

STUDY AND EXAMINATION REGULATIONS

HfMDK
FACULTY 2

Study and Examination Regulations
for the Master's Degree
*International Ensemble Modern
Academy – Contemporary Music Per-
formance*

(MA IEMA CoMP)

Official Notices of the Frankfurt University of Music and
Performing Arts

Publication number: 99/2021 Effective from: 26.05.2021

Study and Examination Regulations specific to the Master's Degree *International Ensemble Modern Academy - Contemporary Music Performance (MA IEMA CoMP)*

On 12.04.2021, the council for Faculty 2 agreed the following Study and Examination Regulations for the Master's Degree IEMA CoMP.

Table of Contents

§ 1 Scope..... 3
§ 2 Academic Title..... 3
§ 3 Standard Study Period..... 3
§ 4 Course Start..... 3
§ 5 Course Objectives..... 3
§ 6 Course Structure..... 6
§ 7 Examinations..... 7
§ 8 Final Module..... 7
§ 9 Assessment of Examination Performances, Formulating the Final Grade..... 9
§ 10 Coming into Effect and Transitional Provisions.....10
Appendix 1: Module Descriptions.....11
Appendix 2: Course Plan.....23
Appendix 3: Examination Plan.....24

§ 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 International Ensemble Modern Academy - Contemporary Music Performance (MA IEMA CoMP). 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 MA IEMA CoMP, 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 IEMA CoMP has a standard study period of two semesters.
- (2) The course programme amounts to 60 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)

a) Target group: The one-year Master's Degree IEMA CoMP is a specialisation course for trained instrumentalists, conductors, composers and sound directors, i.e. it builds explicitly on an initial university degree qualifying a graduate for professional work in the fields of instrumental performance, conducting, composition or sound engineering/direction (or a comparable university degree). It is principally the respective technical skills as well as artistic understanding that form the necessary basis for this subsequent training within the context of a contemporary-music ensemble.

b) Co-operation structure: The central feature of this degree programme is its direct rootedness in the professional field via specific projects in the professional context, both national and international. This rootedness is achieved through - among other things - the close relationship with one of the world's leading ensembles for new music: the HfDMK runs this degree course in close co-operation with the Frankfurt-based Ensemble Modern. This collaboration enables the students to learn and work in an immediately professional environment and to experience specific professional fields - in this case that of an independent ensemble that is active in the market and that of the independent artist, including the need for clear profiling for positioning on the independent market and working in international and interdisciplinary contexts.

c) Objectives and competencies: The central objective of the course is the specialist training of artists in the disciplines of instrumental performance, conducting, composition and sound direction in the field of contemporary music, and within the context of an ensemble structure, as this represents a key possibility for a professional field. The direct link with the

professional field is achieved through the realisation of projects in contexts that are already professional. A complex and diverse occupational profile serves as the basis of the course programme (see section 2). The training objective is thus to work towards the ideal of a comprehensively qualified, versatile artist. Through and beyond the specific occupational profile described here, the degree course qualifies instrumentalists for all forms of ensemble playing, both in fixed orchestra formations as well as in project orchestras, for example. Not only targeted working but also the focus on process-oriented working in a wide range of project situations enables graduates to achieve a high degree of flexibility in a diverse range of professional contexts.

d) Other objectives are:

- The basic acquisition of knowledge of a comprehensive repertoire: from contemporary solo works via chamber music up to conducted ensemble literature from the 20th and 21st centuries, a broad depiction of the contemporary repertoire in all its stylistic diversity is given.

- The linking of different disciplines within the degree programme/ensemble: under the professors' instruction, the integration of instrumental performance, conducting, composition and sound direction during the year of study illustrates, and enables, the opportunity to experience professional processes such as instant ensemble work and the development of new compositions, etc.

- The teaching of organisational skills concerning, for example, the planning of rehearsal, concert and other project processes, in order to develop self-organisation and concept-development abilities.

- The teaching of reflection skills in order to (further) develop a personal artistic profile. In addition to imparting knowledge (e.g. about music history and questions of music aesthetics), this also requires the teaching of criteria vis-à-vis aesthetic judgement, for example. Through and beyond the artistic content, aspects of personality formation are highlighted where reflection on issues of personal artistic identity, for example, is as important as the social relevance of artistic action. Analytical skills enabling the contextualisation of the practical learning content/projects are taught, mainly in theory seminars.

- The teaching of different musical and non-musical formats as points of departure for professional orientation. This setting of priorities takes place through practical learning content that is in turn focused closely on professional practice, and it is achieved primarily through project-based working as well as concert activity as a training component. Specialist workshops, for example in areas such as improvisation or music teaching/cultural education, are as much a part of the training profile as interdisciplinary projects.

- The offer of networks: An artist in the 21st century operates in networks: on an instrument-specific/subject-specific and interdisciplinary basis, in the context of academies, festivals and presenters. Through the various project formats, and at a wide range of performance venues, students become familiar at an early stage with important content-related connecting points and contacts that are important for their continuing professional careers.

(2) Successful completion of the degree course qualifies students for a wide range of professional fields as the course programme is based on a diverse occupation profile. Graduates enter the market in an accordingly diversified way, for example as freelancers, and are able to position themselves there. Employment opportunities include being permanent members of the numerous independent ensembles and orchestras, or guest musicians at the latter or at festivals. Developing and implementing one's own concepts as well as working in interdisciplinary contexts are as much professional fields of activity as international concert activity. Successful completion of the degree course also qualifies students for permanent positions in orchestras that are increasingly adopting contemporary works in their repertoires, and which very much welcome such additional qualification of the instrumentalists in this area. Sound directors are qualified for engagements in the arts sector, at festivals, and at broadcasting companies and electronic studios, for example.

§ 6 Course Structure

(1) The course is completed in one of the following focus areas: instrumental performance, conducting, sound direction or composition.

(2) The following modules are to be completed in the Master's Degree IEMA CoMP:

Compulsory:

I	Basic knowledge of contemporary reper- toires	12 CPs
II	Professional practice/aesthetic judge- ment	10 CPs
III	Self-organisation in practice	7 CPs
IV	Contemporary music and technology	5 CPs
V	Theory	5 CPs
VI	Specialisation (compulsory elective mod- ule)	5 CPs
VII	Final module	16 CPs

(3) Cross-disciplinary competencies and key qualifications are particularly acquired in the modules 'Professional practice/aesthetic judgement', 'Self-organisation in practice' and 'Theory', and in the specialisation module.

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

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

Individual tuition: The individual supervision of students is a component of different modules and a key teaching format, for example when teaching technique relating to a specific instrument. Individual tuition is also required in conducting, composition and sound direction when practical support is provided for questions relating to these specific disciplines. A particular feature of this degree course is the absence of any fixed or single teacher for the main subject. Students analyse their own needs and choose freely, on an alternating basis, from the group of professors responsible for this degree programme. It can therefore be very productive if, for example, a student of conducting or composition has lessons with an instrumentalist; similarly, interdisciplinary consultations, or those involving several instruments, are very effective in the field of musical instruments and inevitably open up different perspectives. The process of free choice of professor is supervised by the module co-ordinator.

Group tuition - practice: In group tuition, the professors support mainly rehearsals of chamber music and conducted ensemble literature as well as rehearsals of new works by composition students. This teaching format is the most complex, as it may have to serve very different needs. The central content of this group tuition is the teaching of ensemble playing, balance

and listening to one another in the ensemble, as well as providing support when students' develop their own artistic and musical ideas into works.

Seminars: Seminars impart teaching content, for example specialist knowledge about music theory, history or aesthetics. They also teach a discussion culture that puts the students' competencies in areas such as analysis, reflection and aesthetic judgement on a professional footing.

Workshops: Workshops differ from seminars in their high share of practice-based content. They serve the acquisition of particular and very specific musical-technique skills (e.g. rhythm workshops, improvisation workshops, etc.) or the development of 'free' work formats (graphic scores, concept works, etc.).

Concerts/projects: Concerts and projects are an explicit training element in this degree programme, which is mainly characterised by its link to the professional sector. Here is where the skills learned particularly in individual tuition, in the practice-based group tuition and in the rehearsals are applied. Concerts - public performances in front of audiences in a university setting, but also in professional contexts at home and abroad - are essentially supported by a professor/teacher.

Coaching/mentoring: This format is not an independent teaching format but extends through most of the practice-based teaching formats, particularly 'Group tuition - practice', but also individual tuition and workshops. Rather than presenting students with solutions (e.g. musical, aesthetic, artistic, organisational and technical solutions), the basic aim is to guide them towards reaching their own as well as joint solutions in an independent and reflected manner within the working process.

§ 7 Examinations

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

Group examinations: A particular and at the same time central examination format is the 'group examination', which among other things examines the competencies and skills acquired in the group tuition. In a degree course with a focus on ensemble playing, students' or the individual student's development in different processes/projects are or is examined. The increased level of artistic maturity and the representation of one's own artistic idea as an ensemble - for example in a work - must be discernible. Group examinations take place in internal workshop concerts/class evenings or public concerts.

§ 8 Final Module

(1) The final module consists of an examination of artistic practice, supplemented by a written examination. Students are expected to show their ability to implement various concert programmes with different stylistics and

formats (poss. also staged parts, graphical notation, or similar) in a demonstration of playing technique and artistic aesthetics, and to perform in front of audiences. The practical element consists of three examination concerts as a group examination, with each student instrumentalist, conductor and sound director participating in a total of at least five works, or with at least 60 minutes of performance time. Relevant for the examination is the discernible individual achievement of each individual student.

The duration of the practical examination is in sum at least 60 minutes in the various concert works.

Composition students create a new work, the arrangement and duration of which is agreed with the module co-ordinator beforehand.

(2) The written/academic part consists either of:

- a) A written thesis, or
- b) A one-hour academic presentation with a handout, or
- c) A media presentation, e.g. in the form of a website, video, etc., with a handout.

The topics are determined in conjunction with the co-ordinator of the theory module. The Director of Studies regulates the specific determination procedure internally.

(3) The written/academic part of the examination should:

- a) In the case of the thesis, amount to 50,000 characters (including spaces, corresponds to approx. 30 pages including table of contents and text credits, excluding appendices, such as sheet-music samples)
- b) In the case of the presentation with a handout, consist of a one-hour academic presentation with a handout 8,300 characters in length (including spaces, without appendices)
- c) In the case of the media presentation, consist of a media presentation (e.g. website, video) 8,300 characters in length (including spaces, without appendices) in the case of a website, or 30 minutes in the case of a video supplemented by a handout 8,300 characters in length.

The written/academic part of the examination is to be written in German or English. Deviation of +/- 10% is acceptable in all cases.

(4) The thesis/presentation is developed alongside the study programme.

In all cases, 2a), 2b) and 2c), the module co-ordinator is to be provided with an initial exposé including topic, structure and academic sources four months after beginning the degree course at the latest.

(5) The written/academic part is assessed exclusively based on the written composition or the presentation in conjunction with the handout. Both parts of the examination are to be completed independently of each other as far as time is concerned.

(6) The processing time for the written/academic part of the examination is three months following registration at the Examinations Office.

(7) The thesis or the handout for the presentation is to be submitted to the Examinations Office in three bound copies as well as in an electronic format (on a storage medium). In the case of the media presentation, the presentation is to be submitted in an electronic format. In the case of a thesis or a

handout, students must also submit a declaration that the electronic version is identical to the written originals.

(8) The assessment process for the written Master's thesis/the written or media part of the final module should not exceed 10-12 weeks.

(9) If one part of the examination has not been passed, or if both parts of the examination have not been passed or could not be taken, this part/these parts can be retaken independently of each other. The student consults with the Director of Studies who subsequently determines the modalities (e.g. timetable). Each part of the examination can be retaken once. In the case of the written/academic part, a new topic must be agreed. In the case of the practical part of the examination, the student agrees with the Director of Studies a solo programme of at least 50 minutes' duration and at least four different works.

The bases of assessment are the requirements of the first examination, i.e. the discernible application of contemporary playing techniques, the ability to grasp and perform the concept of stylistically different contemporary works, and to arrive at a discernibly individual artistic interpretation.

The examination can take place in the form of a workshop concert. The same reviewers can be used for each examination retake.

(10) In calculating the grade for the final module, the artistic-practice examination and the written/academic part of the examination are weighted two-thirds and one-third respectively.

§ 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, grades may be raised or lowered by 0.3 to achieve fractional grades, although grades 0.7, 4.3, 4.7 and 5.3 are not permitted.

(3) The overall grade for the Master's Degree IEMA CoMP is calculated based on the module grades, which are weighted as follows:

I Basic knowledge of contemporary repertoires	30%
II Professional practice / aesthetic judgement	15%
III Self-organisation in practice	----
IV Contemporary music and technology	----
V Theory	----
VI Specialisation	10%
VII Final module	45% (practical part: 30%, written part: 15%)

§ 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 IEMA CoMP after these Study and Examination Regulations have come into effect or who continue with the Master's Degree IEMA CoMP 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 IEMA CoMP that was agreed by the Faculty Council, this version shall continue to apply. Alternatively, these students can choose to transfer to the present version of the Study and Examination Regulations. The Examinations Office must be notified of such a transfer in writing and the decision is irrevocable. In the event of a transfer, the examination performances completed up to this point will be recognised in full and assigned to the corresponding modules in the present Study and Examination Regulations.

Frankfurt am Main, 12.05.2021

Signed

Prof. Dr. Katharina Schilling-Sandvoß

Dean of Faculty 2

Frankfurt University of Music and Performing Arts

Appendix 1: Module Descriptions

Basic knowledge of contemporary repertoires				
Module no.	Workload	CPS	Module duration	
I	360 h: • 155 h attendance time • 205 h self-study	12	1 Semester	
1	<p>Qualification objectives</p> <p>Students acquire comprehensive knowledge of the music repertoire of the 20th and 21st centuries with a particular focus on the large stylistic range in contemporary music, for example beginning with the Second Viennese School up to the premiere of a new work. The focus is on chamber music and ensemble repertoire. Students are able to classify works on the basis of music history as well as stylistically and at the same time realise/develop and perform them artistically. Students are able to recognise how far it is about reproducing a work as faithfully to the original as possible, or whether, in a work with free notation for example, a high degree of arrangement is required by the practising artist themselves, who allows the work to emerge during the performance.</p>			
2	<p>Content</p> <ul style="list-style-type: none"> - Development of a wide range of chamber music and ensemble-literature works that are stylistically very different (this can be repertoire from the following eras or styles, for example: Second Viennese School, serialism, minimal music, aleatoric music, spectral music, free notation/graphic score, Fluxus, electronic music, etc. - Specialisation workshops; these can be an improvisation or rhythm workshop, for example 			
3	Sub-modules / teaching events			
Name	Teaching method	Attendance time + workload	CPS	Academic performance or requirement for regular participation
Mentoring	Individual tuition	60 h in total, of which: 10 h attendance time, 50 h self-study	2	Regular participation
Repertoire studies / rehearsals	Group tuition - practice	270 h in total, of which: 130 h attendance time, 140 h self-study	9	Regular participation
Specialisation in music practice (e.g. rhythm, improvisation)	Workshop	30 h in total, of which: 15 h attendance time, 15 h self-study	1	Regular participation
4	<p>Requirements for participation in the module</p> <p>Successful aptitude test and admission to the MA IEMA CoMP</p>			
5	<p>Applicability of the module</p> <p>MA IEMA CoMP</p>			
6	<p>Module examination</p> <p>Instrumentalists, conductors and sound directors: three examination concerts as a group examination. Relevant for the examination is the discernible individual achievement of each individual student. Each student participates in at least five works or 60 minutes' playing time.</p>			

	Composition students create a new work, the arrangement and duration of which is agreed with the module co-ordinator beforehand. Both a finished score and individual voices (transposed if necessary) are to be available.
7	Module frequency Annual
8	Start Winter semester
9	Study year / semester 1 st semester
10	Type of module Compulsory module
11	Module co-ordinator See website

Professional practice / aesthetic judgement

Module no.	Workload	CPs	Module duration
II	300 h, of which <ul style="list-style-type: none"> • 110 h attendance time • 190 h self-study 	10	2 semesters

1	<p>Qualification objectives</p> <p>The direct link between training and the professional sector means that graduates are able to rehearse/realise given programmes within a specific timeframe (e.g. to meet a concert date) in a professional way. This requires both self-management skills as well as competencies in the ensemble context. In the area of professional concert performances, students can deal confidently and pragmatically with the fixed spatial conditions of a concert venue, for example, and with the time pressures associated with, say, festivals.</p> <p>A further key competence is the ability to communicate, not only as part of ensemble work but also with composers, say, in the process of creating new works, which translates as the ability to reflect on aesthetic questions related to performance practice, particularly in relation to the development of newly emerging works.</p>										
2	<p>Content</p> <ul style="list-style-type: none"> - Workshop/seminar (development of criteria pertaining to aesthetic judgement, discussion culture, the notion of relevance, artistic identity, etc.) - Different concerts in professional contexts (this could be national and international concert series, festivals, etc.) - Premiere project(s): Focus on the (development) process, not just on the (work) result 										
3	Sub-modules / teaching events										
	<table border="1"> <thead> <tr> <th>Name</th> <th>Teaching method</th> <th>Attendance time + workload</th> <th>CPs</th> <th>Academic performance or requirement for regular participation</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Name	Teaching method	Attendance time + workload	CPs	Academic performance or requirement for regular participation					
Name	Teaching method	Attendance time + workload	CPs	Academic performance or requirement for regular participation							

Mentoring	Individual tuition	60 h in total, of which: 10 h attendance time, 50 h self-study	2	Regular participation
Aesthetic judgement, discussion culture, etc.	Workshop/seminar	30 h in total, of which: 10 h attendance time, 20 h self-study	1	Regular participation, group discussion
Concert-programme rehearsals (incl. workshop concerts)	Group tuition	180 h in total, of which: 60 h attendance time, 120 h self-study	6	Regular participation, workshop concert
Performance in professional contexts	Concerts	30 h in total, of which: 30 h attendance time	1	Regular participation

4 Requirements for participation in the module
Successful aptitude test and admission to the MA IEMA CoMP

5 Applicability of the module
MA IEMA CoMP

6 (Partial) module examination, 1st semester
a) Theoretical reflection: one page of programme text/reflection on a piece from the workshop concerts. Oral presentation during a workshop concert (at least 2-3 mins)
b) Playing of at least two works (solo, chamber or ensemble works) as part of workshop concerts.
Composers: As with the other disciplines, or two 20-minute analyses and classifications of two separate works from the workshop concerts.
This practical part can be combined with the theoretical-reflection part. The theoretical part is assessed either as 'passed' or 'not passed', the practical part is graded and only this result forms part of the overall grade.

7 Module frequency
Annual

8 Start
Winter semester

9 Study year / semester
1st and 2nd semester

10 Type of module
Compulsory module

11 Module co-ordinator
See website

Self-organisation in practice

Module no.	Workload	CPs	Module duration
III	210 h, of which • 110 h attendance time • 100 h self-study	7	2 semesters

- 1 Qualification objectives
- a) The ability to design and realise a project (e.g. a concert) in conjunction with contemporary music. Students are also able to reflect critically on the structure of the project during its execution and to review and (if necessary) adapt it continuously with an eye on the project objective. Joint ideas for renditions can be formulated and applied.
- b) Acquisition of additional competencies to independently develop and execute a music communication project in particular. Music communication has become a key element at many artistic institutions with professionally trained employees developing formats to prepare and communicate the artistic content of the respect institution in a target group-specific way.

- 2 Content
- a) - Introductions/preparatory workshops (concept development, programming, etc.)
- Independent development and practical execution of a concert programme/project
- b) Independent development and practical execution of a music-communication project (this can be an introduction to a concert, an education project with children/school pupils, a participation project (audience involvement at a concert) or similar, for example. A wide range of formats is developed based on the given topics/objectives and taking a clearly defined target group into account.

3 Sub-modules / teaching events

Name	Teaching method	Attendance time + workload	CPs	Academic performance or requirement for regular participation
Programming, conception	Seminars, workshops	15 h in total, of which: 5 h attendance time, 10 h self-study	0,5	Regular participation
Music teaching: formats, methodology and didactics	Seminars, workshops	45 h in total, of which: 15 h attendance time, 30 h self-study	1,5	Regular participation
Rehearsals	Group tuition	90 h in total, of which: 60 h attendance time, 30 h self-study	3	Regular participation
Project execution	Project/concert	60 h in total, of which: 30 h attendance time, 30 h self-study	2	Regular participation

- 4 Requirements for participation in the module
Successful aptitude test and admission to the MA IEMA CoMP

- 5 Applicability of the module
MA IEMA CoMP

- 6 Module examination
Planning and largely independent execution of one of the concert options and a music-communication project as a group examination. In both cases, in addition

to programming or concept development, this also includes time planning for re-hearsals/for the project, as well as the actual execution of the concert/project.

7 Module frequency
Annual

8 Start
Winter semester

9 Study year / semester
1st and 2nd semester

10 Type of module
Compulsory module

11 Module co-ordinator
See website

Contemporary music and technology

Module no.	Workload	CPs	Module duration
IV	150 h, of which <ul style="list-style-type: none"> • 36 h attendance time • 114 h self-study 	5	2 semesters

1 Qualification objectives

The use of technology in general, and audio-technology in particular, is a central means of artistic expression in large parts of contemporary music. Accordingly essential is the acquisition of competency necessary to develop a presentation of works involving technology as well as the ability to reflect on aesthetic questions of performance practice in correlation/in the interaction with technology. Graduates are able to comprehend the technical specifications of individual works or also develop digital online formats, for example.

2 Content

- Introduction into the special conditions for applying technology in instrumental/performative practice
- Development of works with electronics (using one's own instrument or special instruments). This can be a solo work or participation in an ensemble piece. Live electronics/video, tapes, etc.
- Aesthetic questions related to the use of technology
- Explicitly possible is also the realisation of works/projects as part of a digital online format in which specific aesthetic questions associated with the format are made a subject of discussion.

3 Sub-modules / teaching events

Name	Teaching method	Attendance time + workload	CPs	Academic performance or requirement for regular participation
Introduction	Seminars and/or workshops	30 h in total, of which: 6 h attendance time, 24 h self-study	1	Regular participation
Music and electronics/technology repertoire	Individual tuition or group tuition - practice	120 h in total, of which: 30 h attendance time, 90 h self-study	4	Regular participation

4 Requirements for participation in the module

Successful aptitude test and admission to the MA IEMA CoMP

5 Applicability of the module

MA IEMA CoMP

6 Module examination

1st or 2nd semester: instrumentalists, conductors and sound directors: performance of at least two works either in a workshop concert or a public concert and involving electronics/technology or the development of an online format/project. Relevant for group examinations is the discernible individual achievement of each student.

Composers: analysis of, or artistic participation in, two works involving electronics/technology or the development of an online format/project.

7 Module frequency

Annual

8 Start

Winter semester

9	Study year / semester 1 st and 2 nd semester
10	Type of module Compulsory module
11	Module co-ordinator See website

Theory

Module no.	Workload	CPS	Module duration
V	150 h, of which <ul style="list-style-type: none"> • 96 h attendance time • 54 h self-study 	5	2 semesters

1	<p>Qualification objectives</p> <p>The ability to reflect on aesthetic questions is only possible against a backdrop of comprehensive, well-founded knowledge of the different characteristics and styles of contemporary music and their classification in music history. Graduates are able to classify works (for example) both historically and stylistically.</p>
2	<p>Content</p> <p>Eight 12-hour seminars on selected, specific topics related to aesthetics, the stylistics of contemporary music, and formats and forms of organisation in today's music market. Seminar topics can thus be musical directions, such as Fluxus or spectral music, as well as interdisciplinary influences (including music and language, music and film, and music and technology). Light can also be shed on aspects of the music market, such as the importance of radio for music, the festival landscape in the contemporary music sector, or support for freelance artists with regard to professional practice.</p>
3	Sub-modules / teaching events

Name	Teaching method	Attendance time + workload	CPS	Academic performance or requirement for regular participation
Theory seminar	Seminars (8)	150 h in total, of which: 96 h attendance time, 54 h reading/self-study	5	Regular participation

4	Requirements for participation in the module Successful aptitude test and admission to the MA IEMA CoMP
5	Applicability of the module MA IEMA CoMP
6	Module examination Proof of regular participation
7	Module frequency Annual
8	Start Winter semester
9	Study year / semester 1 st and 2 nd semester

10 Type of module
Compulsory module

11 Module co-ordinator
See website

Specialisation

Module no.	Workload	CPs	Module duration
VI	150 h, of which <ul style="list-style-type: none">• 30 h attendance time• 120 h self-study	5	2 semesters

1 Qualification objectives

The ability to conceive and implement one's own artistic projects is a necessary skill in every professional field in the arts. Through and beyond the substantiation of a purely artistic idea, graduates are able to determine, plan and implement the temporal and organisational requirements to realise projects. The ability to reflect e.g. on group-dynamic processes in an immediately practical context are essential for achieving artistic objectives.

2 Content

In addition to Module III, in which independent project work is already being implemented in the area of concert and music communication, the aim is to further develop skills in the area of artistic project creation and implementation - with the focus on the associated laboratory, processual character. Based on their own interests, students can choose from various areas. Students in the respective discipline select either one or two options (depending on the scope) and realise this/these independently on their own or in a group following prior consultation and agreement with the respective module co-ordinator.

Options for instrumentalists:

- Interdisciplinary project
- Development of a work without one's own instrument (e.g. Cage: Radio Music; Kagel: Pas de cinq; Thierry de Mey: Musique de Tables; Kagel: Exotica, etc.)
- Performative work (the instrumental part is supplemented with a non-instrumental activity, e.g. singing, speaking, dancing, etc.)
- Application: compilation of a project application incl. the calculation for a real project (the application is actually submitted; the project is executed outside of study time if necessary and does not form part of the module)
- Student's own project idea after approval from the module co-ordinator

Options for conductors:

- At least four introductions to works from the course repertoire, for the benefit of the other students
- Concert introduction or the hosting of a public talk before or after the concert
- Participation as an instrumentalist in the IEMA Ensemble
- Application: compilation of a project application incl. the calculation for a real project (the application is actually submitted; the project is executed outside of study time if necessary and does not form part of the module)
- Student's own project idea after approval from the module co-ordinator

Options for composers:

- Interdisciplinary project
- Participation as an instrumentalist in the IEMA Ensemble
- At least four introductions to works from the course repertoire, for the benefit of the other students
- Concert introduction or the hosting of a public talk before or after the concert

- Application: compilation of a project application incl. the calculation for a real project (the application is actually submitted; the project is executed outside of study time if necessary and does not form part of the module)
- Student's own Project idea after approval from the module co-ordinator

Options for sound engineers:

- Recording project (studio quality; (>35 minutes))
- Solo/chamber music concert with live electronics (>35 minutes)
- Participation as an instrumentalist in the IEMA Ensemble
- Application: compilation of a project application incl. the calculation for a real project (the application is actually submitted; the project is executed outside of study time if necessary and does not form part of the module)
- Student's own Project idea after approval from the module co-ordinator

3 Sub-modules / teaching events				
Name	Teaching method	Attendance time + workload	CPs	Academic performance or requirement for regular participation
Mentoring/conception/rehearsals	Individual tuition, workshop, group tuition, concert/project	Distribution of attendance time and self-study depending on choice; scope roughly: 150 h in total, of which: 30 h attendance time, 120 h reading/self-study	5	Regular participation Project execution Individual reflection
4 Requirements for participation in the module Successful aptitude test and admission to the MA IEMA CoMP				
5 Applicability of the module MA IEMA CoMP				
6 Module examination Planning and independent execution of one or two of the options (depending on workload/CPs), either alone or as a group examination. In addition to programming or concept development, this also includes time planning for rehearsals/for the project, as well as the actual execution of the concert/project. A subsequent written self-evaluation (at least 4,000 characters in length) is assessed.				
7 Module frequency Annual				
8 Start Winter semester				
9 Study year / semester 1 st and 2 nd semester				
10 Type of module Compulsory elective module				
11 Module co-ordinator See website				

Final module

Module no.	Workload	CPs	Module duration
VII	480 h, of which <ul style="list-style-type: none">• 130 h attendance time• 350 h self-study	16	1 semester

1 Qualification objectives

Professionalisation of the acquired technical skills necessary for mastering contemporary playing techniques and applying them in musical design. Consolidation of the ability to comprehend works of different contemporary styles or eras in their respective design, and to independently develop and realise their specific sound qualities. Ability to develop one's own artistic ideas and to realise them musically.

Ability for independent, theoretical reflection and for academic analysis of a question from an area such as music history, work analysis, questions related to specific instruments, analysis of sectors of the music market, etc.

2 Content

With regard to the three examination concerts, works of different styles and arrangements are developed.

1. The practical part:

Three examination concerts as a group examination, with each student instrumentalist, conductor and sound director participating in a total of at least five works, or with at least 60 minutes of performance time. Relevant for the examination is the discernible individual achievement of each individual student. The duration of the practical examination is in sum at least 60 minutes in the various concert works.

Composition students create a new work, the arrangement and duration of which is agreed with the module co-ordinator beforehand. Both a finished score and individual voices (transposed if necessary) are to be available.

2. The written/academic part:

a) A thesis, or

b) A one-hour academic presentation with a handout, or

c) A media presentation, e.g. in the form of a website, video, etc., with a handout.

The topics are determined in conjunction with the co-ordinator of the theory module. The Director of Studies regulates the specific determination procedure internally.

The written/academic part of the examination should:

a) In the case of the thesis, amount to 50,000 characters in length (including spaces, corresponds to approx. 30 pages including table of contents and text credits, excluding appendices, such as sheet-music samples - deviation of +/- 10%); or

b) In the case of the presentation with a handout, consist of a one-hour academic presentation with a handout 8,300 characters in length (including spaces, without appendices - deviation of +/- 10%); or

c) In the case of the media presentation, consist of a media presentation (e.g. website, video) 8,300 characters in length (including spaces, without appendices) in the case of a website, or 30 minutes in the case of a video supplemented by a handout 8,300 characters in length (deviation of +/-10%).

The written/academic part of the examination is to be written in German or English. The thesis/presentation is developed alongside the study programme. In all cases, the module co-ordinator is to be provided with an initial exposé including topic, structure and academic sources four months after beginning the degree course at the latest.

3 Sub-modules / teaching events				
Name	Teaching method	Attendance time + workload	CPS	Academic performance or requirement for regular participation
Mentoring	Individual tuition	60 h in total, of which: 10 h attendance time, 50 h self-study	2	Regular participation
Rehearsals	Group tuition - practice	240 h in total, of which: 120 h attendance time, 120 h self-study	8	Regular participation
Thesis		180 h in total, of which: 180 h self-study	6	Thesis
4 Requirements for participation in the module Successful aptitude test and admission to the MA IEMA CoMP				
5 Applicability of the module MA IEMA CoMP				
6 Module examination 1. A practical part 2. A written/academic part Within the module, the practical part and the written part are weighted two-thirds and one-third respectively. The module as a whole makes up 45% of the overall grade.				
7 Module frequency Annual				
8 Start Summer semester				
9 Study year / semester 2 nd semester				
10 Type of module Compulsory module				
11 Module co-ordinator See website				

Appendix 2: Course Plan

(The module distribution represents an ideal/typical but not a compulsory study schedule.)

MODULE	Semester	
	1	2
I. Basic knowledge of contemporary repertoires (12 CPs)	12 CPs	
II. Professional practice / aesthetic judgement (10 CPs)	5 CPs	5 CPs
III. Self-organisation in practice (7 CPs)	3 CPs	4 CPs
IV. Contemporary music and technology (5 CPs)	3 CPs	2 CPs
V. Theory (5 CPs)	3 CPs	2 CPs
VI. Specialisation (5 CPs)	3 CPs	2 CPs
VII. Final module (16 CPs)		16 CPs
Σ	29 CPs	31 CPs

Appendix 3: Examination Plan

Module no.	Module title	Admission requirements for the module examination	Type, examination duration / processing time / scope, weighting of module's partial examinations	Grading	Part of overall grade (share)
I	Basic knowledge of contemporary repertoires	None	<p>1st semester:</p> <p>Instrumentalists, conductors and sound directors: three examination concerts as a group examination, with each student instrumentalist, conductor and sound director participating in a total of at least five works, or with at least 60 minutes of performance time. Relevant for the examination is the discernible individual achievement of each student. The duration of the artistic-practice examination is in sum at least 60 minutes in the various concert works.</p> <p>Composition students create a new work, the arrangement and duration of which is agreed with the module co-ordinator beforehand. Both a finished score and individual voices (transposed if necessary) are to be available.</p>	Yes	30%
II	Professional practice / aesthetic judgement	None	<p>1. Semester:</p> <p>a) Theoretical reflection: 1 page of programme text/reflection on a piece from the workshop concerts. Oral presentation during a workshop concert (at least 2-3 mins)</p> <p>b) Playing of at least 2 works (solo, chamber or ensemble works) as part of workshop concerts.</p> <p>Composers: As with the other disciplines, or two 20-minute analyses and classifications of two separate works from the workshop concerts</p>	<p>Pass/fail</p> <p>Yes</p>	15 %

III	Self-organisation in practice	None	Planning and largely independent execution of one of the concert options and a music-communication project as a group examination. In both cases, in addition to programming or concept development, this also includes time planning for rehearsals/the project, as well as the actual execution of the concert/project.	Pass/fail	
IV	Contemporary music and technology	None	1 st or 2 nd semester: instrumentalists, conductors and sound directors: performance of at least two works either in a workshop concert or a public concert and involving electronics/technology or the development of an online format Composers: analysis of, or artistic participation in, two works involving electronics/technology or the development of an online format	Pass/fail	
V	Theory	None	Proof of regular participation	No	
VI	Specialisation	None	Planning and independent execution of two of the options in close co-operation with the module co-ordinator. Individual examination or group project examination. In addition to programming or concept development, this also includes time planning for rehearsals/for the project, as well as the actual execution of the concert/project. A subsequent written self-evaluation (at least 4,000 characters in length) is assessed.	Yes	10 %
VII	Final module	None	1. The practical part: Three examination concerts as a group examination, with each student instrumentalist, conductor and sound director participating in	Yes	

			c) In the case of the media presentation, consist of a media presentation (e.g. website, video) 8,300 characters in length (including spaces, without appendices) in the case of a website, or 30 minutes in the case of a video supplemented by a handout 8,300 characters in length (deviation of +/-10%).		
Σ					100%