance Practice in Contemporary Music	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>6</b>								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>9</b>	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>29</b>	<b>29</b>	<b>31</b>	<b>31</b>	<b>30</b>	<b>31</b>	<b>29</b>	<b>30</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum.

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN BASS TUBA (ORCHESTRAL INSTRUMENTS)

Course code: V 066 731

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Bass Tuba 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i> Presentation Training for Artistic Master's Theses <i>or</i>	SE VU			1	1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* Alexander Technique 1-2* Movement for Instrumentalists 1-2*	UE	2				
Musicians' Health	VU					
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU					
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"BASSTUBA" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN BASS TUBA (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 731

Course code: V 066 731

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Basstuba 9-12 Bass Tuba 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU	2			1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder</i> <i>or</i> VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum.

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN BASSOON (ORCHESTRAL INSTRUMENTS)

Course code: V 033 126

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Bassoon 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>67.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Contrabassoon	KE	1							0.5	0.5
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2*	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>87.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Contrabassoon Supplement 1-2	KE	1								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* The related instrument contrabassoon can only be taken after completing the compulsory subject Contrabassoon 1-2 and subject to courses offered.



**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"FAGOTT" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN**  
**BASSOON (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 126

Course code: V 033 126

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Fagott 1-8 Bassoon 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>89</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3							3	
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Kontrafagott Contrabassoon 1-2	KE	2							1	1
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Kontrafagott Ergänzung 1-2 Contrabassoon Supplement 1-2	KE	2								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2** Related Instrument 1-2**		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			8	3						5	
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29	29	31	31	30	31	30	29

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum.

\*\* The related instrument contrabassoon can only be taken after completion of the compulsory subject Contrabassoon 1-2 and subject to courses offered.

\*\* The related instrument contrabassoon can only be taken after completion of the compulsory subject Contrabassoon 1-2 and subject to courses offered.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN BASSOON (ORCHESTRAL INSTRUMENTS)**

Course code: V 066 726

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Bassoon 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i> Presentation Training for Artistic Master's Theses <i>or</i>	SE VU			1	1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>		<b>4</b>	see EC table			
Instrument	KE	1				
Contrabassoon Supplement 3-4	KE	2				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*						
Alexander Technique 1-2*	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"FAGOTT" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN BASSOON (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 726

Course code: V 066 726

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Fagott 9-12 Bassoon 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE	2		1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE			2		
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Kontrafagott Ergänzung 3-4 Contrabassoon Supplement 3-4	KE	3				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2**	<i>oder</i> or	3				
Alexandertechnik 1-2** Alexander Technique 1-2**	<i>oder</i> or					
Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	UE					
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU					
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				

English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum.

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's degree.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN FLUTE (ORCHESTRAL INSTRUMENT)

Studienkennzahl: V 033 122

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Flute 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>67.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Piccolo 1-2	KE	1							0.5	0.5
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2*	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>87.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Piccolo Supplement 1-2	KE	1								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\*\* The related instrument piccolo can only be taken after completion of the compulsory subject Piccolo 1-2 and subject to courses offered.



**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"FLÖTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN FLUTE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 122

Course code: V 033 122

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Flöte 1-8 Flute 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>89</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For work to instrumental coaching entitlement see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Piccoloflöte 1-2 Piccolo 1-2	KE	2							1	1
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Piccoloflöte Ergänzung 1-2 Piccolo Supplement 1-2	KE	2								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i>	UE	3								
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2** Related Instrument 1-2**		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			8	3							5
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29	29	31	31	30	31	30	29

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum

\*\* Das Variantinstrument Piccoloflöte kann nur nach Absolvierung des Pflichtfachs Piccoloflöte 1-2 und nach Maßgabe des Lehrangebots absolviert werden.

\*\* The related instrument piccolo can only be taken after completion of the compulsory subject Piccolo 1-2 and subject to courses offered.

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN FLUTE

Course code: V 066 722

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Flute 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Piccolo Supplement 3-4	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*						
Alexander Technique 1-2*	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"FLÖTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN FLUTE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 722

Course code: V 066 722

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Flöte 9-12 Flute 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>25</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>						
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE	2		1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Piccoloflöte Ergänzung 3-4 Piccolo Supplement 3-4	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.

<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert

\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN GUITAR

Course code: V 033 120

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Guitar 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>44.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6		1	1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6, of which 2-4 semesters guitar continuo	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Historical Performance Practice 1-2	VO	2					1	1		
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>		4								
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar 1-2	KG	2								
<b>Studio for New Music</b>										
Instrumental Techniques in Contemporary Music for Guitar 1	VU	2								
Ensemble Playing for Guitar	KG	2								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>Related Instrument</b>										
Related Instrument 1-2 (Baroque guitar, lute instruments)	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>TOTAL</b> (excluding electives, free electives and bachelor's theses)		<b>64.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Rhythm Training 1-4	UE	4								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Historical Plucked Instruments 1-2	VO	2								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Notation in Contemporary Music 1-2	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>		<b>7</b>	see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

# INSTRUMENTALSTUDIUM BACHELORSTUDIUM "GITARRE"

## INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN GUITAR

Studienkennzahl: V 033 120

Course code: V 033 120

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>142</b>								
Gitarre 1-8 Guitar 1-8	KE	142	17	17	18	18	18	18	18	18
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>65</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12		2	2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6, davon 4-8 ECTS Generalbass Gitarre Piano 1-6, of which 4-8 ECTS guitar continuo	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	2					1	1		
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>8</b>	4	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Rhythmusschulung 1-4 Rhythm Training 1-4	UE	8								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Historische Zupfinstrumente 1-2 Historical Plucked Instruments 1-2	VO	3								
Musiker/innengesundheit Musicians' Health	VU	2								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE	3								
Notationskunde in zeitgenössischer Musik 1-2 Study of Notation in Contemporary Music 1-2	VU	3								

Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>6</b>								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken in der zeitgenössischen Musik für Gitarre 1 Instrumental Techniques in Contemporary Music for Guitar 1	VU	3								
Ensemblespiel für Gitarre Ensemble Playing for Guitar	KG	3								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>6</b>								
Variantinstrument 1-2 (Barockgitarre, Lauteninstrumente) Related Instrument 1-2 (Baroque guitar, lute instruments)	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>7</b>	1	1				1	4	
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>31</b>	<b>29</b>	<b>30</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.



**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN GUITAR**

Course code: V 066 720

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Guitar 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>6</b>				
Chamber Music	KG	4	1	1	1	1
<b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar for Artistic Master's Thesis	SE			1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for New Music</b>						
Instrumental Techniques in Contemporary Music for Guitar 2	VU	2				
Ensemble Playing for Guitar	KG	2				
Specialised Lecture on New Music	VO	2				
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>Related Instrument</b>						
Related Instrument 1-2 (Baroque guitar, lute instruments)	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>20</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Introduction to Jazz and Improvisation 1-4	UE	4				
Historical Performance Practice 3-4	VO	2				
Women and Gender Studies in Music 1-2	VO	4				
Musical Analysis 1-2	VO	4				
Mental Training 1-2*						
Alexander Technique 1-2*	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM "GITARRE"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN GUITAR**

Studienkennzahl: V 066 720

Course code: V 066 720

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>70</b>				
Gitarre 9-12 Guitar 9-12	KE	70	17	17	18	18
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE	2		1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>12</b>	4	4	1	3
Instrument Instrument	KE	2				
Einführung in Jazz und Improvisation 1-4 Introduction to Jazz and Improvisation 1-4	UE	6				
Historische Aufführungspraxis 3-4 Historical Performance Practice 3-4	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6				
Mentales Training 1-2* Mental Training 1-2* Alexandertechnik 1-2* Alexander Technique 1-2* Bewegung für Instrumentalstudierende 1-2* Movement for Instrumentalists 1-2*	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		

<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken in der zeitgenössischen Musik für Gitarre 2 Instrumental Techniques in Contemporary Music for Guitar 2	VU	3				
Ensemblespiel für Gitarre Ensemble Playing for Guitar	KG	3				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	4				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 (Barockgitarre, Lauteninstrumente) Related Instrument 1-2 (Baroque guitar, lute instruments)	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	2	2		
<b>MASTERARBEIT**</b> <b>MASTER'S THESIS**</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Sofern nicht im Bachelorstudium absolviert  
\* If not completed during the bachelor's programme.

\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN HARP (ORCHESTRAL INSTRUMENTS)

Course code: V 033 121

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Harp 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2	2		
Chamber Music	KG	6	1		1	1	1	1		1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"HARFE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN HARP (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 121

Course code: V 033 121

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Harfe 1-8 Harp 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3								

Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		6	1	1					2	2
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		6								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		6								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		9	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		12						6	6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		240	29	29	31	31	30	31	29	30

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN HARP (ORCHESTRAL INSTRUMENTS)**

Course code: V 066 721

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Harp 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*						
Alexander Technique 1-2*	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.



**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"HARFE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN HARP (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 721

Course code: V 066 721

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Harfe 9-12 Harp 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2 ** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder</i> <i>or</i> VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup>	SE	3				

Seminar on Historical Musicology or Music Theory <sup>3</sup>						
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN FRENCH HORN (ORCHESTRAL INSTRUMENTS)

Course code: V 033 128

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
French Horn 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"HORN" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN FRENCH HORN (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 128

Course code: V 033 128

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Horn 1-8 French Horn 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3								
Musiker/innengesundheit Musicians' Health	VU	2								

Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>6</b>	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>6</b>								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>6</b>								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>9</b>	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>29</b>	<b>29</b>	<b>31</b>	<b>31</b>	<b>30</b>	<b>31</b>	<b>29</b>	<b>30</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung "Grundlagen der wissenschaftlichen Arbeitstechnik".  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN FRENCH HORN (ORCHESTRAL INSTRUMENTS)

Course code: V 066 728

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
French Horn 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	SE			1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* <i>or</i>						
Alexander Technique 1-2* <i>or</i>	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning <i>or</i>	VU	2				
Press, PR and Journalism						
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"HORN" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN FRENCH HORN (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 728

Course code: V 066 728

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Horn 9-12 French Horn 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE	2		1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder</i> <i>or</i> VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				



Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.

<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
 \* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
 \*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN INSTRUMENTAL COACHING**

Course code: V 066 290

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Instrumental Coaching 1-4	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>12</b>				
Observation of Class Lessons 1-4	PR	4	1	1	1	1
Score Playing 1-2	UE	2			1	1
Chamber Music	KG	2	1	1		
Class Instrumental Coaching Practical Training	PR	2	0.5	0.5	0.5	0.5
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Song/Opera Coaching</b>						
Coaching in Vocal/Opera Classes	PR	4				
Observation of Vocal/Opera Classes	PR	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument 1-4	KE	4				
Conducted Piano Playing 1-2	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Musicians' Health	VU	2				
Musical Analysis 1-2	VO	4				
Historical Performance Practice 1-2	VO	2				
Cultural Work and Project Planning Press, PR and Journalism	<i>or</i> VU	2				
Instrumental Coaching for Wind and Percussion Instrumental Coaching for Strings	<i>or</i> PR	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"INSTRUMENTAL-KORREPETITION"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN INSTRUMENTAL COACHING**

Studienkennzahl: V 066 290  
 Course code: V 066 290

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>68</b>				
Instrumental-Korrepetition 1-4 Instrumental Coaching 1-4	KE	68	17	17	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>18</b>				
Hospitation in den Klassen 1-4 Observation of Class Lessons 1-4	PR	4	1	1	1	1
Partiturspiel 1-2 Score Playing 1-2	UE	4			2	2
Kammermusik Chamber Music	KG	6	3	3		
Praktikum Klassenkorrepetition 1-4 Class Instrumental Coaching Practical Training 1-4	PR	4	1	1	1	1
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>8</b>	2	2	2	2
Instrument 1-4 Instrument 1-4	KE	8				
Spiel nach Dirigat 1-2 Conducted Piano Playing 1-2	UE					
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Musiker/innengesundheit Musicians' Health	VU	2				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> VU	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>or</i>					
Korrepetieren für Schlag- und Blasinstrumente Instrumental Coaching for Wind and Percussion	<i>oder</i> PR	3				
Korrepetition für Streichinstrumente Instrumenta Coaching for Strings	<i>or</i>					

English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der u.a. Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>			Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2		6				
Spezialvorlesung Specialised Lecture		2				
<b>Lied-/Opernkorrepetition</b> <b>Song/Opera Coaching</b>		<b>8</b>				
Korrepetieren in den Gesangsklassen/Opernklassen Coaching in Vocal/Opera Classes	PR	6				
Hospitation in Gesangsklassen Observation of Vocal Classes	PR	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	2	2		
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>30/31</b>	<b>29</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN CHAMBER MUSIC FOR GUITAR**

Course code: V 066 XXX

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>12</b>				
Chamber Music 1-4	KG	12	3	3	3	3
<b>COMPULSORY SUBJECTS</b>		<b>6</b>				
Musical Analysis 1-2	VO	4	2	2		
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Instrumental Coaching (for Guitar and Melody Instrument)</b>						
Sight-Reading 1-2	UE	2				
Basso Continuo 1	KE	1				
Instrumental Coaching in Classes 1-3	PR	3				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>24</b>				
<b>ELECTIVES</b>			see EC table			
Instrument 1-4	KE	4				
History of Chamber Music 1-2	VO	2				
History of Chamber Music for Guitar 1-2	VO	2				
Mental Training 1-2	<i>or</i> UE	2				
Alexander Technique 1-2	<i>or</i>					
Movement for Instrumentalists 1-2						
Musicians' Health	VU	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning	<i>or</i> VU	2				
Press, PR and Journalism						
Historical Performance Practice 1-2	VO	2				
Women and Gender Studies in Music 1-2	VO	4				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM "KAMMERMUSIK MIT GITARRE"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN CHAMBER MUSIC FOR**  
**GUITAR**

Studienkennzahl: V 066 XXX

Course code: V 066 XXX

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>72</b>				
Kammermusik 1-4 Chamber Music 1-4	KG	72	18	18	18	18
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>8</b>				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6	3	3		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>16</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>6</b>
Instrument 1-4 Instrument 1-4	KE	8				
Geschichte der Kammermusik 1-2 History of Chamber Music 1-2	VO	6				
Geschichte der Kammermusik mit Gitarre 1-2 History of Chamber Music for Guitar 1-2	VO	6				
Mentales Training 1-2 Mental Training 1-2	<i>oder</i> or					
Alexandertechnik 1-2 Alexander Technique 1-2	<i>oder</i> or	3				
Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE					
Musiker/innengesundheit Musicians' Health	VU	2				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or					
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				

Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Korrepetieren (für "Gitarre und Melodie-Instrument")</b> <b>Instrumental Coaching (for Guitar and Melody Instrument)</b>		<b>8</b>				
Blattspiel 1-2 Sight-Reading 1-2	UE	4				
Basso Continuo 1 Basso Continuo 1	KE	1				
Korrepetieren in den Klassen 1-3 Instrumental Coaching in Classes 1-3	PR	3				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	2	2		
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN CHAMBER MUSIC FOR STRINGS AND PIANO**

Course code: V 066 714

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>12</b>				
Chamber Music 1-4	KG	12	3	3	3	3
<b>COMPULSORY SUBJECTS</b>		<b>6</b>				
Musical Analysis 1-2	VO	4	2	2		
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>24</b>				
<b>ELECTIVES</b>			see EC table			
Instrument 1-4	KE	4				
History of Chamber Music 1-2	VO	2				
Mental Training 1-2	<i>or</i>					
Alexander Technique 1-2	<i>or</i> UE	2				
Movement for Instrumentalists 1-2						
Musicians' Health	VU	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning	<i>or</i> VU	2				
Press, PR and Journalism	VU	2				
Historical Performance Practice 1-2	VO	2				
Women and Gender Studies in Music 1-2	VO	4				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.



**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"KAMMERMUSIK FÜR STREICHINSTRUMENTE UND KLAVIER"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN CHAMBER MUSIC FOR STRINGS AND PIANO**

Studienkennzahl: V 066 714

Course code: V 066 714

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>72</b>				
Kammermusik 1-4 Chamber Music 1-4	KG	72	18	18	18	18
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>8</b>				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6	3	3		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>16</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>6</b>
Instrument 1-4 Instrument 1-4	KE	8				
Geschichte der Kammermusik 1-2 History of Chamber Music 1-2	VO	6				
Mentales Training 1-2 Mental Training 1-2	<i>oder</i> or					
Alexandertechnik 1-2 Alexander Technique 1-2	<i>oder</i> or					
Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or					
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	VU	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				

<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren)		<b>8</b>	4	4		
<b>STUDY EMPHASES</b> (one of the following study emphases must be completed)						
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	2	2		
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN CLARINET (ORCHESTRAL INSTRUMENTS)

Course code: V 033 125

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Clarinet 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Bass Clarinet 1-2	KE	2								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"KLARINETTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN CLARINET (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 125

Course code: V 033 125

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Klarinette 1-8 Clarinet 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	1.5								
Bassklarinette 1-2 Bass Clarinet 1-2	KE	4								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2 Related Instrument 1-2		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			9	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29	29	31	31	30	31	29	30

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN CLARINET (ORCHESTRAL INSTRUMENTS)

Course code: V 066 725

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Clarinet 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis Presentation Training for Artistic Master's Theses	SE VU			1	1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
Music Mediation		6	For study emphasis see paragraph 10 of the curriculum.			
Additional Courses in Musicology		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Bass Clarinet 3-4	KE	2				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2**						
Alexander Technique 1-2**	UE	2				
Movement for Instrumentalists 1-2**						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning	VU	2				
Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\*\* If not completed during bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"KLARINETTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN CLARINET (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 725

Course code: V 066 725

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Klarinette 9-12 Clarinet 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Bassklarinetten 3-4 Bass Clarinet 3-4	KE	4				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2**	<i>oder</i> or					
Alexandertechnik 1-2** Alexander Technique 1-2*	<i>oder</i> or	UE	3			
Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**						
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or	VU	3			
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism						
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				

English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's degree.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN PIANO

Course code: V 033 111

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Piano 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>42</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music or Lied Interpretation	KG	4			1	1	1			1
Choir	UE	4	2	2						
Piano Practical Training 1-4	KE	4	1	1	1	1				
Instrumental Coaching 1-2	PR	2							1	1
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Related Instrument</b>										
Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Piano Duo</b>										
Piano Duo 1-2	KG	2								
Piano Duo Workshop*	VU	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>62</b>								
<b>ELECTIVES</b>			see EC table							
Fortepiano 1-2	KE	2								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Historical Keyboard Instruments 1-2	VO	2								
Study of Piano Making 1-2	VO	2								
Piano Tuning 1-2	UE	2								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Piano Duo Workshop**	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Cannot be taken concurrently with \*\*

\*\* Cannot be taken concurrently with \*

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM "KLAVIER"**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN PIANO**

Studienkennzahl: V 033 111

Course code: V 033 111

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>136</b>								
Klavier 1-8 Piano 1-8	KE	136	17	17	17	17	18	18	18	18
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>66</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music Liedgestaltung Lied Interpretation	<i>oder or</i> KG	12			3	3	3			3
Chor Choir	UE	4	2	2						
Klavierpraktikum 1-4 Piano Practical Training 1-4	KE	8	2	2	2	2				
Korrepetieren 1-2 Instrumental Coaching 1-2	PR	4							2	2
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>8</b>	2	2					2	2
Hammerklavier 1-2 Fortepiano 1-2	KE	6								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Historische Tasteninstrumente 1-2 Historical Keyboard Instruments 1-2	VO	3								
Klavierbaukunde 1-2 Study of Piano Making 1-2	VO	3								
Klavierstimmen 1-2 Piano Tuning 1-2	UE	3								
Musiker/innengesundheit Musicians' Health	VU	2								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder or oder or</i> UE	3								
Workshop Klavier-Duo* Piano Duo Workshop*	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										

English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		6	2	2					2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Variantinstrument</b> <b>Related Instrument</b>		6								
Variantinstrument 1-2 (Hammerklavier, Cembalo, Clavichord) Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Klavier-Duo</b> <b>Piano Duo</b>		6								
Klavier-Duo 1-2 Piano Duo 1-2	KG	4								
Workshop Klavier-Duo** Piano Duo Workshop**	VU	2								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		6								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Filmmusik</b> <b>Film Music</b>		6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		8	2	2					1	3
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		12						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>31</b>	<b>29</b>	<b>29</b>	<b>31</b>	<b>30</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung  
„Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* kann nicht gleichzeitig mit \*\* besucht werden  
\* Cannot be taken concurrently with \*\*

\*\* kann nicht gleichzeitig mit \* besucht werden  
\*\* Cannot be taken concurrently with \*

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN PIANO**

Course code: V 066 711

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Piano 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>10</b>				
Chamber Music or Lied Interpretation	KG	4	1	1	1	1
Musical Analysis 1-2	VO	4	2	2		
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1	1	
Presentation Training for Artistic Master's Theses	<i>or</i> VU					
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Related Instrument</b>						
Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	2				
Interpretation Seminar 1-2	KG	2				
Basso Continuo 1-2	KE	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>24</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Fortepiano 3-4	KE	2				
Compositional Technique 5-6	PS	4				
Instrumental Coaching	entitlement to to instrumental coaching see paragraph 14 of the curriculum					
Specialised Lectures in Music History	VO	4				
Historical Performance Practice	VO	2				
Women and Gender Studies in Music 1-2	VO	4				
Improvisation Performance Practice	VU	2				
Piano Duo Workshop	VU	2				
English for Rehearsals	VU	1				
Musicians' Health	VU	2				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM "KLAVIER"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PIANO**

Studienkennzahl: V 066 711

Course code: V 066 711

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>68</b>				
Klavier 9-12 Piano 9-12	KE	68	17	17	17	17
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>20</b>				
Kammermusik oder Liedgestaltung Chamber Music or Lied Interpretation	KG	12	3	3	3	3
Musikanalyse 1-2 Musical Analysis 1-2	VO	6	3	3		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup> Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	<i>or</i> SE				2	
<b>WAHLFÄCHER ELECTIVES</b>		<b>8</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>
Instrument Instrument	KE	2				
Hammerklavier 3-4 Fortepiano 3-4	KE	6				
Tonsatz 5-6 Compositional Technique 5-6	PS	6				
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Spezialvorlesungen aus Musikgeschichte Specialised Lectures in Music History	VO	3				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
Workshop Klavier-Duo Piano Duo Workshop	VU	2				
English for Rehearsals English for Rehearsals	VU	1.5				
Musiker/innengesundheit Musicians' Health	VU	2				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				

<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 (Hammerklavier, Cembalo, Clavichord) Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Generalbass 1-2 Basso Continuo 1-2	KE	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	1	1		2
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN PIANO DUO**

Course code: V 066 743

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Piano Duo 1-4	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>8</b>				
Musical Analysis 1-2	VO	4			2	2
Instrumental Coaching 3-4	PR	2	1	1		
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1	1	
Presentation Training for Artistic Master's Theses	<i>or</i> VU					
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum.			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>22</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Mental Training 1-2*	<i>or</i>					
Alexander Technique 1-2*	<i>or</i> UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Women and Gender Studies in Music 1-2	VO	4				
Notation in Contemporary Music 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	<i>or</i> VU	2				
Piano Duo Workshop	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.



**INSTRUMENTALSTUDIUM MASTERSTUDIUM "KLAVIER-DUO"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PIANO DUO**

Studienkennzahl: V 066 743

Course code: V 066 743

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>72</b>				
Klavier-Duo 1-4 Piano Duo 1-4	KG	72	18	18	18	18
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>12</b>				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6			3	3
Korrepetieren 3-4 Instrumental Coaching 3-4	PR	4	2	2		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup> Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER ELECTIVES</b>		<b>12</b>	<b>4</b>	<b>4</b>	<b>1</b>	<b>3</b>
Instrument Instrument	KE	2				
Mentales Training 1-2* Mental Training 1-2* Alexandertechnik 1-2* Alexander Technique 1-2* Bewegung für Instrumentalstudierende 1-2* Movement for Instrumentalists 1-2*	UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Notationskunde in zeitgenössischer Musik 1-2 Study of Notation in Contemporary Music 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Workshop Klavier-Duo Piano Duo Workshop	VU	2				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				

<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	<b>4</b>	<b>4</b>		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmep Praxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	<b>2</b>	<b>2</b>		
<b>MASTERARBEIT**</b> <b>MASTER'S THESIS**</b>		<b>12</b>			<b>6</b>	<b>6</b>
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Sofern nicht im Bachelorstudium absolviert  
\* If not completed during the bachelor's programme.

\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN PIANO – VOCAL ACCOMPANIMENT**

Course code: V 066 715

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Piano – Vocal Accompaniment 1-4	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>8</b>				
German Phonology and Speech Production 1-2	UE	2	1	1		
Sight-Reading and Transposition 1-2	UE	2	1	1		
Vocal Coaching 1-2	PR	2			1	1
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Lied Interpretation</b>						
Lied Interpretation	KE	4				
Coaching in Vocal Classes	PR	2				
<b>Vocal Coaching</b>						
Opera Coaching 1-2	PR	2				
Vocal Coaching 3-4	PR	2				
Score Playing 1-2	KG	2				
<b>Related Instrument</b>						
Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	2				
Interpretation Seminar 1-2	KG	2				
Basso Continuo 1-2	KE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>22</b>				
<b>ELECTIVES</b>			see EC table			
Piano 1-4	KE	4				
Fortepiano 3-4	KE	2				
Voice for Accompanists 1-2	UE	2				
German Phonology and Speech Production 3-4	UE	2				
Musical Analysis 1-2	VO	4				
Cultural Work and Project Planning Press, PR and Journalism	<i>or</i> VU	2				
Historical Performance Practice 1-2	VO	2				
Women and Gender Studies in Music 1-2	VO	4				
Languages for the Stage (Italian, French, English, Russian)	UE	2				
Physiology and Function of the Voice	VO	2				
History of Vocal Repertoire 1-2	VO	2				
Analysis of Vocal Repertoire 1-2	VO	2				
English for Rehearsals	VU	1				
Musicians' Health	VU	2				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"KLAVIER–VOKALBEGLEITUNG"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN PIANO – VOCAL ACCOMPANIMENT**

Studienkennzahl: V 066 715

Course code: V 066 715

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>72</b>				
Klavier–Vokalbegleitung 1-4 Piano – Vocal Accompaniment 1-4	KE	72	18	18	18	18
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>10</b>				
Sprachgestaltung deutsch 1-2 German Phonology and Speech Production 1-2	UE	2	1	1		
Blattspiel und Transponieren 1-2 Sight-Reading and Transposition 1-2	UE	4	2	2		
Vokal-Korrepetition 1-2 Vocal Coaching 1-2	PR	2			1	1
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>14</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>5</b>
Klavier 1-4 Piano 1-4	KE	8				
Hammerklavier 3-4 Fortepiano 3-4	KE	6				
Gesang für Begleiterinnen/Begleiter 1-2 Voice for Accompanists 1-2	UE	3				
Sprachgestaltung deutsch 3-4 German Phonology and Speech Production 3-4	UE	3				
Musikanalyse 1-2 Musical Analysis 1-2	VO	6				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> VU	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism						
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Sprachen für die Bühne (Italienisch, Französisch, Englisch, Russisch) Languages for the Stage (Italian, French, English, Russian)	UE	1				

Stimmkunde Physiology and Function of the Voice	VO	2				
Geschichte der Vokalliteratur 1-2 History of Vocal Repertoire 1-2	VO	2				
Analyse der Vokalliteratur 1-2 Analysis of Vocal Repertoire 1-2	VO					
English for Rehearsals English for Rehearsals	VU	1.5				
Musiker/innengesundheit Musicians' Health	VU	2				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Liedgestaltung</b> <b>Lied Interpretation</b>		<b>8</b>				
Liedgestaltung Lied Interpretation	KE	6				
Korrepetieren in den Gesangsklassen Coaching in Vocal Classes	PR	2				
<b>Korrepetieren</b> <b>Vocal Coaching</b>		<b>8</b>				
Opernkorrepetition 1-2 Opera Coaching 1-2	PR	3				
Vokal-Korrepetition 3-4 Vocal Coaching 3-4	PR	3				
Partiturspiel 1-2 Score Playing 1-2	KG	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 (Hammerklavier, Cembalo, Clavichord) Related Instrument 1-2 (fortepiano, harpsichord, clavichord)	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Generalbass 1-2 Basso Continuo 1-2	KE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>4</b>	2	2		
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN DOUBLE BASS (ORCHESTRAL INSTRUMENTS)

Course code: V 033 119

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Double Bass 1-8	KE	16	2	2	2	2	2	2	2	2
<b>PFLICHTFÄCHER</b>		<b>68.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchestral Studies 1-2	KG	2	1							1
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		<b>4</b>	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>88.5</b>								
<b>ELECTIVES</b>		<b>4</b>	see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Jazz Double Bass 1-2	KE	2								
Historical Instrumental Techniques for Double Bass and Historical Bass Instruments 3-4	KG	2								
Orchestral Studies 3-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"KONTRABASS" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN DOUBLE BASS (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 119

Course code: V 033 119

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Kontrabass 1-8 Double Bass 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>90</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3							3	
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum							
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchesterstudien 1-2 Orchestral Studies 1-2	KG	3	1.5							1.5
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Jazz Kontrabass 1-2 Jazz Double Bass 1-2	KE	3								
Historische Spieltechniken für Kontrabass und Historische Bassinstrumente 3-4 Historical Instrumental Techniques for Double Bass and Historical Bass Instruments 3-4	KG	3								
Orchesterstudien 3-4 Orchestral Studies 3-4	KG	3								
Musiker/innengesundheit Musicians' Health	VU	2								

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)			6	2	1					1	2
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2 Related Instrument 1-2		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			7	1						1	5
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29.5	29	31	31	30	31	29	29.5

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum



# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN DOUBLE BASS (ORCHESTRAL INSTRUMENT)

Course code: V 066 719

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Double Bass 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	SE			1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>30</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Historical Instrumental Techniques for Double Bass and Historical Bass Instruments 3-4	KG	2				
Aural Training 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* Alexander Technique 1-2* Movement for Instrumentalists 1-2*	or or or	UE UE UE				
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	or	VU VU				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"KONTRABASS" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN DOUBLE BASS (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 719

Course code: V 066 719

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Kontrabass 9-12 Double Bass 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE	2		1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Historische Spieltechniken für Kontrabass und Historische Bassinstrumente 3-4 Historical Instrumental Techniques for Double Bass and Historical Bass Instruments 3-4	KG	3				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2**	<i>oder</i> or	3				
Alexandertechnik 1-2** Alexander Technique 1-2**	<i>oder</i> or					
Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	UE					
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU					
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				

English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>STUDY EMPHASES</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.

<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN OBOE (ORCHESTRAL INSTRUMENTS)

Studienkennzahl: V 033 124

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Oboe 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching			For entitlement to instrumental coaching see paragraph 14 of the curriculum							
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>96.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Cor Anglais 1-2	KE	2								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELORARBEITEN</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM  
"OBOE" (ORCHESTERINSTRUMENTE)  
INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME  
IN OBOE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 124

Course code: V 033 124

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Oboe 1-8 Oboe 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Englischhorn 1-2 Cor Anglais 1-2	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>STUDY EMPHASES</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2 Related Instrument 1-2		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			9	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29	29	31	31	30	31	29	30

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN OBOE (ORCHESTRAL INSTRUMENTS)

Course code: V 066 724

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Oboe 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	SE			1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Cor Anglais 3-4	KE	2				
Aural Training 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*	or					
Alexander Technique 1-2*	or	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning	or					
Press, PR and Journalism	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.



\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"OBOE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN OBOE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 724

Course code: V 066 724

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Oboe 9-12 Oboe 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit <i>und</i> Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Präsentationstraining für künstlerische Masterarbeiten <i>oder</i> Presentation Training for Artistic Master's Theses <i>or</i>	VU	2			1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Englischhorn 3-4 Cor Anglais 3-4	KE	3				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** <i>oder</i> Mental Training 1-2** <i>or</i>						
Alexandertechnik 1-2** <i>oder</i> Alexander Technique 1-2* <i>or</i>	UE	3				
Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**						
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung <i>oder</i> Cultural Work and Project Planning <i>or</i>	VU	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism						
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>STUDY EMPHASES</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**BACHELOR'S PROGRAMME IN ORGAN**

Course code: V 033 112

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Organ 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>52</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-6	VU	12			2	2	2	2	2	2
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	2					1			1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Organ Basso Continuo 1-2	KE	2			1	1				
Applied Acoustics and Study of Musical Instruments 1-2	VO	2							1	1
Organ Practical Training 1-4	UE	3.5					0.5	1	1	1
Organ Studies 1-2	VO	2	1	1						
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>TOTAL</b> (excluding electives, free electives and bachelor's theses)		<b>72</b>								
<b>ELECTIVES</b>			see EC table							
Didactics and Methodology of Keyboard Instruments 1-2	VO	3								
Piano Supplement 1-3	KE	1.5								
Historical Keyboard Instruments 1-2	VO	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		2								
English for Rehearsals	VU	1								
Musicians' Health	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELORARBEITEN</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM "ORGEL"**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME IN ORGAN**

Studienkennzahl: V 033 112

Course code: V 033 112

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>131</b>								
Orgel 1-8 Organ 1-8	KE	131	16	16	16	16	16	17	17	17
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>76</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-6 Compositional Technique 1-6	VU	18			3	3	3	3	3	3
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	4					2			2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Generalbass Orgel 1-2 Organ Basso Continuo 1-2	KE	4			2	2				
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	2							1	1
Orgelpraktikum 1-4 Organ Practical Training 1-4	UE	7					1	2	2	2
Orgelkunde 1-2 Organ Studies 1-2	VO	2	1	1						
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2	1					1
Didaktik und Methodik der Tasteninstrumente 1-2 Didactics and Methodology of Keyboard Instruments 1-2	VO	4								
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	1.5								
Historische Tasteninstrumente 1-2 Historical Keyboard Instruments 1-2	VO	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								

Musiker/innengesundheit Musicians' Health	VU	2								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		6	1	1		1	1		1	1
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Kammermusik</b> <b>Chamber Music</b>		6								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		9	3	3	1	1	1			
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		12						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>31</b>	<b>30</b>	<b>29</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN ORGAN**

Course code: V 066 712

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.				
		Sem. hrs.	Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Organ 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	2		1	1	
Musical Analysis 1-2	VO	4	2	2		
Historical Performance Practice 1-2	VO	2	1	1		
Improvisation 1-2	UE	2	1	1		
Harpsichord (Clavichord) 1-2	KE	2			1	1
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Women and Gender Studies in Music 1-2	VO	4				
Improvisation 3-4	UE	2				
Ornamentation 1-2	VU	2				
Notation 1-2	VU	2				
English for Rehearsals	VU	1				
Musicians' Health	VU	2				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM "ORGEL"**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN ORGAN**

Studienkennzahl: V 066 712

Course code: V 066 712

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>68</b>				
Orgel 9-12 Organ 9-12	KE	68	17	17	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	4		2	2	
Musikanalyse 1-2 Musical Analysis 1-2	VO	6	3	3		
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	2	1	1		
Improvisation 1-2 Improvisation 1-2	UE	4	2	2		
Cembalo (Clavichord) 1-2 Harpisichord (Clavichord) 1-2	KE	4			2	2
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>						
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2			4
Instrument Instrument	KE	2				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Improvisation 3-4 Improvisation 3-4	UE	3				
Ornamentik 1-2 Ornamentation 1-2	VU	3				
Notationskunde 1-2 Notation 1-2	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Musiker/innengesundheit Musicians' Health	VU	2				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			



<b>Kammermusik Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>FREIE WAHLFÄCHER FREE ELECTIVES</b>		<b>4</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>
<b>MASTERARBEIT* MASTER'S THESIS*</b>		<b>12</b>			<b>6</b>	<b>6</b>
<b>GESAMTSUMME TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC**  
**(PPCM)**  
**(INSTRUMENTAL)**  
Course code: V 066 710

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECTS</b>		<b>22</b>				
Instrumental PPCM 1-4	KE	4	1	1	1	1
Chamber Music PPCM 1-4	KG	6	1	2	2	1
Ensemble PPCM 1-4	KG	12	3	3	3	3
<b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Workshops on specific topics	VU	4	1	1	1	1
Music post-1945	VO	2		2		
Live Electronics 1-2	VU	2	1	1		
Specialised Lecture on New Music	VO	2		2		
Observation of Composition Tuition 1-4	PR	4	1	1	1	1
Repertoire of the 20th/21st Centuries 5-6	PR	2	1	1		
Notation in Contemporary Music 1-2	VU	2	1	1		
Theoretical Principles of Music Creation post-1945 <i>1 or 2</i>	VO	2			2	
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>TOTAL</b> (excluding master's thesis and electives)		<b>44</b>				
<b>ELECTIVES</b>			see EC table			
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Contemporary Music Project 1-3	PT	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Electives from courses offered (excluding one-to-one lessons) as part of the <b>master's programmes</b> in Composition, Music Theory, Opera Composition, Computer Music Composition and the <b>study emphasis Music Mediation</b>						
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PERFORMANCE PRACTICE IN  
CONTEMPORARY MUSIC (PPCM)  
(INSTRUMENTAL)**

**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PERFORMANCE PRACTICE IN  
CONTEMPORARY MUSIC (PPCM)  
(INSTRUMENTAL)**

Studienkennzahl: V 066 710

Course code: V 066 710

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS</b>		<b>80</b>				
Instrument PPCM 1-4 Instrument PPCM 1-4	KE	36	9	9	9	9
Kammermusik PPCM 1-4 Chamber Music PPCM 1-4	KG	24	4	8	8	4
Ensemble PPCM 1-4 Ensemble PPCM 1-4	KG	20	5	5	5	5
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>23</b>				
Themenworkshops Workshops on specific topics	VU	4	1	1	1	1
Musik nach 1945 Music post-1945	VO	2		2		
Live-Elektronik 1-2 Live Electronics 1-2	VU	4	2			2
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2		2		
Hospitation im Kompositionsunterricht 1-4 Observation of Composition Tuition 1-4	PR	2	0.5	0.5	0.5	0.5
Repertoire des 20./21. Jahrhunderts 5-6 Repertoire of the 20th/21st Centuries 5-6	PR	2	1	1		
Notationskunde in zeitgenössischer Musik 1-2 Notation in Contemporary Music 1-2	VU	2	1	1		
Theoretische Grundlagen des Musikschaffens nach 1945 Theoretical Principles of Music Creation post-1945	VO	3				3
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup> Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER ELECTIVES</b>		<b>5</b>	<b>5</b>			
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Projekt zeitgenössischer Musik 1-3 Contemporary Music Project 1-3	PT	4.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Wahlfächer nach Maßgabe des Lehrangebotes (ausgenommen künstlerischer Einzelunterricht) aus den <b>Masterstudien</b> Komposition, Musiktheorie, Komposition-Musiktheater, Komposition-Computermusik sowie aus dem <b>Schwerpunkt Musikvermittlung</b> Electives from courses offered (excluding one-to-one lessons) as part of the <b>master's programmes</b> in Composition, Music Theory, Opera Composition, Computer Music Composition and the <b>study emphasis</b> <b>Music Mediation</b>						
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		12			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		120	28.5	30.5 29.5	30.5 31.5	30.5

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.

<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC**  
**(PPCM)**  
**(VOCAL)**

Course code: V 066 710

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECTS</b>		<b>20</b>				
Vocal PPCM 1-4	KE	8	2	2	2	2
Vocal PPCM Project 1-4	KG	12	3	3	3	3
<b>COMPULSORY SUBJECTS</b>		<b>33</b>				
Workshops on specific topics	VU	4	1	1	1	1
Music post-1945	VO	2		2		
Live Electronics 1	VU	1	1			
Specialised Lecture on New Music	VO	2		2		
Observation of Composition Tuition 1-2	PR	2	1	1		
PPCM Vocal Ensemble 1-3		6		2	2	2
Vocal Repertoire of the 20th/21st Centuries 1-2	VU	2	1	1		
Expressive and performative Movement 1-4	KG	8	2	2	2	2
Musical Production and Solo Instrumental Coaching 1-4	PR	4	1	1	1	1
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>TOTAL</b> (excluding master's thesis and electives)		<b>53</b>				
<b>ELECTIVES</b>			see EC table			
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Contemporary Music Project 1-3	PT	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Electives from courses offered (excluding one-to-one lessons) as part of the <b>master's programmes</b> in Composition, Music Theory, Opera Composition, Computer Music Composition and the <b>study emphasis Music Mediation</b>						
Live Electronics 2	VU	1				
Notation in Contemporary Music 2	VU	1				
Selection of various stage languages	UE	4				
Theoretical Principles of Music Creation post-1945 1 or 2	VO	4				
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

**INSTRUMENTALSTUDIUM**  
**MASTERSTUDIUM "PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC (PPCM)"**  
**(VOKAL)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PERFORMANCE PRACTICE IN**  
**CONTEMPORARY MUSIC (PPCM)**  
**(VOCAL)**

Studienkennzahl: V 066 710

Course code: V 066 710

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALE KÜNSTLERISCHE FÄCHER</b> <b>MAJOR ARTISTIC SUBJECTS</b>		<b>56</b>				
Gesang PPCM 1-4 Vocal PPCM 1-4	KE	36	9	9	9	9
Projekt PPCM-Vokal 1-4 Vocal PPCM Project 1-4	KG	20	5	5	5	5
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>45</b>				
Themenworkshops Workshops on specific topics	VU	4	1	1	1	1
Musik nach 1945 Music post-1945	VO	2		2		
Live-Elektronik 1 Live Electronics 1	VU	2	2			
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2		2		
Hospitation im Kompositionsunterricht 1-2 Observation of Composition Tuition 1-2	PR	1	0.5	0.5		
Kammermusik/Vokalensemble PPCM 1-3 Chamber Music / Vocal Ensemble PPCM 1-3	KG	18		6	6	6
Vokal-Repertoire des 20./21. Jahrhunderts 1-2 Vocal Repertoire of the 20th/21st Centuries 1-2	PR	2	1	1		
Expressive und performative Darstellung 1-4 Expressive and Performative Movement 1-4	KG	8	2	2	2	2
Musikalische Einstudierung und Solokorrepitition 1-4 Musical Production and Solo Instrumental Coaching 1-4	PR	4	1	1	1	1
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>7</b>	<b>7</b>			
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Projekt zeitgenössischer Musik 1-3 Contemporary Music Project 1-3	PT	4.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Wahlfächer nach Maßgabe des Lehrangebotes (ausgenommen künstlerischer Einzelunterricht) aus den <b>Masterstudien</b> Komposition, Musiktheorie, Komposition-Musiktheater, Komposition-Computermusik sowie aus dem <b>Schwerpunkt Musikvermittlung</b> Electives from courses offered (excluding one-to-one lessons) as part of the <b>master's programmes</b> in Composition, Music Theory, Opera Composition, Computer Music Composition and the <b>study emphasis</b> <b>Music Mediation</b>						
Live-Elektronik 2 Live Electronics 2	VU	1				
Notationskunde in zeitgenössischer Musik 2 Study of Notation in Contemporary Music 2	VU	2				
Auswahl aus den diversen Bühnensprachen 1-4 Selection of various stage languages 1-4	UE	4				
Theoretische Grundlagen des Musikschaffens nach 1945 <i>1 oder 2</i> Theoretical Principles of Music Creation post-1945 <i>1 or 2</i>	VO	4				
<b>MASTERARBEIT*</b> <b>MASTER'S THESIS*</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>28.5</b>	<b>30.5</b> <b>29.5</b>	<b>31/32</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN TROMBONE (ORCHESTRAL INSTRUMENTS)

Course code: V 033 130

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Trombone 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Contrabass Trombone 1-2	KE	2								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Alexander Technique 1-2	UE	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.



**INSTRUMENTALSTUDIUM BACHELORSTUDIUM  
"POSAUNE" (ORCHESTERINSTRUMENTE)  
INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME  
IN TROMBONE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 130

Course code: V 033 130

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Posaune 1-8 Trombone 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Kontrabassposaune 1-2 Contrabass Trombone 1-2	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>STUDY EMPHASES</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2 Related Instrument 1-2		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			9	2						7	
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29	29	31	31	30	31	29	30

- <sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.  
<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.  
\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN TROMBONE (ORCHESTRAL INSTRUMENTS)

Course code: V 066 730

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Trombone 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	SE			1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Contrabass Trombone 3-4	KE	2				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*	or	UE				
Alexander Technique 1-2*	or					
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	or	VU				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"POSAUNE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN TROMBONE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 730

Course code: V 066 730

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Posaune 9-12 Trombone 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Kontrabassposaune 3-4 Contrabass Trombone 3-4	KE	3				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2**	<i>oder</i> or					
Alexandertechnik 1-2** Alexander Technique 1-2*	<i>oder</i> or	UE	3			
Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**						
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	<i>oder</i> or	VU	3			
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism						
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				

English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN SAXOPHONE (ORCHESTRAL INSTRUMENTS)

Course code: V 033 127

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Saxophone 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.



**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"SAXOFON" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN SAXOPHONE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 127

Course code: V 033 127

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Saxofon 1-8 Saxophone 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	1.5								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3								
Musiker/innengesundheit Musicians' Health	VU	2								

Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>6</b>	<b>1</b>	<b>1</b>					<b>2</b>	<b>2</b>
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>6</b>								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>6</b>								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>9</b>	<b>2</b>							<b>7</b>
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>						<b>6</b>	<b>6</b>	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>29</b>	<b>29</b>	<b>31</b>	<b>31</b>	<b>30</b>	<b>31</b>	<b>29</b>	<b>30</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung  
„Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

**INSTRUMENTAL STUDIES**  
**MASTER'S PROGRAMME IN SAXOPHONE (ORCHESTRAL INSTRUMENTS)**

Course code: V 066 727

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Saxophone 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>16</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	SE	2		1		
Presentation Training for Artistic Master's Theses	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
Music Mediation		6	For study emphasis see paragraph 10 of the curriculum			
Additional Courses in Musicology		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2*	or					
Alexander Technique 1-2*	or	UE	2			
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	or	VU	2			
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"SAXOFON" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN SAXOPHONE (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 727

Course code: V 066 727

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Saxofon 9-12 Saxophone 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				

Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

## INSTRUMENTAL STUDIES

### BACHELOR'S PROGRAMME IN PERCUSSION (ORCHESTRAL INSTRUMENTS)

Course code: V 033 132

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Percussion 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>72.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching			For entitlement to instrumental coaching see paragraph 14 of the curriculum							
Orchestra	KG	24	See paragraph 16 of the curriculum							
New Music Percussion Ensemble 1-2	KG	4							2	2
Drum Kit & Percussion 1-2	KG	2	1							1
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 9 of the curriculum							
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>92.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Drum Kit & Percussion 3-4	KG	2								
Further Instrumental Studies 1-2	UE	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		2								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"SCHLAGINSTRUMENTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN PERCUSSION (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 132

Course code: V 033 132

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Schlaginstrumente 1-8 Percussion 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>94</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Schlagwerkensemble für Neue Musik 1-2 New Music Percussion Ensemble 1-2	KG	4							2	2
Drumset & Percussion 1-2 Drum Kit & Percussion 1-2	KG	3	1.5							1.5
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	1.5								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Musiker/innengesundheit Musicians' Health	VU	2								



Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or	UE	3								
Drumset & Percussion 3-4 Drum Kit & Percussion 3-4		KG	3								
Vertiefendes Instrumentalfach 1-2 Further Instrumental Studies 1-2		UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)			6	3	1					2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			3							3	
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29.5	29	31	31	30	31	29	29.5

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung  
„Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN PERCUSSION (ORCHESTRAL INSTRUMENTS)

Course code: V 066 732

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Percussion 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>16</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
New Music Percussion Ensemble 3	KG	2			2	
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>30</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Further Instrumental Studies 3-4	UE	2				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* <i>or</i>						
Alexander Technique 1-2* <i>or</i>	UE	2				
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning <i>or</i>	VU	2				
Press, PR and Journalism						
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of Seminar on Historical Musicology or Music Theory is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"SCHLAGINSTRUMENTE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN PERCUSSION (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 732

Course code: V 066 732

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>65</b>				
Schlaginstrumente 9-12 Percussion 9-12	KE	65	16	16	16	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>25</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
Schlagwerkensemble für Neue Musik 3 New Music Percussion Ensemble 3	KG	3			3	
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2		2
Instrument Instrument	KE	2				
Vertiefendes Instrumentalfach 3-4 Further Instrumental Studies 3-4	UE	3				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2* Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				

Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder or</i>	VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice		VU	3				
English for Rehearsals English for Rehearsals		VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>		SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)			<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>			<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music		VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>			<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2		KG	6				
Spezialvorlesung Specialised Lecture		VO	2				
<b>Filmmusik</b> <b>Film Music</b>			<b>8</b>				
Aufnahmep Praxis Filmmusik 2 Recording Film Music 2		PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music		SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			<b>4</b>	1	1		2
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>			<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>			<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN TRUMPET (ORCHESTRAL INSTRUMENT)

Course code: V 033 129

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Trumpet 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>66.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1			1	
Techniques of Primary Research <sup>2</sup>	VU	1					1			1
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Spezialvorlesung	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>86.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 1-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"TROMPETE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN TRUMPET (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 129

Course code: V 033 129

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>120</b>								
Trompete 1-8 Trumpet 1-8	KE	120	15	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>87</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 1-4 Orchestral Studies 1-4	KG	6								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3								

Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>STUDY EMPHASES</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		6	1	1				2	2	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		6								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		6								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		9	2							7
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>		240	29	29	31	31	30	31	29	30

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN TRUMPET (ORCHESTRAL INSTRUMENTS)

Course code: V 066 729

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Trumpet 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>16</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>30</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* <i>or</i>	UE	2				
Alexander Technique 1-2* <i>or</i>						
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism <i>or</i>	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.



**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"TROMPETE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN TRUMPET (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 729

Course code: V 066 729

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Trompete 9-12 Trumpet 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder</i> <i>or</i> VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup>	SE	3				

Seminar on Historical Musicology or Music Theory <sup>3</sup>						
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

**INSTRUMENTAL STUDIES**  
**BACHELOR'S PROGRAMME IN VIOLA (ORCHESTRAL INSTRUMENTS)**

Course code: V 033 117

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Viola 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>68.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching			For entitlement to instrumental coaching see paragraph 14 of the curriculum							
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchestral Studies 1-2	KG	2	1							1
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		<b>4</b>	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>88.5</b>								
<b>ELECTIVES</b>		<b>4</b>	see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 3-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Bewegung für Instrumentalstudierende 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIEN**  
**"VIOLA" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN VIOLA (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 117

Course code: V 033 117

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Viola 1-8 Viola 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>90</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchesterstudien 1-2 Orchestral Studies 1-2	KG	3	1.5							1.5
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Orchesterstudien 3-4 Orchestral Studies 3-4	KG	3								

Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	oder or oder or	UE	3								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music											
English for Rehearsals English for Rehearsals		VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2		VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project		KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)			6	1	1				1	3	
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>			6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>			6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2		KG	3								
Interpretationsseminar Interpretation Seminar		KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>			6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice		KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>			6								
Ensemblespiel Ensemble Playing		KG	4								
Spezialvorlesung Specialised Lecture		VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>			6								
Variantinstrument 1-2 Related Instrument 1-2		KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2		KG	2								
<b>Filmmusik</b> <b>Film Music</b>			6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1		PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>			7	2					1	4	
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>			12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>			240	29.5	29	31	31	30	31	29	29.5

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN VIOLA (ORCHESTRAL INSTRUMENTS)

Course code: V 066 717

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Viola 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
Music Mediation		6	For study emphasis see paragraph 10 of the curriculum			
Additional Courses in Musicology		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* <i>or</i> Alexander Technique 1-2* <i>or</i> Movement for Instrumentalists 1-2*	UE	2				
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism <i>or</i>	VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIEN**  
**"VIOLA" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN VIOLA (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 717

Course code: V 066 717

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Viola 9-12 Viola 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		2				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	<i>und</i> SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	<i>oder</i> VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2	1	1
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2** Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	<i>oder</i> <i>or</i> <i>oder</i> <i>or</i> UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	<i>oder</i> <i>or</i> VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup>	SE	3				



Seminar on Historical Musicology or Music Theory <sup>3</sup>						
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.  
<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN VIOLIN (ORCHESTRAL INSTRUMENTS)

Course code: V 033 116

Fächer / Lehrveranstaltungen	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Violin 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>69.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1	1		1	1		1	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching			For entitlement to instrumental coaching see paragraph 14 of the curriculum							
Orchestra	KG	24	See paragraph 16 of the curriculum							
Viola 1-2	KE	1		0.5	0.5					
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchestral Studies 1-2	KG	2	1							1
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		<b>4</b>	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Related Instrument</b>										
Related Instrument 1-2 (Baroque violin, Baroque viola)	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Studio for New Music</b>										
New Music Instrumental Techniques and Performance Practice	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>89.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Viola Supplement 1-2	KE	1								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 3-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		2								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIUM**  
**"VIOLINE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN VIOLIN (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 116

Course code: V 033 116

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>115</b>								
Violine 1-8 Violin 1-8	KE	115	14	14	14	14	14	15	15	15
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>		<b>94</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2	2		2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Viola 1-2 Viola 1-2	KE	4		2	2					
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchesterstudien 1-2 Orchestral Studies 1-2	KG	3	1.5							1.5
<b>WAHLFÄCHER ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	1.5								
Viola Ergänzung 1-2 Viola Supplement 1-2	KE	3								
Orchesterstudien 3-4 Orchestral Studies 3-4	KG	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Mentales Training 1-2 Mental Training 1-2 Alexandertechnik 1-2 Alexander Technique 1-2 Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE	3								
Musiker/innengesundheit Musicians' Health	VU	2								

Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	4								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>	1		1				1	3
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>6</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>6</b>								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>6</b>								
Variantinstrument 1-2 (Barockvioline, Barockviola) Related Instrument 1-2 (Baroque violin, Baroque viola)	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>6</b>								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		<b>6</b>								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Filmmusik</b> <b>Film Music</b>		<b>6</b>								
Aufnahmepaxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>7</b>	2						1	4
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		<b>12</b>						6	6	
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>240</b>	<b>29.5</b>	<b>31</b>	<b>31</b>	<b>30</b>	<b>29</b>	<b>31</b>	<b>29</b>	<b>29.5</b>

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums

\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES

## MASTER'S PROGRAMME IN VIOLIN (ORCHESTRAL INSTRUMENTS)

Course code: V 066 716

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Violin 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis <i>and</i>	SE			1		
Presentation Training for Artistic Master's Theses <i>or</i>	VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2 (Baroque violin, Baroque viola)	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2* <i>or</i>	UE	2				
Alexander Technique 1-2* <i>or</i>						
Movement for Instrumentalists 1-2*						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning <i>or</i>	VU	2				
Press, PR and Journalism						
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIUM**  
**"VIOLINE" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN VIOLIN (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 716

Course code: V 066 716

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

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Violine 9-12 Violin 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2**	UE	3				
Alexandertechnik 1-2** Alexander Technique 1-2*						
Bewegung für Instrumentalstudierende 1-2**						
Musiker/innengesundheit Musicians' Health						
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning	VU	3				
Presse-, PR-Arbeit und Journalistik Press, PR and Journalism						
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				



<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	<b>4</b>	<b>4</b>		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 (Barockvioline, Barockviola) Related Instrument 1-2 (Baroque violin, Baroque viola)	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			<b>6</b>	<b>6</b>
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.

<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

# INSTRUMENTAL STUDIES

## BACHELOR'S PROGRAMME IN CELLO (ORCHESTRAL INSTRUMENTS)

Course code: V 033 118

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>MAJOR ARTISTIC SUBJECT</b>		<b>16</b>								
Cello 1-8	KE	16	2	2	2	2	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>68.5</b>								
Aural Training 1-4	UE	8	2	2	2	2				
Compositional Technique 1-3	VU	6			2	2	2			
Compositional Technique 4	PS	2						2		
Musical Form 1-2	VO	2					1	1		
Music History 1-4	VO	8			2	2	2			2
Chamber Music	KG	6	1		1	1	1		2	1
Choir	UE	4	2	2						
Piano 1-6	KE	4.5	1	1	1	0.5	0.5	0.5		
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchestra	KG	24	See paragraph 16 of the curriculum							
Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchestral Studies 1-2	KG	2	1							1
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>4</b>								
<b>Additional Courses in Musicology</b>		4	For study emphasis see paragraph 10 of the curriculum							
<b>Studio for Early Music</b>										
Historical Instrumental Techniques 1-2	KG	2								
Interpretation Seminar	KG	2								
<b>Studio for New Music</b>										
Spieltechniken und Aufführungspraxis der Neuen Musik	KG	4								
<b>Chamber Music</b>										
Ensemble Playing	KG	2								
Specialised Lecture	VO	2								
<b>Related Instrument</b>										
Related Instrument 1-2	KE	2								
Interpretation Seminar 1-2	KG	2								
<b>Film Music</b>										
Recording Film Music 1	PR	4								
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>88.5</b>								
<b>ELECTIVES</b>			see EC table							
Piano Supplement 1-3	KE	1.5								
Applied Acoustics and Study of Musical Instruments 1-2	VO	2								
Orchestral Studies 3-4	KG	4								
Mental Training 1-2 <i>or</i> Alexander Technique 1-2 <i>or</i> Movement for Instrumentalists 1-2	UE	2								
Musicians' Health	VU	2								
Course in Jazz and Popular Music		2								
Course in Music Mediation		1								
English for Rehearsals	VU	1								
Conducting for Instrumentalists 1-2	VU	2								
Contemporary Music Project	KG	2								
<b>FREE ELECTIVES</b>			see EC table							
<b>2 BACHELOR'S THESES</b>			see EC table							

<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

**INSTRUMENTALSTUDIUM BACHELORSTUDIEN**  
**"VIOLONCELLO" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES BACHELOR'S PROGRAMME**  
**IN CELLO (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 033 118

Course code: V 033 118

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits							
			Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>119</b>								
Violoncello 1-8 Cello 1-8	KE	119	14	15	15	15	15	15	15	15
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>90</b>								
Gehörschulung 1-4 Aural Training 1-4	UE	12	3	3	3	3				
Tonsatz 1-3 Compositional Technique 1-3	VU	9			3	3	3			
Tonsatz 4 Compositional Technique 4	PS	3						3		
Formenlehre 1-2 Musical Form 1-2	VO	4					2	2		
Musikgeschichte 1-4 Music History 1-4	VO	8			2	2	2			2
Kammermusik Chamber Music	KG	12	2		2	2	2		2	2
Chor Choir	UE	4	2	2						
Klavier 1-6 Piano 1-6	KE	9	2	2	2	1	1	1		
Korrepetition Instrumental Coaching	Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum									
Orchester Orchestra	KG	24*		4	4	4	4	4	4	
Grundlagen der wissenschaftlichen Arbeitstechnik <sup>1</sup> Basic Principles of Academic Research <sup>1</sup>	VU	1				1				
Quellenorientierte wissenschaftliche Arbeitstechnik <sup>2</sup> Techniques of Primary Research <sup>2</sup>	VU	1					1			
Orchesterstudien 1-2 Orchestral Studies 1-2	KG	3	1.5							1.5
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	2	2						2
Klavier Ergänzung 1-3 Piano Supplement 1-3	KE	3								
Angewandte Akustik und Instrumentenkunde 1-2 Applied Acoustics and Study of Musical Instruments 1-2	VO	3								
Orchesterstudien 3-4 Orchestral Studies 3-4	KG	3								
Mentales Training 1-2 <i>oder</i> Mental Training 1-2 <i>or</i> Alexandertechnik 1-2 <i>oder</i> Alexander Technique 1-2 <i>or</i> Bewegung für Instrumentalstudierende 1-2 Movement for Instrumentalists 1-2	UE	3								

Musiker/innengesundheit Musicians' Health	VU	2								
Lehrveranstaltung aus Jazz und Populärmusik Course in Jazz and Popular Music										
Lehrveranstaltung aus Musikvermittlung Course in Music Mediation										
English for Rehearsals English for Rehearsals	VU	1.5								
Dirigieren für Instrumentalstudierende 1-2 Conducting for Instrumentalists 1-2	VU	3								
Projekt Zeitgenössische Musik Contemporary Music Project	KG	3								
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		6	2	1						3
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		6	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum							
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		6								
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3								
Interpretationsseminar Interpretation Seminar	KG	3								
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		6								
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6								
<b>Kammermusik</b> <b>Chamber Music</b>		6								
Ensemblespiel Ensemble Playing	KG	4								
Spezialvorlesung Specialised Lecture	VO	2								
<b>Variantinstrument</b> <b>Related Instrument</b>		6								
Variantinstrument 1-2 Related Instrument 1-2	KE	4								
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2								
<b>Filmmusik</b> <b>Film Music</b>		6								
Aufnahmepraxis Filmmusik 1 Recording Film Music 1	PR	6								
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		7	1					2		4
<b>2 BACHELORARBEITEN</b> <b>2 BACHELOR'S THESES</b>		12					6	6		
<b>GESAMTSUMME</b> <b>TOTAL</b>		240	29.5	29	31	31	30	31	29	29.5

<sup>1</sup> Der Besuch von begleitend angebotenen Tutorien wird empfohlen.  
<sup>1</sup> Participation in related tutorials is recommended.

<sup>2</sup> Voraussetzung für die Teilnahme an der Lehrveranstaltung ist die Absolvierung der Lehrveranstaltung „Grundlagen der wissenschaftlichen Arbeitstechnik“.  
<sup>2</sup> Completion of Basic Principles of Academic Research is a prerequisite for taking this course.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

# INSTRUMENTAL STUDIES MASTER'S PROGRAMME IN CELLO (ORCHESTRAL INSTRUMENTS)

Course code: V 066 718

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Cello 9-12	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>		<b>14</b>				
Chamber Music	KG	4	1	1	1	1
Instrumental Coaching	For entitlement to instrumental coaching see paragraph 14 of the curriculum					
Orchestra	KG	8	See paragraph 16 of the curriculum			
<b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar for Artistic Master's Thesis	<i>and</i> SE			1		
Presentation Training for Artistic Master's Theses	<i>or</i> VU				1	
Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>STUDY EMPHASES</b> (One of the following study emphases must be completed)		<b>6</b>				
<b>Music Mediation</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Additional Courses in Musicology</b>		6	For study emphasis see paragraph 10 of the curriculum			
<b>Studio for Early Music</b>						
Historical Instrumental Techniques 1-2	KG	2				
Interpretation Seminar	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio for New Music</b>						
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	4				
Specialised Lecture on New Music	VO	2				
<b>Chamber Music</b>						
Ensemble Playing 1-2	KG	4				
Specialised Lecture	VO	2				
<b>Related Instrument</b>						
Related Instrument 1-2	KE	2				
Interpretation Seminar 1-2	KG	2				
Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Film Music</b>						
Recording Film Music 2	PR	4				
Seminar on Film Music	SE	2				
<b>TOTAL</b> (excluding electives, free electives and master's thesis)		<b>28</b>				
<b>ELECTIVES</b>			see EC table			
Instrument 1	KE	1				
Aural Training for Composition and Music Theory 5-6	UE	2				
Women and Gender Studies in Music 1-2	VO	4				
Mental Training 1-2**	<i>or</i>					
Alexander Technique 1-2 **	<i>or</i> UE	2				
Movement for Instrumentalists 1-2**						
Musicians' Health	VU	2				
Historical Performance Practice 1-2	VO	2				
Notation 1-2	VU	2				
Cultural Work and Project Planning Press, PR and Journalism	<i>or</i> VU	2				
Improvisation Performance Practice	VU	2				
English for Rehearsals	VU	1				
Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	2				
Contemporary Music Project	KG	2				
<b>FREE ELECTIVES</b>			see EC table			
<b>MASTER'S THESIS</b>			see EC table			

<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> If students already have the necessary knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* If not completed during the bachelor's programme.

**INSTRUMENTALSTUDIUM MASTERSTUDIEN**  
**"VIOLONCELLO" (ORCHESTERINSTRUMENTE)**  
**INSTRUMENTAL STUDIES MASTER'S PROGRAMME**  
**IN CELLO (ORCHESTRAL INSTRUMENTS)**

Studienkennzahl: V 066 718

Course code: V 066 718

Die vorliegende Semestereinteilung ist als Empfehlung für das Studium zu verstehen.

The following table is a recommendation for the study programme.

Fächer / Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	ECTS credits			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH</b> <b>MAJOR ARTISTIC SUBJECT</b>		<b>66</b>				
Violoncello 9-12 Cello 9-12	KE	66	16	16	17	17
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>		<b>22</b>				
Kammermusik Chamber Music	KG	12	3	3	3	3
Korrepetition Instrumental Coaching			Korrepetitionsanspruch siehe Punkt 14 des Curriculums For entitlement to instrumental coaching see paragraph 14 of the curriculum			
Orchester Orchestra	KG	8*	4	4		
<b>Lehrveranstaltungen zur Masterarbeit<sup>1</sup></b> <b>Courses for the master's thesis<sup>1</sup></b>		<b>2</b>				
Seminar zur künstlerischen Masterarbeit Seminar for Artistic Master's Thesis	SE			1		
Präsentationstraining für künstlerische Masterarbeiten Presentation Training for Artistic Master's Theses	VU				1	
Seminar zur wissenschaftlichen Masterarbeit <sup>2</sup> Seminar for Academic Master's Thesis <sup>2</sup>	SE				2	
<b>WAHLFÄCHER</b> <b>ELECTIVES</b>		<b>6</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
Instrument Instrument	KE	2				
Gehörschulung Komposition und Musiktheorie 5-6 Aural Training for Composition and Music Theory 5-6	UE	6				
Musikbezogene Frauen- und Geschlechterforschung 1-2 Women and Gender Studies in Music 1-2	VO	6				
Mentales Training 1-2** Mental Training 1-2** Alexandertechnik 1-2** Alexander Technique 1-2* Bewegung für Instrumentalstudierende 1-2** Movement for Instrumentalists 1-2**	UE	3				
Musiker/innengesundheit Musicians' Health	VU	2				
Historische Aufführungspraxis 1-2 Historical Performance Practice 1-2	VO	3				
Notationskunde 1-2 Notation 1-2	VU	3				
Kulturarbeit und Projektplanung Cultural Work and Project Planning Presse-, PR-Arbeit und Journalistik Press, PR and Journalism	VU	3				
Aufführungspraxis in Improvisation Improvisation Performance Practice	VU	3				
English for Rehearsals English for Rehearsals	VU	1.5				
Seminar aus historischer Musikwissenschaft oder Musiktheorie <sup>3</sup> Seminar on Historical Musicology or Music Theory <sup>3</sup>	SE	3				

Projekt Zeitgenössische Musik Contemporary Music Project	KG	3				
<b>SCHWERPUNKTE</b> (einer der folgenden Schwerpunkte ist zu absolvieren) <b>STUDY EMPHASES</b> (one of the following study emphases must be completed)		<b>8</b>	4	4		
<b>Musikvermittlung</b> <b>Music Mediation</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Begleitende Musikwissenschaft</b> <b>Additional Courses in Musicology</b>		<b>8</b>	Schwerpunkt siehe Punkt 10 des Curriculums For study emphasis see paragraph 10 of the curriculum			
<b>Studio für Alte Musik</b> <b>Studio for Early Music</b>		<b>8</b>				
Historische Spieltechniken 1-2 Historical Instrumental Techniques 1-2	KG	3				
Interpretationsseminar Interpretation Seminar	KG	3				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Studio für Neue Musik</b> <b>Studio for New Music</b>		<b>8</b>				
Spieltechniken und Aufführungspraxis der Neuen Musik New Music Instrumental Techniques and Performance Practice	KG	6				
Spezialvorlesung Neue Musik Specialised Lecture on New Music	VO	2				
<b>Kammermusik</b> <b>Chamber Music</b>		<b>8</b>				
Ensemblespiel 1-2 Ensemble Playing 1-2	KG	6				
Spezialvorlesung Specialised Lecture	VO	2				
<b>Variantinstrument</b> <b>Related Instrument</b>		<b>8</b>				
Variantinstrument 1-2 Related Instrument 1-2	KE	4				
Interpretationsseminar 1-2 Interpretation Seminar 1-2	KG	2				
Aufführungspraktische Spezialvorlesung 1-2 Specialised Lecture on Performance Practice 1-2	VO	2				
<b>Filmmusik</b> <b>Film Music</b>		<b>8</b>				
Aufnahmepraxis Filmmusik 2 Recording Film Music 2	PR	6				
Seminar aus dem Bereich Filmmusik Seminar on Film Music	SE	2				
<b>FREIE WAHLFÄCHER</b> <b>FREE ELECTIVES</b>		<b>6</b>	1	1	1	3
<b>MASTERARBEIT***</b> <b>MASTER'S THESIS***</b>		<b>12</b>			6	6
<b>GESAMTSUMME</b> <b>TOTAL</b>		<b>120</b>	<b>30</b>	<b>31/30</b>	<b>29/30</b>	<b>30</b>

<sup>1</sup> Siehe Punkt 12 „Masterarbeit“ des Curriculums  
<sup>1</sup> See paragraph 12 (master's thesis) of the curriculum.

<sup>2</sup> Voraussetzung für die Teilnahme an dieser Lehrveranstaltung ist die Absolvierung des Wahlfachs „Seminar aus historischer Musikwissenschaft oder Musiktheorie“.

<sup>2</sup> Completion of the Seminar on Historical Musicology or Music Theory elective is a prerequisite for taking this course.

<sup>3</sup> Bei entsprechenden Vorkenntnissen können auch Seminare anderer wissenschaftlicher Fachbereiche der KUG gewählt werden.  
<sup>3</sup> If students have the necessary existing knowledge, seminars from other academic subject areas at KUG may also be chosen.

\* Siehe Punkt 16 des Curriculums  
\* See paragraph 16 of the curriculum

\*\* Sofern nicht im Bachelorstudium absolviert  
\*\* If not completed during the bachelor's programme.

\*\*\* Im Sinne einer realistischen Darstellung des Workloads werden die dafür vorgesehenen EC 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.

## 19. Examination Requirements

### INSTRUMENTAL STUDIES

#### ACCORDION

##### Admission examination

1) **Theoretical examination**

Admission test in aural skills and music theory (see annex)

2) **Instrumental examination**

- a) Two contrasting sonatas by Domenico Scarlatti or a work equivalent in difficulty to a Prelude and Fugue from The Well-Tempered Clavier I or II by J.S. Bach.
- b) One original composition for free-bass manual, composed post-1975.
- c) One work in a style of choice, plus sight-reading of a piece with free-bass manual.

##### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme lasting at least 80 minutes (playing time) and containing works from the following genres must be submitted.

- Two works composed pre-1800 (equivalent in difficulty to J.S. Bach, French Suite / equivalent Scarlatti sonatas).
- Four original compositions, composed post-1950 (equivalent in difficulty to S. Gubaidulina, De Profundis; Krenek, Acco-Music; Bibalo, sonata).
- Two chamber music works, at least one of which must be with one or several other instruments (equivalent in difficulty to Y. Ishiyana, Before Darkness Appears; J. Tiensuu, mutta or G.F. Haas, Sayaka).

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination.



## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject during the 2nd successfully completed semester.

For the examination a programme with a playing time of at least 100 minutes that contains works from the following genres must be submitted.

- 1) Two works composed pre-1800, equivalent in difficulty to J.S. Bach, Partita / Prelude and Fugue from The Well-Tempered Clavier.
- 2) Four original compositions (composed post-1975) equivalent in difficulty to Kagel, Episoden, Figuren; Lindberg, Jeux d'anches; Berio, Sequenza.
- 3) Three chamber music works, at least one of which must be with one or several other instruments, equivalent in difficulty to I.Yun, Intermezzo; Fagerlund, Breath.
- 4) A concerto equivalent in difficulty to Tiensuu, Spirit; Sallinen, Chamber Music V; Gubaidulina, Fachwerk.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 30 minutes for the 1st part and 50 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board and must include the concerto (see paragraph 4).

The candidate is entitled to choose the programme for the 2nd part.

The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 days between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **Bass Tuba (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

- 1) **Theoretical examination**  
Admission test in aural skills and music theory (see annex)
  
- 2) **Instrumental examination**
  - a) **Tuba (in F)**  
A work equivalent in difficulty to D. Uber, A Delaware Rhapsody; A. Lebedev, Studies for Tuba No. 2.
  - b) **Tuba (in B-flat or C)**  
A work equivalent in difficulty to R. Dowling, His Majesty the Tuba; V. Blazhevich, 70 Studies for B-Flat Tuba No. 2.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) A work for solo tuba (composed post-1950), equivalent in difficulty to E. Anderson, Lyri-Tech. 2; M. Arnold, Fantasy for Tuba; D. Terzakis, Stixis III; D. Babcock, Tuba solo op. 15; V. Perischetti, Parable).
  
- 2)
  - a) A concerto/sonata – original composition (complete).
  - b) A concerto/sonata – original or adaptation (to be played in full or in part) – equivalent in difficulty to E. Gregson, Tuba Concerto; M. Hogg, Sonatina for Tuba; P. Hindemith, Sonata; A. Wilder, Sonata; A. Wilder, Suite No. 1; A. Lebedev, Concerto No. 2; J. Takacs, Sonata Capricciosa; H. Eccles, Sonata; A. Vivaldi, Sonata No. 2; T. Beversdorf, Sonata).
  
- 3) Ten orchestral excerpts.

The examination board must determine the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination. Playing from memory is not necessary.

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination a programme that contains works from the following genres must be submitted.

- 1) A work for solo tuba (composed post-1950), equivalent in difficulty to K. Penderecki, Capriccio; M. Kagel, Mirum for tuba; A. Wilder, Convalescence Suite; L. Dubrovay, Solo no. 3; A. Krazonowski – Sonata; E. Gregson, Alarum).
- 2)
  - a) A concerto/sonata – original composition (complete).
  - b) a concerto/sonata – original or adaptation (to be played in full or in part) – equivalent in difficulty to V. Williams, Concerto for Tuba; E. Bozza, Concertino; A. Plog, Three Miniatures; E. Bozza, Allegro et Finale; J. Jacobsen, 24 Preludier for Tuba, Tuba Buffo; T.J. Lundquist, Landscape; W. Presser, Concerto; J. Williams, Concerto; J.S. Bach/Hilgers, BWV 622, Sonata II; J.G. Mortimer, Tuba Concerto; J. Koetsier, Galgenlieder; V. Strukow, Concerto).
- 3) Ten orchestral excerpts – of which at least 3 on contrabass tuba or cimbasso.
- 4) Contrabass tuba, 1 étude (equivalent in difficulty to V. Blazhevich, B. Grigoriev, W.J. Bell, W. Jacobs).

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 30 minutes for the 1st part and 20 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 hours between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme.

The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions.

This means in particular that the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **BASSOON (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

- 1) **Theoretical examination**  
Admission test in aural skills and music theory (see annex)
- 2) **Instrumental examination**
  - a) One slow and one fast étude equivalent in difficulty to J. Weissenborn, Bassoon Studies, Book I-II; L. Milde, Studies in Scales and Chords op. 24; L. Milde, Concert Studies op. 26, Book I.
  - b) A Baroque sonata or a concerto from a stylistic period of choice
  - c) A piece from the 20th century or later

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination a programme with a playing time of 45 minutes that contains works from the following genres must be submitted.

- 1) Bassoon solo: equivalent in difficulty to L. Milde, Concert Studies op. 26, Book I-II; K. Pivonka, Etudes Caracteristiques.
- 2) Baroque: equivalent in difficulty to A. Vivaldi, Concerto in A minor F. VIII. No. 3; G. Ph. Telemann, Sonata in F minor.
- 3) Classical: equivalent in difficulty to W.A. Mozart, Concerto in B-flat major, KV 191; Sonata in B-flat major, KV 292; A. Kozeluch, Concerto in C major; F. Danzi, Concerto in F major; F. Devienne: one of the sonatas.
- 4) Romantic: equivalent in difficulty to F. David, Concerto in B-flat major, op. 12; E. Elgar, Romance; J.W. Kalliwoda, Variations and Rondo; F. Berwald, Konzertstück.
- 5) 20th century: equivalent in difficulty to P. Hindemith, Sonata; E. Petrovics, Passacaglia in Blues; A. Tansman, Suite.

- 6) Four orchestral excerpts of medium difficulty from B. Bartok, Concerto for Orchestra; L.v. Beethoven, Violin Concerto in D major op. 6; G. Donizetti, L'elisir d'amore; J. Haydn, Symphony No. 88; W.A. Mozart, The Magic Flute (Overture); S. Prokofiev, Peter and the Wolf; I. Stravinsky, Firebird.

If the Baroque work is written with basso continuo, it must be performed with harpsichord.

The examination board must determine the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination a programme that contains works from the following genres must be submitted.

- 1) A work from the Baroque period, equivalent in difficulty to  
A. Vivaldi, Concerto in E minor, F VIII/6 or Cello Sonatas;  
J.F. Fasch, Sonata in C major;  
J. S. Bach, Partita BWV 1013 or Cello Suites.
- 2) A Classical work equivalent in difficulty to  
W.A. Mozart, Concerto in B-flat major, KV 191;  
J.N. Hummel, Concerto in F major;  
F. Devienne: one of the concertos or one of the quartets with string ensemble.
- 3) A work from the Romantic / Late Romantic period, equivalent in difficulty to  
C.M. Weber, Concerto in F major; F. Schubert, Arpeggione Sonata; C. Saint-Saens, Sonata op. 168; B. Crussell, Concertino; A. Tansman, Sonatina; H. Dutilleux, Sarabande et Cortege.
- 4) A work from the 20th century, equivalent in difficulty to  
A. Jolivet, Concerto; J. Francaix, Divertissement or Concert; K. H. Stockhausen, In Freundschaft; I. Yun, Monolog; R. Boutry, Interferences I; M. Bitsch, Concertino; G. Resch, Passagen.
- 5) Eight highly demanding orchestral excerpts, such as:
  - a) W.A. Mozart: Le Nozze di Figaro (Overture), Cosi fan Tutte, Jupiter Symphony
  - b) L.v. Beethoven: Symphony No. 4, Symphony No. 9, Leonore Overture No. 3, Fidelio
  - c) F. Rossini: The Barber of Seville
  - d) G. Verdi: Messa da Requiem
  - e) I. Stravinsky: The Rite of Spring, Pulcinella Suite
  - f) M. Ravel: Bolero, Piano Concerto in G major
  - g) N. Rimsky-Korsakov: Sheherezade
  - h) B. Smetana: The Bartered Bride (Overture)
  - i) P.I. Tschaikevsky: Symphony No. 4, 5 and 6
  - j) R. Wagner Meistersinger

- k) B. Bizet: Carmen
- l) D. Shostakovich: Symphony No. 9

If the Baroque work is written with basso continuo, it must be performed with harpsichord.

The 20th-century work can be a more recent work.

The examination is divided into **two parts**.

The playing time for each part of the examination is at least 30 minutes and the candidate must be informed of the examination programme 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 50 minutes between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **FLUTE (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

Two contrasting pieces from different stylistic periods

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) 1 work composed pre-1750.
- 2) 1 concerto by W.A. Mozart (G major, D major or C major).
- 3) 1 work that was composed between 1800 and 1950, or is in the style of that period.
- 4) One work composed post-1950.
- 5) Twelve orchestral excerpts from any stylistic period of operatic and concert repertoire, four of which should be on related instruments (piccolo obligatory, alto flute optional).

The examination board must determine the examination programme lasting 40-45 minutes and inform the candidate six weeks before the examination (except for orchestral excerpts).

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) One work composed pre-1750.
- 2) One concerto by W.A. Mozart (G major or D major).
- 3) One work that was composed between 1800 and 1950, or is in the style of that period.
- 4) One chamber music work or another flute concerto of choice.
- 5) One work composed post-1950 (the inclusion of a piece composed by a composition student at KUG in the programme is particularly welcomed).

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 30-35 minutes for the 1st part and 35-40 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 50 minutes between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme.

The subsequent sequence of pieces to be performed is decided by the examination board.

Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions.

This means in particular that the examination board will not intervene during the performance.



## INSTRUMENTAL STUDIES

### GUITAR

#### Admission examination

##### 1) Theoretical examination

Admission test in aural skills and music theory (see annex)

##### 2) Instrumental examination

- a) A movement from the works for lute by J.S. Bach, Allemande BWV 995, Allemande 996, Loure, BWV 1006a or Gavotte I and II BWV 995 or a movement of equivalent difficulty.
- b) Two studies by F. Sor or M. Giuliani equivalent in difficulty to F. Sor, op. 6 No. 11, 12; op. 29 No. 17 *or* M. Giuliani, op. 111 No. 5 (Part 1), No. 5 (Part 2).
- c) H. Villa-Lobos: a work from Twelve Études or Five Preludes.
- d) A movement from a cyclical work: F. Martin, Quatre Pièces Brèves; H.W. Henze, Drei Tentos; R.R. Bennett, Impromptus, or a work equivalent in difficulty and style.
- e) A free choice work.

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme with a playing time of 90 minutes that contains works from the following genres must be submitted.

1. Two or more works from the Renaissance (dances, fantasies, ricercari, etc. by L. de Narvaez, L. Milan, J. Dowland, F. da Milano, etc.).
2. One Baroque work:  
J.S. Bach, Fugue BWV 1000 or three movements from a cyclical work for lute, violin or cello, S.L. Weiss: a suite from the London or Dresden manuscript, R. de Visée: a suite from the manuscript version, G.Ph. Telemann: a fantasia from 12 Fantasias for Solo Violin.
3. Two Classical studies, sonatas or caprices from  
M. Giuliani, op. 48 No. 13, 14, 16-19, 22-24; op. 111 No. 1, 2, 3, 5 (Part 1), 5 (Part 2);  
F. Sor, op. 6 No. 6, 9, 10-12; op. 29 No. 13, 14, 17, 22;  
N. Paganini, Sonatas No. 6, 12, 13, 16, 21-24, 30, 33-37;  
L. Legnani, 36 Caprices op. 20.
4. A Classical sonata, fantasia or theme with variations.
5. Two Romantic works or studies equivalent in difficulty to  
J.K. Mertz, Bardenklänge op. 13; N. Coste, 25 Études op. 38 No. 7, 8, 11, 14, 18, 20, 21, 23-25; G. Regondi, Ten Études.

6. One or several works by F. Tárrega, I. Albeniz (historical transcription), E. Granados (historical transcription), M. Llobet, A. Barrios-Mangoré, E. Pujol.
7. One or several works by M. de Falla, F.M. Torroba, J. Turina, M. Castelnuovo-Tedesco, M.M. Ponce, H. Villa-Lobos, A. Tansman, L. Berkley.
8. Two études from Twelve Études by H. Villa-Lobos.
9. A typical work composed post-1950 .
10. Two movements from a chamber music work or songs from a song cycle (max. 15 min.).

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination. The majority of the programme must be played from memory.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme with a playing time of 120 minutes that contains works from the following genres must be submitted.

- 1) J.S. Bach: a suite, sonata or partita for lute, violin or cello from BWV 995-998 and 1006a, 1001-1006, 1007-1012 or Chaconne BWV 1004.
- 2) A concerto for guitar and orchestra from the 19th or 20th century equivalent in difficulty to M. Giuliani, Concerto op. 30, 36 or 70; M. Ponce, Concierto del Sur; J. Rodrigo, Concierto de Aranjuez; M. Castelnuovo-Tedesco, Concerto op. 99; H. Villa-Lobos, Concerto; M. Ohana, Tres graficos; L. Berkeley, Concerto.
- 3) Typical Renaissance, Classical and Romantic works (plus another Baroque work depending on the programme emphasis).
- 4) At least one work from the 20th century equivalent in difficulty to M. Ponce, Sonata III; Castelnuovo-Tedesco, Sonata op. 77; A. José, Sonata para guitarra; J. Manèn, Fantasia-Sonata; L. Berkeley, Sonatina; B. Britten, Nocturnal op. 70; M. Arnold, Fantasy op. 107; A. Ginastera, Sonata op. 47; J. Rodrigo, Invocacion y danza; L. Berio, Sequenza XI; L. Brouwer, Sonata.

The examination is divided into **two parts**.

The examination board must determine the examination programme lasting 50 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks and no more than 6 weeks between the two parts of the examination.

**First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board. Passing the first part is a prerequisite for admission to the second part. The majority of the programme must be played from memory.

**Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance. The majority of the programme must be played from memory.

## **INSTRUMENTAL STUDIES**

### **HARP (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

One orchestral excerpt, e.g. cadenza from The Nutcracker by Peter Tchaikovsky.

Three works from different periods equivalent in difficulty to e.g.:

G.F. Handel, Concerto in B-flat major (1st movement);

M. Tournier, Etude de Concert (Au matin);

B. Andrès, Absidioles.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) Two Concert Études (e.g. by F. Schmidt or A. Hasselmans).
- 2) A sonata equivalent in difficulty to J.L. Dussek, D. Scarlatti, P. Hindemith.
- 3) Two works equivalent in difficulty to L. Spohr, Fantasie; G. Fauré, Une chatelaine en sa tour; N. Rota, Sarabande e Toccata.
- 4) A contemporary work equivalent in difficulty to Heinz Holliger, Sequenzen über Johannes 1,32.
- 5) A chamber music work (e.g. Saint-Saens, Fantaisie for Violin and Harp or Cl. Debussy, Trio for Flute, Viola and Harp).
- 6) Concerto equivalent in difficulty to W. A. Mozart, Concerto for Flute and Harp or Cl. Debussy, Danses sacrée et profane.
- 7) Ten orchestral excerpts from symphonic and operatic repertoire.

The examination board must determine the examination programme with a playing time of 40 minutes and inform the candidate 6 weeks before the examination.

Playing from memory is not obligatory, but it is desirable. Orchestral works should not be performed from memory.

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) Two Concert Études.
- 2) Two sonatas (e.g. C.Ph.E. Bach, G. Tailleferre, P. Hindemith).
- 3) Two works (e.g. B. Britten, Suite; A. Caplet, Divertissements à la française et à l'espagnole; G. Fauré, Impromptu).
- 4) One contemporary work (e.g. L. Berio, Sequenza).
- 5) One chamber music work (e.g. A. Caplet, Conte fantastique for string quartet and Harp; M. Ravel, Introduction and Allegro for harp, flute, clarinet and string quartet).
- 6) A solo concerto (e.g. A. F. Boieldieu, R. Glière or A. Ginastera).
- 7) Ten orchestral excerpts from symphonic and operatic repertoire.

### **The examination is divided into two parts.**

The examination board must determine the examination programme with a playing time of 45 minutes for the 1st part and 50 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. Playing from memory is not obligatory, but it is desirable. Orchestral works should not be performed from memory.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **HORN (FRENCH HORN) (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) One Classical work equivalent in difficulty to the Horn Concerto by W.A. Mozart.
- b) One work from the Romantic or Modern period (or a contemporary work) of choice.
- c) An étude equivalent in difficulty to C. Kopprasch, E. Müller, H. Kling, J. Schantl.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) An étude equivalent in difficulty to O. Franz, H. Neuling, V. Reynolds, M. Alphonse, J.F. Gallay.
- 2) A concerto or sonata from the Classical or Romantic period equivalent in difficulty to Horn Concerto No. 3 in E-flat major, KV 447 by W.A. Mozart.
- 3) A work from the Modern period (or a contemporary work) equivalent in difficulty to Horn Sonata in F (1939) by P. Hindemith.
- 4) Ten orchestral excerpts from symphonic and operatic repertoire.

The examination board must determine the examination programme with a total playing time of 30-40 minutes and inform the candidate 6 weeks before the examination.

#### **Master's programme: final examinations in the major artistic subject**

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination a programme that contains **ten orchestral excerpts and three complete works** from different periods must be submitted.

- 1) **Baroque:** e.g. Horn Concerto No. 3 in E-flat major by J.J. Quantz.
- 2) **Classical:** e.g. Horn Concerto No. 1 in D major by J. Haydn; Horn Quintet by W.A. Mozart KV 407.
- 3) **Romantic:** e.g. Horn Concerto op. 11 by R. Strauss; Horn Trio op. 40 in E-flat major by J. Brahms.
- 4) **Contemporary/Modern:**  
e.g. Appel Interstellaire by O. Messiaen; Air by J. Widmann; Horn Trio Hommage à Brahms by G. Ligeti.

The examination is divided into **two parts**.

The playing time for each part of the examination is 60 minutes in total (1st and 2nd part). The programme must cover at least 3 major stylistic periods and the candidate must be informed of the examination programme 8 weeks before the 1st part of the examination.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 hours between the two parts of the examination.

### **First part**

#### **Repertoire examination**

The candidate starts with a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board (in particular, stylistic periods that have not been included in the programme for the 2nd part).

Passing the 1st part is a prerequisite for admission to the 2nd part.

### **Second part**

#### **Public concert**

The programme for the 2nd part must include a complete work (which was not played in the 1st part).

Works with 3 or more players may only make up a maximum of half of the total programme (1st and 2nd part).

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### INSTRUMENTAL COACHING

For admission to the Master's Programme Instrumental Coaching, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in piano.

#### Admission examination

- a) **Solo playing**
  - A work from the Romantic period
  - An Impressionist or Modern work
- b) **Chamber music**
  - A sonata for string or wind instruments and piano (students must bring the partner instrumentalists to the admission examination)
- c) A **concerto** by W.A. Mozart or J. Haydn (compulsory audition pieces)
- d) A **virtuoso work** for string or wind instruments and orchestra/piano (e.g. F. Waxmann, Carmen Fantasie; L. Bassi, Rigoletto).

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- a) A concerto or a chamber music work by W.A. Mozart
- b) A chamber music work by L.v. Beethoven
- c) Two chamber music works from Romantic string or wind repertoire, including one by R. Schumann or J. Brahms
- d) Two modern chamber music works, including one from French repertoire
- e) A concerto from Romantic string or wind repertoire
- f) A concerto from Modern string or wind repertoire.

The examination is divided into **two parts**.

The examination board must determine the examination programme lasting 45 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.



## INSTRUMENTAL STUDIES

### CHAMBER MUSIC FOR GUITAR

For admission to the Master's Programme Chamber Music for Guitar, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in guitar and the relevant partner instruments.

The chamber music course can only be completed as part of a fixed ensemble. Groups of instruments with a typical and extensive range of original repertoire are preferred.

Qualification for the chamber music course is assessed by a performance, for which 3 works from different stylistic periods must be prepared.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

The programme to be submitted must be two concert programmes in length (approximately 150 minutes), and include works from at least three different stylistic periods.

When preparing the programme, works composed post-1950 should be included, e.g.

Guitar duo:	David Bedford, Franco Donatoni, Hans Werner Henze, André Jolivet, Helmut Lachenmann, Rolf Riehm, Toru Takemitsu
Flute and guitar:	Niccoló Castiglioni, Willy Burkhard, Edison Denisov, Hans Werner Henze, Tomás Marco, Gieselher Klebe, Alessandro Solbiati, Jenö Takács
Flute, viola and guitar:	Jurriaan Andriessen, Hans Erich Apostel, Stephen Dodgson, Harald Genzmer, Rudolf Kelterborn, Paul Kont, Jenö Takács
Guitar and string quartet:	Eugéne Bozza, Günther Becker, Leo Brouwer, Suzanne Giraud, Gerardo Gandini, Bertold Hummel, Francesco Pennisi

The examination board must determine the examination programme lasting 50 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

## **INSTRUMENTAL STUDIES**

### **CHAMBER MUSIC FOR STRINGS AND PIANO**

For admission to the Master's Programme Chamber Music for String Players and Pianists, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in piano, violin, viola, cello or double bass.

The chamber music study programme can only be completed as part of a fixed ensemble (of three or more instruments). Qualification for the chamber music course is assessed by a performance, for which 3 works from different stylistic periods must be prepared.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

The programme to be submitted must be two concert programmes in length (approximately 180 minutes), and include works from at least three different stylistic periods. It is advisable to include contemporary works when preparing the programme.

The examination board must determine the examination programme with a playing time of 50-60 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

## **INSTRUMENTAL STUDIES**

### **CLARINET (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) An étude equivalent in difficulty to Wiedemann, 75 Études; Klose, Exercises journaliers.
- b) 1st movement of a concerto equivalent in difficulty to Stamitz, E-flat major (Darmstadt) concerto; Krommer, E-flat major concerto.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination a programme that contains works from the following genres must be submitted.

- 1) A study (A. Uhl, 48 Studies; Cavallini, 30 Caprices).
- 2) A free choice work equivalent in difficulty to G. Rossini, Introduction, Theme and Variations; C.M. Weber, Grand duo concertant; R. Schumann, Fantasy Pieces.
- 3) A free choice sonata/sonatina equivalent in difficulty to C. Saint-Saens, P. Hindemith (sonata), B. Martinu (sonatina).
- 4) A free choice concerto equivalent in difficulty to C.M. Weber and L. Spohr.

The examination board must determine the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination.

#### **Master's programme: final examinations in the major artistic subject**

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) A free choice sonata/sonatina equivalent in difficulty to J. Brahms, F. Poulenc, L. Bernstein.
- 2) A free choice contemporary work equivalent in difficulty to C. Debussy, Rhapsodie; A. Berg, Four Pieces; J. Francaix, Theme and Variations; I. Stravinsky, Three Pieces; work by a composer at KUG.
- 3) At least 8-10 excerpts from orchestral repertoire.
- 4) A free choice concerto equivalent in difficulty to W.A. Mozart, L. Spohr, C. Nielsen.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 45 minutes for the 1st part and 25 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 45 minutes between the two parts of the examination.

#### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the 2nd part.

#### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

# INSTRUMENTAL STUDIES

## PIANO

### Admission examination

#### 1) Theoretical examination

Admission test in aural skills and music theory (see annex)

#### 2) Instrumental examination

- a) One work by J.S. Bach (Well-Tempered Clavier, suite, toccata, etc.)
- b) One Classical sonata
- c) One virtuoso étude
- d) One work from the Romantic period
- e) One work composed post-1900

### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

#### **Group 1**

- a) Two preludes and fugues from The Well-Tempered Clavier *or*
- b) a larger work by J.S. Bach such as a partita, toccata, etc. *or*
- c) a prelude and fugue from The Well-Tempered Clavier by J.S. Bach **and** a work equivalent in difficulty by another Baroque composer.

#### **Group 2**

A larger work by J. Haydn or W.A. Mozart.

#### **Group 3**

A sonata by L.v. Beethoven (excluding op. 49 and op. 79).

#### **Group 4**

Two virtuoso études, including one by F. Chopin.

#### **Group 5**

A larger work from the Romantic period.

#### **Group 6**

A work from the first half of the 20th century and a work composed post-1950.

The examination board must determine the examination programme with a playing time of approximately 50 minutes and inform the candidate 6 weeks before the examination. All works except the post-1950 compositions must be performed from memory.

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

### **1. Part 1: Piano concerto**

An examination date will be fixed for the performance of the piano concerto (or a work for solo piano and orchestra). This must take place in the same semester as the 2nd part of the master's examination.

The minimum playing time is 20 minutes.

### **2. Part 2: Piano recital**

The piano recital (60-70 minutes playing time plus a short interval) must include works from at least three different periods.

Students who have completed the study emphasis Chamber Music or Piano Duo can include one or several chamber music or duo works with a total playing time of up to 15 minutes in the programme.

All works for both examination parts must be played from memory (except chamber music works, duo works and works composed post-1950).

## **INSTRUMENTAL STUDIES**

### **PIANO DUO**

For admission to the Master's Programme Piano Duo, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in piano.

Qualification for this study programme is assessed by audition.

- Three pieces from different periods (one of which must be a work by Mozart or Schubert).

Pieces can be played four-handed or on two pianos.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

Die final examinations in the major artistic subject are divided into two parts, with a total playing time of 60-70 minutes. There should be at least 2 weeks between the two parts. The candidate must be informed of the examination programme 8 weeks before the first part.

#### **Part 1**

A piano concerto (with piano accompaniment on 3 pianos)

#### **Part 2**

A piano duo evening

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### PIANO – VOCAL ACCOMPANIMENT

For admission to the Master's Programme Piano – Vocal Accompaniment, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in piano.

Qualification for this study programme is assessed by audition, comprising three parts.

1. Piano solo:
  - first movement of a Classical sonata;
  - one étude by F. Chopin or F. Liszt or an étude of equivalent difficulty.
2. Six songs from at least three different stylistic periods.
3. Sight-reading.

Candidates must bring a singer to the examination.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- Group 1:** Five songs from or by each of the following:
- a) the Classical period;
  - b) Franz Schubert;
  - c) the Romantic period (excluding Franz Schubert);
  - d) the Late Romantic period.

**Group 2:** A song cycle

- Group 3:** Each of the following:
- three songs from the Modern period starting from the Second Viennese School;
  - three contemporary songs.

**Gruppe 4:** Three arias from different stylistic periods (opera and/or oratorio).

The examination is divided into **two parts**.

The examination board must determine the examination programme lasting 45 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board.



The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board. There should be a period of at least 2 weeks between the two parts of the examination.

**First part**

The selection of pieces to be performed in the 1st part will be decided by the examination board. The candidate can choose the order. Passing the first part is a prerequisite for admission to the second part.

**Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **DOUBLE BASS (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- A piece or a movement from a work for solo double bass.
- Two contrasting movements of a sonata or concerto.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination a programme that contains works from the following genres must be submitted:

- 1) a concerto (from memory),
- 2) a work for solo double bass,
- 3) at least one sonata,
- 4) a work from virtuoso double bass repertoire (from memory),
- 5) a work composed in the last 50 years,
- 6) a chamber music work,
- 7) four orchestral excerpts, of which the examination board will choose two.

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination.

The programme must include works from at least 4 periods.

Concertos and pieces from virtuoso double bass repertoire must be played from memory.

#### **Master's programme: final examinations in the major artistic subject**

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 7) Two sonatas, including at least one with piano, from different periods.
- 8) Two concertos from different stylistic periods (from memory).
- 9) Two works for solo double bass from different periods.
- 10) Two works from virtuoso double bass repertoire (from memory).
- 11) A work composed in the last 50 years.
- 12) Six orchestral excerpts, including 2 solo excerpts.
- 13) A chamber music work.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 40 minutes for the 1st part and 60 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board and should include at least one concerto and the orchestral excerpts.

The candidate is entitled to choose the programme for the 2nd part. The programme choice for the 2nd part should be appropriate for a recital. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

Das whole programme must include at least 4 stylistic periods.

Sonatas for double bass and piano do not count as chamber music.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts.

Passing the first part is a prerequisite for admission to the 2nd part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions.

This means in particular that:

1. complete works should be performed;
2. the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### OBOE (ORCHESTRAL INSTRUMENTS)

#### Admission examination:

- 1) **Theoretical examination**  
Admission test in aural skills and music theory (see annex)
- 2) **Instrumental examination**
  - a) An étude equivalent in difficulty to Ferling (18 Études), Luft.
  - b) One slow and one fast movement from a work equivalent in difficulty to Albinoni, Concerto in B-flat major, D major; Haydn, Concerto in C major.

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) A solo piece from the Baroque period, equivalent in difficulty to: Handel, Sonatas op. 1 (No. 8 in C minor, No. 5 in F major); A. Marcelllo, Concerto in D minor.
- 2) A solo work from the Classical period, equivalent in difficulty to Dittersdorf, Concerto in G major; Stamitz, Concerto in C major.
- 3) A solo piece from the Romantic period, equivalent in difficulty to C.M.v. Weber, Concertino in C major; Kalliwoda, Morceau de Salon op. 228.
- 4) A work from the Modern period, equivalent in difficulty to Hindemith, Sonata, Takács, Sonata Missoulana op. 66.

The examination board must determine the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) A work from Baroque solo repertoire, equivalent in difficulty to J.S. Bach, Sonata in G minor BWV 1030 b; Telemann, Sonata in B-flat major or a chamber music piece.
- 2) A Classical work from the solo repertoire, equivalent in difficulty to Mozart, Concerto in C major; Devienne, Sonatas op. 71 or a chamber music piece.
- 3) A Romantic work from the solo repertoire, equivalent in difficulty to Strauss, Concerto in D major; Molique, Concertino or a chamber music piece.
- 4) A solo work from the Modern period, equivalent in difficulty to Bozza, Fantaisie Pastorale op. 37; Dutilleux, Sonata or a chamber music piece.
- 5) Six orchestral excerpts from the genre of opera, operetta or symphonic repertoire.

The examination is divided into **two parts**.

The examination board must determine the examination programme lasting 30 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. It must comprise works from different stylistic periods.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 30 minutes between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

# INSTRUMENTAL STUDIES

## ORGAN

### Admission examination

- 1) **Theoretical examination**  
Admission test in aural skills and music theory (see annex)
- 2) **Instrumental examination**
  - a) A work by a master from the time of Bach.
  - b) A work by J.S. Bach, equivalent in difficulty to BWV 545.
  - c) A work from the 19th or 20th century.

### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted:

- 1) Two works from the 15th to the 18th century from different stylistic periods.
- 2) Two free choice works by J.S. Bach (preludes, fantasies, toccatas, trio sonatas).
- 3) Chorale-based works by J.S. Bach, lasting 10 minutes.
- 4) Two works from the Romantic period.
- 5) Two works composed post-1930.

The examination board must determine the examination programme with a playing time of approximately 50 minutes and inform the candidate 6 weeks before the examination.

### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

- 1) Four works from the 15th to the 18th century from different three stylistic periods.
- 2) Three free choice works by J.S. Bach, including a trio sonata.
- 3) Chorale-based works by J.S. Bach lasting 15 minutes.
- 4) Two large works from the Romantic period.
- 5) Two large works from the 20th century, one composed post-1970.

The examination is divided into **two parts**

The examination board must determine the examination programme with a playing time of 50-60 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme.

The subsequent sequence of pieces to be performed is decided by the examination board.

Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions.

This means in particular that the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC (PPCM) – INSTRUMENTAL

For: Accordion, Bassoon, Flute (with related instruments), Harp, French Horn, Clarinet (with related instruments), Piano, Double Bass, Oboe / Cor Anglais, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

For admission to the Master's Programme Performance Practice in Contemporary Music, applicants must provide evidence of successful completion of a bachelor's programme or equivalent degree programme in:

Accordion, Bassoon, Flute, Harp, French Horn, Clarinet, Piano, Double Bass, Oboe / Cor Anglais, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

For admission to the Master's Programme Performance Practice in Contemporary Music, **all** applicants must take an admission examination in the relevant instrument.

#### General

Candidates must perform a programme comprising the works below plus compulsory excerpts with a total duration of approximately 15 minutes.

#### **Accordion**

1. A transcription of a Classical piece or a typical piece from popular music or folk music repertoire (at least one piece with standard bass and free-bass).
2. One original work for accordion, composed post-1960.
3. B. Furrer, *Fama*, Scene 1 (bars 70-104);  
Bernhard Gander, *Ö* (bars 1-24);  
Hans Zender, *Winterreise* (F. Schubert) – No. 1 Gute Nacht (bars 136-141 and bars 204-210), plus No. 22 Mut (bars 91-119);  
G.F. Haas, *Wer, wenn ich schrie, hörte mich...* for percussion and ensemble (bars 37-67).

#### **Bassoon**

1. A movement or a piece from the Classical or Romantic repertoire (e. g.: Telemann *12 Fantasias*, Scarlatti, Bach, Paganini *24 Caprices*).
2. A free choice piece, composed post-1950 (e. g.: Gordon Jacob, Malcolm Arnold, Isang Yun, Philip Hersant, Zdenek Sestak, Vincent Persichetti *Parable*, Francisco Mignone *Waltzes*, Jean Balissat *Dialogues*, Heinz Holliger).
3. E. Varèse, *Octandre*, 1st and 3rd movements;  
G. Ligeti, *Ten Pieces for Wind Quintet* – No. 10;  
B. Furrer, *Fama*, 3rd movement (bars 281-317).



## Flute

1. W.A. Mozart, *Concerto in G major or D major*, 1st movement.
2. A free choice piece (e.g. E. Varèse *Density*), composed post-1950 (e.g. L. Berio *Sequenza*, S. Sciarrino).
3. H. Lachenmann, *Mouvement* (bars 371-392 – piccolo, from the alto flute part);  
S. Sciarrino, *Quaderno di strada – Proverbio* (bars 1-22);  
A. Schönberg, *Pierrot lunaire – Drunk with Moonlight* (flute);  
A. Schönberg, *Pierrot lunaire – The Moon Spot* (piccolo).

## Harp

1. Karlheinz Stockhausen, *Kontra-Punkte*, bar 402 to bar 421.
2. Peter Eötvös, *Chinese Opera, Troisième Scène*, bar 30 to bar 50 and bar 78 to bar 124.

## French Horn

1. A free choice piece, composed post-1950.
2. W. A. Mozart, *Horn Concerto No. 2 or No. 4*.
3. Olivier Messiaen, from *Des canyons aux étoiles – Appel interstellaire*;  
Enno Poppe, *Knochen*, French horn solo from the 2nd movement.

## Clarinet

1. A free choice piece, composed post-1970.
2. Olivier Messiaen, *Quatuor pour la fin du temps*, 1st movement; *Liturgie de cristal*.
3. Luciano Berio, *Lied*;  
Beat Furrer, *Fama* (bars 294-318) Clarinet 2 in B-flat;  
Arnold Schönberg, *Pierrot Lunaire – Beheading*, Bass clarinet in B-flat.

## Piano

1. A piano piece from the Classical or Romantic repertoire.
2. A piano piece, composed post-1950.
3. K. Stockhausen, *Nr. 1 - Kontra-Punkte* (bars 67-70);  
B. Gander, *Bunny games* (bars 32-36);  
B. Furrer, *Still* (bars 235-244).

## Double Bass

1. J. S. Bach: a movement from a solo cello suite.
2. A work composed post-1950.
3. A. Schönberg, *Kammersymphonie op. 9* (bars 71-74 and bars 87-89);  
G. Grisey, *Périodes* (bars 5-7);  
I. Xenakis, *Palimpsest* (bars 89-106).

## Oboe / Cor Anglais

1. R. Schumann, *Romance No. 1 or No. 2*.
2. A free choice piece, composed post-1950.
3. E. Poppe, *Salz* (bars 99-122);  
W. Rihm, *Gejagte Form* (bars 1-245).

## Trombone

1. D. Milhaud: a movement from the *Concertino for Trombone*.
2. P. Hindemith: a movement from the *Sonata for Trombone and Piano*.
3. Iannis Xenakis, *Keren* – for solo trombone (bars 1-8 and bars 22-28);  
Giacinto Scelsi, 2nd piece from *Three Pieces for Trombone Solo*.

### **Saxophone**

1. A movement from a Classical work pre-1970 (French classical saxophone).
2. A new music solo piece, e.g. Berio, *Sequenza IXb*, VIIIb; Stockhausen, *In Freundschaft*; Scelsi, *Tre Pezzi*.
3. Enno Poppe, *Salz*, bars 260-287 (with soprano saxophone); Gerard Grisey, *4 chantes*, bars 1-18.

### **Percussion**

1. A piece from each of the following 3 areas:
  - snare drum / timpani
  - mallet percussion instrument
  - set-up.
2. H. Lachenmann, *Mouvement* (bars 319-366) – one of the two xyloimba parts should be prepared.

### **Trumpet**

1. A free choice piece.
2. Arthur Honegger, *Intrada*.
3. Giacinto Scelsi, *Quattro Pezzi*, 1st movement or Toru Takemitsu, *Paths*.

### **Viola**

1. A movement or a piece from the Classical or Romantic repertoire.
2. A movement or a piece composed post-1950.
3. A. Schönberg, *Serenade*, 1st movement (bars 1-30);  
S. Sciarrino, *Quaderno di strada*, No. 6 (bars 1-16) and No. 9 (bars 5-11);  
G. Ligeti, *Chamber Concerto*, 2nd movement (bars 50-73).

### **Violin**

1. A movement or a piece from the Classical or Romantic repertoire.
2. A movement or a piece composed post-1950.
3. A. Schönberg, *Pierrot*, No.2 *Colombine*;  
S. Sciarrino, *Quaderno di strada*, No. 9;  
G. Ligeti, *Chamber Concerto*, 1st movement (bar 56 to the end of the movement).

### **Cello**

1. A movement or a piece from the Classical or Romantic repertoire.
2. A movement or a piece composed post-1950.
3. A. Schönberg, *Serenade from Pierrot Lunaire* or A. Webern, *3 kleine Stücke*;  
S. Sciarrino, *Quaderno di strada*, No. 6 (bars 1-16) and No. 9 (bars 4-11);  
G. Ligeti, *Chamber Concerto*, 2nd movement (bars 58-73).

## Final examinations in the major artistic subjects

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject during the 2nd successfully completed semester.

The programme to be submitted must be two concert programmes in length (approximately 180 minutes), and include at least 3 solo works, 3 chamber music works and 3 ensemble works.

The examination board must determine the examination programme with a playing time of 50-60 minutes and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part comprises:

One large work from contemporary solo repertoire

2 chamber music works from contemporary chamber music repertoire

The programme for the 2nd part comprises one to two contemporary works for ensemble and is performed under concert conditions.

There should be a period of at least 2 weeks between the two parts of the examination.

## INSTRUMENTAL STUDIES

### PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC (PPCM) – VOCAL

#### General Information

Students who wish to apply for this master's programme must have the following artistic attributes.

- Curiosity: to develop themselves as creative artists within and beyond existing career profiles.
- Enthusiasm: for contemporary music and opera.
- Courage: to explore unfamiliar territory.
- Willingness: to participate in the development of contemporary music.
- Pushing the boundaries: of expressivity and intimacy, willingness to cross aesthetic boundaries.
- Performative expression capabilities.
- Interest: in other art forms and interdisciplinary projects.
- Classical vocal training: advanced vocal skills, flexibility in vocal dynamics, range and timbre.

#### Admission examination

The candidate should submit the following programme<sup>1</sup>.

1. Two songs or arias from the Baroque, Classical or Romantic repertoire.
2. An atonal vocal work from classical 20<sup>th</sup>-century music (e.g. Second Viennese School).
3. A vocal work with extended techniques (e.g. Aperghis).
4. A performative vocal work based on graphical notation (e.g. Berio, Sequenza III; Haubenstock-Ramati) or performance instructions (e.g. Cage Songbook) or candidate's own performative composition/improvisation. Here the focus is on individual, creative design.

The recital must be performed from memory. Complex works may be sung with music. In the latter case, the sheet music must be sent to the Director of the Institute for Vocal Studies immediately on registration for the admission examination. The candidate must provide copies of sheet music for the works from programme points 2, 3 and 4. If the candidate wishes to use an accompanist from KUG for the examination, all music must be sent to the office of the Institute for Vocal Studies (Institute 7) immediately on registration.

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<sup>1</sup> The programme for the admission examination does not have to be focused on a particular period in "contemporary" music history. Rather, it should reflect the relevant artistic capabilities of the candidate.

- 1: Here the technical vocal and underlying musical abilities can be demonstrated.
- 2: Dealing with atonality
- 3: Distance and independence from classical singing
- 4: Presentation of performative potential

### Final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject during the 2nd successfully completed semester.

The examination consists of two parts: a performative opera part and a concert part.

The performance time for each of the programme parts must be 50-60 minutes and include:

- Works from contemporary solo vocal repertoire post-1945. Pre-1945 works are only permitted with the approval of the examination board and can only make up a maximum of one third of the programme.
- A premiere of a contemporary vocal work.
- At least one work with instrumental ensemble (3 instruments or more).
- An unaccompanied work.
- At least one vocal work in which the student sings together with other singers.

There should be a period of at least two weeks between the two parts of the examination. The members of the examination board are free to ask the candidates questions related to the pieces performed.

The final examinations in the major artistic subject will be considered passed when all parts of major artistic subject have been successfully completed.

#### **First part: opera/performance**

The programme for the first part comprises works / extracts from an operatic composition or performative vocal works.

With the approval of the examination board, a work that the candidate sings in a university production or in a prestigious performance can be assessed as part of the final examination. The examination board must be informed in good time and invited to the performance.

#### **Second part: concert/recital**

The programme for the second part comprises several works presented as a concert. It is similar in form to a recital.

# INSTRUMENTAL STUDIES

## TROMBONE (ORCHESTRAL INSTRUMENTS)

### Admission examination

#### 1) Theoretical examination

Admission test in aural skills and music theory (see annex)

#### 2) Instrumental examination

Tenor and bass trombone

- a) Robert Müller: Technical Studies (Book 3) No. 10, Lento & Scherzo (compulsory pieces, both instruments).
- b) Tenor trombone: A work equivalent in difficulty to the trombone concerto by Rimsky-Korsakov, 1st and 2nd movement (with cadenza).
- c) Bass trombone: a work equivalent in difficulty to E. Sachse: Concerto in F major (1st part to Adagio).
- d) Sight-reading (bass or tenor clef).

### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted:

#### **Tenor trombone**

- 1) A work for solo trombone, equivalent in difficulty to M. Arnold, Fantasy; F. Hidas, Fantasie; B. Kroll, Französische Suite; V. Persichetti, Parable.
- 2) Two free choice works (with piano) equivalent in difficulty to A. Guilmant, Morceau Symphonique op. 88; K. Serocki, Sonatina; J.E. Galliard, Sonatas 1-6; B. Marcello, E. Reiche, Concerto No. 2; S. Stojowski, Fantaisie; G.C. Wagenseil, Concerto; C.M.v. Weber, Romance; S. Sulek, Vox Gabrieli Sonata; E. Sachse, Concertino in B-flat major; D. Milhaud, Concertino d'Hiver; E. Bozza, Ballade; L.E. Larsson, Concertino; P. Hindemith, Sonata; Pergolesi, Sinfonia.
- 3) Ten orchestral excerpts.

#### **Bass trombone**

- 1) Two works equivalent in difficulty to E. Sachse, Concerto (F major); J.E. Galliard, Sonata 1-6; A. Lebedev, Concerto; J. Koetsier, Allegro Maestoso; G.F. Telemann, Sonata in F.
- 2) Ten orchestral excerpts (an orchestral excerpt with contrabass trombone is desirable).

### **Combined trombone**

The candidate can also take the bachelor's degree examination in a combination of tenor and bass trombone (combined trombone). In this case, one instrument must be specified as the main instrument.

### **Tenor trombone as main instrument**

- 1) 1 work for tenor trombone from the programme for tenor trombone.
- 2) 1 work for bass trombone from the programme for bass trombone.
- 3) 1 work for solo tenor trombone.
- 4) 10 orchestral excerpts, including 4 with bass trombone.

### **Bass trombone as main instrument**

- 1) 1 work for bass trombone from the programme for bass trombone.
- 2) 1 work for tenor trombone from the programme for tenor trombone.
- 3) 1 work for solo bass trombone.
- 4) 10 orchestral excerpts, including 4 with tenor trombone.

The examination board must determine the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination.

### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

### **Tenor trombone (alto trombone)**

- 1) A work for alto trombone, equivalent in difficulty to J.G. Albrechtsberger, Concerto; L. Mozart, Concerto in D major (32 Serenades); A. Besozzi, Sonata in C major; J.B. Loillet, Sonata in G minor.
- 2) Two works for tenor trombone, equivalent in difficulty to F. David, Concerto in E-flat major; F. Martin, Ballade; G. Ropartz, Piece in E-flat minor; H. Dutilleux, Choral-Cadenza et Fuga; J. Casterede, Sonatina; L. Grøndahl, Concerto; J.M. Defay, Deux Dances; J. Filas, Sonata; E. Ewazen, Sonata; E. Bloch, Symphony for trombone; K. Serocki, Concerto; H. Tomasi, Concerto; N. Rota, Concerto; D. Bourgois, Concerto.
- 3) A work for solo trombone or alto trombone, equivalent in difficulty to F. Rabe, Basta; L. Berio, Sequenza No. 5; J. Naulais, L'Homme aux 3 visages; E. Crespo, Improvisatione No. 1.
- 4) Ten orchestral excerpts (orchestral excerpts for alto trombone desirable).

The programme must include at least one work for alto trombone.

### **Bass trombone:**

- 1) Three concertos equivalent in difficulty to E. Bozza, New Orleans; D. Schnyder, Conercerto Subzero; J. Casterede, Fantaisie Concertante; J. Brahms, Vier ernste Gesänge; T. Albinoni, Sonata in F; S. Hyldgaard, Concerto Borealis.
- 2) A work for solo bass trombone equivalent in difficulty to F. Hidas, Meditation.
- 3) Ten orchestral excerpts (orchestral excerpts with contrabass trombone are desirable).

### **Combined trombone**

The candidate can also take the master's degree examination in a combination of tenor and bass trombone (combined trombone). In this case, one instrument must be specified as the main instrument.

### **Tenor trombone as main instrument**

- 1) 2 works for tenor trombone from the programme for tenor trombone.
- 2) 1 work for bass trombone from the programme for bass trombone.
- 3) 1 work for solo tenor or bass trombone.
- 4) 10 orchestral excerpts, including 4 with bass trombone (tenor horn/baritone desirable).

### **Bass trombone as main instrument**

- 1) 2 works for bass trombone from the programme for bass trombone.
- 2) 1 work for tenor trombone from the programme for tenor trombone.
- 3) 1 work for solo bass or tenor trombone.
- 4) 10 orchestral excerpts, including 4 with tenor trombone (euphonium desirable).

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 45 minutes for the 1st part and 15 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination. The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. It must comprise works from different stylistic periods. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 1 hour between the two parts of the examination.

The two parts of the examination may be taken on different days if requested by the student.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.



## **INSTRUMENTAL STUDIES**

### **SAXOPHONE (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination:**

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) Slow piece from the studies by Ferling
- b) Concert piece/recital piece or sonata .
- c) Contemporary work (post-1970)
- d) Sight-reading
- e) Discussion with the candidates about their vision for the study programme, artistic development, etc.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

Examination programme (total playing time approximately 30 minutes):

- a) A solo piece in the Baroque style (from memory).
- b) A concert piece / recital piece or sonata.
- c) A contemporary work with extended instrumental techniques.
- d) A chamber music work (instrumentation of choice).
- e) Three orchestral excerpts (large orchestra) plus ensemble excerpts (M. Ravel, M. Mussorgsky, D. Milhaud, G. Bizet, Z. Kodaly, etc.).

The candidate must be informed of the examination programme, which should have a playing time of 30 minutes, 6 weeks before the examination.

#### **Master's programme: final examinations in the major artistic subject**

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

**First part**

- a) A concerto for solo saxophone and orchestra.
- b) Two recital pieces / sonatas.
- c) Three contemporary works (solo or with piano).
- d) Three orchestral excerpts from repertoire for large orchestra and contemporary ensembles (M. Ravel, M. Mussorgsky, D. Milhaud, G.F. Haas, E. Poppe, G. Aperghis, etc.).

**Second part**

- a) Short presentation on the programme planning.
- b) A repertoire piece (contemporary or tradition – depending on the context).
- c) Free improvisation or improvisation within a piece.
- d) Candidate's own arrangement or own composition of a piece for ensemble with instrumentation of their choice.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 30 minutes for the 1st part and inform the candidate 8 weeks before the examination.

The examination programme for the 1st part must be determined by the examination board.

The candidate is entitled to choose the programme for the 2nd part, which should have a playing time of 35 minutes. The submitted programme should clearly show which works the candidate has chosen for the 2nd part.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 30 minutes between the two parts of the examination.

**First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Successful completion of the first part is a prerequisite for admission to the second part.

**Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### PERCUSSION (ORCHESTRAL INSTRUMENTS)

#### Admission examination

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

a) Snare drum

One Classical étude equivalent in difficulty to A. Cirone, J. Delecluse, R. Hochrainer No. 13 onwards, H. Knauer and one solo piece by E. Freytag (medium advanced).

b) Timpani

Études equivalent in difficulty to R. Hochrainer, Book 1 No. 19 onwards; E. Keune, No. 100 onwards; J. Delecluse, B. Hartl, etc.

c) Xylophone

Études equivalent in difficulty to J. Delecluse, M. Goldenberg (from 39 Études).

d) Vibraphone and marimba

Solo pieces equivalent in difficulty to K. Abe, C.O. Musser, D. Friedman, etc.

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

Die final examination is divided into two parts.

Part 1: orchestral studies, duration 15 minutes

Part 2: solo programme, duration 45 minutes

There is a break of 15 minutes between the two parts.

For the examination, a programme that contains works from the following genres must be submitted:

1) Timpani

a) études and solo pieces equivalent in difficulty to E. Carter, J. Delecluse (Vingt Études), B. Hartl, J. Psathas, etc.

b) orchestral studies

- 2) Snare drum
- a) étude equivalent in difficulty to J. Delecluse (Keiskleiriana), B. Lyloff (Arhus Étude), M. Markovitch, Ch. Wilcoxon, E. Freytag, C. Cangelosi, A. Gerassimez, N. Martynciow, Am Masson, etc.
- b) orchestral studies
- 3) Mallet percussion
- Xylophone: a) études and solo pieces equivalent in difficulty to J. Delecluse, Ragtimes; etc.  
b) orchestral studies
- Vibraphone: a) études and solo pieces equivalent in difficulty (4 mallets) to M. Schmitt, D. Friedman, M. Glentworth, N. Rosauro, E. Sejourne, Ch. Deane, etc.  
b) orchestral studies
- Marimba: a) études and solo pieces equivalent in difficulty (4 mallets) to P. Cheung, C. Cangelosi, N. Zivkovic, K. Abe, N. Rosauro
- Glockenspiel: orchestral studies
- 4) Set-up  
Solo pieces equivalent in difficulty to C. Cangelosi, P. Norgard, I. Xenakis, E. Kopetzki, K. Volans, A. Masson, etc.
- 5) A concerto of choice by:  
A. Masson, J. Schwantner, B. Hartl, N. Rosauro, E. Sejourne, A. Koppel, T. Broström, etc.

The examination board must determine the examination programme with a playing time of 50-60 minutes and inform the candidate 6 weeks before the examination.

Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted.

1) Timpani

Solo pieces or études equivalent in difficulty to E. Carter, B. Hartl, etc.

2) Snare drum

Solo pieces or études equivalent in difficulty to J. Delecluse (Keiskleiriana), F. Macarez, A. Masson, C. Cangelosi, N. Martynciow, E. Freytag, etc.

3) Mallet percussion

Vibraphone: solo pieces or études equivalent in difficulty to D. Friedman, F. Donatoni, T. Broström, G. Burton, C. Deane, S. Smith, B. Wahlund, P. Manoury, etc.

Marimba: solo pieces or an étude equivalent in difficulty to:  
C. Cangelosi, P. Cheung, R.R. Bennett, J. Druckman, J. Psathas, K. Abe, A. Thomas, etc.

4) Set-up

Solo pieces equivalent in difficulty to P. Lindgren, K. Volans, I. Xenakis, P. Norgard, M. Jarell, M. Ishii, J. Psathas, C. Cangelosi, etc.

5) A concerto of choice by:

B. Hartl, C. Cangelosi, K. Abe, T. Broström, M. Miki, N. Zivkovic, J. MacMillan, A. Koppel, F. Cerha, A. Dorman, etc.

The candidate must submit a written copy of the examination programme, signed by the teachers in the major artistic subject(s), with a playing time of approximately 60 minutes, no later than 8 weeks before the examination. In addition to instrumental ability, the assessment will take into account the candidate's programme selection, creativity and overall artistic concept.

## INSTRUMENTAL STUDIES

### TRUMPET (ORCHESTRAL INSTRUMENTS)

#### Admission examination

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) An étude by Vassily Brandt
- b) An étude by Th. Charlier
- c) J. Haydn, Trumpet Concerto, 1st movement                      *or*  
J.N. Hummel, Trumpet Concerto, 1st movement
- d) A concert piece of choice
- e) Sight-reading

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

A programme with a playing time of at least 30 minutes must be submitted. One work must have been composed post-1950. The submitted programme must include the durations of the individual pieces, and for works with more than one movement, the exact durations of the individual movements. The examination board must approve the examination programme with a playing time of 30 minutes and inform the candidate 6 weeks before the examination.

For the examination, a programme that contains works from the following genres must be submitted:

- a) an étude,
- b) a Classical concerto,
- c) other concertos or sonatas from different stylistic periods,
- d) 10 orchestral excerpts.

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

A programme with a playing time of 2 x 30 minutes (parts 1 and 2) must be submitted. One work must have been composed post-1950. The submitted programme must include the durations of the individual pieces, and for works with more than one movement, the exact durations of the individual movements.

For the examination a programme that contains works from the following genres must be submitted:

- a) a Classical concerto,
- b) other concertos from different stylistic periods, one of which can be a chamber music work,
- c) a concerto with piccolo trumpet,
- d) 10 orchestral excerpts.

The examination programme with a total playing time of 60 minutes is divided into two parts. The first part should be at least 30 minutes. The second part of the examination should make the total playing time up to 60 minutes.

The examination board must approve the examination programme with a playing time of 60 minutes and inform the candidate 8 weeks before the examination.

### The examination is divided into two parts

The examination programme for the 1st part is determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board. A work for chamber music ensemble may also be performed. There should be a period of at least 1 hour between the two parts of the examination.

#### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

#### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means that the examination board will not intervene during the performance. In part 2 a work with piccolo trumpet must be performed.

## INSTRUMENTAL STUDIES

### VIOLA (ORCHESTRAL INSTRUMENTS)

#### Admission examination

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) An étude equivalent in difficulty to Kreutzer, Campagnoli, Rode
- b) A movement from a solo work by J.S. Bach
- c) An opening or closing movement of a concerto *or*  
A virtuoso piece *or*  
A movement of a major sonata

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination, a programme that contains works from the following genres must be submitted:

- 1) three études equivalent in difficulty to Gavinies, Dont or Rode,
- 2) a solo suite, partita or sonata by J.S. Bach,
- 3) two sonatas from different stylistic periods,
- 4) two concertos from different stylistic periods,
- 5) a work composed post-1950,
- 6) four orchestral excerpts, of which the examination board will choose two.

All pieces except the sonatas with piano, the orchestral excerpts and the post-1950 work must be performed from memory.

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.



For the examination, a programme that contains works from the following genres must be submitted:

- 1) two caprices or études equivalent in difficulty to Paganini, Dont, Vieux,
- 2) two sonatas, including at least one with piano, from different stylistic periods,
- 3) two concertos from different stylistic periods,
- 4) a solo work by J.S. Bach,
- 5) a solo suite by Reger.
- 6) a work composed post-1950,
- 7) five orchestral excerpts, including two solos from a list compiled by the viola teachers (based on audition pieces for professional orchestras), of which the examination board will choose one tutti and one solo excerpt.

All pieces except the sonatas with piano, the orchestral excerpts and the post-1950 work must be performed from memory.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 40 minutes for the 1st part and 60 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate is entitled to choose the order of the programme.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that:

1. complete works should be performed.
2. the examination board will not intervene during the performance.

## **INSTRUMENTAL STUDIES**

### **VIOLIN (ORCHESTRAL INSTRUMENTS)**

#### **Admission examination**

- 1) Theoretical examination**  
Admission test in aural skills and music theory (see annex)
- 2) Instrumental examination**
  - a) An étude equivalent in difficulty to Dont, Rode, Gavinies or Paganini.
  - b) A movement of a partita or sonata for violin by J.S. Bach or a movement of a violin concerto by W.A. Mozart.
  - c) A movement of a concerto or a virtuoso piece or a movement of a major sonata.

#### **Bachelor's programme: final examinations in the major artistic subject**

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination a programme that contains works from the following genres must be submitted:

- 1) three études equivalent in difficulty to Dont, Gavinies, Paganini, Dancla,
- 2) a work from virtuoso violin repertoire (concert piece, genre piece),
- 3) two sonatas from different stylistic periods,
- 4) a solo sonata or partita by J.S. Bach, of which the examination board will choose 2 movements,
- 5) a major violin concerto and a violin concerto by W.A. Mozart,
- 6) a work composed post-1950,
- 7) four orchestral excerpts, of which the examination board will choose two.

All pieces except the sonatas with piano, the orchestral excerpts and the post-1950 work must be performed from memory.

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination.

## Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted:

- 1) a work by Paganini and a study equivalent in difficulty to Dont, Wieniawski,
- 2) a work from virtuoso violin repertoire,
- 3) 1st and 2nd movements of a solo sonata or Chaconne from the Partita in D minor,
- 4) a concerto by W.A. Mozart (KV 216, 218, 219) and a major violin concerto,
- 5) two sonatas, including at least one with piano, from different stylistic periods,
- 6) a work composed post-1950,
- 7) five orchestral excerpts, including two solos from a list compiled by the violin teachers (based on audition pieces for professional orchestras), of which the examination board will choose one tutti and one solo excerpt.

All pieces except the sonatas with piano, the orchestral excerpts and the post-1950 work must be performed from memory.

The examination is divided into **two parts**.

The examination board must determine the examination programme with a playing time of 40 minutes for the 1st part and 60 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate performs a work of his/her own choice from the set examination programme. The subsequent sequence of pieces to be performed is decided by the examination board, in particular the choice and performance of the orchestral excerpts. Passing the first part is a prerequisite for admission to the second part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions. This means in particular that:

1. complete works should be performed.
2. the examination board will not intervene during the performance.

## INSTRUMENTAL STUDIES

### CELLO (ORCHESTRAL INSTRUMENTS)

#### Admission examination

**1) Theoretical examination**

Admission test in aural skills and music theory (see annex)

**2) Instrumental examination**

- a) An étude equivalent in difficulty to Grützmacher (Book 1) *or*  
Dotzauer (Book 3) *or*  
Duport
- b) A movement from a solo suite by J.S. Bach
- c) An opening or closing movement of a concerto *or*  
A virtuoso piece *or*  
A movement of a major sonata

#### Bachelor's programme: final examinations in the major artistic subject

The teacher in the major artistic subject whose courses the student attended most recently must notify the candidate, no later than after the 6th successfully completed semester in the major artistic subject, of several proposals for the artistic tasks to be completed as part of the final examination. The candidate is entitled to make his/her own proposals and the teacher in the major artistic subject will make a decision on the suitability of these proposals.

For the examination a programme that contains works from the following genres must be submitted:

- 1) two études equivalent in difficulty to Popper's High School,
- 2) a solo suite by J.S. Bach,
- 3) two sonatas from different stylistic periods\*,
- 4) two concertos from different stylistic periods\*,
- 5) a work composed post-1950,
- 6) four orchestral excerpts, of which the examination board will choose two.

\* a sonata or a Classical concerto

The examination board must determine the examination programme with a playing time of 45 minutes and inform the candidate 6 weeks before the examination.

#### Master's programme: final examinations in the major artistic subject

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teacher who taught them in the major artistic subject(s) during the 2nd successfully completed semester.

For the examination, a programme that contains works from the following genres must be submitted:

- 1) two études equivalent in difficulty to Piatti Caprices or Popper's High School,
- 2) one of the three final suites by Bach (4-6),
- 3) two sonatas (including at least one with piano) from different stylistic periods\*,
- 4) two concertos (one concerto must be played in part 2) from different stylistic periods\*, including one of the following:  
Haydn: D major Hob. VII b:2,  
Schumann: A minor op. 129,  
Tschaikovsky: Rococo Variations op. 33,  
Dvorak: B minor op. 104,
- 5) a piece from virtuoso cello repertoire,
- 6) a work composed post-1950,
- 7) four orchestral excerpts (two solo pieces and two tutti pieces) from a list compiled by the cello professors (based on audition pieces for professional orchestras), of which the examination board will choose one tutti and one solo excerpt.

\* a Classical sonata or concerto

The examination is divided into **two parts**

The examination board must determine the examination programme with a playing time of 40 minutes for the 1st part and 60 minutes for the 2nd part and inform the candidate 8 weeks before the first part of the examination.

The examination programme for the 1st part must be determined by the examination board. The candidate is entitled to choose the programme for the 2nd part. The submitted programme should clearly show which works the candidate has chosen for the 2nd part. It must comprise works from different stylistic periods.

If the candidate does not wish to choose the programme for the 2nd part, it will be determined by the examination board.

There should be a period of at least 2 weeks between the two parts of the examination.

### **First part**

The candidate is entitled to choose the order of the programme.

Passing the first part is a prerequisite for admission to the 2nd part.

### **Second part**

The candidate performs the programme he/she has put together under concert conditions.

This means in particular that:

1. complete works should be performed.
2. the examination board will not intervene during the performance.