



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

*CURRICULUM COMPOSITION AND MUSIC THEORY (1.10.2016)*  
*English version*

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

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

Graz, 3.8.2020

**Curriculum for the Study Programme**  
**Composition and Music Theory**  
at the University of Music and Performing Arts Graz

Bachelor's Programme Composition and Music Theory (Course number: V 033 100)  
with emphasis on Composition and Music Theory

and

Master's Programme Composition (Course number: V 066 701)  
Master's Programme Music Theory (Course number: V 066 702)  
Master's Programme Opera Composition (Course number: V 066 704)

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

The Austrian University Act (2002) and the statutes of the University of Music and Performing Arts Graz form the legal basis of the bachelor's programme and master's programmes. The curriculum decided by the Curricular Committee on 2 March 2016 and approved by the Senate on 21 June 2016 came into force on 1 October 2016.

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**Part 1**  
**Qualifications Profile**

Principles and objectives

The study programme Composition and Music Theory at the University of Music and Performing Arts Graz is structured as a bachelor's and a master's programme. It encompasses following areas of focus: Composition, Music Theory, and Opera Composition.

The study programme is intended to equip graduates to work independently, innovatively and creatively in their field. Due to the complexity of this primarily artistic work, the focus is on a holistic approach. Emphasis is placed on tailoring knowledge and abilities to young artists' personalities.

## Field of work and qualifications

Basic musical, academic, theoretical and practical artistic principles and methods related to the relevant fields of work (composition, applied music, lecturer and copyist work, teaching of music theory subjects, cultural management, etc.) are taught, along with the wide-ranging interdisciplinary aspects of these fields. The study programme Composition and Music Theory particularly take into account the link between research and theory. At the same time, the aim is to orient individual composition instruction towards the students' own predispositions and interests.

### *Bachelor's Programme Composition and Music Theory:*

Graduates have fundamental knowledge of contemporary composition techniques and music theory methodology. In addition, they are able to demonstrate comprehensive skills in aural training, harmony, counterpoint, analysis of works, music history and fundamentals of composition theory. In terms of musical abilities, graduates have versatile piano and score playing skills and basic competence in improvisation and conducting.

### *Master's Programme Composition:*

Graduates have comprehensive composition skills in all areas of contemporary music (solo repertoire, chamber music formations, vocal solo and ensemble music, choral music, orchestral ensembles, music drama works), including in respect of their stylistic and aesthetic diversity.

### *Master's Programme Music Theory:*

Graduates are able to teach music theory courses (harmony, counterpoint, aural training, musical form, analysis of works) at university level. In addition, they have academic competences that enable them to supervise and qualify relevant bachelor's and master's theses. Furthermore, graduates are able to write and/or edit music theory papers for different requirements profiles (e.g. encyclopaedia articles, publication in specialist journals, concert programme texts, etc.).

### *Master's Programme Opera Composition:*

As well as the qualifications already specified under Composition, graduates have experience in all areas of opera, particularly with respect to innovative forms of theatre (including various media and electronic formats).

## **Part 2**

### **General Provisions**

#### **§ 1 Educational principles**

- (1) The study programme Composition and Music Theory at the University of Music and Performing Arts Graz conveys music theoretical, academic and artistic-practical principles and methods, which enable graduates to work independently and innovatively in their artistic or academic subject.
- (2) The aim of the programme is to prepare students artistically and academically for a career as a composer or music theorist.
- (3) Basic information on the structure and content of the programmes can be found in the qualifications profile (see Part 1).

#### **§ 2 Structure**

The study programme Composition and Music Theory at the University of Music and the Performing Arts Graz is divided into two emphases, Composition and Music Theory, in the Bachelor's Programme, followed by three Master's Programmes, which are divided in the fields of Composition, Music Theory and Opera Composition.

#### **§ 3 Duration**

- (1) The duration of the Bachelor's Programme is six semesters and of the Master's Programmes is four semesters each.
- (2) The Bachelor's Programme Composition and Music Theory encompasses 180 ECTS (European Credit Transfer and Accumulation System) credits.
- (3) The Master's Programmes Composition, Opera Composition, and Music Theory encompass 120 ECTS credits each.

#### **§ 4 Courses**

##### **§ 4a Types of courses**

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

##### **§ 4b Registration for courses**

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

Analysis of Works  
Music History for Musicology 1-4  
Compositional Techniques of the 20<sup>th</sup> and 21<sup>st</sup> Century

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

- (3) In the Bachelor's Programme Composition and Music Theory, registration for the following courses also requires successful completion of the courses as specified below:

Performance Practical Training		Composition 1 and 2 <i>and</i> Theory, Analysis and Practice of Compositional Techniques 1-2
	<i>requires</i>	
Analysis of Works 1		Musical Form 1

In the Master's Programmes Composition, Music Theory and Opera Composition (if an artistic master's thesis is chosen):

Course from Music Mediation – Individual Presentation Training for Master's Thesis	<i>requires</i>	Seminar for Artistic Master's Thesis
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- (4) Registration for the Jazz Arrangement study emphasis in the Bachelor's Programme Composition and Music Theory requires a classification colloquium for the purposes of allocation to Jazz Theory/Arrangement 1-2 or Arrangement 3-4.
- (5) For the admission to the study emphasis Intermediality, an admission colloquium (concept presentation) with the course leader (max. 4 students) is required.

## § 5 ECTS credits and courses

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

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

## § 6 Proof of knowledge of the German language

- (1) Applicants who are not native German speakers must provide proof during the Bachelor's Programme with emphasis on Composition that their knowledge of the German language corresponds with level B1 of the Common European Framework of Reference for Languages (CEFR) descriptions before registering to continue the study programme in the third semester.
- (2) Applicants who are not native German speakers, must provide proof during the Bachelor's Programme with emphasis on Music Theory that their knowledge of the German language corresponds with level B2 of the Common European Framework of Reference for Languages (CEFR) descriptions before registering to continue the study programme in the second semester.
- (3) Applicants who are not native German speakers and who have not completed the preceding bachelor's programme at KUG must provide evidence during the Master's Programmes Composition and Opera Composition that their knowledge of German corresponds with level B2 of the Common European Framework of Reference for Languages (CEFR) descriptions before registering to continue the study programme in the third semester.
- (4) For the Master's Programme Music Theory, applicants who are not native German speakers and who have not completed the preceding bachelor's programme at KUG must provide evidence of knowledge of German before admission. This must be at least level C1 based on the Common European Framework of Reference for Languages (CEFR).

## § 7 Semester abroad

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

## § 8 Final examinations

- (1) In the Bachelor's Programme and the Master's Programmes, the final part examinations in the major artistic subjects (Composition or Music Theory in the Bachelor's Programme, as well as Composition, or Music Theory, or Opera Composition in the Master's Programmes) are held in front of an examination board.
- (1) Admission to the final examination in the major artistic subject (Bachelor's Programme) is only possible if all courses and the bachelor's thesis have been assessed positively not later than 10 days before the start of the final examination.
- (3) In the event of a negative assessment of the final examination due to shortcomings of interpretation or presentation (but not shortcomings of content), the requirement to change the programme when resubmitting the examination programme may be waived in consultation with the examination board.

## Part 3 Bachelor's Programme

### § 9 Admission examination

When applying for admission, the applicants must specify which emphasis (Composition, Music Theory) they would like to choose. It is allowed to choose both emphases.

The admission examination consists of two parts. The first part is written and the second part is oral.

Positive assessment of the first part is a prerequisite for successful completion of the second part.

#### Part 1 – Written examination:

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

#### Part 2 – 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, it is allowed to 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) Emphasis on Composition: presentation of applicant's own compositions  
Emphasis on Music Theory: presentation of applicant's own music-theoretical works

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

## § 10 Bachelor's thesis

### *Emphasis on Composition:*

An independent written artistic-academic or academic thesis worth 10 ECTS credits must be completed as a part of the course Special Topics in Major Artistic Subject Composition.

### *Emphasis on Music Theory:*

An independent written artistic-academic or academic thesis worth 10 ECTS credits must be completed as part of Special Topics in Major Artistic Subject Music Theory.

## § 11 Final board examinations in the major artistic subject (Bachelor's Programme)

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.

### *Emphasis on Composition:*

The bachelor's thesis, as well as a range of compositions with diverse instrumentation created during the study programme, must be presented.

### *Emphasis on Music Theory:*

The bachelor's thesis, as well as a range of music theory works created during the study programme, must be presented.

## § 12 Semester hours and ECTS credits for the Bachelor's Programme Composition and Music Theory

### § 12a Emphasis on Composition

<b>Subjects</b>	<b>Semester hours</b>	<b>ECTS credits</b>
Major Artistic Subjects in Emphasis on Composition	14	59
Music Theory	32	35
Orchestral Technique and Arrangement	8	11
Music History and Analysis	23.5	24
Musical Practice	25	29
Elective Study Focus	4-12	12
Bachelor's Thesis		10
<b>TOTAL:</b>	<b>106.5 – 114.5</b>	<b>180</b>

### § 12b Emphasis on Music Theory

<b>Subjects</b>	<b>Semester hours</b>	<b>ECTS credits</b>
Major Artistic Subjects in Emphasis on Music Theory	16	58
Music Theory	34	37.5
Orchestral Technique and Arrangement	8	11
Music History and Analysis	23.5	24
Musical Practice	22	27.5
Elective Emphasis	4-12	12
Bachelor's Thesis		10
<b>TOTAL:</b>	<b>107.5 – 115.5</b>	<b>180</b>

## § 12c Table of credit hours for the Bachelor's Programme Composition and Music Theory

The following table is a recommendation for the study programme.

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

Subjects/courses	Course type	Sem. hrs.						
		Sem. hrs.	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
<b>MAJOR ARTISTIC SUBJECTS</b>								
<b>Emphasis on Composition:</b>		<b>14</b>						
Composition 1-6	KE	12	2	2	2	2	2	2
Special Topics in Major Artistic Subject Composition	SE	2					2	
<b>Emphasis on Music Theory:</b>		<b>16</b>						
Theory, Analysis and Practice of Compositional Techniques 1-6	KG	12	2	2	2	2	2	2
Special Topics in Major Artistic Subject Music Theory 1-2	SE	4					2	2
<b>COMPULSORY SUBJECTS</b>								
<b>Music Theory:</b>		<b>32</b>						
Aural Training for Composition and Music Theory 1-6	UE	12	2	2	2	2	2	2
Harmony 1-4	VU	8	2	2	2	2		
Counterpoint 1-4	VU	8	2	2	2	2		
Compositional Techniques of the 20th/21st Century 1-2	VU	4			2	2		
<b>Emphasis on Music Theory:</b>		<b>2</b>						
Writing about Music	VU	2				2		
<b>Orchestral Technique and Arrangement:</b>		<b>8</b>						
Organology and Acoustics	VO	2	2					
Instrumentation and Orchestral Technique 1-4	VU	4	1	1	1	1		
Arrangement and Applied Music 1-2	VU	2			1	1		
<b>Music History and Analysis:</b>		<b>23.5</b>						
Repertoire of the 20th/21st Centuries 1-4	PR	4	1	1	1	1		
Music History for Musicology 1-4 <sup>1</sup>	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		
<b>Musical Practice:</b>		<b>22</b>						
Piano 1-4	KE	2	0.5	0.5	0.5	0.5		
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				
<b>Emphasis on Composition:</b>		<b>3</b>						
New Music Ensemble	PR	1				1		
Playing Techniques in Contemporary Music	PR	1					1	
Percussion Practical Training	PR	1			1			
<b>ELECTIVE EMPHASIS (choose one of the emphases below)</b>								
<b>Electronic Music and Acoustics:</b>		<b>11</b>						
Musical Acoustics 1-2	VO	4			2	2		
Electronic Sound Production and Music Technology 1-2	VU	3					2	1
Aesthetics of Electronic Music 1	VO	2					2	
Electronic Music Practical Training 1	KE	2						2
<b>Jazz Arrangement:</b>		<b>12</b>						
Jazz Theory/Arrangement 1-2 or Arrangement 3-4 <sup>2</sup>	VU	4			2	2		
Arrangement 3-4 or 5-6	VU	4					2	2
Choice of two courses from: Jazz History 1-4 and/or Special Lecture Jazz Harmony and Improvisation 1-2	VO	4					2	2
<b>Music History/Musicology:</b>		<b>10</b>						
Introduction to Selected Musical Cultures of the World 1-2	VO	4			2	2		
Seminar in Music History	SE	2					2	
Special Lecture from Music History	VO	2						2
Music Sociology 1	VO	2						2
<b>Aesthetics:</b>		<b>10</b>						
Lecture from Aesthetics of Music and/or Philosophy of Art 1-2	VO	4			2	2		
Texts on Aesthetics	SE	2					2	
Seminar from Emphasis Music Aesthetics	SE	2						2
Introduction to Aesthetics	VO	2						2
<b>Early music:</b>		<b>10</b>						
Theory and Practice of Early Music including Continuo Practice 1-2	VU	4			2	2		
Historical Temperaments 1-2	VU	2					1	1
Notation 1-2	VU	2					1	1
Semiology 1	VU	2					2	
<b>Intermediality (Music + Visual Art, Language, Dance, Video, New Media, etc.):<sup>3</sup></b>		<b>4</b>						
Intermedia Project	VU	2			1	1		
Intermedia Project	PT	2					1	1
<b>BACHELOR'S THESIS</b>								
<b>Total for emphasis on Composition:</b>		<b>106.5-114.5</b>						
<b>Total for emphasis on Music Theory:</b>		<b>107.5-115.5</b>						

<sup>1</sup> potential concurrent enrolment at the University of Graz required

<sup>2</sup> Allocation based on classification colloquium

<sup>3</sup> Admission after colloquium (max. 4 students)



## § 12d Table of ECTS credits for the Bachelor's Programme 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 Bachelorstudium „Komposition und Musiktheorie“ ECTS credits for the Bachelor's Programme Composition and Music Theory		ECTS credits						
Fächer/Lehrveranstaltungen / Subjects/Courses	Course type	ECTS credits	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
<b>ZENTRALE KÜNSTLERISCHE FÄCHER</b> <b>MAJOR ARTISTIC SUBJECTS</b>								
<b>Schwerpunkt Komposition:</b> <b>Emphasis on Composition:</b>		<b>59</b>						
Komposition 1-6 Composition 1-6	KE	54	9	9	9	9	9	9
Spezialkapitel ZKF Komposition Special Topics in Major Artistic Subject Composition	SE	5					5	
<b>Schwerpunkt Musiktheorie:</b> <b>Emphasis on Music Theory:</b>		<b>58</b>						
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
Spezialkapitel ZKF Musiktheorie 1-2 Special Topics in Major Artistic Subject Music Theory 1-2	SE	10					5	5
<b>PFLICHTFÄCHER</b> <b>COMPULSORY SUBJECTS</b>								
<b>Musiktheorie:</b> <b>Music Theory:</b>		<b>35</b>						
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
Harmonielehre 1-4 Harmony 1-4	VU	11	3	3	2.5	2.5		
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 Century 1-2	VU	4			2	2		
<b>Schwerpunkt Musiktheorie:</b> <b>Emphasis on Music Theory:</b>		<b>2.5</b>						
Schreiben über Musik Writing about Music	VU	2.5				2.5		
<b>Orchestertechnik und Arrangement:</b> <b>Orchestral Technique and Arrangement:</b>		<b>11</b>						
Instrumentenkunde und Akustik Study of Musical Instruments and Acoustics	VO	2	2					
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		
<b>Musikgeschichte und Analyse:</b> <b>Music History and Analysis:</b>		<b>24</b>						
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 <sup>1</sup> Music History for Musicology 1-4 <sup>1</sup>	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 Basic Principles of Academic Research	VU	1					1	
Exkursion Excursion	EX	0.5				0.5		
<b>Musikpraxis:</b> <b>Musical Practice:</b>		<b>27.5</b>						
Klavier 1-4 Piano 1-4	KE	8	2	2	2	2		
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
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	3.5					2	1.5
Chor 1-2 Choir 1-2	UE	2	1	1				
<b>Schwerpunkt Komposition:</b> <b>Emphasis Composition:</b>		<b>1.5</b>						
Ensemble für Neue Musik New Music Ensemble	PR	0.5				0.5		
Spieltechniken in der zeitgenössischen Musik Playing Techniques in Contemporary Music	PR	0.5					0.5	
Schlagwerkpraktikum Percussion Practical Training	PR	0.5			0.5			
<b>WAHLFACHSCHWERPUNKT</b> (einer der u.a. Schwerpunkte ist zu absolvieren) <b>ELECTIVE EMPHASIS</b> (completion of one of the following areas of emphasis below)								
<b>Elektronische Musik und Akustik:</b> <b>Electronic Music and Acoustics:</b>		<b>12</b>						
Musikalische Akustik 1-2 Musical Acoustics 1-2	VO	4			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 der Elektronischen Musik Electronic Music Practical Training 1	KE	3						3
<b>Jazz-Arrangement:</b> <b>Jazz-Arrangement:</b>		<b>12</b>						
Jazztheorie/Arrangement 1-2 oder Arrangement 3-4 <sup>2</sup> Jazz Theory/Arrangement 1-2 or Arrangement 3-4 <sup>2</sup>	VU	4			2	2		
Arrangement 3-4 oder 5-6 Arrangement 3-4 or 5-6	VU	4					2	2
Wahl von zwei Lehrveranstaltungen aus: Jazzgeschichte 1-4 und/oder Spezialvorlesung aus Jazz-Harmonielehre und Improvisation 1-2 Choice of two courses from: Jazz History 1-4 and/or Special Lecture on Jazz Harmony and Improvisation 1-2	VO/VU	4					2	2
<b>Musikgeschichte/Musikologie:</b> <b>Music History/Musicology:</b>		<b>12</b>						
Einführung in ausgewählte Musikkulturen der Welt 1-2 Introduction to Selected Musical Cultures of the World 1-2	VO	4			2	2		
Musikhistorisches Seminar Seminar in Music History	SE	4					4	
Spezialvorlesung aus Musikgeschichte Special Lecture from Music History	VO	2						2
Musiksoziologie 1 Music Sociology 1	VO	2						2
<b>Ästhetik:</b> <b>Aesthetics:</b>		<b>12</b>						
Vorlesung aus Musikästhetik und/oder Philosophie der Kunst 1-2 Lecture from Aesthetics of Music and/or Philosophy of Arts 1-2	VO	4			2	2		
Texte zur Ästhetik Texts on Aesthetics	SE	3					3	
Seminar aus Schwerpunkt Musikästhetik Seminar from Emphasis Music Aesthetics	SE	2						2
Einführung in die Ästhetik Introduction to Aesthetics	VO	3						3
<b>Alte Musik:</b> <b>Early Music:</b>		<b>12</b>						
Theorie und Praxis der Alten Musik inkl. Continuopraxis 1-2 Theory and Practice of Early Music including Continuo Practice 1-2	VU	4			2	2		
Historische Stimmungen 1-2 Historical Temperaments 1-2	VU	3					1.5	1.5
Notationskunde 1-2 Notation 1-2	VU	3					1.5	1.5
Semiologie 1 Semiology 1	VU	2					2	
<b>Intermedialität (Musik + Bildende Kunst, Sprache, Tanz, Video, Neue Medien etc.):<sup>3</sup></b> <b>Intermediality (Music + Visual Art, Language, Dance, Video, New Media, etc.):<sup>3</sup></b>		<b>12</b>						
Intermediales Projekt Intermedia Project	VU	4			2	2		
Intermediales Projekt Intermedia Project	PT	8					4	4
<b>BACHELORARBEIT / BACHELOR'S THESIS<sup>4</sup></b>		<b>10</b>						
<b>Gesamtsumme Schwerpunkt Komposition/Total for emphasis on Composition:</b>		<b>180</b>	30	30.5	32	32.5	30-32	23-25
<b>Gesamtsumme Schwerpunkt Musiktheorie/Total for emphasis on Music Theory:</b>		<b>180</b>	29	29.5	30.5	33.5	28.5-30.5	27-29

<sup>1</sup> teilweise Mitbelegung an Universität Graz nötig / potential concurrent enrolment at the University of Graz required

<sup>2</sup> Zuteilung nach Einstufungskolloquium / admission after classification colloquium

<sup>3</sup> Zulassung nach Kolloquium (max. 4 Studierende) / admission after colloquium (max. 4 students)

<sup>4</sup> 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 4 Master's Programmes

### § 13 Admission requirements

#### A. Graduates of a Bachelor's Programme Composition and Music at KUG

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

Students are generally only admitted to the Master's Programme Opera Composition after positive assessment of fulfilment of the admission requirements.

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

Bachelor's Programme Composition and Music Theory or Bachelor's Programme Education in Composition and Music Theory	Emphasis on Composition	→	Master's Programme Composition
	Emphasis on Music Theory	→	Master's Programme Music Theory

#### B. External applicants

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

Admission to the Master's Programme requires completion of a Bachelor's Programme in Composition or Music Theory or another equivalent programme at a recognised postsecondary educational institution in Austria or abroad.

An additional requirement for admission to the Master's Programmes is positive assessment of fulfilment of the admission requirements (§ 71(e)(1) Austrian Universities Act; see point C).

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

Fulfilment of the admission requirements will be assessed on the basis of a colloquium in front of the examination board. During the colloquium, the applicant must present the following documents:

- Master's Programme Composition and Opera Composition: independent compositions
- Master's Programme Music Theory: independent music-theoretical works

The following is required during the colloquium:

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

Fulfilment of the admission requirements is based on the contents of the bachelor's examination and is an assessment that the required standard for this has been met. During the assessment, external applicants must demonstrate that they have the artistic and/or academic capability to excel in the master's programme they wish to complete.

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

## **§ 14 Master's thesis**

Preparation of an artistic master's thesis (lecture recital) is recommended. Students are entitled to complete a master's thesis based on one of the academic subjects defined in the curriculum instead of the lecture recital (see § 14b).

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

### **§ 14a Artistic master's thesis**

As part of the artistic master's thesis an artistic assignment must be completed in the major artistic subject in addition to the final examinations. The artistic assignment consists of a representative composition (in the Master's Programmes Composition and Opera Composition), which should be performed in public within the scope of the available options. In the Master's Programme Music Theory the artistic assignment consists of a music-theoretical project with practical application (musical adaptations/arrangements, detailed studies, radio feature or similar).

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

An artistic supervisor and an academic supervisor must be appointed in accordance with § 73 of the KUG statutes.

A written plan for the presentation must be prepared with the academic supervisor (minimum 10 pages – excluding musical examples). In the Master's Programmes Composition and Opera Composition the written part consists of an exposition of the aesthetics, composition techniques, and analytical and stylistic aspects of the composition submitted in the artistic part (the project). The relation to other or similar developments in contemporary music should be outlined in particular. In the Master's Programme Music Theory, the written part should reflect on the musical analysis and/or music theory aspects discussed in the practical part, based on current research and taking into account primary sources and secondary literature. It must comprehensibly document the thought process put forward in the artistic master's thesis. The literature, musical sources, recording media, etc. used must be specified in an annex. This documentation must be submitted in two copies, as for an academic master's thesis.

The academic supervisor decides whether the candidate will be admitted to the presentation. The presentation takes place in front of an artistic examination board and the supervising researcher and is assessed in accordance with the rules for final examinations. If the artistic supervisor is not a member of the examination board, he/she will be included in the examination board.

After the presentation the applicant will be interviewed.

## **§ 14b Academic master's thesis**

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

## **§ 15 Final board examinations in the major artistic subject (Master's Programme)**

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. Positive assessment of the master's thesis is a prerequisite for admission to the final examinations in the major artistic subject. The master's examination will be considered passed when the final examinations in the major artistic subject have been successfully completed.

### *Master's Programme Composition:*

The final board examination consists of the presentation and exposition of several artistic and diverse instrumented works, created as part of the Master's Programme, as well as of the presentation of the project work, completed from the course Project. They will be assessed with an overall grade.

### *Master's Programme Music Theory:*

The grade for the final board examination consists of three equally weighted part-grades:

- a) presentation and exposition of the academic or artistic master's thesis
- b) presentation and exposition of several of the student's own music theory works
- c) presentation of the project work, completed during the course Project

If the student chooses to complete an academic master's thesis, the grade for this is included as a fourth part-grade in the overall grade for the final examinations, equally weighted with the other three part-grades.

### *Master's Programme Opera Composition:*

The final examinations consist of presentation and exposition of the interdisciplinary project work, plus presentation and exposition of compositions created during the Master's Programme. They will be assessed with an overall grade.

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

## § 16 Semester hours and ECTS credits for the Master's Programme Composition

Subjects	Semester hours	ECTS credits
Major Artistic Subject Composition	8	40
Project	0.5	5
Repertoire and Performance Practice	4	5
Instrumentation	3	5
Music Theory	12	18
Music History and Analysis	3	5
Musical Skills and Applications	10	15
Additional Subjects	2	2
Electives	7	10
Master's Thesis		15
<b>TOTAL:</b>	<b>49.5</b>	<b>120</b>

## § 16a Table of credit hours for the Master's Programme Composition

The following table is a recommendation for the study programme.

Semester hours table for the Master's Programme Composition			Sem. hrs.			
Subjects/courses	Course type	Sem. hrs.	Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Composition 7-10	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>						
<b>Project:</b>		<b>0.5</b>				
Project (New Music Ensemble)	PT	0.5			0.5	
<b>Repertoire and Performance Practice:</b>		<b>4</b>				
Repertoire of the 20th/21st Centuries 5-6	PR	2	1	1		
Modern Instrumental and Musical Theatre	SE	2			2	
<b>Instrumentation:</b>		<b>3</b>				
Ensemble and Orchestral Technique (Practical Training with New Music Ensemble) 1-2	PR	3	1	2		
<b>Music Theory:</b>		<b>12</b>				
Aural Training for Composition 7-8	UE	4	2	2		
Harmony 5 (20th/21st Century)	VU	2	2			
Counterpoint 5 (20th/21st Century)	VU	2		2		
Theoretical Principles of Music Creation after 1945, 1-2	SE	4	2	2		
<b>Music History and Analysis:</b>		<b>3</b>				
Analysis of Works 4 (20th/21st Century)	SE	2			2	
Excursion 1-2	EX	1		0.5	0.5	
<b>Musical Skills and Applications:</b>		<b>10</b>				
Piano 5-6	KE	2	1	1		
Improvisation 3-4	PR	2	1	1		
Voice Training 1-2	KG	2	1	1		
Conducting 3-4	PR	2	1	1		
Workshops on specific topics	VU	1	1			
Compositional Applications of Instrumental Techniques of the 20th/21st Century	UE	1		1		
<b>Additional Subjects (to support master's thesis)<sup>1</sup>:</b>		<b>2</b>				
Seminar for Academic Master's Thesis or	SE	2			2	
Seminar for Artistic Master's Thesis and	SE				1	
Course in Music Mediation – Individual Presentation Training for Master's Thesis	UE					1
<b>ELECTIVES</b>		<b>7</b>				
Selected Topics from Instrumentation 1-2	SE	1+2				
Harmonic Analysis 1-2	VU	2+2				
Special Topics from Harmony and Counterpoint	VU	2				
Intermedia Project <sup>3</sup>	VU/PT	1+1+1+1				
Conducting 5	PR	1				
Algorithmic Composition	SE	2				
Electronic Sound Production and Music Technology 1-2	VU	2+1				
Media Composition and Film Music Practical Training	KE	2				
Techniques of Primary Research	VU	2				
Copyright and Publishing Law	VO	1				
Introduction to Music Mediation	VU	1				
Courses from the following master's programmes: Music Theory, Opera Composition, Computer Music and Church Music with emphasis on Liturgical Composition.						
Courses from Aesthetics of Music and Music Sociology						
<b>MASTER'S THESIS</b>						
<b>Total:</b>		<b>49.5</b>				

<sup>1</sup> see § 14 of the curriculum

<sup>2</sup> Admission after colloquium (max. 4 students)

## § 16b ECTS credits for the Master's Programme Composition

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

ECTS-Credits Masterstudium „Komposition“ ECTS credits for the Master's Programme Composition			ECTS credits			
Fächer/Lehrveranstaltungen Subjects/courses	Course type	ECTS credits	Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>40</b>				
Komposition 7-10 Composition 7-10	KE	40	10	10	10	10
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>						
<b>Projekt: Project:</b>		<b>5</b>				
Projekt (Ensemble Neuer Musik) Project (New Music Ensemble)	PT	5			5	
<b>Repertoire und Aufführungspraxis: Repertoire and Performance Practice:</b>		<b>5</b>				
Repertoire des 20. / 21. Jahrhunderts 5-6 Repertoire of the 20 <sup>th</sup> /21 <sup>st</sup> centuries 5-6	PR	1	0.5	0.5		
Modernes Instrumental- und Musiktheater Modern Instrumental and Musical Theatre	SE	4			4	
<b>Instrumentation: Instrumentation:</b>		<b>5</b>				
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		
<b>Musiktheorie: Music Theory:</b>		<b>18</b>				
Gehörschulung für Komposition 7-8 Aural Training for Composition 7-8	UE	4	2	2		
Harmonielehre 5 (20. / 21. Jahrhundert) Harmony 5 (20th/21st Century)	VU	3	3			
Kontrapunkt 5 (20. / 21. Jahrhundert) Counterpoint 5 (20th/21st Century)	VU	3		3		
Theoretische Grundlagen des Musikschaflens nach 1945, 1-2 Theoretical Principles of Music Creation after 1945, 1-2	SE	8	4	4		
<b>Musikgeschichte und Analyse: Music History and Analysis:</b>		<b>5</b>				
Werkanalyse 4 (20. / 21. Jahrhundert) Analysis of Works 4 (20th/21st Century)	SE	4			4	
Exkursion 1-2 Excursion 1-2	EX	1		0.5	0.5	
<b>Musikalische Fertigkeiten und Anwendungen: Musical Skills and Applications:</b>		<b>15</b>				
Klavier 5-6 Piano 5-6	KE	6	3	3		
Improvisation 3-4 Improvisation 3-4	PR	2	1	1		
Stimmbildung 1-2 Voice Training 1-2	KG	1	0.5	0.5		
Dirigieren 3-4 Conducting 3-4	PR	4	2	2		
Themenworkshop Workshop on specific topics	VU	1	1			
Kompositorische Anwendungen instrumentaler Techniken des 20. / 21. Jahrhunderts Compositional Applications of Instrumental Techniques of the 20th/21st Century	UE	1		1		
<b>Ergänzungsfächer (begleitend zur Masterarbeit)<sup>1</sup>: Additional Subjects (to support master's thesis)<sup>2</sup>:</b>		<b>2</b>				
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 Thesis	UE					1
<b>WAHLFÄCHER ELECTIVES</b>		<b>10</b>	<b>3</b>			<b>7</b>
Ausgewählte Kapitel aus der Instrumentation 1-2 Selected Topics from Instrumentation 1-2	SE	2+4				
Harmonische Analyse 1-2 Harmonic Analysis 1-2	VU	2+2				
Spezialkapitel aus Harmonielehre und Kontrapunkt Special Topics from Harmony and Counterpoint	VU	3				
Intermediales Projekt <sup>2</sup> Intermedia Project <sup>2</sup>	VU/PT	2+2+2+2				
Dirigieren 5 Conducting 5	PR	2				
Algorithmische Komposition Algorithmic Composition	SE	3				
Elektronische Klangerzeugung und Musiktechnologie 1-2 Electronic Sound Production and Music Technology 1-2	VU	2+1				
Praktikum Medienkomposition und Filmmusik Media Composition and Film Music Practical Training	KE	3.5				
Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research	VU	2				
Urheber- und Verlagsrecht Copyright and Publishing Law	VO	1				
Einführung in die Musikvermittlung Introduction to Music Mediation	VU	1				
Lehrveranstaltungen aus dem Lehrangebot der Masterstudien „Musiktheorie“, „Komposition-Musiktheater“, „Computermusik“ sowie „Kirchenmusik, Schwerpunkt Kirchliche Komposition“ Courses from the following Master's Programmes: Music Theory, Opera Composition, Computer Music and Church Music with emphasis on Liturgical Composition.						
Lehrveranstaltungen aus Musikästhetik und Musiksoziologie Courses from Aesthetics of Music and Music Sociology						
<b>MASTERARBEIT<sup>3</sup> MASTER'S THESIS<sup>3</sup></b>		<b>15</b>			5	10
<b>Gesamtsumme/Total</b>		<b>120</b>	<b>32</b>	<b>30.5</b>	<b>29.5-30.5</b>	<b>27-28</b>

<sup>1</sup> siehe § 14 des Curriculums / see § 14 of the curriculum

<sup>2</sup> Zulassung nach Kolloquium (max. 4 Studierende) / admission after colloquium (max. 4 students)

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

## § 17 Semester hours and ECTS credits for the Master's Programme Music Theory

Subjects	Semester hours	ECTS credits
Major Artistic Subject Music Theory	8	36
Project	1	8
Music Theory	12	18
Music History and Analysis	10	18
Musical Skills and Applications	6	13
Additional Subjects	2	2
Electives	8	10
Master's Thesis		15
<b>TOTAL:</b>	<b>47</b>	<b>120</b>

### § 17a Table of credit hours for the Master's Programme Music Theory

The following table is a recommendation for the study programme.

*Semester hours table for the Master's Programme Music Theory*

Subjects/courses	Course type	Sem. hrs.	Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Music Theory/Music Analysis 1-4	KG	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>						
<b>Project:</b>		<b>1</b>				
Project 1-2	PT	1	0.5	0.5		
<b>Music Theory:</b>		<b>12</b>				
Aural Training (including Didactics) 1-2	UE	4	2	2		
Harmony 5 (20th/21st Century)	VU	2	2			
Counterpoint 5 (20th/21st Century)	VU	2		2		
Theoretical Principles of Music Creation after 1945, 1-2	SE	4	2	2		
<b>Music History and Analysis:</b>		<b>10</b>				
Music History Seminar	SE	2			2	
Methods for Analysis of Works	SE	2				2
History of Music Theory 1-2	SE	4	2	2		
Techniques of Primary Research	VU	2			2	
<b>Musical Skills and Applications:</b>		<b>6</b>				
Piano 5-6	KE	2	1	1		
Score Playing and Practical Harmony Exercises 7-8	KG	2	1	1		
Conducting 3-4	PR	2	1	1		
<b>Additional Subjects (to support master's thesis)<sup>1</sup>:</b>		<b>2</b>				
Seminar for Academic Master's Thesis <i>or</i>	SE	2			2	
Seminar for Artistic Master's Thesis <i>and</i>	SE				1	
Course from Music Mediation – Individual Presentation Training for Master's Thesis	UE					1
<b>ELECTIVES</b>		<b>8</b>				
Selected Topics from Music History 1-2	VO	2				
Ethnomusicology Seminar	SE	2				
Special Topics from Harmony and Counterpoint	VU	2				
Copyright and Publishing Law	VO	1				
Introduction to Music Mediation	VU	1				
Course from Music Mediation – Individual Presentation Training for Master's Thesis <sup>2</sup>	UE	2				
Courses from the Master's Programmes Composition, Opera Composition, Computer Music and Church Music with emphasis on Liturgical Composition						
Courses from Aesthetics of Music and Music Sociology						
<b>MASTER'S THESIS</b>						
<b>Total:</b>		<b>47</b>				

<sup>1</sup> see § 14 of the curriculum

<sup>2</sup> recommended if an academic master's thesis is chosen

## § 17b ECTS credits for the Master's Programme 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 „Musiktheorie“ ECTS credits for the Master's Programme Music Theory			ECTS credits			
Fächer/Lehrveranstaltungen Subjects/Courses	Course type	ECTS credits	Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>36</b>				
Musiktheorie/Musikanalyse 1-4 Music Theory/Musical Analysis 1-4	KG	36	9	9	9	9
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>						
<b>Projekt: Project:</b>		<b>8</b>				
Projekt 1-2 Project 1-2	PT	8	4	4		
<b>Musiktheorie: Music Theory:</b>		<b>18</b>				
Gehörschulung (inkl. Didaktik) 1-2 Aural Training (including Didactics) 1-2	UE	4	2	2		
Harmonielehre 5 (20. / 21. Jahrhundert) Harmony 5 (20th/21st Century)	VU	3	3			
Kontrapunkt 5 (20. / 21. Jahrhundert) Counterpoint 5 (20th/21st Century)	VU	3		3		
Theoretische Grundlagen des Musikschafterns nach 1945, 1-2 Theoretical Principles of Music Creation after 1945, 1-2	SE	8	4	4		
<b>Musikgeschichte und Analyse: Music History and Analysis:</b>		<b>18</b>				
Musikhistorisches Seminar Seminar in Music History	SE	4			4	
Methoden der Werkanalyse Methods for Analysis of Works	SE	4				4
Geschichte der Musiktheorie 1-2 History of Music Theory 1-2	SE	8	4	4		
Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research	VU	2			2	
<b>Musikalische Fertigkeiten und Anwendungen: Musical Skills and Applications:</b>		<b>13</b>				
Klavier 5-6 Piano 5-6	KE	6	3	3		
Partiturspiel und praktische Übungen zur Harmonielehre 7-8 Score Playing and Practical Harmony Exercises 7-8	KG	3	1.5	1.5		
Dirigieren 3-4 Conducting 3-4	PR	4	2	2		
<b>Ergänzungsfächer (begleitend zur Masterarbeit)<sup>1</sup>: Additional Subjects (to support master's thesis)<sup>2</sup>:</b>		<b>2</b>				
Seminar zur wissenschaftlichen Masterarbeit <i>oder</i> Seminar for Academic Master's Thesis <i>or</i> Seminar zur künstlerischen Masterarbeit <i>und</i> Seminar for Artistic Master's Thesis <i>and</i>	SE	2			2	
	SE				1	
Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course from Music Mediation – Individual Presentation Training for Master's Thesis	UE					1
<b>WAHLFÄCHER ELECTIVES</b>		<b>10</b>			8	2
Ausgewählte Kapitel aus der Musikgeschichte Selected Topics from Music History	VO	2				
Ethnomuskologisches Seminar Ethnomusicology Seminar	SE	4				
Spezialkapitel aus Harmonielehre und Kontrapunkt Special Topics from Harmony and Counterpoint	VU	3				
Urheber- und Verlagsrecht Copyright and Publishing Law	VO	1				
Einführung in die Musikvermittlung Introduction to Music Mediation	VU	1				
Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten <sup>2</sup> Course from Music Mediation – Individual Presentation Training for Master's Thesis <sup>2</sup>	UE	1				
Lehrveranstaltungen aus dem Lehrangebot der Masterstudien „Komposition“, „Komposition- Musiktheater“, „Computermusik“ sowie „Kirchenmusik, Schwerpunkt Kirchliche Komposition“ Courses from the Master's Programmes Composition, Opera Composition, Computer Music and Church Music with emphasis on Liturgical Composition.						
Lehrveranstaltungen aus Musikästhetik und Musiksoziologie Courses from Aesthetics of Music and Music Sociology						
<b>MASTERARBEIT<sup>3</sup> MASTER'S THESIS<sup>3</sup></b>		<b>15</b>			5	10
<b>Gesamtsumme/Total</b>		<b>120</b>	32.5	32.5	29-30	25-26

<sup>1</sup> siehe § 14 des Curriculums / see § 14 of the curriculum

<sup>2</sup> empfohlen bei Wahl einer wissenschaftlichen Masterarbeit / recommended if an academic master's thesis is chosen

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



## §18 Semester hours and ECTS credits for the Master's Programme Opera Composition

Subjects	Semester hours	ECTS credits
Major Artistic Subject Opera Composition	8	36
Project	1	10
Repertoire and Performance Practice	4	7
Instrumentation	3	5
Music Theory	12	18
Music History	9	9
Musical Skills and Applications	8	13
Additional Subjects	2	2
Electives	4	5
Master's Thesis		15
<b>TOTAL:</b>	<b>51</b>	<b>120</b>

## § 18a Table of credit hours for the Master's Programme Opera Composition

The following table is a recommendation for the study programme.

Semester hours table for the Master's Programme Opera Composition			Sem. hrs.			
			Sem. 1	Sem. 2	Sem. 3	Sem. 4
Subjects/courses	Course type	Sem. hrs.				
<b>MAJOR ARTISTIC SUBJECT</b>		<b>8</b>				
Opera Composition 1-4	KE	8	2	2	2	2
<b>COMPULSORY SUBJECTS</b>						
<b>Project:</b>		<b>1</b>				
Interdisciplinary Project Work	PT	1				1
<b>Repertoire and Performance Practice:</b>		<b>4</b>				
Vocal Composition	VU	2			2	
Modern Instrumental and Musical Theatre	SE	2			2	
<b>Instrumentation:</b>		<b>3</b>				
Ensemble and Orchestral Technique (Practical Training with New Music Ensemble) 1-2	PR	3	1	2		
<b>Music Theory:</b>		<b>12</b>				
Aural Training for Composition 7-8	UE	4	2	2		
Harmony 5 (20th/21st Century)	VU	2	2			
Counterpoint 5 (20th/21st Century)	VU	2		2		
Theoretical Principles of Music Creation post 1945, 1-2	SE	4	2	2		
<b>Music History and Analysis:</b>		<b>9</b>				
Opera History to 1900, 1-2	VO	4	2	2		
History of Musical Theatre from 1900, 1-2	VO	4		2	2	
Musical Theatre Excursion 1-2	EX	1		0.5	0.5	
<b>Musical Skills and Applications:</b>		<b>8</b>				
Piano 5-6	KE	2	1	1		
Conducting 3-4	PR	2	1	1		
Voice Training 1-2	KG	2	1	1		
Improvisation 3-4	PR	2	1	1		
<b>Additional Subjects (to support master's thesis)<sup>1</sup>:</b>		<b>2</b>				
Seminar for Academic Master's Thesis <i>or</i>	SE	2			2	
Seminar for Artistic Master's Thesis <i>and</i>	SE				1	
Course from Music Mediation – Individual Presentation Training for Master's Thesis	UE					1
<b>ELECTIVES</b>		<b>4</b>				
Special Topics from Harmony and Counterpoint	VU	2				
Intermedia Project <sup>1</sup>	VU/PT	1+1+1+1				
Conducting 5	PR	1				
Algorithmic Composition	SE	2				
Electronic Sound Production and Music Technology 1-2	VU	2+1				
Media Composition and Film Music Practical Training	KE	2				
Techniques of Primary Research	VU	2				
Copyright and Publishing Law	VO	1				
Introduction to Music Mediation	VU	1				
Courses from the Master's Programmes Composition, Music Theory, Computer Music, Stage Design and Performing Arts.						
Courses from Aesthetics of Music and Music Sociology						
<b>MASTER'S THESIS</b>						
<b>Total:</b>		<b>51</b>				

<sup>1</sup> see § 14 of the curriculum

<sup>2</sup> Admission after colloquium (max. 4 students)

## § 18b ECTS credits for the Master's Programme Opera Composition

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

ECTS-Credits Masterstudium „Komposition-Musiktheater“ ECTS credits for the Master's Programme Opera Composition			ECTS credits			
Fächer/Lehrveranstaltungen Subjects/Courses	Course type	ECTS credits	Sem. 1	Sem. 2	Sem. 3	Sem. 4
<b>ZENTRALES KÜNSTLERISCHES FACH MAJOR ARTISTIC SUBJECT</b>		<b>36</b>				
Komposition-Musiktheater 1-4 Opera Composition 1-4	KE	36	9	9	9	9
<b>PFLICHTFÄCHER COMPULSORY SUBJECTS</b>						
<b>Projekt: Project:</b>		<b>10</b>				
Interdisziplinäre Projektarbeiten Interdisciplinary Project Work	PT	10				10
<b>Repertoire und Aufführungspraxis: Repertoire and Performance Practice:</b>		<b>7</b>				
Vokalkomposition Vocal Composition	VU	3			3	
Modernes Instrumental- und Musiktheater Modern Instrumental and Musical Theatre	SE	4			4	
<b>Instrumentation: Instrumentation:</b>		<b>5</b>				
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		
<b>Musiktheorie: Music Theory:</b>		<b>18</b>				
Gehörschulung für Komposition 7-8 Aural Training for Composition 7-8	UE	4	2	2		
Harmonielehre 5 (20. / 21. Jahrhundert) Harmony 5 (20th/21st Century)	VU	3	3			
Kontrapunkt 5 (20. / 21. Jahrhundert) Counterpoint 5 (20th/21st Century)	VU	3		3		
Theoretische Grundlagen des Musikschaffens nach 1945, 1-2 Theoretical Principles of Music Creation after 1945, 1-2	SE	8	4	4		
<b>Musikgeschichte und Analyse: Music History and Analysis:</b>		<b>9</b>				
Operngeschichte bis 1900, 1-2 Opera History before 1900, 1-2	VO	4	2	2		
Geschichte des Musiktheaters ab 1900, 1-2 History of Musical Theatre from 1900, 1-2	VO	4		2	2	
Musiktheater-Exkursion 1-2 Musical Theatre Excursion 1-2	EX	1		0.5	0.5	
<b>Musikalische Fertigkeiten und Anwendungen: Musical Skills and Applications:</b>		<b>13</b>				
Klavier 5-6 Piano 5-6	KE	6	3	3		
Dirigieren 3-4 Conducting 3-4	PR	4	2	2		
Stimmbildung 1-2 Voice Training 1-2	KG	1	0.5	0.5		
Improvisation 3-4 Improvisation 3-4	PR	2	1	1		
<b>Ergänzungsfächer (begleitend zur Masterarbeit)<sup>1</sup>: Additional Subjects (to support master's thesis)<sup>1</sup>:</b>		<b>2</b>				
Seminar zur wissenschaftlichen Masterarbeit oder Seminar for Academic Master's Thesis or	SE	2			2	
Seminar zur künstlerischen Masterarbeit und Seminar for Artistic Master's Thesis and	SE				1	
Lehrveranstaltung aus Musikvermittlung - Individuelles Präsentationstraining für Masterarbeiten Course from Music Mediation – Individual Presentation Training for Master's Thesis	UE					1
<b>WAHLFÄCHER ELECTIVES</b>		<b>5</b>	2		3	
Spezialkapitel aus Harmonielehre und Kontrapunkt Special Topics from Harmony and Counterpoint	VU	3				
Intermediales Projekt <sup>1</sup> Intermedia Project <sup>2</sup>	VU/PT	2+2+2+2				
Dirigieren 5 Conducting 5	PR	2				
Algorithmische Komposition Algorithmic Composition	SE	3				
Elektronische Klangerzeugung und Musiktechnologie 1-2 Electronic Sound Production and Music Technology 1-2	VU	2+1				
Praktikum Medienkomposition und Filmmusik Media Composition and Film Music Practical Training	KE	3.5				
Quellenorientierte wissenschaftliche Arbeitstechnik Techniques of Primary Research	VU	2				
Urheber- und Verlagsrecht Copyright and Publishing Law	VO	1				
Einführung in die Musikvermittlung Introduction to Music Mediation	VU	1				
Lehrveranstaltungen aus dem Lehrangebot der Masterstudien „Komposition“, „Musiktheorie“, „Computermusik“, „Bühnengestaltung“, „Darstellende Kunst“ Courses from the Master's Programmes Composition, Music Theory, Computer Music, Stage Design and Performing Arts						
Lehrveranstaltungen aus Musikästhetik und Musiksoziologie Courses from Aesthetics of Music and Music Sociology						
<b>MASTERARBEIT<sup>3</sup> MASTER'S THESIS<sup>3</sup></b>		<b>15</b>			5	10
<b>Gesamtsumme/Total</b>		<b>120</b>	30.5	32	27.5-28.5	29-30

<sup>1</sup> siehe § 14 des Curriculums / see § 14 of the curriculum

<sup>2</sup> Zulassung nach Kolloquium (max. 4 Studierende) / admission after colloquium (max. 4 students)

<sup>3</sup> 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 Equivalence List

### § 19 Transition provisions

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

### § 20 Equivalence list

The following equivalence list applies for transition from the Bachelor's Programme Composition and Music Theory (version of 2012) to the Bachelor's Programme Composition and Music Theory (version of 2016).

<i>Bachelor's Programme Composition and Music Theory 2012</i>	<i>Sem. hrs.</i>	<i>ECTS credits</i>	<i>Bachelor's Programme Composition and Music Theory 2016</i>	<i>Sem. hrs.</i>	<i>ECTS credits</i>
<b>Music Theory:</b>			<b>Music Theory:</b>		
Harmony 4	1	1.5	Harmony 4	2	2.5
Counterpoint 4	1	1.5	Counterpoint 4	2	2.5
<b>Music History and Analysis:</b>			<b>Music History and Analysis:</b>		
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			
Course from Ethnomusicology	2	2	from <i>Elective Emphasis Music History/Musicology: Introduction to Selected Musical Cultures of the World</i> 1 or 2	2	2
Techniques of Primary Research 1	1	1	Basic Principles of Academic Research	1	1
<b>Electronic Music and Acoustics:</b>			from <i>Elective Emphasis Electronic Music and Acoustics:</i>		
Electronic Music Practical Training	2	3.5	Electronic Music Practical Training	2	3