

# STUDY AND EXAMINATION REGULATIONS



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

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

This is a translation of the original German document, published as Amtliche Bekanntmachungen Nr. 157/2026.  
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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Publication number: 157/2026

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Effective from: 06.01.2026

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

On 22.10.2025, the council for Faculty 1 agreed the following Study and Examination Regulations for the Master'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 Master'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 Master's Degree Concert Performance – Kronberg Academy, the Frankfurt University of Music and Performing Arts awards the academic title 'Master of Music' (M.Mus.).

## **§ 3 Standard Study Period**

- (1) The Master's Degree Concert Performance – Kronberg Academy has a standard study period of four semesters.
- (2) The course programme amounts to 120 credit points (CPs).

## **§ 4 Course Start**

The course may only be started in the winter semester. Deviations from this are to be regulated by a resolution of the Executive University Board.

## **§ 5 Course Objectives**

(1) With its aim being solo violin, viola or violoncello performances on the international concert circuit, the degree programme trains a small and select group of extremely gifted musicians to become distinctive artistic personalities who are capable of making an important contribution to the current discourse on the works for their instrument. They are important representatives for their instrument within their generation, they have an individual and unmistakable means of expression, and they act as key ambassadors for classical musical and contemporary artistic creation. They are aware of their responsibility to society, to the preservation of musical heritage, and to their role in shaping contemporary trends. In ensembles, they can use their skills in a way that inspires fellow musicians and audiences, adapt their role appropriately and variably, and teach and convey in an exemplary way. Electives have enabled graduates to deepen, expand or specify their individual artistic profile.

(2) Successful completion of the programme qualifies students for solo violin, viola, or violoncello performances on the international concert circuit, as well as for leadership roles in the cultural context.

## **§ 6 Course Structure**

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

Solo Instrumental Performance 1-2  
Chamber Music / Ensemble Performance 1-2  
Literary Knowledge / Analysis  
Final Module  
Electives  
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 student should demonstrate that he or she has a large and varied repertoire, that he or she is able to perform stylistically, instrumentally and musically confidently at an international soloist level and that he or she is able to formulate his or her own artistic positions. The artistic-practical part usually consists of a musical performance in the form of a recital; the written part usually consists of an essay on a self-chosen topic related to the musical programme of the recital. The artistic-practical examination lasts approx. 60-70 minutes; the written part of the examination must contain at least 20,000 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 submitted at the same time as 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) Proof of 60 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 Master's Degree Concert Performance – Kronberg Academy is calculated from the average of the module grades, which are weighted as follows:

Solo Instrumental Performance 1: 20 %

Literary Knowledge / Analysis: 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 Master's Degree Concert Performance – Kronberg Academy after these Study and Examination Regulations have come into effect or who continue with the Master'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 Master's Degree Concert Performance – Kronberg Academy that was agreed by the Faculty Council, this version shall continue to apply.

Frankfurt am Main, 11.12.2025

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> The students have trained to an outstanding technical level and acquired an individual and diverse range of expression. They can reflect upon different interpretative approaches and develop their own artistic forms of expression from the results. They have developed a strong stage presence and can convey their musical message convincingly. They have built up a personal and wide-ranging soloist repertoire.			
2	<b>Content</b> The students learn to implement their own ideas for interpretation convincingly, using their technical skills on their respective instrument, at the same time successively refining the range of technical possibilities on their instrument to support their own independent interpretation. The students start building up a personal repertoire. The scientific methods for compiling a programme are developed in the module “Literary Knowledge/Analysis”.			
3	<b>Courses</b>			
Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation
Main subject / correpetition	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 correpetition preparation of programme texts for the module examination programme
4	<b>Requirements for participating in the module</b> Successful aptitude test and admission to the MA Concert Performance – Kronberg Academy			
5	<b>Applicability of the module</b> MA Concert Performance – Kronberg Academy			
6	<b>Module examination</b> Recital: duration 50-60 Minuten. The programme should be stylistically diverse.			
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			
11	<b>Note</b> 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.			

## 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

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1	<b>Qualification objectives</b> Owing to outstanding technical and musical skills, the students can present their own interpretations at an international level and make a significant contribution to the interpretive discourse on the relevant works. They have developed a personal repertoire with its own emphases. They have learnt how to convey their interpretations convincingly to the audience in different concert formats.			
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2	<b>Content</b> The students develop their musical personality through a diverse range of stimuli from the concert circuit that they consider, analyse and discuss in individual tuition. Together with tutors of the main subject, they work on developing personal forms of expression, which includes addressing the individual emphases of the repertoire and continuously expanding the repertoire stylistically.			
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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
Main subject / correpetition	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 correpetition

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4	<b>Requirements for participating in the module</b> Successful aptitude test and admission to the MA Concert Performance – Kronberg Academy			
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5	<b>Applicability of the module</b> MA Concert Performance – Kronberg Academy			
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6	<b>Module examination</b> None			
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7	<b>Module frequency</b> Annual			
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8	<b>Start</b> Winter semester			
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9	<b>Study year / semester</b> Second year			
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10	<b>Type of module</b> Compulsory module			
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11	<b>Note</b> 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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## Chamber Music / Ensemble Performance 1

Module no.	Workload	CPs	Module duration
3	Total hours:300 h <ul style="list-style-type: none"><li>• contact hours: 40 h</li><li>• self-study: 260 h</li></ul>	10	two semesters

1	<b>Qualification objectives</b> Based on the chamber music skills already acquired, the students have learnt to express themselves in chamber music in a differentiated and individual way. They have a wide-ranging repertoire in different formations and meet the specific sonic and stylistic requirements. The students have learnt how to work in a team to develop an interpretation and take responsibility for the musical end result.
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2	<b>Content</b> The students learn to develop, test and differentiate various interpretative approaches. Through good team communication, they learn how to initiate and develop joint interpretive decisions, at the same time consolidating and expanding the repertoire in various formations.
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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
Chamber music projects	Group tuition/ small group tuition	Total hours: 300 h: contact hours: 40 h self-study: 260 h	10	Regular participation

4	<b>Requirements for participating in the module</b> Successful aptitude test and admission to the MA Concert Performance – Kronberg Academy
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5	<b>Applicability of the module</b> MA Concert Performance – Kronberg Academy
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6	<b>Module examination</b> None
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7	<b>Module frequency</b> Annual
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8	<b>Start</b> Winter semester
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9	<b>Study year / semester</b> First year
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10	<b>Type of module</b> Compulsory module
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## Chamber Music / Ensemble Performance 2

Module no.	Workload	CPs	Module duration
4	Total hours: 300 h <ul style="list-style-type: none"> <li>• contact hours: 40 h</li> <li>• self-study: 260 h</li> </ul>	10	two semesters

### 1 Qualification objectives

The students have developed outstanding skills in ensemble-playing: they are particularly capable of working out harmony and vocal hierarchies and establishing an expedient, team-based ensemble communication, while at the same time achieving an independent musical statement. They have a very challenging repertoire at their disposal, which they have prepared at the highest level, and they are confident dealing with various stylistics and works. They have learnt to give well-founded answers to questions on interpretation, and to co-organise and direct rehearsals. The students can adapt to various concert formats depending on requirements and convey their interpretation accordingly.

### 2 Content

The students develop an individual, collaborative interpretation with highly differentiated chamber-music resources. During the development process, the focus is on autonomy, teamwork, objectives, flexibility and leadership quality. They address the most challenging works in different styles and formations. They use their wealth of concert experience to positive effect.

### 3 Courses

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Chamber music projects	Group tuition/ small group tuition	Total hours: 300 h: contact hours: 40 h self-study: 260 h	10	Regular participation

### 4 Requirements for participating in the module

Successful aptitude test and admission to the MA Concert Performance – Kronberg Academy

### 5 Applicability of the module

MA 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

**Literary Knowledge / Analysis**

Module no.	Workload	CPs	Module duration
5	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 Qualification objectives**

The students have learnt to look at a selection of works from the respective instrumental repertoire from several perspectives. They can reflect upon works scientifically, analytically and with regard to music theory in an appropriate way. They can present their analytical approaches clearly and record scientific standards adequately.

The students can classify the works in an overarching context by including aspects from intellectual and social history. They can grasp and consider the aesthetic quality of the works. Using these comprehensive considerations as a basis, they can derive criteria for addressing the works from an interpretive perspective and reflect upon a performance's relevance in the current context.

**2 Content**

Independent examination of analytical methods from science and music theory using selected works from the respective instrumental repertoire. Consideration of various perspectives on a work and appropriate presentation of the analytical approaches and results in a verbal and written format.

Consideration of the intellectual and social-history contexts of the analysed works. Examination of the works with regard to their aesthetic position. Deriving of criteria for interpreting the analysed works. Consideration of the relevance of current performances.

**3 Courses**

Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation
Literary knowledge / analysis	Group tuition	Total hours: 150 h: contact hours: 75 h self-study: 75 h	5	Regular participation and written work on different topics

**4 Requirements for participating in the module**

Successful aptitude test and admission to the MA Concert Performance – Kronberg Academy

**5 Applicability of the module**

MA Concert Performance – Kronberg Academy

**6 Module examination**

Seminar paper (30 min.) and exam interview (30 min.). Assessment of the exam interview: graded.

**7 Module frequency**

Annual

**8 Start**

Winter semester

**9 Study year / semester**

First year

**10 Type of module**

Compulsory module

Final module														
Module no.	Workload	CPs	Module duration											
6	Total hours:450 h <ul style="list-style-type: none"><li>self-study: 450 h</li></ul>	15 (of which 13 for the recital, 2 for the programme booklet)	two semesters											
1	<b>Qualification objectives</b> Practical part: In a practical exam, the students have shown that they have achieved the qualification objectives of the main subject (cf. modules 1 and 2).  Written part: The students are able to present a self-selected topic relating to the musical programme in written form with convincing content and language. They have an expanded range of skills with regard to scientific working and can apply analytical and representational methods in a suitable and topic-related way.													
2	<b>Content</b> Practical part: Within given guidelines, students work independently to design and prepare a final recital 60-70 minutes in length. The repertoire is free and should emphasise the student's artistic profile.  Written part: The written part usually consists of an essay on a self-selected topic relating to the musical programme of the recital. It must be written in German or English, be at least 20,000 characters in length and have a bibliography. The written part is assessed exclusively on the basis of the written composition.													
3	<b>Courses</b>													
<table><tr><th>Name</th><th>Teaching method</th><th>Contact hours + workload</th><th>CPs</th><th>Coursework or requirement for regular participation</th></tr><tr><td>-</td><td>-</td><td>-</td><td>-</td><td>-</td></tr></table>					Name	Teaching method	Contact hours + workload	CPs	Coursework or requirement for regular participation	-	-	-	-	-
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> MA Concert Performance – Kronberg Academy													
6	<b>Module examination</b> 1. Recital with works of free choice, the programme should be stylistically varied (60-70 min.). Written element 2. Preparation of a programme booklet with self-written texts on the programme (20,000 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> Second year													
10	<b>Type of module</b> Compulsory module													

## Electives

Module no.	Workload	CPs	Module duration
7	Total hours:450 h Contact hours and self-study depending on the choice of courses	15	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. It is mandatory to choose a course or project in the field of music education/music didactics.

Music Education/Music Didactics: Students have gained supervised insights into various forms of teaching, which have familiarized them with the basic concepts of didactic approaches.

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

Mandatory courses:

Music Education/Music Didactics: It is mandatory to carry out either a teaching project supervised by a teacher (e.g., projects such as “Mit Musik - Miteinander”, participation in the mentor program (=teaching practice), concept and design of a “Mittwochskonzert”) or a course from the field of “Didactics of the Main

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Subject / Instrumental Pedagogy” from the MA Artistic Music Studies elective catalog. Basic music teaching skills are developed.

Elective courses:

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 music education.

**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).

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### 3 Courses

Name	Teaching method	Contact hours + work-load	CPs	Coursework or requirement for regular participation
Music Education/ Music Didactics	Individual tuition/ group tuition/ seminar	30-90h Contact hours and self-study depending on the programme; to be announced before the semester	1-3 CP per semester	Regular participation, it is mandatory to attend one course or participate in one project
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	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
Orchestra	group tuition	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 and admission to the MA 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			
<b>7</b>	<b>Module frequency</b> Annual			
<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			

## Cooperation Projects HfMDK – Kronberg Academy

Module no.	Workload	CPs	Module duration											
8	Total hours:150 h Contact hours and self-study depending on the choice of courses	5	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>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	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										
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 and admission to the MA Concert Performance – Kronberg Academy													
5	<b>Applicability of the module</b> MA 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> Second year													
10	<b>Type of module</b> Compulsory module													



## Appendix 2: Course Plan

	Semester				
Module	1	2	3	4	total CPs
Solo Instrumental Performance 1	15	15			
Solo Instrumental Performance 2			15	15	60
Chamber Music / Ensemble Performance 1	5	5			
Chamber Music / Ensemble Performance 2			5	5	20
Literary Knowledge / Analysis	3	2			5
Final Module			7	8	15
Electives	7	8			15
Cooperation Projects			3	2	5
<b>total CPs</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>120</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 50-60 Minuten. The programme should be stylistically diverse.	yes	20 %
5	Literary Knowledge / Analysis	None	Seminar paper (30 min.) and exam interview (30 min.).	yes	5 %
6	Final module	Proof of 60 CPs	<p>1. Recital with works of free choice, the programme should be stylistically varied (60-70 min.). Written element</p> <p>2. Preparation of a programme booklet with self-written texts on the programme (20,000 characters, German or English) with bibliography</p> <p>The practical and written examinations are weighted at a ratio of 12:1.</p>	yes	75 %