

# STUDY AND EXAMINATION REGULATIONS



## Study and Examination Regulations for the Bachelor's Degree **Concert Performance – Kronberg Academy**

### **Non-official reading version**

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Only the German version is legally binding.

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Official Notices of the Frankfurt University of Music and Performing Arts

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# **Study and Examination Regulations specific to the Bachelor's Degree Concert Performance – Kronberg Academy**

On 22.01.2025, the council for Faculty 1 agreed the following Study and Examination Regulations for the Bachelor's Degree Concert Performance – Kronberg Academy.

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## **§ 1 Scope**

These Study and Examination Regulations govern the content and qualification objectives as well as the structure and examinations of the Bachelor's Degree Concert Performance – Kronberg Academy. They apply in conjunction with the respective current version of the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts.

## **§ 2 Academic Title**

After successful completion of the Bachelor's Degree Concert Performance – Kronberg Academy, the Frankfurt University of Music and Performing Arts awards the academic title 'Bachelor of Music' (B.Mus.).

## **§ 3 Standard Study Period**

- (1) The Bachelor's Degree Concert Performance – Kronberg Academy has a standard study period of six semesters.
- (2) The course programme amounts to 180 credit points (CPs).

## **§ 4 Course Start**

The course may only be started in the winter semester.

## **§ 5 Course Objectives**

(1) The degree programme is designed to prepare exceptionally gifted musicians already active as concert artists for an international career as solo artists specialising in the violin, viola or violoncello. Course time is flexible and tailored to students' concert activities – a unique selling point internationally. The highly gifted students operate in a predominantly intuitive manner and learn to reflect independently in the rehearsal process and to approach technique-related and musical questions analytically, in order to achieve increasing autonomy in the preparation of a work. The foundations of interpretation are expanded and consolidated, and technique skills are developed further to establish the basis of an individual cultural statement. The aim is to achieve an interpretative, creative and individual form of expression based on a high level of understanding of the theoretical, historical and cultural aspects of music.

(2) Successful completion of the degree programme qualifies students for all relevant activities as musical leaders in the world of instrumental artists, including, and in particular, intermittent solo activities on the violin, viola and violoncello.

## **§ 6 Course Structure**

(1) The following modules are to be completed in the Bachelor's Degree Concert Performance – Kronberg Academy:

Solo Instrumental Performance 1-3  
Chamber Music / Ensemble Performance 1-3  
Music Studies / Music Theory / Aural Training 1-2  
Advanced Music Studies  
Professional Contexts  
Education Project  
Final Module  
Electives 1-2  
Cooperation Projects

(2) Cross-disciplinary competencies and key qualifications are acquired in all modules

(3) The degree programme including examinations will be conducted in German and English.

(4) The following teaching formats are offered in the degree programme:

**Individual tuition:** Individual supervision of students is a component of the core artistic modules in particular and an essential form of teaching, for example when it comes to teaching instrument-specific skills and developing students' personal expressiveness.

**Group tuition:** In groups, skills are taught that are based on musical-artistic interaction, for example in ensemble playing. Students learn with and from each other in discursive formats and practice-oriented exercises. Presentations, group work or training can supplement the teaching of learning content in different ways.

**Seminars:** Seminars are courses in small groups in which topics are dealt with in discussion formats. The participants contribute in written and oral form and develop a culture of discussion. Analytical and reflective skills are encouraged, as are aesthetic and didactic judgement.

## § 7 Examinations

For modules with partial examinations, students must pass all the module's partial examinations in order to complete the module successfully.

## § 8 Final Module

(1) The final module consists of a practical artistic examination, supplemented by a written examination. The students demonstrate that they have created the best conditions to be able to hold their own internationally as soloists and musical leaders in terms of instrumental technique and artistry. The artistic-practical part usually consists of a musical performance in the form of a recital; the written part usually consists of the preparation of an informative program booklet for the final recital. The artistic-practical examination lasts approx. 40-60 minutes; the written part of the examination must contain at least 10,000 characters and must be written in German or English. The written part will be assessed solely on the basis of the written programme. The written examination must be available at the time of the recital. Both parts must be passed. The written work is assessed on a parity basis.

(2) The processing time for the written part of the examination is six months.

(3) In addition to the regulations in Section 22 (5) of the General Provisions for Bachelor's and Master's Degree Courses at the Frankfurt University of Music and Performing Arts, proof of 90 CP is required for admission to the final module.

(4) The written part is to be submitted to the Examinations Office in three bound copies as well as in an electronic format. Upon submission, a declaration must be made that the electronic version is identical to the written originals.

(5) The assessment process for the written part of the final module should not exceed four weeks.

(6) If one part of the examination has not been passed, it can be retaken once and independently. The content of the recital or written work from the first examination can be retained or changed. The same reviewers can be used.

(7) In calculating the grade for the final module, the artistic-practical examination is weighted 12-fold and the written part is weighted once.

### **§ 9 Assessment of Examination Performances, Formulating the Final Grade**

(1) The following grades are to be used in the assessment of study and examination performances:

1 = Very good	An excellent performance
2 = Good	A performance that is well above the average requirements
3 = Satisfactory	A performance that meets the average requirements
4 = Sufficient	A performance that fulfils the requirements, despite deficiencies
5 = Insufficient	A performance that, due to considerable deficiencies, no longer fulfils the requirements

(2) For a differentiated assessment of examination performances, only the following values and intermediate values can be used: 1,0; 1,1; 1,2; 1,3 etc. up to 5,0.

(3) The overall grade for the Bachelor's Degree Concert Performance – Kronberg Academy is calculated from the average of the module grades, which are weighted as follows:

Solo Instrumental Performance 1: 7,5 %  
Solo Instrumental Performance 2: 7,5 %  
Music Studies / Music Theory / Aural Training 2: 5 %  
Advanced Music Studies: 5 %  
Final Module: 75 %.

### **§ 10 Coming into Effect and Transitional Provisions**

(1) These Study and Examination Regulations come into effect the day after their publication in the Official Notices (*Amtliche Bekanntmachungen*) of the Frankfurt University of Music and Performing Arts.

(2) These Study and Examination Regulations apply to all students who start the Bachelor's Degree Concert Performance – Kronberg Academy after these Study and Examination Regulations have come into effect or who continue with the Bachelor's Degree Concert Performance – Kronberg Academy after changing university, course or subject.

(3) For students who started their degree course based on an earlier version of the Study and Examination Regulations for the Bachelor's Degree Concert Performance – Kronberg Academy that was agreed by the Faculty Council, this version shall continue to apply.

Frankfurt am Main, 04.03.2025

Signed

Prof. Christopher Brandt

Dean of Faculty 1

Frankfurt University of Music and Performing Arts

## Appendix 1: Module Descriptions

Solo Instrumental Performance 1					
Module no.	Workload	CPs	Module duration		
1	Total hours:900 h <ul style="list-style-type: none"><li>• contact hours: 45 h</li><li>• self-study: 855 h</li></ul>	30	two semesters		
1	<b>Qualification objectives</b> <p>The consistently most talented students have developed their extraordinary instrumental and artistic skills further in soloist performances. They can consider and perfect the main characteristics of technique-related processes and apply these processes. They have learnt how to recognise and differentiate stylistic differences. They have expanded their repertoire in the correpitition classes. They have learnt the basics of topics such as vocal hierarchy, musical leadership and accompaniment, and can interact within a musical context.</p>				
2	<b>Content</b> <p>The module covers the main subject and correpitition as areas of study. Main-subject instruction includes refining and particularly reflecting upon instrumental technique and technique-related processes as the basis for autonomy. Students learn how to recognise and differentiate stylistic differences. The main learning content can be taught in class or group sessions where thematic work can be juxtaposed with training for auditions. The correpitition classes supplement and consolidate the work of the main instrumental subject and set it within a broader musical context. The students, most of whom are already highly experienced, expand their repertoire. By studying scores, they learn how to categorise their part within the musical context. The scientific methods for compiling a programme are developed in the module „Music Studies/Music Theory/Aural Training 1“.</p>				
3	<b>Courses</b>				
Name		Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Main subject / correpitition		Individual tuition	90 min per teaching unit (in total 15 teaching units per semester)  Total hours: 900 h: contact hours: 45 h self-study: 855 h	30	Regular participation practice rehearsals with correpitition preparation of programme texts for the module examination programme
4	<b>Requirements for participating in the module</b> <p>Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy</p>				
5	<b>Applicability of the module</b> <p>BA Concert Performance – Kronberg Academy</p>				
6	<b>Module examination</b> <p>Recital: duration 40-60 Minuten. The programme should be stylistically diverse. It must contain a complete sonata and a virtuoso character piece or a virtuoso caprice. Assessment: graded</p>				
7	<b>Module frequency</b> <p>Annual</p>				
8	<b>Start</b> <p>Winter semester</p>				
9	<b>Study year / semester</b> <p>First year</p>				
10	<b>Type of module</b> <p>Compulsory module</p>				

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**11 Note**

**Correpetition:**

Correpetition is either part of, or in addition to, the main-subject classes, depending on requirement. Correpetition is omitted if a soloist repertoire is being taught.

**Self-study:**

The comparatively high number of self-study hours arises from the specific requirements of a performance degree programme with high soloistic demands. Comprehensive repertory requirements, particularly the nurturing of an active repertoire and the rapid learning of a new soloist repertoire, require an especially high degree of self-study.

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## Solo Instrumental Performance 2

Module no.	Workload	CPs	Module duration
2	Total hours: 900 h <ul style="list-style-type: none"> <li>• contact hours: 45 h</li> <li>• self-study: 855 h</li> </ul>	30	two semesters

  

1	<b>Qualification objectives</b> The students have learnt additional, more challenging technique-related processes and the associated practice techniques. They can apply these consciously, corresponding to differences in musical styles. The soloist repertoire has been consolidated and broadened stylistically. Correpitition classes teach an advanced handling of sheet music in relation to one's own part and studying the score in detail.			
2	<b>Content</b> The module covers the main subject and correpitition as areas of study. Using refined instrumental technique as its basis, the teaching of the main subject includes learning additional, more challenging technique skills and the associated practice techniques. Based on their improved technical skills, the students learn how to present the musical content in a more differentiated way and thereby to formulate their individual statement more clearly. The soloist repertoire is consolidated and expanded both quantitatively and stylistically. The correpitition classes supplement and consolidate the work of the instrumental main subject and set it within a broader musical context. Students are increasingly able to grasp a complex piece of sheet music. Greater focus is placed on interacting with other students in the learning process. The scientific methods for compiling a programme are developed in the module „Music Studies/Music Theory/Aural Training 2“.			
3	<b>Courses</b>			
Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Main subject / correpitition	Individual tuition	90 min per teaching unit (in total 15 teaching units per semester)  Total hours: 900 h: contact hours: 45 h self-study: 855 h	30	Regular participation practice rehearsals with correpitition preparation of programme texts for the module examination programme
4	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy			
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy			
6	<b>Module examination</b> Recital: duration 40-60 Minuten. The programme should be stylistically diverse. It must contain a complete sonata and a virtuoso character piece or a virtuoso caprice. Assessment: graded			
7	<b>Module frequency</b> Annual			
8	<b>Start</b> Winter semester			
9	<b>Study year / semester</b> Second year			
10	<b>Type of module</b> Compulsory module			



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**11 Note**

**Correpetition:**

Correpetition is either part of, or in addition to, the main-subject classes, depending on requirement. Correpetition is omitted if a soloist repertoire is being taught.

**Self-study:**

The comparatively high number of self-study hours arises from the specific requirements of a performance degree programme with high soloistic demands. Comprehensive repertory requirements, particularly the nurturing of an active repertoire and the rapid learning of a new soloist repertoire, require an especially high degree of self-study.

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### Solo Instrumental Performance 3

Module no.	Workload	CPs	Module duration
3	Total hours:900 h <ul style="list-style-type: none"><li>• contact hours: 45 h</li><li>• self-study: 855 h</li></ul>	30	two semesters

1	<b>Qualification objectives</b> <p>The students have developed an outstanding, reflective and well-rounded instrumental technique and can use it in a stylistically diverse, wide-ranging repertoire at a high level of soloist performance. They are familiar with the application and consideration of fundamental practice techniques. They have learnt the basic means of expression of technique and can make these audible through interpretation. They also convey their personal approach to the work and the resulting individual expression in a convincing way. They are confident with the basics of ensemble playing and musical dialogue and can interact spontaneously and creatively.</p>
2	<b>Content</b> <p>Instruction in the main subject completes the technique-related canon, in particular reflecting upon it. The repertoire becomes stylistically versatile and is expanded quantitatively. The students learn to deal consciously with the basic means of expression and to make these audible through interpretation. Moving closer to towards artistic independence, they are enabled to formulate their own artistic statement by dealing reflectively with the sheet music and to convey this statement convincingly.</p> <p>Working collaboratively, they complete the basic elements of musical leadership and accompaniment, and methods for formulating vocal hierarchies. They also learn how to enable spontaneous musical initiatives in a reciprocal way and to respond to these.</p>
3	<b>Courses</b>

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Main subject / correpitition	Individual tuition	90 min per teaching unit (in total 15 teaching units per semester)  Total hours: 900 h: contact hours: 45 h self-study: 855 h	30	Regular participation practice rehearsals with correpitition

4	<b>Requirements for participating in the module</b> <p>Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy</p>
5	<b>Applicability of the module</b> <p>BA Concert Performance – Kronberg Academy</p>
6	<b>Module examination</b> <p>None</p>
7	<b>Module frequency</b> <p>Annual</p>
8	<b>Start</b> <p>Winter semester</p>
9	<b>Study year / semester</b> <p>Third year</p>
10	<b>Type of module</b> <p>Compulsory module</p>
11	<b>Note</b> <p>Correpitition: Correpitition is either part of, or in addition to, the main-subject classes, depending on requirement. Correpitition is omitted if a soloist repertoire is being taught.</p>

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Self-study:

The comparatively high number of self-study hours arises from the specific requirements of a performance degree programme with high soloistic demands. Comprehensive repertory requirements, particularly the nurturing of an active repertoire and the rapid learning of a new soloist repertoire, require an especially high degree of self-study.

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## Chamber Music / Ensemble Performance 1

Module no.	Workload	CPs	Module duration
4	Total hours:240 h • contact hours: 40 h • self-study: 200 h	8	two semesters

### 1 Qualification objectives

In the subject Chamber Music/Ensemble, students have learnt how to create an ensemble sound appropriate to the work. They can shape this sound uniformly together and categorise their own voices sensibly. They have started to develop a basic repertoire.

### 2 Content

In the subject Chamber Music/Ensemble, students gain their first insights into the basic principles of ensemble playing. Questions relating to leading, following, taking on stimuli and dynamic and tonal design are discussed in particular. The students begin to develop a basic repertoire.

### 3 Courses

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Chamber music projects	small group tuition	Total hours: 240 h: contact hours: 40 h self-study: 200 h  1 project per semester: Rehearsal phase and possibly realisation of a concert; approx. 20 contact hours per semester	8	Regular participation

### 4 Requirements for participating in the module

Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy

### 5 Applicability of the module

BA Concert Performance – Kronberg Academy

### 6 Module examination

None

### 7 Module frequency

Annual

### 8 Start

Winter semester

### 9 Study year / semester

First year

### 10 Type of module

Compulsory module

## Chamber Music / Ensemble Performance 2

Module no.	Workload	CPs	Module duration
5	Total hours:240 h • contact hours: 40 h • self-study: 200 h	8	two semesters

### 1 Qualification objectives

In the subject Chamber Music/Ensemble, students can apply the basic principles of ensemble playing with increasing confidence in both a leadership and an accompanying role. They are increasingly able to decipher the chamber-music structure of the work autonomously, and to develop an interpretation together. They have learnt how to respond spontaneously to fellow musicians. They have expanded their repertoire and become familiar with different formations.

### 2 Content

In the subject Chamber Music/Ensemble, students take a deeper look at the basic principles of ensemble playing. They operate increasingly autonomously while taking key chamber-music parameters into account, such as shaping a register, leading and following, tempo phrasing, rhythmic conciseness, tonal mix, dynamics and agogics. They broaden their repertoire and become familiar with different formations.

### 3 Courses

Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation
Chamber music projects	small group tuition	Total hours: 240 h: contact hours: 40 h self-study: 200 h  1 project per semester: Rehearsal phase and possibly realisation of a concert; approx. 20 contact hours per semester	8	Regular participation

### 4 Requirements for participating in the module

Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy

### 5 Applicability of the module

BA Concert Performance – Kronberg Academy

### 6 Module examination

None

### 7 Module frequency

Annual

### 8 Start

Winter semester

### 9 Study year / semester

Second year

### 10 Type of module

Compulsory module

### Chamber Music / Ensemble Performance 3

Module no.	Workload	CPs	Module duration
6	Total hours:240 h <ul style="list-style-type: none"><li>• contact hours: 40 h</li><li>• self-study: 200 h</li></ul>	8	two semesters

1	<b>Qualification objectives</b> In the subject Chamber Music/Ensemble, students master the basic principles of ensemble playing. They have learnt a wide range of rehearsal techniques, can analyse a work of chamber music independently, and work with others to develop a convincing interpretation. They can respond spontaneously to their fellow musicians and interact creatively. They have a varied repertoire at their disposal and have gathered experience in the key formations.
2	<b>Content</b> In the subject Chamber Music/Ensemble, students develop solutions in the chamber-music context on their own, based on a well-founded understanding of sheet music in the group. They also learn how to bundle the different approaches to being a member of an ensemble, and to apply these productively in an interpretation developed with others. They broaden their range of rehearsal techniques. They work on a varied repertoire and gather experience in additional key formations.

3	<b>Courses</b>			
<b>Name</b>	<b>Teaching method</b>	<b>Contact hours + work-load</b>	<b>CPs</b>	<b>Coursework or requirement for regular participation</b>
Chamber music projects	small group tuition	Total hours: 240 h: contact hours: 40 h self-study: 200 h  1 project per semester: Rehearsal phase and possibly realisation of a concert; approx. 20 contact hours per semester	8	Regular participation

4	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy
6	<b>Module examination</b> None
7	<b>Module frequency</b> Annual
8	<b>Start</b> Winter semester
9	<b>Study year / semester</b> Third year
10	<b>Type of module</b> Compulsory module

## Music Studies / Music Theory / Aural Training 1

Module no.	Workload	CPs	Module duration
7	Total hours:270 h <ul style="list-style-type: none"><li>• contact hours: 135 h</li><li>• self-study: 135 h</li></ul>	9	two semesters

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1	<b>Qualification objectives</b> <p>Music Studies: The students have an overview of the various epochs in music history, of genres, and of the main fields of work in historical and systematic musicology. They are familiar with the main aspects of research methods and work techniques in this subject.</p> <p>Music Theory: The students have a basic knowledge of music theory and musical analysis.</p> <p>Aural Training: The students have competencies that are existential for music practice (particularly chamber music practice): listening to musical context in one's own ensemble playing; categorising one's own contribution in a more complex musical context.</p>
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2	<b>Content</b> <p>Music Studies: Overview of different epochs in music history, of genres, and of the content of, and fields of work in, historical and systematic musicology. Instruction in the main aspects of research methods and work techniques in the subject.</p> <p>Music Theory: Overview of the basics of tonal systems, time concepts, structuring principles, form concepts, phrasal techniques, forms of notation and musical-analysis methods.</p> <p>Aural Training: Training the ability to identify, aurally, musical contexts and structures in chamber-music interactions. Acquiring the ability to follow, aurally, the actions of fellow players while participating actively oneself.</p>
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3	<b>Courses</b>
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Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation
Music studies	Group tuition	150 min./week  Total hours: 150 h: contact hours: 75 h self-study: 75 h	5	Regular participation and written work on different topics
Music theory	Group tuition	60 min./week  Total hours: 60 h: contact hours: 30 h self-study: 30 h	2	Regular participation and written work on different topics
Aural training	Group tuition / individual tuition	60 min./week  Total hours: 60 h: contact hours: 30 h self-study: 30 h	2	Regular participation

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4	<b>Requirements for participating in the module</b> <p>Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy</p>
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5	<b>Applicability of the module</b> <p>BA Concert Performance – Kronberg Academy</p>
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6	<b>Module examination</b> <p>None</p>
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7	<b>Module frequency</b> <p>Annual</p>
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<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year / semester</b> First year
<b>10</b>	<b>Type of module</b> Compulsory module



## Music Studies / Music Theory / Aural Training 2

Module no.	Workload	CPs	Module duration
8	Total hours:270 h <ul style="list-style-type: none"><li>• contact hours: 135 h</li><li>• self-study: 135 h</li></ul>	9	two semesters

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1	<b>Qualification objectives</b> <p>Music Studies: The students have delved deeper into individual epochs in music history and selected genres. They are familiar with key aspects in the history of their instrument, and by means of examples have gained insights into the relevant soloist, chamber-music and concert repertoire. Students are able to present analytical results and compile shorter texts in accordance with scientific criteria.</p> <p>Music theory: The students have a broader knowledge of music theory and musical analysis. They are able to use this knowledge in association with music from different epochs and stylistic trends, at the same time recognising its aesthetic relevance. Through analysis, students obtain key criteria for their interpretation of compositions.</p> <p>Aural Training: The students are able to use the competencies gained in practical music playing in a differentiated and purposeful way.</p>
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2	<b>Content</b> <p>Music Studies: More in-depth analysis of individual musicological epochs and genres, paying particular attention to the relevant soloist, chamber-music and concert repertoires of the respective main subject. Analysis of selected works, development of presentations and compilation of shorter texts in accordance with scientific criteria.</p> <p>Music theory: Broader analysis of compositional processes and methods of musical analysis. Application of the competencies gained from the analysis of music from different epochs and of stylistic trends. Investigation of the relevance of compositional processes in relation to aesthetic concepts. Transfer of the knowledge gained from analysis as criteria for an appropriate interpretation.</p> <p>Aural Training: Further development of the ability to aurally identify musical contexts and structures in chamber-music interactions. Development of methodological concepts for (aurally) appropriating unfamiliar and new musical content. Practical aural exercises exploring the possibilities for an aurally led rehearsal technique.</p>
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3	<b>Courses</b>
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Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Music studies	Group tuition	150 min./week  Total hours: 150 h: contact hours: 75 h self-study: 75 h	5	Regular participation and written work on different topics
Music theory	Group tuition	60 min./week  Total hours: 60 h: contact hours: 30 h self-study: 30 h	2	Regular participation and written work on different topics
Aural training	Group tuition / individual tuition	60 min./week  Total hours: 60 h: contact hours: 30 h self-study: 30 h	2	Regular participation

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4	<b>Requirements for participating in the module</b> <p>Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy</p>
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5	<b>Applicability of the module</b> <p>BA Concert Performance – Kronberg Academy</p>
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<b>6</b>	<b>Module examination</b> Music studies: Written paper (60 minutes) on the contents of the first four semesters. Assessment: pass/fail  Music theory: Written paper (120 minutes) - Comprehensive analysis of a work from the respective main subject repertoire with specific tasks. Assessment: graded  Aural training: Written paper (90 minutes) - complex listening tasks in practical interaction; listening analysis of a literary play. Assessment: graded  The partial examination in music studies must be passed. The graded partial examinations in music theory and aural training are assessed in equal parts; the module grade is calculated from the average of these two examination grades.
<b>7</b>	<b>Module frequency</b> Annual
<b>8</b>	<b>Start</b> Winter semester
<b>9</b>	<b>Study year / semester</b> Second year
<b>10</b>	<b>Type of module</b> Compulsory module

## Advanced Music Studies

Module no.	Workload	CPs	Module duration
9	Total hours:150 h <ul style="list-style-type: none"> <li>• contact hours: 75 h</li> <li>• self-study: 75 h</li> </ul>	5	two semesters

  

1	<b>Qualification objectives</b> Music Studies: The students have gained a deeper insight into the history of their instrument and its literature. The ability to apply analytical knowledge and skills to the relevant repertoire has been strengthened. The students have rounded off their scientific work techniques with an eye on compiling the written part of the final module.			
2	<b>Content</b> Music Studies: More in-depth analytical work, primarily with the repertoire of the respective main subject. Refining one's individual presentation technique; compiling texts in accordance with scientific criteria.			
3	<b>Courses</b>			
Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Music studies	Group tuition	150 min./week  Total hours: 150 h: contact hours: 75 h self-study: 75 h	5	Regular participation
4	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject, admission to the BA Concert Performance – Kronberg Academy and successfully completed module „Music Studies / Music Theory / Aural Training 2“			
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy			
6	<b>Module examination</b> Music studies: Seminar paper (30 min.) and exam interview (30 min.). Assessment of the exam interview: graded.			
7	<b>Module frequency</b> Annual			
8	<b>Start</b> Winter semester			
9	<b>Study year / semester</b> Third year			
10	<b>Type of module</b> Compulsory module			

## Professional Contexts

Module no.	Workload	CPs	Module duration
10	Total hours:150 h <ul style="list-style-type: none"> <li>• contact hours: 20 h</li> <li>• self-study: 130 h</li> </ul>	5	four semesters

### 1 Qualification objectives

#### Health Education

##### Kinesiology/Introduction to Body Work:

The students have learnt to observe the effects of body awareness on their artistic practice. Self-responsibility, the capacity to act, health and creativity are understood as physical realities. Students can correct misalignments and expand their repertoire of exercises for a harmonious and healthy use of the body with the instrument and when playing.

They have acquired basic knowledge in the following areas: good body posture in rehearsals and recitals; recognition and management of stage fright and stress; recognising and managing tensions; understanding health issues and physical resilience.

#### Professional Career Management

The students can guide and position themselves in the world of music and media, make well-founded decisions about their next career moves and lay an individual path for a sustainable career.

### 2 Content

#### Health Education

##### Kinesiology/Introduction to Body Work:

The students have received initial insights into body-awareness techniques: body posture, strategies and exercises to avoid and alleviate physical ailments, stress, RSI, breathing, effective rehearsal techniques, techniques to manage stage fright.

#### Professional Career Management

Based on students' projects, the focus is on helping them to help themselves, including developing perspectives, defining goals and setting priorities.

##### Topics include:

- Music business: structures and actors
- Wishes, goals, priorities
- Self-presentation: applications, CV, website, social media, etc.
- PR, press and media
- Networking
- Framework conditions: artists' social fund (*Künstlersozialkasse*), income, expenses, etc.

### 3 Courses

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Health education for professional musicians	Individual tuition	Total hours: 60 h: contact hours: 8 h self-study: 52 h  60 min per teaching unit (in total 4 teaching units per semester)	2	Regular participation Development of a training programme to accompany the practising process
Professional career management	Individual tuition	Total hours: 90 h: contact hours: 12 h self-study: 78 h  60 min per teaching unit (in total 5 teaching units per semester)	3	Regular participation Preparation and follow-up of lessons

4	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy
6	<b>Module examination</b> Music studies: Seminar paper (30 min.) and exam interview (30 min.). Assessment of the exam interview: graded.
7	<b>Module frequency</b> Annual
8	<b>Start</b> Winter semester
9	<b>Study year / semester</b> First and second year
10	<b>Type of module</b> Compulsory module

## Education Project

Module no.	Workload	CPs	Module duration
11	Total hours:150 h • contact hours: 20 h • self-study: 130 h	5	two semesters

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- Qualification objectives**  
The students have learnt to tailor a recital programme to a particular target group in the public arena, e.g. people with disabilities. They can cater to the specific target group and adapt the programme to the needs of the target group as far as communication, content compilation and length are concerned.
- Content**  
The students take an in-depth look at the particular needs of their audience and develop an appropriate musical programme and suitable communication method guided by their main-subject teacher. The communication method can be oral or include other elements, such as referring to examples of sheet music.

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- Courses**

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Projects	Individual tuition, small group tuition or group tuition	Total hours: 150 h: contact hours: 20 h self-study: 130 h  1 project in the course of the module: Rehearsal phase and realisation of a concert Development of a target group-specific concert programme and communication training	2	Regular participation Development of a training programme to accompany the practising process
- Requirements for participating in the module**  
Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy
- Applicability of the module**  
BA Concert Performance – Kronberg Academy
- Module examination**  
None
- Module frequency**  
Annual
- Start**  
Winter semester
- Study year / semester**  
Third year
- Type of module**  
Compulsory module

Final module					
Module no.	Workload	CPs	Module duration		
12	Total hours:180 h • self-study: 180 h	6	two semesters		
1	<b>Qualification objectives</b> Practical part: In a practical examination, the students have shown that they have fulfilled the qualification goals of the main subject (see modules 1-3).  Written part: The students are able to present a self-selected topic in written form, and at an appropriate content-related and linguistic level. They have basic scientific-working skills at their disposal and can apply analytical and presentational methods in an adequate, topic-related way.				
2	<b>Content</b> Practical part: The students work on their own to design and prepare a final recital of 40-60 min. in length. The repertoire should be stylistically diverse and include a virtuoso work (or capriccio).  Written part: The written part of the final module consists of producing an informative programme for the final recital. The written part must be completed in German or English and have a character count of at least 10,000 as well as a bibliography. Assessment of the written part is based exclusively on the written composition, i.e. on the basis of the programme.				
3	<b>Courses</b>				
Name		Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
-		-	-	-	-
4	<b>Requirements for participating in the module</b> Proof of 60 CPs				
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy				
6	<b>Module examination</b> 1. Recital with works of free choice, the programme should be stylistically varied and contain a virtuoso work (or a caprice) (40-60 min.). 2. Preparation of a programme booklet with self-written texts on the programme (10,000 characters, German or English) with bibliography  Assessment: Part 1 - graded, Part 2 - graded, weighting: 12:1				
7	<b>Module frequency</b> Annual				
8	<b>Start</b> Winter semester				
9	<b>Study year / semester</b> Third year				
10	<b>Type of module</b> Compulsory module				

## Electives 1

Module no.	Workload	CPs	Module duration
13	Total hours:330 h Contact hours and self-study depending on the choice of courses	11	two semesters

### 1 Qualification objectives

Based on interest and inclination, students select subjects from the catalogue of electives, to consolidate and broaden their personal profile and develop their artistic personality individually.

Master Classes: The students have learnt to differentiate and categorise the different artistic approaches and perspectives of the master-class tutors. They have learnt how to reflect upon and apply the knowledge gained. They can analyse the playing of their fellow students in the master class.

Second Instrument: The students have gained basic skills in terms of artistry and practice. They have tested work and practice techniques and can use the competencies acquired in their own works.

Composition: The students have learnt the basic skills of composition. They have acquired an awareness of forms and of basic notation techniques. They can categorise different compositional styles in New Music.

Solo with Orchestra: The students are able to contribute their skills as a soloist and their understanding of the score when playing with an orchestra. They have reflected upon themes such as sound design and ensemble playing.

Full Orchestra: In the subject Orchestra, the students have acquired representative insights into orchestral performance. They have become familiar with the various levels of ensemble playing and can take in stimuli from the conductor as naturally as acoustic information from within the orchestra.

Old Music: On the historical variant instrument or the modern instrument, the students have learnt the basics of a historical playing technique. They are able to use practical performance techniques for their interpretation in a meaningful way and can express themselves artistically on the historical instrument. They have expanded their range of experience to include the repertoire of the 17<sup>th</sup> to 19<sup>th</sup> centuries and further developed their ability to learn and perform works from the repertoire in a historically informed and considered way, even beyond the question of the historically appropriate instrument.

Entrepreneurship: The students have learnt the main aspects of entrepreneurship in the field of classical music, e.g. event management, brand development, work with audience target groups.

#### Planet Earth

The students develop an awareness of their ecological and social responsibility in line with the mission statement of the Kronberg Academy. They address current environmental issues and reflect upon their own contribution to sustainable development. They are motivated and empowered to have an active and sustainable influence on society as musicians.

#### Democracy

Project to promote themes such as:

International understanding, the basic values of democracy, preservation of music as an intangible cultural heritage, cultural participation, the UN's 17 Sustainable Development Goals.

The students have considered and internalised the values of the themes. They feel committed to „a responsibility for music, humanity and the planet“.

### 2 Content

The students can choose subjects from the catalogue of electives for the BA Artistic Music Studies as well as the offers below, provided they are financially feasible and there is appropriate time for them:

Master Classes: The module includes master classes by a range of highly distinguished musicians. The students receive practice-based, often interdisciplinary instruction from tutors of another instrument or from conductors.

Second Instrument: The module provides initial insights into basic études and repertoire pieces. The students learn practice-based skills and how to use them in a basic musical repertoire. They learn basic stylistic terms and practice techniques and address the specific sound design of their chosen secondary instrument.



**Composition:** The students write their first compositions. The composition process is supervised regularly by tutors. Questions about form, expression and notation are discussed together. Comparative works are considered.

**Solo with Orchestra:** The students develop a solo work with orchestra. They learn to integrate their soloist sound meaningfully within the orchestral context, to assume musical leadership where necessary, and to operate confidently when playing in an ensemble.

**Full Orchestra:** In the subject Orchestra, the students develop works that are representative of epochs in orchestral instrumentation. They learn to play confidently in a group, to help shape a register, and to take in acoustic stimuli as well as signals from the conductor. They learn the various forms of ensemble playing and become familiar with the complex levels of responsibility in large ensembles.

**Old Music:** On the historical variant instrument or the modern instrument, the students discover and develop historical playing techniques and become familiar with the characteristics of types of historical instrument. They develop repertoire from the 17<sup>th</sup> to the early 19<sup>th</sup> century within the context of the research status for the corresponding historical performance practice, while at the same time taking account of any relevant, meaningful sources. They learn to see the historical context as a natural element in a contemporary interpretation and to use their knowledge of Old Music and their experiences on the historical or modern instrument to make artistic decisions. They receive insights into fundamental aspects of performance practice. They can participate in the wide-ranging HIP offer (group events such as lecture series, recitals, seminars).

#### Entrepreneurship:

In Entrepreneurship, the students address themes such as:

Space and location, programme and fellow players, piano tuners and page-turners, programme compilation, advertising measures, audience invitations, configuring acoustics and lighting in the hall, seating issues, possibly a reception after the concert.

In Brand Development and Audience Target Groups, the students address topics such as artistic profile and distribution.

#### Planet Earth

Experts teach basic ecological contexts and their meaning for society and one's personal life as a musician. This can be conveyed in 1-2 lectures and/or workshops. Kronberg Academy alumni and other artists provide accounts of their engagement.

#### Democracy

Project to promote themes such as:

International understanding, the basic values of democracy, preservation of music as an intangible cultural heritage, cultural participation, the UN's 17 Sustainable Development Goals.

The project can take place as part of a concert recital (e.g. at Unesco or the United Nations) or through participation in a seminar or lecture. Other formats are possible. The students become familiar with the above themes/values and learn to reflect upon them. They learn the overarching significance that music can have for humanity. Concerts are supported by lectures where appropriate.

The students can suggest additional electives themselves and apply to the head of the degree programme for them (cf. „Step across the border“, BA Artist Music Studies catalogue of electives).

### 3 Courses

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Masterclasses solo/chamber music	Individual tuition/ group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per masterclass*	If applicable, preparation of programme texts for the works developed in masterclasses
		* It is possible to choose several masterclasses.		

Second instrument	Individual tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Composition	Einzelunterricht	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Orchestra	Gruppenunterricht	1 Orchesterprojekt Rehearsal and performance Contact hours and self-study depending on the project; to be announced before the semester	2 CP per semester	Regular participation
Old Music/Historical Performance Practice	Individual tuition/ group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Entrepreneurship	group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Planet Earth	group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP	Regular participation
Democracy	group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Other electives, see BA Artist Music Studies catalogue of electives	Individual tuition/ group tuition	30-90h Contact hours and self-study as offered according to the BA Artist Music Studies catalogue of electives	1-3 CP	Regular participation
<b>4</b>	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy			
<b>5</b>	<b>Applicability of the module</b> MA Concert Performance – Kronberg Academy			
<b>6</b>	<b>Module examination</b> None			

7	<b>Module frequency</b> Annual
8	<b>Start</b> Winter semester
9	<b>Study year / semester</b> First year
10	<b>Type of module</b> Compulsory module

## Electives 2

Module no.	Workload	CPs	Module duration	
14	Total hours:300 h Contact hours and self-study depending on the choice of courses	10	two semesters	
<b>1 Qualification objectives</b>				
In module Electives 2, students can choose from the same subjects as in module Electivs 1. The same subjects or other subjects may be taken.				
<b>2 Content</b>				
See module Electives 1				
<b>3 Courses</b>				
Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Masterclasses solo/chamber music	Individual tuition/ group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per master-class*	If applicable, preparation of programme texts for the works developed in masterclasses
		* It is possible to choose several masterclasses.		
Second instrument	Individual tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Composition	Einzelunterricht	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Orchestra	Gruppenunterricht	1 Orchesterprojekt Rehearsal and performance Contact hours and self-study depending on the project; to be announced before the semester	2 CP per semester	Regular participation
Old Music/Historical Performance Practice	Individual tuition/ group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Entrepreneurship	group tuition	30-90h Contact hours and self-study depending on the	1-3 CP per semester	Regular participation

		programme; to be announced before the semester		
Planet Earth	group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP	Regular participation
Democracy	group tuition	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation
Other electives, see BA Artist Music Studies catalogue of electives	Individual tuition/ group tuition	30-90h Contact hours and self-study as offered according to the BA Artist Music Studies catalogue of electives	1-3 CP	Regular participation
<b>4</b>	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy			
<b>5</b>	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy			
<b>6</b>	<b>Module examination</b> None			
<b>7</b>	<b>Module frequency</b> Annual			
<b>8</b>	<b>Start</b> Winter semester			
<b>9</b>	<b>Study year / semester</b> Second year			
<b>10</b>	<b>Type of module</b> Compulsory module			

## Cooperation Projects HfMDK – Kronberg Academy

Module no.	Workload	CPs	Module duration																
15	Total hours:180 h Contact hours and self-study depending on the choice of courses	6	two semesters																
1	<b>Qualification objectives</b> The qualification goals are based on the content of the planned projects. In addition to the acquisition of musical or theoretical skills, the aim of the cooperation projects is the artistic exchange between students across study programmes. Students have learnt from each other, made contacts for further artistic projects, formed artistic networks, and in addition to human exchange shared valuable artistic stimuli.																		
2	<b>Content</b> Joint musical projects between the Kronberg Academy and the HfMDK – for example chamber music projects ranging from duos to larger mixed ensembles or chamber orchestras – as well as interdisciplinary projects are currently being offered. Participation in one of these projects is mandatory.  Participation in an HfMDK symphony-orchestra project during the years of study is mandatory.  Students can also choose from the subjects offered as electives in the BA Artistic Music Studies, e.g.: <ul style="list-style-type: none"><li>– Projects with the IzM (Institute for Contemporary Music)</li><li>– Participation in weekend workshops or symposia on TAB (The Artist's Body)</li><li>– "Hallo ich" ("Hello me") personal development workshops</li><li>– "Undisciplined" interdisciplinary workshops</li><li>– Empowerment events</li></ul> Where appropriate, participation in master classes and individual block and/or online seminars offered by the HfMDK.																		
3	<b>Courses</b>																		
<table><tr><th>Name</th><th>Teaching method</th><th>Contact hours + work-load</th><th>CPs</th><th>Coursework or requirement for regular participation</th></tr><tr><td>Orchestra project</td><td>Group tuition</td><td>Total hours: 60 h: Contact hours and self-study depending on the project</td><td>2</td><td>Regular participation</td></tr><tr><td>Cooperation project</td><td>Group tuition</td><td>Total hours: 30-90 h: Contact hours and self-study depending on the project</td><td>1-3</td><td>Regular participation</td></tr></table>					Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation	Orchestra project	Group tuition	Total hours: 60 h: Contact hours and self-study depending on the project	2	Regular participation	Cooperation project	Group tuition	Total hours: 30-90 h: Contact hours and self-study depending on the project	1-3	Regular participation
Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation															
Orchestra project	Group tuition	Total hours: 60 h: Contact hours and self-study depending on the project	2	Regular participation															
Cooperation project	Group tuition	Total hours: 30-90 h: Contact hours and self-study depending on the project	1-3	Regular participation															
Choice of further courses: All courses are based on the study and examination regulations for the BA Artist Music Studies, the academic calendar or the corresponding announcements.																			
4	<b>Requirements for participating in the module</b> Successful aptitude test in the main subject and admission to the BA Concert Performance – Kronberg Academy																		
5	<b>Applicability of the module</b> BA Concert Performance – Kronberg Academy																		
6	<b>Module examination</b> none																		
7	<b>Module frequency</b> Annual																		
8	<b>Start</b> Winter semester																		
9	<b>Study year / semester</b> Third year																		
10	<b>Type of module</b> Compulsory module																		

## Appendix 2: Course Plan

	Semester						
Module	1	2	3	4	5	6	total CPs
Solo Instrumental Performance 1	15	15					
Solo Instrumental Performance 2			15	15			
Solo Instrumental Performance 3					15	15	90
Chamber Music / Ensemble Performance 1	4	4					
Chamber Music / Ensemble Performance 2			4	4			
Chamber Music / Ensemble Performance 3					4	4	24
Music Studies / Music Theory / Aural Training 1	4	5					
Music Studies / Music Theory / Aural Training 2			4	5			
Music Studies / Music Theory / Aural Training 3					3	2	23
Professional Contexts	1	1	1	2			5
Education Project					2	3	5
Final Module					3	3	6
Electives 1	6	5					
Electives 2			6	4			21
Cooperation Projects					3	3	6
<b>total CPs</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>180</b>

### Appendix 3: Examination Plan

Module no.	Module title	Admission requirements for the module examination	Type, duration / processing time / scope of examination and weighting (for partial module examinations)	Grading	Part of overall grade (share)
1	Solo Instrumental Performance 1	None	Recital: duration 40-60 Minuten. The programme should be stylistically diverse. It must contain a complete sonata and a virtuoso character piece or a virtuoso caprice.	yes	7,5 %
2	Solo Instrumental Performance 2	None	Recital: duration 40-60 Minuten. The programme should be stylistically diverse. It must contain a complete sonata and a virtuoso character piece or a virtuoso caprice.	yes	7,5 %
8	Music Studies / Music Theory / Aural Training 2	None	<p>Music studies: Written paper (60 minutes) on the contents of the first four semesters.</p> <p>Music theory: Written paper (120 minutes) - Comprehensive analysis of a work from the respective main subject repertoire with specific tasks.</p> <p>Aural training: Written paper (90 minutes) - complex listening tasks in practical interaction; listening analysis of a literary play.</p> <p>The examinations in music theory and aural training are weighted 1:1.</p>	<p>Pass/fail</p> <p>Yes</p> <p>yes</p>	5 %
9	Advanced Music Studies	None	Seminar paper (30 min.) and exam interview (30 min.).	yes	5 %
6	Final module	None	<p>Practical part: Recital with works of free choice, the programme should be stylistically varied and contain a virtuoso work (or a caprice) (40-60 min.).</p> <p>Written part: Preparation of a programme booklet with self-written texts on the programme (10,000 characters, German or English) with bibliography</p> <p>The practical and written examinations are weighted at a ratio of 12:1.</p>	<p>yes</p> <p>yes</p>	75 %