



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

CURRICULUM EDUCATION IN COMPOSITION AND MUSIC THEORY
(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 the Bachelor's and Master's Programme Education in Composition and Music Theory at the University of Music and Performing Arts Graz

Bachelor's Programme Education in Composition and Music Theory (Course number: V 033 103)
with Composition and Music Theory study emphases

Master's Programme Education in Composition and Music Theory (Course number: V066 789)

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

The curriculum decided by the Curricular Committee on 10 April 2019 and approved by the Senate on 18 June 2019 came into force on 1 October 2019.

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Part 1 Qualification Profile

Principles and objectives

The study programme Education in Composition and Music Theory (Kompositions- und Musiktheoriepädagogik – KMP) at the University of Music and Performing Arts Graz is structured as a bachelor's and a master's programme. The programme takes into account the fact that composition has been incorporated into the curricula of a wide range of educational institutions in recent years. The incorporation of music theory and composition into all fields of practice and all levels of education forms a significant part of this study programme and its interdisciplinary curriculum.

The aim of the **Bachelor's Programme KMP** is to equip graduates to teach the wide range of educational content relating to music theory and composition at public and private educational institutions (e.g. music schools and conservatoires) where the completion of such a course of study is a prerequisite for employment, as well as on a freelance basis and as part of music mediation. The programme also prepares graduates to advance to a Master's Programme Composition and Music Theory, or Education in Composition and Music Theory.

Graduates have fundamental knowledge of contemporary and historical composition techniques, methods of music theory and analysis, and practical electronic sound production. They also have basic knowledge of theory and arrangement in jazz and popular music, as well as media composition and film music. In addition, they are able to demonstrate comprehensive skills in aural training, harmony, counterpoint, analysis of works and music history. In terms of musical abilities, graduates have versatile piano, score playing, improvisation and conducting skills. Their technical, educational and teaching abilities enable them not only to apply a broad repertoire of appropriate teaching concepts, depending on the situation, but also to structure their teaching flexibly so that it fits the specific individual and collective learning requirements of a wide range of age groups. Graduates are also able to recognise artistic talents and encourage them in a way that is age-appropriate.

In the Master's Programme, in addition to artistic qualifications, educational and academic knowledge, skills and abilities from the bachelor's programme are perfected in accordance with the requirements of the many practical fields of KMP. The Master's Programme qualifies composition and music theory educators for roles such as music school management, teaching at university level in composition and music theory education subjects such as specific didactics and teaching practice, or independent planning and management of complex projects and workshops. The catalogue of core electives from the range of courses available in Instrumental and Vocal Music Education (IGP), Teacher Training Programme for Secondary Level General Education – Music Education (ME), and Music Outreach enables graduates to tailor their study emphasis appropriately, given the wide range of practical fields. By writing an academic master's thesis, graduates demonstrate their skills in academic research of issues relating to composition and music theory education. The presentation of an artistic master's thesis demonstrates their ability to plan and implement artistic projects at the highest artistic and educational level.

Part 2

General Provisions

§ 1 Educational principles

- (1) The Bachelor's Programme Education in Composition and Music Theory at the University of Music and Performing Arts Graz provides highly skilled artistic, educational and scholarly professional training as a teacher of composition and music theory, at both public and private institutions, such as music schools and conservatoires, and in a freelance capacity. The bachelor's programme Education in Composition and Music Theory concludes with the conferment of the title Bachelor of Arts (BA). The Master's Programme concludes with conferment of the title Master of Arts.
- (2) The study programme Education in Composition and Music Theory has the following general educational objectives:
 - a. Acquisition of general key qualifications for teaching in music schools, conservatoires, and other public and private institutions;
 - b. qualification to fulfil the educational tasks specified in the curricula of music schools and conservatoires;
 - c. guidance towards independent learning and independent further artistic development.

§ 2 Structure

The study programme Education in Composition and Music Theory at the University of Music and the Performing Arts Graz is offered as a bachelor's programme with emphases on Composition and Music Theory and as a master's programme.

§ 3 Duration

The duration of the Bachelor's Programme is eight semesters. This study programme encompasses 240 ECTS (European Credit Transfer and Accumulation System) credits.

The duration of the Master's Programme is four semesters. This study programme encompasses 120 ECTS (European Credit Transfer and Accumulation System) credits.

§ 4 Courses

§ 4a Types of courses

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

§ 4b Registration for courses

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

Analysis of Works
Music History for Musicology 1-4
Compositional Techniques of the 20th/21st century

- (2) Registration for a course in a later semester is therefore only possible if the previous course of the same name has been fully and successfully completed.
- (3) Registration for the following courses also requires successful completion of the courses as specified below.

| | | |
|--|-----------------|---|
| Performance Practical Training | <i>requires</i> | Composition 1 and 2 <i>and</i> Theory, Analysis and Practice of Compositional Techniques 1-2 |
| Analysis of Works 1 | | Musical Form 1 |
| Didactics and Methodology of Composition and Music Theory 1 | | Introduction to Education in Composition and Music Theory <i>and</i> Composition / Music Theory Observation of Lessons – Individual Teaching, |
| Music Theory Teaching Practice – Group Teaching <i>and</i> Composition / Music Theory Teaching Practice – Individual Teaching <i>and</i> Composition / Music Theory Teaching Practice – Project Teaching | <i>require</i> | Didactics and Methodology of Composition and Music Theory 1-2 |

- (4) If the study programme Education in Composition and Music Theory is studied at the same time or after completion of a Bachelor’s Programme or Master’s Programme Composition or Music Theory, the relevant successfully completed major artistic subject courses must generally be recognised by the Dean of Studies. In addition, there is no further entitlement to tuition in these subjects in the Bachelor’s or Master’s Programme Education in Composition and Music Theory.

§ 5 ECTS credits and courses

The ECTS credits allocated to the individual courses as defined by the European Credit Transfer and Accumulation System can be found in the table of credit hours (Part 5).

If a course is worth the same number of ECTS credits in all University of Music and Performing Arts Graz 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, it will be worth the minimum number of assigned ECTS credits as a free elective. Courses that are not prescribed as compulsory or elective courses in the University of Music and Performing Arts Graz curricula are worth 1 ECTS credit per semester hour (sem. hr.). For courses at educational institutions other than the University of Music and Performing Arts Graz the following applies: for each completed semester hour

(sem. hr.) 1 ECTS credit will be awarded (1 sem. hr. corresponds to 1 ECTS credit), if no ECTS credits are listed on the course certificate.

§ 6 Evidence of knowledge of German

Applicants who are not native German speakers and who plan to start the Bachelor's Programme must, on admission, provide evidence that their knowledge of German corresponds with level B2 of the Common European Framework of Reference for Languages (CEFR) descriptions:

Can understand the main ideas of complex text on both concrete and abstract topics; can also understand discussions in their own field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and expound a viewpoint on a topical issue giving the advantages and disadvantages of various options.

Applicants who are not native German speakers and who plan to start the Master's Programme must, on admission, provide evidence that their knowledge of German corresponds with level C1 of the Common European Framework of Reference for Languages (CEFR) descriptions:

Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express themselves fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

Students, who are not native German speakers and who have completed Bachelor's Programme Education in Composition and Music Theory at the University of Music and Performing Arts Graz, do not have to complete the C1 language test in order to be admitted to the Master's Programme at the University of Music and Performing Arts Graz.

The language requirements established by ordinance of the Rectorate and the documents required as evidence thereof also apply.

§ 7 Semester abroad

Students who are interested in participating in international mobility programmes (e.g. Erasmus+) are advised to complete their stay abroad during the fourth or fifth semester of the Bachelor's Programme, or the third semester of the Master's Programme.

Part 3 Bachelor's Programme

§ 8 Admission examination

When applying for admission, the applicants must specify which study emphasis (Composition, Music Theory) they would like to choose. Applicants may also choose both study emphases.

The admission examination consists of three parts. The first part is written and the second and third parts are oral. Positive assessment of the first part is a prerequisite for successful completion of the second part. Equally, positive assessment of the second part is a prerequisite for successful completion of the third part.

Part 1 – Written examination:

- Written aural test
- Knowledge of music history
- Basic knowledge of musical analysis, harmony and counterpoint

Part 2 – Examination of artistic-creativity and artistic-communication skills:

I. Motivation statement:

The motivation statement must be submitted when registering for the admission examination of the department. It should include information about the applicant's personal motivation for pursuing the profession and/or course of study.

II. Practical part (20 min.):

Examination of artistic-creativity and artistic-communication skills on the basis of subject-specific tasks.

This part will be followed by a personal interview, in which the examination board will ask further questions and questions related to the topics of this study and which will refer to the motivation statement as well as the implementation of artistic-creative and artistic-communication tasks.

Part 3 – Oral examination:

a) Examination of instrumental skills:

1. performance of two prepared piano pieces (from two different stylistic periods);
If piano is not the applicant's main instrument, he/she may perform a work for the main instrument (or voice, if applicable) and just *one* piano piece.
2. sight-reading of a piano work chosen by the examination board.

b) Study emphasis Composition: presentation of applicant's own compositions.

Study emphasis Music Theory: presentation of applicant's own music theory works.

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

§ 9 Bachelor's thesis

A bachelor's thesis must be written for completion of the bachelor's programme; 6 ECTS credits will be awarded for the thesis.

Study Emphasis Composition:

A written reflection on an independent composition must be prepared as part of Composition Major Artistic Subject Special Topics, or an independent written thesis must be prepared as part of Didactics and Methodology of Composition and Music Theory.

Study Emphasis Music Theory:

An independent written artistic or academic thesis must be prepared as part of Music Theory Major Artistic Subject Special Topics or Didactics and Methodology of Composition and Music Theory.

§ 10 Bachelor's examination

The prerequisites for registering for the bachelor's examination are:

- completion of all course examinations that constitute the prescribed examination subjects in accordance with § 11c;
- positive assessment of the bachelor's thesis (§ 9).

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.

The bachelor's examination is an overall examination. It consists of:

- the final examinations in Didactics and Methodology of Composition and Music Theory (final didactic examination);
- the final examinations in the Composition major artistic subject and/or in the Music Theory major artistic subject.

The final didactic examination is held in front of an examination board and consists of two parts:

- A 25-minute demonstration lesson:* the student must prepare, in writing, a methodological didactic concept for each of three music theory topics relating to group teaching (with different levels of difficulty) and submit three copies to the examination committee no later than 1 week before the examination date. One of these topics must be implemented practically in the demonstration lesson with a teaching group from the KUG courses Basic Principles of Music Theory I or II, or Compositional Technique 1-4 (in consultation with the Didactics and Methodology of Composition and Music Theory course leader and the leader of the chosen group course).
- A subsequent 30-minute oral examination* comprising the following:
The student must develop approaches for a teaching methodology based on a work chosen by the Didactics and Methodology of Composition and Music Theory course leader (composition, adaptation, instrumentation, stylistic exercise). The work should be presented to the student as close to the examination date as possible, while also allowing appropriate preparation time for the student. The examination committee will be free to ask in-depth questions and discuss the demonstration lesson and the three didactic concepts submitted in writing.

Final examinations in the major artistic subject:

The final examinations in the major artistic subject take place in front of an examination board. The members of the examination board are free to ask the candidates in-depth questions related to the examination programme.

Study Emphasis Composition:

The student must submit a bachelor's thesis, plus a range of compositions with different instrumentation created during the study programme.

Study Emphasis Music Theory:

The student must submit a bachelor's thesis, plus a range of music theory works created during the study programme.

In the event of a negative assessment of the final examination due to shortcomings of interpretation or presentation (but not shortcomings of content), the requirement to change the programme when resubmitting the examination programme may be waived in consultation with the examination board.

§ 11a Semester hours and ECTS credits for study emphasis Composition

| Subjects | Semester hours | ECTS credits |
|--|-----------------------|---------------------|
| Major Artistic Subjects in Study Emphasis Composition | 14 | 59 |
| Music Theory | 34 | 38 |
| Orchestral Technique and Arrangement | 12 | 17 |
| Music History and Analysis | 23.5 | 24 |
| Musical Practice | 29 | 39.5 |
| Electronic Music and Acoustics | 11 | 13.5 |
| Education | 34 | 39 |
| Free Electives | | 4 |
| Bachelor's Thesis | | 6 |
| TOTAL: | 157.5 | 240 |

§ 11b Semester hours and ECTS credits for study emphasis Music Theory

| Subjects | Semester hours | ECTS credits |
|---|-----------------------|---------------------|
| Major Artistic Subjects in Study Emphasis Music Theory | 16 | 58 |
| Music Theory | 36 | 40.5 |
| Orchestral Technique and Arrangement | 12 | 17 |
| Music History and Analysis | 23.5 | 24 |
| Musical Practice | 26 | 38 |
| Electronic Music and Acoustics | 11 | 13.5 |
| Education | 34 | 39 |
| Free Electives | | 4 |
| Bachelor's Thesis | | 6 |
| TOTAL: | 158.5 | 240 |

§ 11c Table of credit hours

The following table is a recommendation for the study programme.

Table of sem. hrs. for the Bachelor's Programme Education in Composition and Music Theory

| Subjects/courses | Course type | Sem. hrs. | Sem. hrs. | | | | | | | | |
|---|-------------|--------------|-----------|--------|--------|--------|--------|--------|--------|----------------|--|
| | | | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 | Sem. 5 | Sem. 6 | Sem. 7 | Sem. 8 | |
| MAJOR ARTISTIC SUBJECTS | | | | | | | | | | | |
| Study Emphasis Composition: | | | | | | | | | | | |
| Composition 1-6 | KE | 12 | 2 | 2 | 2 | 2 | 2 | 2 | | | |
| Composition Major Artistic Subject Special Topics | SE | 2 | | | | | | | 2 | | |
| Study Emphasis Music Theory: | | | | | | | | | | | |
| Theory, Analysis and Practice of Compositional Techniques 1-6 | KG | 12 | 2 | 2 | 2 | 2 | 2 | 2 | | | |
| Music Theory Major Artistic Subject Special Topics 1-2 | SE | 4 | | | | | | | 2 | 2 | |
| COMPULSORY SUBJECTS | | | | | | | | | | | |
| Music Theory: | | | | | | | | | | | |
| Aural Training for Composition and Music Theory 1-6 | UE | 12 | 2 | 2 | 2 | 2 | 2 | 2 | | | |
| Harmony 1-5 | VU | 10 | 2 | 2 | 2 | 2 | 2 | | | | |
| Counterpoint 1-4 | VU | 8 | 2 | 2 | 2 | 2 | | | | | |
| Compositional Techniques of the 20th/21st Centuries 1-2 | VU | 4 | | | | | 2 | 2 | | | |
| Study Emphasis Music Theory: | | | | | | | | | | | |
| Writing about Music | VU | 2 | | | | | | 2 | | | |
| Orchestral Technique and Arrangement: | | | | | | | | | | | |
| Instrumentation and Orchestral Technique 1-4 | VU | 4 | 1 | 1 | 1 | 1 | | | | | |
| Arrangement and Applied Music 1-2 | VU | 2 | | | | | 1 | 1 | | | |
| Theory and Arrangement in Jazz and Popular Music 1-2 | VU | 2 | | | 1 | 1 | | | | | |
| Arrangement (Jazz) 3-4 | VU | 4 | | | | | 2 | 2 | | | |
| Music History and Analysis: | | | | | | | | | | | |
| Repertoire of the 20th/21st Centuries 1-4 | PR | 4 | 1 | 1 | 1 | 1 | | | | | |
| Music History for Musicology 1-4* | VO | 8 | 2 | 2 | 2 | 2 | | | | | |
| Study of Musical Form for Composition and Music Theory 1-2 | VO | 4 | 2 | 2 | | | | | | | |
| Analysis of Works for Composition and Music Theory 1-3 | VU | 6 | | 2 | 2 | 2 | | | | | |
| Basic Principles of Academic Research | VU | 1 | | | | | | | 1 | | |
| Excursion | EX | 0.5 | | | | | | | | 0.5 | |
| Musical Practice: | | | | | | | | | | | |
| Piano 1-6 | KE | 6 | 1 | 1 | 1 | 1 | 1 | 1 | | | |
| Score Playing and Practical Harmony Exercises 1-6 | KG | 6 | 1 | 1 | 1 | 1 | 1 | 1 | | | |
| Additional Instrument (except keyboard instruments) 1-2 or Voice Training 1-2 | KG | 2 | | | | | | | 1 | 1 | |
| Improvisation 1-2 | PR | 2 | 1 | 1 | | | | | | | |
| Performance Practical Training 1-2 | PR | 4 | | | 2 | 2 | | | | | |
| Conducting 1-2 | PR | 2 | | | | | 1 | 1 | | | |
| Choir 1-2 | UE | 4 | 2 | 2 | | | | | | | |
| Study Emphasis Composition: | | | | | | | | | | | |
| New Music Ensemble | PR | 1 | | | | | 1 | | | | |
| Instrumental Techniques in Contemporary Music | PR | 1 | | | | | | | 1 | | |
| Percussion Practical Training | PR | 1 | | | 1 | | | | | | |
| Electronic Music and Acoustics: | | | | | | | | | | | |
| Study of Musical Instruments and Acoustics | VO | 2 | 2 | | | | | | | | |
| Electronic Sound Production and Music Technology 1-2 | VU | 3 | | | | | 2 | 1 | | | |
| Aesthetics of Electronic Music 1 | VO | 2 | | | | | 2 | | | | |
| Media Composition and Film Music Practical Training | KE | 4 | | | | | | | 2 | 2 | |
| Education: | | | | | | | | | | | |
| IGP Career Studies | VO | 1 | | | | | | 1 | | | |
| General Didactics (Music Theory Group Teaching) | VU | 2 | | | 2 | | | | | | |
| Teaching Performance Training | UE | 2 | | | | 2 | | | | | |
| Didactics of Elementary Music Education | VO | 1 | | | | | | | 1 | | |
| Psychology of Music Education 1 | VU | 2 | | | | | | | 2 | | |
| Aural Training including Didactics 1-2 | VU | 4 | | | | | | | 2 | 2 | |
| Introduction to Education in Composition and Music Theory | VO | 2 | | | 2 | | | | | | |
| Composition / Music Theory Observation of Lessons – Individual Teaching | PR | 1 | | | | 0.5 | | | | 0.5 | |
| Composition / Music Theory Observation of Lessons – Project Teaching | PR | 1 | | | | 0.5 | | | | 0.5 | |
| Didactics and Methodology of Composition and Music Theory 1-2 | VU | 4 | | | | | 2 | 2 | | | |
| Didactics and Methodology of Composition and Music Theory 3-4 | SE | 4 | | | | | | | 2 | 2 | |
| Composition / Music Theory Teaching Practice – Individual Teaching (2 students) | PR | 2 | | | | | | | 1 | 1 | |
| Music Theory Teaching Practice and Observation of Lessons – Group Teaching | PR | 4 | | | | | | | 2 | 2 | |
| Composition / Music Theory Teaching Practice – Project Teaching | PR | 4 | | | | | | | 2 | 2 | |
| Total for Composition study emphasis: | | 157.5 | | | | | | | | | |
| Total for Music Theory study emphasis: | | 158.5 | | | | | | | | | |
| FREE ELECTIVES | | | | | | | | | | see ECTS table | |
| BACHELOR'S THESIS | | | | | | | | | | see ECTS table | |

* some concurrent enrolment at the University of Graz required

§ 11d ECTS credits

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

ECTS-Credits Bachelorstudium „Kompositions- und Musiktheoriepädagogik“

ECTS credits for the Bachelor's Programme Education in Composition and Music Theory

| 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 | |
| ZENTRALE KÜNSTLERISCHE FÄCHER / MAJOR ARTISTIC SUBJECTS | | | | | | | | | | | |
| Schwerpunkt Komposition: Study Emphasis Composition: | | | | | | | | | | | |
| Komposition 1-6 Composition 1-6 | KE | 54 | 9 | 9 | 9 | 9 | 9 | 9 | | | |
| Spezialkapitel ZKF Komposition Composition Major Artistic Subject Special Topics | SE | 5 | | | | | | | | 5 | |
| Schwerpunkt Musiktheorie: Study Emphasis Music Theory: | | | | | | | | | | | |
| Theorie, Analyse und Praxis kompositorischer Techniken 1-6 Theory, Analysis and Practice of Compositional Techniques 1-6 | KG | 48 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | | |
| Spezialkapitel ZKF Musiktheorie 1-2 Music Theory Major Artistic Subject Special Topics 1-2 | SE | 10 | | | | | | | | 5 | 5 |
| PFLICHTFÄCHER / COMPULSORY SUBJECTS | | | | | | | | | | | |
| Musiktheorie: Music Theory: | | | | | | | | | | | |
| Gehörschulung für Komposition und Musiktheorie 1-6 Aural Training for Composition and Music Theory 1-6 | UE | 9 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | | |
| Harmonielehre 1-5 Harmony 1-5 | VU | 14 | 3 | 3 | 2.5 | 2.5 | 3 | | | | |
| Kontrapunkt 1-4 Counterpoint 1-4 | VU | 11 | 3 | 3 | 2.5 | 2.5 | | | | | |
| Kompositionstechniken des 20./21. Jahrhunderts 1-2 Compositional Techniques of the 20th/21st Centuries 1-2 | VU | 4 | | | | | | 2 | 2 | | |
| Schwerpunkt Musiktheorie: Study Emphasis Music Theory: | | | | | | | | | | | |
| Schreiben über Musik Writing about Music | VU | 2.5 | | | | | | | 2.5 | | |
| Orchestertechnik und Arrangement: Orchestral Technique and Arrangement: | | | | | | | | | | | |
| Instrumentation und Orchestertechnik 1-4 Instrumentation and Orchestral Technique 1-4 | VU | 6 | 1.5 | 1.5 | 1.5 | 1.5 | | | | | |
| Arrangement und Angewandte Musik 1-2 Arrangement and Applied Music 1-2 | VU | 3 | | | | | | 1.5 | 1.5 | | |
| Theorie und Arrangement in Jazz und Populärmusik 1-2 Theory and Arrangement in Jazz and Popular Music 1-2 | VU | 4 | | | 2 | 2 | | | | | |
| Arrangement (Jazz) 3-4 Arrangement (Jazz) 3-4 | VU | 4 | | | | | | 2 | 2 | | |
| Musikgeschichte und Analyse: Music History and Analysis: | | | | | | | | | | | |
| Repertoire des 20./21. Jahrhunderts 1-4 Repertoire of the 20th/21st Centuries 1-4 | PR | 2 | 0.5 | 0.5 | 0.5 | 0.5 | | | | | |
| Musikgeschichte für Musikologie 1-4* Music History for Musicology 1-4* | VO | 8 | 2 | 2 | 2 | 2 | | | | | |
| Formenlehre für Komposition und Musiktheorie 1-2 Study of Musical Form for Composition and Music Theory 1-2 | VO | 5 | 2.5 | 2.5 | | | | | | | |
| Werkanalyse für Komposition und Musiktheorie 1-3 Analysis of Works for Composition and Music Theory 1-3 | VU | 7.5 | | 2.5 | 2.5 | 2.5 | | | | | |
| Grundlagen der wissenschaftlichen Arbeitstechnik Basics Principles of Academic Research | VU | 1 | | | | | | | | 1 | |
| Exkursion Excursion | EX | 0.5 | | | | | | | | | 0.5 |
| Musizierpraxis: Musical practice: | | | | | | | | | | | |
| Klavier 1-6 Piano 1-6 | KE | 18 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | | |
| Partiturspiel und praktische Übungen zur Harmonielehre 1-6 Score Playing and Practical Harmony Exercises 1-6 | KG | 9 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | 1.5 | | |
| Zusätzliches Instrument (mit Ausnahme von Tasteninstrumenten) 1-2 oder Stimmbildung 1-2 Additional Instrument (except keyboard instruments) 1-2 or Voice Training 1-2 | KG | 3 | | | | | | | | 1.5 | 1.5 |
| Improvisation 1-2 Improvisation 1-2 | PR | 1 | 0.5 | 0.5 | | | | | | | |
| Aufführungspraktikum 1-2 Performance Practical Training 1-2 | PR | 1 | | | 0.5 | 0.5 | | | | | |
| Dirigieren 1-2 Conducting 1-2 | PR | 4 | | | | | | 2 | 2 | | |
| Chor 1-2 Choir 1-2 | UE | 2 | 1 | 1 | | | | | | | |
| Schwerpunkt Komposition: Study Emphasis Composition: | | | | | | | | | | | |
| Ensemble für Neue Musik New Music Ensemble | PR | 0.5 | | | | | | 0.5 | | | |
| Spieltechniken in der zeitgenössischen Musik Instrumental Techniques in Contemporary Music | PR | 0.5 | | | | | | | | 0.5 | |
| Schlagwerkpraktikum Percussion Practical Training | PR | 0.5 | | | 0.5 | | | | | | |
| Elektronische Musik und Akustik: Electronic Music and Acoustics: | | | | | | | | | | | |
| Instrumentenkunde und Akustik Study of Musical Instruments and Acoustics | VO | 2 | 2 | | | | | | | | |
| Elektronische Klangerzeugung und Musiktechnologie 1-2 Electronic Sound Production and Music Technology 1-2 | VU | 3 | | | | | | 2 | 1 | | |
| Ästhetik der Elektronischen Musik 1 Aesthetics of Electronic Music 1 | VO | 2 | | | | | | 2 | | | |
| Praktikum Medienkomposition und Filmmusik 1-2 Media Composition and Film Music Practical Training 1-2 | KE | 6.5 | | | | | | | | 3.5 | 3 |
| Pädagogik: Education: | | | | | | | | | | | |
| IGP-Berufskunde IGP Career Studies | VO | 1 | | | | | | | 1 | | |
| Allgemeine Didaktik (Musiktheorie Gruppenunterricht) General Didactics (Music Theory Group Teaching) | VU | 2 | | | 2 | | | | | | |
| Lehrverhaltenstraining Teaching Performance Training | UE | 2 | | | | | 2 | | | | |
| Didaktik der elementaren Musikpädagogik Didactics of Elementary Music Education | VO | 1 | | | | | | | | 1 | |
| Musikpädagogische Psychologie 1 Psychology of Music Education 1 | VU | 3 | | | | | | | | 3 | |
| Gehörschulung inkl. Didaktik 1-2 Aural Training including Didactics 1-2 | VU | 4 | | | | | | | | 2 | 2 |
| Einführung in die Kompositions- und Musiktheoriepädagogik Introduction to Education in Composition and Music Theory | VO | 2 | | | 2 | | | | | | |
| Hospitation Komposition/Musiktheorie – Einzelunterricht Composition / Music Theory Observation of Lessons – One-to-One Teaching | PR | 1 | | | | | 0.5 | | | | 0.5 |
| Hospitation Komposition/Musiktheorie – Projektunterricht Composition / Music Theory Observation of Lessons – Project Teaching | PR | 1 | | | | | 0.5 | | | | 0.5 |
| Didaktik und Methodik der Komposition und Musiktheorie 1-2 Didactics and Methodology of Composition and Music Theory 1-2 | VU | 6 | | | | | | 3 | 3 | | |
| Didaktik und Methodik der Komposition und Musiktheorie 3-4 Didactics and Methodology of Composition and Music Theory 3-4 | SE | 6 | | | | | | | | 3 | 3 |
| Lehrpraxis Komposition/Musiktheorie - Einzelunterricht (2 Stud.) Composition / Music Theory Teaching Practice – Individual Teaching (2 students) | PR | 3 | | | | | | | | 1.5 | 1.5 |
| Lehrpraxis und Hospitation Musiktheorie - Gruppenunterricht Music Theory Teaching Practice and Observation of Lessons – Group Teaching | PR | 4 | | | | | | | | 2 | 2 |
| Lehrpraxis Komposition/Musiktheorie – Projektunterricht Composition / Music Theory Teaching Practice – Project Teaching | PR | 3 | | | | | | | | 1.5 | 1.5 |
| FREIE WAHLFÄCHER / FREE ELECTIVES | | | | | | | | | | | 4 |
| BACHELORARBEIT / BACHELOR'S THESIS | | | | | | | | | | | 6 |
| Gesamtsumme Schwerpunkt Komposition / Total for study emphasis Composition: | | | 240 | 31 | 31.5 | 33.5 | 32 | 33 | 27.5 | 25.5 | 26 |
| Gesamtsumme Schwerpunkt Musiktheorie / Total for study emphasis Music Theory: | | | 240 | 30 | 30.5 | 32 | 31 | 31.5 | 29 | 25 | 31 |

* teilweise Mitbelegung an Universität Graz nötig / some concurrent enrolment at the University of Graz required

Part 4

Master's Programme

§ 12 Admission requirements

A. Graduates of the Bachelor's Programme Education in Composition and Music Theory at KUG

Students who have completed the Bachelor's Programme Education in Composition and Music Theory at KUG will be admitted to the Master's Programme Choral Conducting unconditionally.

B. External applicants

The following applies to external applicants who have not completed a Bachelor's Programme in Education in Composition and Music Theory at KUG:

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

Admission to the Master's Programme is also dependent on demonstration of artistic aptitude pursuant to § 63(1)(4) UG. This can be demonstrated by:

Submission and presentation of compositions *or* music theory works, an examination discussion based on these compositions or works, and demonstration of practical musical abilities.

The assessment of fulfilment of the artistic admission requirements is based on the contents of the bachelor's examination. During the assessment, external applicants must demonstrate that they have the artistic, academic and didactic potential to cope with the master's programme they wish to complete.

During the colloquium, the extent to which the applicant needs to complete courses from the Bachelor's Programme Education in Composition and Music Theory, if any, will be established.

§ 13 Master's Thesis

Preparation of an artistic master's thesis (lecture recital) 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 "University of Music and Performing Arts Graz guidelines for written theses", 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.

Artistic master's thesis

1. § 73 of the statutes of the University of Music and Performing Arts Graz applies for the approval, handling and supervision of master's theses.
2. It is advisable to start the master's thesis in the 3rd semester of the Master's Programme.
3. As part of the artistic master's thesis an artistic assignment must be completed in addition to the final examinations. When selecting a topic for this artistic assignment (compositional or theoretical), educational relevance must be taken into consideration.

4. A topic for a written paper (academic element) relating to the presentation must be agreed with the academic supervisor and the artistic supervisor (minimum 10 pages, not including the musical examples and bibliography). 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 an academic format.
5. Both supervisors decide whether the candidate will be admitted to the presentation (confirmation of eligibility).
6. The public presentation lasts approximately 30 minutes (not including reflection/questions). It takes place before the artistic examination committee and the supervising researcher and is assessed in accordance with the rules for final examinations. If the artistic supervisor is not a member of the examination committee, he/she will be included on the examination committee. The University of Music and Performing Arts Graz will be responsible for recording the presentation of the artistic master's thesis in video/audio format. This recording will be archived with the written paper.
7. The examination committee, 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.

Academic master's thesis

1. Students must write an academic master's thesis from one of the academic subject areas offered by KUG. § 73 of the statutes of the University of Music and Performing Arts Graz applies for the approval, handling and supervision of master's theses.
The current version of the University of Music and Performing Arts Graz guidelines for written theses must be complied with.
2. It is advisable to start the master's thesis in the 3rd semester of the Master's Programme
3. The Seminar for Master's Thesis course must be completed with the supervisor of the academic master's thesis as one of the compulsory subjects.
4. The academic supervisor is responsible for assessing the academic master's thesis.

§ 14 Master's examination

The prerequisites for registering for the master's examination are:

- completion of all course examinations that constitute the prescribed examination subjects in accordance with § 15a;
- positive assessment of the master's thesis (§ 13).

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.

The master's examination is a comprehensive examination. It consists of three equally weighted part-grades:

- presentation and exposition of the student's own compositions for different ensembles created as part of the Master's Programme;
- presentation and exposition of the student's own music theory works created as part of the Master's Programme;
- presentation of the project work from the course Education in Composition and Music Theory Project.

The final examinations in the major artistic subjects take place in front of an examination board. The members of the examination committee are free to ask the candidates in-depth questions related to the examination programme. The master's examination will be considered passed when the final examinations in the major artistic subjects have been successfully completed.

The grade for the master's thesis (artistic or academic) is included as a fourth part-grade in the overall grade for the final examinations, equally weighted with the other three part-grades.

All examination works to be presented must be submitted to the institute department at least 7 days before the start of the examination.

In the event of a negative assessment of the final examination due to shortcomings of interpretation or presentation (but not shortcomings of content), the requirement to change the programme when resubmitting the examination programme may be waived in consultation with the examination board.

§ 15 Course semester hours and ECTS credits

| Subjects | Semester hours | ECTS credits |
|---|-----------------------|---------------------|
| Major Artistic Subjects | 16 | 52 |
| Project | 1 | 6 |
| Education | 4 | 6 |
| Performance Practice and Rehearsal Technique | 3 | 5 |
| Music Theory | 8 | 13 |
| Musical Skills and Applications | 6 | 12 |
| Additional Subjects | 2 | 2 |
| Elective Study Emphasis | 6 | 6 |
| Free Electives | | 3 |
| Master's Thesis | | 15 |
| TOTAL: | 49 | 120 |

§ 15a Table of credit hours for the Master's Programme Education in Composition and Music Theory

The following table is a recommendation for the study programme.

| Semester hours table for the Master's Programme Education in Composition and Music Theory | | | Sem. hrs. | | | |
|--|--------------------|------------------|------------------|---------------|---------------|---------------|
| Subjects/courses | Course type | Sem. hrs. | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| MAJOR ARTISTIC SUBJECTS | | 8 | | | | |
| Composition 7-8 | KE | 4 | 2 | 2 | | |
| Music Theory / Musical Analysis 1-2 | KG | 4 | | | 2 | 2 |
| COMPULSORY SUBJECTS | | | | | | |
| Project: | | 1 | | | | |
| Education in Composition and Music Theory Project | PT | 1 | | 1 | | |
| Education: | | 12 | | | | |
| Didactics and Methodology of Composition and Music Theory 5-8 | SE | 8 | 2 | 2 | 2 | 2 |
| Educational Aspects of History of Composition Teaching | SE | 2 | 2 | | | |
| Compositional Development of Children and Young People | VU | 2 | | | 2 | |
| Performance Practice and Rehearsal Technique: | | 3 | | | | |
| Ensemble and Orchestral Technique (Practical Training with New Music Ensemble) 1-2 | PR | 3 | | | 1 | 2 |
| Music Theory: | | 8 | | | | |
| Theoretical Principles of Music Creation after 1945, 1-2 | SE | 4 | 2 | 2 | | |
| Counterpoint 5 (20th/21st Century) | VU | 2 | | 2 | | |
| Methods for Analysis of Works | SE | 2 | | | 2 | |
| Musical Skills and Applications: | | 6 | | | | |
| Piano 7-8 | KE | 2 | 1 | 1 | | |
| Improvisation 3-4 | PR | 2 | 1 | 1 | | |
| Conducting 3-4 | PR | 2 | 1 | 1 | | |
| Additional Subjects (to support the master's thesis)¹: | | 2 | | | | |
| Seminar for Academic Master's Thesis <i>or</i> | SE | 2 | | | 2 | |
| Seminar for Artistic Master's Thesis <i>and</i> | SE | | | | 1 | |
| Course in Music Mediation - Individual Presentation Training for Master's Theses | UE | | | | | 1 |
| Total | | 40 | | | | |
| STUDY EMPHASES (one of the emphases listed below must be completed) | | | see ECTS table | | | |
| Courses from the Master's Programme Music Education: Instrumental and Vocal | | | | | | |
| Courses from the Master's Programme Teacher Training Programme for Secondary Level General Education – Music Education (ME) | | | | | | |
| Courses from Music Mediation | | | | | | |
| FREE ELECTIVES | | | see ECTS table | | | |
| Courses from the following master's programmes are recommended: Music Theory, Opera Composition, Computer Music, Church Music with emphasis on Liturgical Composition and Ethnomusicology. | | | | | | |
| MASTER'S THESIS | | | see ECTS table | | | |

¹ see § 14 of the curriculum

§ 15b ECTS credits for the Master's Programme Education in Composition and Music Theory

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

| ECTS-Credits Masterstudium „Kompositions- und Musiktheoriepädagogik“ ECTS credits for the Master's Programme Education in Composition and Music Theory | | | ECTS CREDITS | | | |
|---|-------------|--------------|--------------|--------|--------|--------|
| Fächer/Lehrveranstaltungen Subjects/courses | Course type | ECTS credits | Sem. 1 | Sem. 2 | Sem. 3 | Sem. 4 |
| ZENTRALE KÜNSTLERISCHE FÄCHER MAJOR ARTISTIC SUBJECTS | | 36 | | | | |
| Komposition 7-8 Composition 7-8 | KE | 18 | 9 | 9 | | |
| Musiktheorie/Musikanalyse 1-2 Music Theory / Musical Analysis 1-2 | KG | 18 | | | 9 | 9 |
| PFLICHTFÄCHER COMPULSORY SUBJECTS | | | | | | |
| Projekt: Project: | | 6 | | | | |
| Kompositions- und musiktheoriepädagogisches Projekt Education in Composition and Music Theory Project | PT | 6 | | 6 | | |
| Pädagogik: Education: | | 22 | | | | |
| Didaktik und Methodik der Komposition und Musiktheorie 5-8 Didactics and Methodology of Composition and Music Theory 5-8 | SE | 16 | 4 | 4 | 4 | 4 |
| Pädagogische Aspekte der Geschichte des Kompositionsunterrichts Educational Aspects of History of Composition Teaching | SE | 3 | 3 | | | |
| Entwicklung kompositorischen Gestaltens von Kindern und Jugendlichen Compositional Development of Children and Young People | VU | 3 | | | 3 | |
| Aufführungspraxis und Probentechnik: Performance Practice and Rehearsal Technique: | | 5 | | | | |
| Ensemble- und Orchestertechnik (Praktikum mit Ensemble für Neue Musik) 1-2 Ensemble and Orchestral Technique (Practical Training with New Music Ensemble) 1-2 | PR | 5 | | | 2 | 3 |
| Musiktheorie: Music Theory: | | 13 | | | | |
| Theoretische Grundlagen des Musikschaffens nach 1945, 1-2 Theoretical Principles of Music Creation after 1945, 1-2 | SE | 8 | 4 | 4 | | |
| Kontrapunkt 5 (20./21. Jahrhundert) Counterpoint 5 (20th/21st Century) | VU | 3 | | 3 | | |
| Methoden der Werkanalyse Methods for Analysis of Works | SE | 2 | | | 2 | |
| Musikalische Fertigkeiten und Anwendungen: Musical Skills and Applications: | | 12 | | | | |
| Klavier 7-8 Piano 7-8 | KE | 6 | 3 | 3 | | |
| Improvisation 3-4 Improvisation 3-4 | PR | 2 | 1 | 1 | | |
| Dirigieren 3-4 Conducting 3-4 | PR | 4 | 2 | 2 | | |
| Ergänzungsfächer (begleitend zur Masterarbeit)¹: Additional Subjects (to support the master's thesis)¹: | | 2 | | | | |
| Seminar zur wissenschaftlichen Masterarbeit <i>oder</i> Seminar for Academic Master's Thesis <i>or</i> | SE | | | | 2 | |
| Seminar zur künstlerischen Masterarbeit <i>und</i> Seminar for Artistic Master's Thesis <i>and</i> | SE | 2 | | | 1 | |
| Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course in Music Mediation - Individual Presentation Training for Master's Theses | UE | | | | | 1 |
| WAHLFACHSCHWERPUNKT (einer der u.a. Schwerpunkte ist zu absolvieren) ELECTIVE STUDY EMPHASIS (one of the emphases listed below must be completed) | | 6 | | | 3 | 3 |
| Lehrveranstaltungen aus dem Masterstudium Instrumental(Gesangs)Pädagogik Courses from the Master's Programme Music Education: Instrumental and Vocal | | | | | | |
| Lehrveranstaltungen aus dem Masterstudium Lehramt Sekundarstufe Allgemeinbildung (Unterrichtsfach Musikerziehung) Courses from the Master's Programme Teacher Training Programme for Secondary Level General Education – Music Education (ME) | | | | | | |
| Lehrveranstaltungen aus Musikvermittlung Courses from Music Mediation | | | | | | |
| FREIE WAHLFÄCHER FREE ELECTIVES | | 3 | 3 | | | |
| Empfohlen werden Lehrveranstaltungen aus dem Lehrangebot der Masterstudien „Komposition“, „Musiktheorie“, „Komposition-Musiktheater“, „Computermusik“ sowie „Kirchenmusik, Schwerpunkt Kirchliche Komposition“ und Ethnomusikologie Courses from the following master's programmes are recommended: Composition, Music Theory, Opera Composition, Computer Music, Church Music with Liturgical Composition Study Emphasis and Ethnomusicology. | | | | | | |
| MASTERARBEIT² MASTER'S THESIS² | | 15 | | | 5 | 10 |
| Gesamtsumme/Total | | 120 | 29 | 32 | 29-30 | 29-30 |

¹ siehe § 14 des Curriculums / see § 14 of the curriculum

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

Part 5

Transition Provisions and Equivalence List

§ 16 Transition provisions

- (1) Students who started their Bachelor's Programme Education in Composition and Music Theory before 1 October 2016 may complete their study programme up to the end of the summer term 2020. If the study programme is not completed by then, students must adopt the version of the curriculum valid at that time. Students who started their Bachelor's Programme Education in Composition and Music Theory between 1 October 2016 and 30 September 2019 may complete their study programme up to the end of the summer term 2024. If the study programme is not completed by then, students must adopt the version of the curriculum valid at that time.
- (2) Examinations that have been taken in the Bachelor's Programme (2013, 2014 and 2016 versions) will be recognised for the Bachelor's Programme (2019 version) by the responsible body in accordance with § 78 Austrian University Act if the title, type and scope are unchanged.
- (3) Students following the Bachelor's Programme Education in Composition and Music Theory (2013, 2014 and 2016 versions) may adopt this curriculum at any time during the admission periods.

§ 17 Equivalence list

The following equivalence list applies for transition from the Bachelor's Programme Education in Composition and Music Theory (2013 version) to the new Bachelor's Programme (2019 version).

| <i>Bachelor's Programme Education in Composition and Music Theory 2013</i> | <i>Sem. hrs.</i> | <i>ECTS credits</i> | <i>Bachelor's Programme Education in Composition and Music Theory 2019</i> | <i>Sem. hrs.</i> | <i>ECTS credits</i> |
|--|----------------------|-------------------------|--|----------------------|-------------------------|
| Music Theory: | | | Music Theory: | | |
| Harmony 4 | 1 | 1.5 | Harmony 4 | 2 | 2.5 |
| Counterpoint 4 | 1 | 1.5 | Counterpoint 4 | 2 | 2.5 |
| Music History and Analysis: | | | Music History and Analysis: | | |
| Choice of two courses from Music History 1 to 4 | 4 | 4 | Music History for Musicology 1-4 | 8 | 8 |
| Music after 1900 | 2 | 2 | | | |
| Music after 1945 | 2 | 2 | | | |
| Techniques of Primary Research 1 | 1 | 1 | Basic Principles of Academic Research | 1 | 1 |