CURRICULUM

für das Masterstudium / for the Master of Arts in

Name des Studiums	**Performance Popularmusik**
Programme Name	**Popular Music Performance**
Abkürzung	MA PP
Short Form	MA PP
Umfang/Dauer	120 ECTS Credits / 4 Semester
Credits/Duration	120 ECTS credits / 4 semesters
Unterrichtssprache	Deutsch
Language of Instruction	German

A master's degree programme established by a decree of the Rectorate of the mdw – University of Music and Performing Arts Vienna of 9 May 2022, mdw University Bulletin No. 21 of 18 May 2022.

Curriculum adopted by the Studies Commission for the Area of Popular Music Performance on 4 November 2025; not disallowed by the Rectorate in a decision of 11 November 2025; approved by a Senate resolution of 19 November 2025, mdw University Bulletin No. 5 of 3 December 2025, on the basis of the Austrian Universities Act of 2002 (UG), Federal Law Gazette No. I 120/2002 in the version currently in force, and the Statutes of the mdw – University of Music and Performing Arts Vienna,

section: *Studienrecht* [Legal Aspects of Studies], mdw University Bulletin No. 19 of 15 June 2005, in the version currently in force.

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§ 1 Content of this Programme of Study / Preamble

The artistic Master of Arts in Popular Music Performance at the mdw – University of Music and Performing Arts Vienna is conceived for instrumentalists, composers, vocal artists, and electronic artists who

- aim to pursue national- or international-level musical careers and the realisation of their own projects as well as collaboration with other artists,
- are open to cross-genre and intercultural influences,
- are technically competent and creatively active in their respective musical fields,
- seek to manifest an unmistakable, individual form of expression, and
- aim to proceed with professionalism in both stage and studio settings as well as in terms of their media representation.

This master's degree programme offers students who have completed bachelor's- or diploma-level studies at the mdw or thematically related programmes at other universities up-to-date and well-founded artistic qualifications that will equip them to innovatively and professionally navigate the constantly changing occupational field that is popular music. Such qualifications encompass experience engaging with forms, techniques, and processes of artistic expression, the establishment and expansion of their own artistic languages, collaborative modes of work, academically rigorous reflection concerning artistic practice, insights into socio-economic structures of the musical landscape, and organisational as well as self-management competencies. This programme enables the development of an unmistakable artistic profile and also makes it possible to continue one's studies in an artistic doctoral programme.

§ 2 Qualification Profile (Learning Outcomes)

In accordance with § 51 para 2 subpara 5 of the Austrian Universities Act (UG), this master's degree programme adds depth to and expands upon students' prior academic and artistic (pre-)professional training on the basis of their bachelor's degree-level studies.

(1) Programme Concept

This master's degree programme is oriented toward innovative creative practice in the popular music field. In focus here are the perfection of skills on one's main instrument or as a vocalist, an individual artistic project (see §10 para 2), composition and song-writing, studio work, interpretation and improvisation, and the development and realisation of performance concepts. This programme is characterised by teamwork, thorough exploration and understanding of theoretical and practical teaching content, and individual support for students. Key features include the main artistic subject as well as a regularly occurring "Plenum" format in which faculty members and students engage in reflection and planning with regard to students' advancement through the programme, progress on individual artistic projects, and how the programme's coursework should take shape in the future. Over the course of their studies, students build personal portfolios in which they continually document and reflect upon their artistic progress. This degree programme rests upon three pillars:

- the main artistic subject, in which students acquire and refine the necessary artistic and technical capabilities on their instruments or as vocalists in the context of popular music's various styles and their own artistic projects while also working on their individual artistic expression as performers.

- artistic as well as artistic and theoretical group courses that usually involve all students of a given year of admission—conceived of as "Lab" courses that include improvisation, ear training, structural analysis, rhythm training, and/or bodywork and their theoretical and practical application to students' artistic development, and as "Ensemble" courses that see variously themed repertoires worked on artistically and performatively as well as publicly performed.
- an array of compulsory subjects that is conceived to be substantively broad as well as practically relevant and features thematic emphases on studio work, composition and songwriting, the music business, and research.

Programme-specific and freely chosen elective courses that allow for deeper exploration of individual interests and specialisation as well as a project week led by a visiting artist round out this programme of study.

(2) Expected Learning Outcomes – Competencies – Benchmarks

Graduates are in a position to professionally plan, work on, manage, and complete artistic projects of their own. They acquire artistic and technical skills at a high level that permits the expectation of nationally or internationally oriented careers in popular music while also acquiring project and self-management competencies as well as the ability to contextualise their artistic work in a scholarly manner. Graduates can critically scrutinise social mechanisms of inclusion and exclusion thanks to the gender- and diversity-related competencies they have acquired, can reflect upon their own responsibility toward society as artists, and can position themselves deliberately within the overall spectrum of the arts. They are in a position to perceive and give due consideration to how the thematic complexes of climate protection and environmental sustainability relate to and interact with their professional work. Graduates can produce digital content and select appropriate channels via which to communicate and collaborate. They have mastered the fundamental principles of handling data and critically scrutinise actions in the digital sphere, in particular with regard to data protection and copyright.

(3) Fields of Professional and Other Activity

Graduates of this master's degree programme typically aim to pursue careers as:

- live and studio musicians,
- band leaders,
- composers, and/or
- arrangers

§ 3 Admission Requirements

Required for admission are substantively relevant prior studies and artistic aptitude appropriate to this master's degree programme.

(1) Substantively Relevant Prior Studies

(a) Admission to this master's degree programme is predicated upon the completion of a substantively relevant bachelor's degree programme or other substantively relevant programme (not necessarily involving the same instrument) of at least the same level of postsecondary training at an Austrian or foreign accredited postsecondary educational institution.

(b) Substantively relevant prior studies do, in any case, include musical and/or music education-related studies at an accredited postsecondary educational institution such as the bachelor's degree and diploma programmes offered by the mdw.

(2) Assignment of Individual Supplementation

Should it be necessary to compensate for significant substantive discrepancies, supplementary examinations in the amount of 20 ECTS credits (max.) can be assigned by the Rectorate in accordance with recommendations made by the entrance examination committee; such examinations must be taken by the end of one's second semester of study in this master's degree programme.

It is not permissible for such supplementation to be assigned in the main artistic subject area.

(3) Possible Main Artistic Subjects

This programme is open to applicants who seek to pursue studies in the following main artistic subjects:

- Bass
  Instruction in the main artistic subject is divided equally between double bass and electric bass. Alternatively, applicants may select an exclusive specialisation in either double bass or electric bass when registering for the entrance examination.
- Electronics
- Voice
- Guitar
  Instruction in the main artistic subject of Guitar is divided equally between acoustic guitar and electric guitar. Alternatively, applicants may select an exclusive specialisation in either acoustic guitar or electric guitar when registering for the entrance examination.
- Trombone
- Saxophone
  In the main artistic subject of Saxophone, clarinet and/or flute can be included in students' instruction as doubling instruments in the interest of developing individualised artistic profiles.
- Drums/Percussion
  In the main artistic subject of Drums/Percussion, instruction is divided equally between drums and percussion during the first semester. In subsequent semesters, instruction is exclusively on the drums.
- Keyboard Instruments
- Trumpet

(4) Entrance Examination

The entrance examination is evaluated by a committee and consists of two parts:

1. Video Round (online submission)

   Submission of a video introducing the applicant along with further video material that demonstrates the skills detailed in para 5 of this section.

   Passing the video round is the prerequisite for taking Part 2.

2. Onsite Audition and Interview

A musical performance that demonstrates the skills detailed in para 5 plus an individual interview between the applicant and the examination committee that focusses on reflection and orientation.

This examination can, should it become necessary, be conducted using electronic communication tools in keeping with applicable rules as established in the mdw Statutes, section: *Studienrecht* [Legal Aspects of Studies].

Specific entrance examination requirements and repertoire guidelines as well as the mode of examination are communicated to the competent studies commission by appropriately specialised representatives of the Department of Popular Music. This information must be published on the mdw website in a suitable and timely manner.

(5) Entrance Examination Criteria

In the entrance examination, the entrance examination committee evaluates the following skills and experience that can be expected to enable applicants to successfully complete this degree programme:

- high levels of creativity and performing ability in their respective intended main artistic subjects,
- relevant skills and experience in popular music,
- the ability to realise artistic projects independently and to reflect thereupon,
- prior artistic experience that permits the assumption of an overall approach that is creative and individual.

(6) The Right to an Alternative Examination Method / Fair Entrance Requirements

Applicants who document the existence of a disability in the sense of the Federal Disability Equality Act (Federal Law Gazette I 82/2005 in the version currently in force) that precludes their taking an entrance examination in accordance with the prescribed method have the right to an alternative examination method insofar as the proposed alternative method does not hinder evaluation in accordance with the content and standards covered by the original examination.

The examiners must conduct the examination in a fair manner and refrain from anything that might discredit applicants or violate their personal dignity.

§ 4 Documentation of German Language Proficiency

(1) Point in Time at which Documentation is Required

Applicants who are not native speakers of German (the language of instruction) must, prior to admission, prove proficiency in German at a level sufficient to successfully pursue this programme. The level of language proficiency that must be documented is specified in the Language Proficiency Directive issued by the mdw Rectorate.

(2) Ways of Documenting Language Proficiency

In particular, documentation can be provided in the form of a certificate of graduation from a school where the language of instruction is German or by taking an examination that corresponds to the required level at one of the international testing centres for the German language. In this regard, the mdw Rectorate's Language Proficiency Directive likewise applies.

§ 5 Duration, Scope, and Structure of the Programme

(1) Duration and Scope

This master's degree programme encompasses coursework in the amount of 120 ECTS credits distributed among four semesters of study worth 30 ECTS credits each. It has been conceived as a full-time, in-person programme of study.

(2) Curricular Areas

This programme's coursework is divided into seven curricular areas among which ECTS credits and learning outcomes are distributed as shown in the following table:

Master of Arts in Popular Music Performance – Overview of Curricular Areas						
	ECTS Credits		Semester			
Curricular Area 1:	Total	Share of Electives	1	2	3	4
Curricular Area 1: Core Artistic Coursework	63	0	16	17	13	17
Students are capable of ● carrying out their own artistic projects at a high artistic and technical level, ● dealing creatively with various forms of musical expression, ● lending unmistakable expression to their individual artistic personalities, ● presenting their instrumental/vocal and interpretational abilities at a high level, and ● reflecting upon and documenting their own artistic creative processes. ● They furthermore possess comprehensive knowledge of the music business, composition, and songwriting and can apply this knowledge to their individual artistic doings as well as utilise it for self-management purposes.						
Curricular Area 2: Lab and Ensemble Courses	18	0	6	4	6	2
● Through their completion of "Lab" coursework, students have acquired comprehensive theoretical knowledge situated in the areas of improvisation, ear training, structural analysis, rhythm training, and body work and can apply this knowledge in actual practice. ● Their participation in "Ensemble" coursework has entailed leading rehearsals of their own compositions, rehearsing compositions by others in an ensemble setting as sidewomen/sidemen, and rehearsing performance-ready interpretations of various repertoires comprised of notated and non-notated music followed by public performance thereof.						
Curricular Area 3: Studio Work	8	2	2	2	2	2
● Students possess in-depth technical knowledge of electronic and computer-supported music production. ● They are familiar with the individual steps involved therein (arrangement, production, mixing, mastering) and are skilled in handling DAWs and electronic sound sources as well as in recording and processing material from various sound sources.						

Curricular Area 4: Research	6	0	2	0	4	0
● Students are familiar with the theoretical and methodological foundations of research on popular music as well as with a broad range of historical and contemporary popular repertoire. ● On the basis of this familiarity, they are in a position to reflect upon their own artistic work and contextualise it in an academically rigorous manner. ● They possess knowledge of societal inequalities and reflect upon their artistic work with regard to dimensions of gender and diversity in a way that is both critical of power and self-critical.						
Curricular Area 5: Programme-Specific Electives	6	6	2	3	1	0
● Through their completion of coursework individually chosen from specific offerings, students have explored expanded areas of personal interest and employed these explorations to the benefit of their artistic personalities' long-term development.						
Curricular Area 6: Free Electives	4	4	2	2	0	0
● By completing individual selections of freely chosen coursework, students have explored expanded areas of personal interest and employed these explorations to the benefit of their artistic personalities' long-term development as well as dealt with the thematic complexes of climate protection and environmental sustainability as well as digitalisation.						
Curricular Area 7: Master's Submission/Thesis	15	0	0	2	4	9
● Students can professionally plan, rehearse, manage, and complete an artistic project of their own. ● They can research and reflect critically upon the current state of knowledge in order to contextualise their own artistic work theoretically, historically, and societally, and they can also formulate research questions of their own and employ appropriate methods and theories in order to answer them. ● They can engage in scholarly enquiry independently and also possess the skills with which to convey the findings of their research.						
Total ECTS credits	120	12	30	30	30	30

(3) Compulsory and Elective Coursework

Compulsory coursework accounts for 108 ECTS credits. 12 ECTS credits are set aside for elective content. Of these, 8 ECTS credits must come from courses established specifically for this master's degree programme (programme-specific elective coursework). The other 4 ECTS credits may be chosen freely from the offerings of all Austrian and foreign accredited postsecondary educational institutions as well as from all programmes of study offered by the mdw insofar as the prerequisites for enrolling in a given course have been fulfilled (free elective coursework).

(4) Measures to Facilitate Individualisation and Artistic Profiles

Students in this master's degree programme may structure their studies freely within the latitude provided by the curriculum.

In order to ease the planning of their studies in this programme, students attend Plenum 1–4, a set of courses that afford opportunities for regular exchange between teaching faculty and students concerning the progression of their studies (including information on the master's degree examination). Plenum 1 serves as this master's degree programme's introductory course.

§ 6 Measures to Facilitate Extra-Occupational Studies

In order to enable students to integrate substantively relevant professional experience into their studies under this programme, it has been decided that academic, artistic, and professional activities including internships and relevant professional activities with pedagogical components at institutions outside the university that can be considered activities capable of providing pre-professional artistic or academic training are, at the student's request, to be recognised by an official decision of the Director of Studies as passed examinations insofar as there exist no significant differences with respect to the acquired skills (learning outcomes).

This pertains especially to activities such as:

- the organisation of festivals and concert series
- running a label, a concert agency, or a music publisher
- touring as a musician / band leader
- operation of a recording studio and/or music production activities

§ 7 Mobility – Studies Abroad

It is recommended that students complete any study abroad phases during their 3rd semester in the programme. The following areas of work are particularly well suited to a foreign stay:

- Main artistic subject
- Research for the master's submission/thesis
- Elective coursework (programme-specific as well as freely chosen)

§ 8 Course Types

All courses belonging to this master's degree programme are among the typical course types specified in § 15c para 1 of the mdw Statutes, section: *Studienrecht* [Legal Aspects of Studies].

§ 9 Admission to Courses with Limited Space

(1) Group Sizes

Maximum group sizes for courses with limited space are defined in the Table of Courses appended to this curriculum.

(2) Prioritisation of Admission to Courses with Limited Space

In courses with limited space, priority is to be accorded to those students who are already in more advanced semesters and whose curricula specify the course in question as compulsory. Students

whose priority is equal will be admitted in the order in which their registrations were received. As a final measure, students whose priority is still equal can be admitted based upon a drawing of lots. Students whose curricula do not specify the course in question as compulsory will be admitted only if there is free space; it will be possible, however, to have one's name placed on a course-specific waiting list. The other prioritisation principles mentioned above are then applied to waitlisted students. In order to avoid prolonging students' studies, places in courses that are in high demand can be assigned to students based on how far they have progressed in the programme. Moreover, in cases where it becomes necessary, parallel courses must be offered—even during periods when the University is not in session.

§ 10 Master's Submission

(1) In this master's degree programme, students must complete an artistic master's submission. However, students also have the right to author an academic master's thesis situated within the thematic scope of one of the scholarly examination subjects specified in the curriculum in place of an artistic master's submission.

(2) In addition to its artistic component, which is the primary focus, the artistic master's submission must also include a written component. This written component must discuss the submission's artistic component. The artistic component of the artistic master's degree submission revolves around an individual artistic project that should allow an independent artistic profile to be recognised.

(3) At the beginning of the second semester of study, each student proposes an individual artistic project, refines it in consultation with their advisers, and begins with the associated artistic work—work that is reflected in the content of various courses belonging to this programme. Should a student decide to author an academic master's thesis instead, work on an individual artistic project still remains a necessary component of their studies in the context of compulsory coursework and the committee-evaluated master's degree examination.

(4) If the option of an academic master's thesis situated within the thematic scope of one of this programme's scholarly examination subjects is chosen, this thesis must adhere to the standards for academic papers laid out in the Directive of the Rectorate on Scientific Theses. The Directive of the Rectorate on Academic Integrity must likewise be adhered to.

(5) Students have the right to propose a topic of their own for their master's submission/thesis or to select one from multiple suggested topics. The task to be accomplished in the master's submission/thesis must be set such that a student both can and can be reasonably expected to complete it within six months. It is permissible for multiple students to work collaboratively on a single topic as long as these students' efforts can still be evaluated individually.

(6) One's project or topic as well as one's adviser(s) for the master's submission/thesis must be announced in writing to the appropriate dean at the beginning of one's third semester in the programme. This project or topic and one's adviser are considered accepted if the dean refrains from issuing a decision to the contrary within one month of having received this information. It is permissible to switch advisers at any time prior to the evaluation of one's master's submission/thesis. The Directive of the Rectorate on Academic Integrity as well as the Directive of the Rectorate on Artistic Diploma and Master's Degree Submissions must be adhered to.

(7) The provisions of the mdw Statutes, section: *Studienrecht* [Legal Aspects of Studies] regarding master's submissions' evaluation and advising must be observed.

(8) In students' work on their projects or topics and in the advising of students, the provisions of the Austrian Copyright Act, Federal Law Gazette No. 111/1936 in the version currently in force, as well as "good scientific practice" (GSP) and/or good artistic practice must be adhered to. Good scientific and/or artistic practice entails adherence to legal provisions, ethical norms, and the respective disciplines' current states of knowledge within the scope of the responsibilities and objectives of the mdw. Concerning the use of gender-inclusive language, § 1 of the mdw's Women's Advancement Plan is relevant.

(9) If part of the research for one's master's submission/thesis has been carried out as part of a mobility programme, it is possible to submit a request to the Director of Studies for this work to be recognised and credited as "Research for Master's Submission/Thesis".

§ 11 Committee-Evaluated Master's Degree Examination

(1) Final Examination

The committee-evaluated master's degree examination concludes this master's degree programme.

(2) Examination Prerequisites

In order to take the master's degree examination, a student must have successfully completed all coursework in each of the curricular areas and received a passing mark on their master's submission/thesis.

(3) Parts of the Examination

The committee-evaluated master's degree examination consists of the following parts, which may be taken in any order:

1. A public concert in which one's individual artistic project forms the core of the examination programme.

2. A lecture-performance in which one's individual artistic project is introduced and reflected upon.

In both parts of this examination, students should demonstrate the competencies specified in § 2 para 2 in the most comprehensive way possible.

Specific master's degree examination requirements and repertoire guidelines are communicated to the competent studies commission by appropriately specialised representatives of the Department of Popular Music. This information must be published on the mdw website in a suitable and timely manner.

(4) ECTS Credits

The committee-evaluated master's degree examination is worth 3 ECTS credits, of which 2 ECTS credits are accorded to Part 1 and 1 ECTS credit is accorded to Part 2.

§ 12 Administration of Examinations

(1) Proof of Achievement in Courses

The head of a given course must make all announcements stipulated by the relevant legal provisions.

(2) Scope of Examinations

The scope of the examination material based on which examinations are prepared for and held must correspond to the number of ECTS points accorded to the respective examinations.

(3) Examination Procedures

Examination procedures are subject to the rules established in the mdw Statutes.

(4) Courses with Continuous Performance Assessment

Courses belonging to this programme's main artistic subject as well as courses of the types KE, KG, UE, KO, PA, SE, and KS feature continuous performance assessment. Students' performance is assessed by the course instructor on the basis of their regular written, oral, and/or artistic contributions.

(5) Assessment on the Basis of a Single Examination

In courses of the type VO, the assessment of student performance is based upon a single examination administered by the course instructor.

(6) Ad Hoc Examinations

For all courses with continuous performance assessment that are marked with "DP" in the appended Table of Courses, it is possible for ad hoc examinations to be administered on an individual basis.

(7) Committee-Evaluated Examinations

Examination procedures for committee-evaluated examinations are subject to the rules established in the mdw Statutes, section: *Studienrecht* [Legal Aspects of Studies].

(8) The Right to an Alternative Examination Method

Students have the right to an alternative examination method if they can document the existence of a disability in the sense of the Federal Disability Equality Act (Federal Law Gazette I 82/2005 in the version currently in force) that precludes their taking an examination in accordance with the prescribed method insofar as the proposed alternative method does not hinder evaluation in accordance with the content and standards covered by the original examination.

(9) Evaluation of Course Examinations

Successful completion of course examinations is indicated by the marks "sehr gut" [excellent] (1), "gut" [good] (2), "befriedigend" [satisfactory] (3), and "genügend" [sufficient] (4), while failure to complete such an examination successfully is indicated by the mark "nicht genügend" [insufficient] (5). The issuance of preliminary marks is not permissible. If this form of evaluation is impossible or unsuitable, successful completion is to be denoted by the formulation "mit Erfolg teilgenommen" [successfully completed] and failure to do so by "ohne Erfolg teilgenommen" [unsuccessfully completed]. Courses that cannot be evaluated with a numerical mark are indicated with an "E" in the appended "Table of Courses".

§ 13 Academic Degree

Following completion of this master's degree programme, the academic degree "Master of Arts", abbreviated as "MA", is awarded. When written in combination with one's name, this title is placed following the name.

§ 14 Entry into Force

This curriculum enters into force on 1 October 2026 following its announcement in the University Bulletin of the mdw.

Table of Courses and Ideal Distribution of Coursework

Master of Arts in Popular Music Performance – Overview of Coursework											
Curricular Area 1: Core Artistic Coursework											
Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Main artistic subject: Popular Music Performance 1, 2	KE	1	2	4	14	28	28	14	14		
Main artistic subject: Popular Music Performance 3	KE	1	1	1	8	8	8			8	
Main artistic subject: Popular Music Performance 4	KE	1	2	2	14	14	14				14
Lyrics and Songwriting	UE	10	2	2	2	2	2			2	
Composition and Arrangement (MA PP)	UE	10	2	2	2	2	2		2		
Master Class / Project Week[E, BL]	KG	10	2	2	2	2	2				2
Plenum 1–4[E, PI]	KO	10	1	4	1	4	4	1	1	1	1
Promotion and Grant-Writing	PA	10	1	1	1	1	1	1			
Music Business (MA) 1	SE	24	2	2	2	2	2			2	
Total				20		63	63	16	17	13	17

Curricular Area 2: Lab and Ensemble Courses

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Lab: Improvisation and Active Listening 1, 2	KG	10	2	4	2	4	4	2		2	
Lab: Body and Music	KG	10	2	2	2	2	2	2			
Lab: Creative Rhythm	KG	10	2	2	2	2	2		2		
Lab: Rhythm and Body	KG	10	2	2	2	2	2			2	
Master's Degree Ensemble (MA PP) 1: "Notation und Staging"	KG	10	2	2	2	2	2	2			
Master's Degree Ensemble (MA PP) 2: "No Notation"	KG	10	2	2	2	2	2		2		
Master's Degree Ensemble (MA PP) 3: "Hybrid and Staging"	KG	10	2	2	2	2	2			2	
Master's Degree Ensemble (MA PP) 4[E, BL]: "Project Week"	KG	10	2	2	2	2	2				2
Total				18		18	18	6	4	6	2

Curricular Area 3: Studio Work

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Studio Practicum (MA PP) 1–3	UE	5	2	6	2	6	6	2	2	2	
Additionally, 2 ECTS credits' worth of electives:							2				2
Studio Practicum (MA PP) 4	UE	5	2	2	2	2					x
Studio Practicum: Recording (MA PP)	UE	5	2	2	2	2					x
Total				10		10	8	2	2	2	2

Curricular Area 4: Research

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Gender Studies (Popular Music)	SE	20	2	2	2	2	2			2	
Seminar on the Theory and History of Popular Music (MA) 1	SE	20	2	2	2	2	2			2	
Selected Chapters from the Theory and History of Popular Music	SE	20	2	2	2	2	2	2			
Total				6		6	6	2	0	4	0

Curricular Area 5: Programme-Specific Electives

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Coursework totalling 6 ECTS credits chosen from the offerings below							6	2	3	1	
Breath and Body Work 1, 2	UE	1	0.5	1	0.5	1		x	x		
Performance Coaching[E] 1, 2	UE	8	1	2	1	2		x	x		
Computerised Musical Notation (MA) 1	UE	10	1	1	1	1				x	
Introduction to Ethnomusicology (History, Methods, and Theories)	KO	4-25	2	2	3	3				x	
Ensembles from the Course Offerings of the Department of Popular Music	KG	2–60	2	2	2	2		x	x	x	
Fundamentals of Sound Reinforcement 1, 2	KS	12	2	4	1	2		x	x		
Live Electronics 1, 2	KS	15	2	4	2	4		x	x		
Music Sociology	VO	20	2	2	2	2			x		
Musicology Seminar 2	SE	10	2	2	2	2		x			
New Media (MA PP)	SE	20	2	2	2	2				x	

Music Business Practicum 1	PA	10	1	1	1	1			x		
Studio Technology 1, 2	SE	12	2	4	2	4		x	x		
Total				27		26	6	2	3	1	0

Curricular Area 6: Free Electives

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Freely chosen electives from the course offerings of the mdw and other universities, in the amount of 4 ECTS credits							4	2	2		
Total							4	2	2	0	0

Curricular Area 7: Master's Submission/Thesis

Course Title	Type	Group Size	SWS	Total SWS	ECTS Credits	Total ECTS Credits	Required ECTS Credits	Recommended ECTS Credits per Semester			
								I	II	III	IV
Master's Thesis Seminar	SE	5	2	2	2	2	2		2		
Master's Degree Examination							3				3
Master's Submission/Thesis							10			4	6
Alternatively:											
Research for Master's Submission/Thesis as part of study abroad						4				x	
Master's Submission/Thesis – Authorship/Realisation						6					x
Total				2		2	15	0	2	4	9

Programme Total				83		125	120	30	30	30	30

Block-Scheduled Courses

Courses marked with "BL" in the course descriptions are block-scheduled.

Abbreviations

BL Block-scheduled course

E Evaluated with "mit Erfolg teilgenommen" [successfully completed] or "ohne Erfolg teilgenommen" [unsuccessfully completed]

ECTS European Credit Transfer and Accumulation System

KE Individual artistic instruction

KG Group artistic instruction

KO Conversatorium

KS Artistic seminar

LV Course

PA Supervised professional practice

pi Continuous performance assessment

SE	Seminar
SWS	Semester-hour(s)
UE	Tutorial
VO	Lecture
zkF	Main artistic subject