

**Note:**

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The legally binding versions are found in the University of Innsbruck Bulletins (in German).

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Curriculum for the  
**Bachelor's Programme in Musicology**  
at the Faculty of Philosophy and History at the University of Innsbruck

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## **§ 1 Allocation of the study programme**

Pursuant to §54 Universities Act, the Bachelor's Programme in Musicology is allocated to the group of the Humanities and Cultural Study Programmes.

## **§ 2 Admission**

Admission to the programme is granted by the Rectorate in accordance with the provisions of the Universities Act 2002 (UG) on admission to bachelor's programmes.

## **§ 3 Qualification profile**

### (1) Subject-specific qualifications

- Graduates of the Bachelor's Programme in Musicology have a broad and integrated knowledge of music in its various contexts, including the scientific foundations and subject-specific methods, as well as the latest specialist knowledge. They have advanced skills in dealing with complex problems and in identifying and verbalising musical issues.
- Graduates are able to reflect critically on their own culturally influenced personal approach, which is a prerequisite for the critical contextualisation music and statements about music. By examining music from different eras, cultures and social groups, the programme promotes an understanding of the role of music in historical, social, economic and cultural-political processes.
- The programme teaches students how to independently obtain and evaluate specialist information and adapt scholarly findings for professional practice. Graduates are able to process scholarly findings in a generally understandable form and communicate them orally and in writing, work with bibliographies and documents, and use the technical media necessary for communicating academic claims and results.

### (2) General qualifications

- In addition to specialist skills, graduates also possess general key competencies, including teamwork, oral and written communication skills, interdisciplinary problem solving and time management.
- They have a sense of responsibility for the benefits and risks of research in the humanities and the study of culture and its application in music-related contexts.

### (3) Possible professional fields for graduates:

- music collections and music-related documentation facilities of all kinds (libraries, archives, museums, music information centres),
- media (radio, television, print media, internet),
- cultural management (event and mediation management)
- dramaturgy,
- cultural industry (publishing houses, recording industry),
- cultural administration and cultural policy.

### (4) The Bachelor's Programme in Musicology forms the basis for a Master's Programme in Musicology and opens up access to related Master's programmes.

## **§ 4 Scope and duration**

The Bachelor's Programme in Musicology covers 180 ECTS-Credits. This corresponds to a duration of the study programme of six semesters. One ECTS-Credit covers a workload of 25 hours.

## **§ 5 Types of courses and maximum number of students per course**

### (1) Courses without continuous performance evaluation:

Lectures (VO) are courses held in lecture format. They introduce the research areas, methods and schools of thought for a given subject. Maximum number of students per course: none

(2) Courses with continuous performance evaluation:

1. Excursions (EX) conducted outside the premises of the university, serve to demonstrate and deepen course contents. Maximum number of participants: 10
2. Practical courses (PR) provide practical experience with concrete scholarly tasks, complementing occupational and academic training. Maximum number of participants: 10
3. Proseminars (PS) introduce students interactively to a subject area and impart knowledge and methods of scholarly working. Maximum number of participants: 30
4. Seminars (SE) provide in-depth treatment of scholarly topics through students' presentations and discussion thereof. Maximum number of participants: 30
5. Tutorials (UE) focus on the practical treatment of specific tasks in a specialist area and on practicing specific skills. Maximum number of participants: 30.
6. Lectures-tutorials (VU) focus on the practical treatment of concrete scholarly tasks that are discussed during the lecture parts of the course. Maximum number of participants: 30.

## § 6 Allocation of places in courses with a limited number of participants

Students are selected according to the following priorities:

1. Students of the studies for which the course is compulsory and who were not able to participate in the course due to a previous selection procedure.
2. Students of studies for which the course is compulsory.
3. If the criteria in no. 1 and 2 do not suffice to regulate the admission to a course, then the time of the achievement of the prerequisites for the course will be a selection criterium.
4. If the criteria from no. 1 to no. 3 do not suffice to regulate the admission to the course, then the places will be randomly allocated.

## § 7 Studies Induction and Orientation Stage

- (1) Within the scope of the Studies Induction and Orientation Stage, which takes place in the first semester, the following courses are to be passed:
  - VO Introduction to Musicology I (CM 1 lit. a/ 2 hrs. / 5 ECTS-Credits)
  - VO Introduction to Musicology II (CM 1 lit. a/ 2 hrs. / 5 ECTS-Credits)
- (2) Positive evaluation of all exams of the Studies Induction and Orientation Stage entitles to passing all further lectures and exams as well as to writing the Bachelor's Thesis.
- (3) Before completing the Studies and Induction and Orientation Stage, courses covering a total of 20 ECTS-Credits may be taken. The prerequisites specified by the curriculum are to be met.

## § 8 Compulsory and elective modules

- (1) The following compulsory modules covering a total of 135 ECTS-Credits are to be passed:

1.	Compulsory Module: Introduction to Musicology	h	ECTS-Credits
<b>a.</b>	<b>VO Introduction to Musicology I</b> Basic knowledge of subject matter (objects, practices, discourses), academic working techniques and methods of musicology, part 1	2	5
<b>b.</b>	<b>VO Introduction to Musicology II</b> Basic knowledge of subject matter (objects, practices, discourses), academic working techniques and methods of musicology, part 2	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
	<b>Learning Outcomes:</b> ad a.: Students have a basic knowledge of the historical development and the essential working techniques and methods of historical music research.		

	<p>ad b.: Students have a basic knowledge of the historical development and the essential working techniques and methods of ethnological music research.</p> <p>ad a. und b.: Students have knowledge of basic musicological concepts, theories and working methods and are able to explore further areas independently.</p> <p>ad a. und b.: Students are able to conduct various research processes in different media and present the results in accordance with the general rules of academic practice.</p>
	<b>Prerequisite/s:</b> none

2.	<b>Compulsory Module: Musical Composition and Analysis</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VU Musical Composition I</b> Overview of the theory of composition in the context of its development against the background of general cultural history	2	5
<b>b.</b>	<b>VU Musical Composition II</b> In-depth study of the theory of composition in the context of its development against the backdrop of general cultural history. Building on VU Musical Composition I	2	5
<b>c.</b>	<b>PS Musical Analysis</b> Fundamentals and methods of musical analysis. Building on VU Musical Composition I	2	5
	<b>Total</b>	<b>6</b>	<b>15</b>
	<p><b>Learning Outcomes:</b></p> <p>ad a.: Students can recognise and name the essential principles of musical structures.</p> <p>ad b.: Students can explain the basics of musical syntax and morphology and place them in their historical context.</p> <p>ad c.: Students can perceive, understand and reproduce melodic, harmonic and rhythmic structures aurally.</p>		
	<b>Prerequisite/s:</b> none		

3.	<b>Compulsory Module: Music History: Antiquity and the Middle Ages</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO Music History: Antiquity and the Middle Ages</b> Presentation of the history of music in Antiquity and the Middle Ages	2	5
<b>b.</b>	<b>PS Music History: Antiquity and the Middle Ages</b> In-depth examination of the lecture topic	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
	<p><b>Learning Outcomes:</b></p> <p>ad a.: Students are able to describe and analyse processes relevant to music history in antiquity and the Middle Ages and reflect on them in their respective historical, cultural and social contexts; describe and analyse the repertoire of the aforementioned eras; describe developments in music theory in antiquity and the Middle Ages and reflect on them in relation to the repertoire and the cultural and social contexts; describe the development of musical notation in antiquity and the Middle Ages; describe exchange processes between different musical cultures of antiquity and the Middle Ages.</p> <p>ad b.: Under supervision, students can familiarise themselves with a clearly defined musical topic related to antiquity or the Middle Ages; conceptualise, discuss orally and write an academic paper on the music of antiquity or the Middle Ages.</p>		
	<b>Prerequisite/s:</b> none		

<b>4.</b>	<b>Compulsory Module: Music History: 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO Music History: 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries</b> Presentation of the history of music in the 15th, 16th and 17th centuries	2	5
<b>b.</b>	<b>PS Music History: 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries</b> In-depth examination of the lecture topic	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
<p><b>Learning Outcomes:</b>            ad a.: Students are able to describe and analyse processes relevant to music history in the 15th, 16th and 17th centuries and reflect on them in their respective historical, cultural and social contexts; describe and analyse the repertoire of the aforementioned era; describe developments in music theory in the 15th, 16th and 17th centuries (Renaissance and Baroque) and reflect on them in relation to the repertoire and the cultural and social contexts; explain the development of musical notation during the period in question; identify and describe the dynamics of cultural transfer (colonial and otherwise) between different musical cultures of the period in question.            ad b.: Under supervision, students can familiarise themselves with a clearly defined musical topic relating to the 15th, 16th or 17th century; conceptualise, discuss orally and write an academic paper on music of the 15th, 16th or 17th century.</p>			
<b>Prerequisite/s:</b> none			

<b>5.</b>	<b>Compulsory Module: Music History: 18<sup>th</sup> and 19<sup>th</sup> Century</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO Music History: 18<sup>th</sup> and 19<sup>th</sup> Century</b> Presentation of the history of music in the 18th and 19th centuries	2	5
<b>b.</b>	<b>PS Music History: 18<sup>th</sup> and 19<sup>th</sup> Century</b> In-depth examination of the lecture topic	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
<p><b>Learning Outcomes:</b>            ad a.: Students are able to describe and analyse processes relevant to music history in the 18th and 19th centuries and reflect on them in their respective historical, cultural and social contexts; describe and analyse the repertoire of the aforementioned eras; describe developments in music theory in the late Baroque, Classical and Romantic periods and reflect on them in relation to the repertoire and the cultural and social contexts; describe and reflect on changes in the social function of music in the 18th and 19th centuries; describe changes in compositional style and in the perception of music and reflect on them in the context of the aesthetic and music-critical discourse of the time; reflect on the connections between music and politics; describe the connections and exchange processes between different musical cultures in the late Baroque, Classical and Romantic periods.            ad b.: Under supervision, students can familiarise themselves with a clearly defined musical topic relating to the 18th and 19th centuries; conceptualise, discuss orally and write an academic paper on music of the 18th and 19th centuries.</p>			
<b>Prerequisite/s:</b> none			

<b>6.</b>	<b>Compulsory Module: Music History: 20<sup>th</sup> and 21<sup>st</sup> Century</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO Music History: 20<sup>th</sup> and 21<sup>st</sup> Century</b> Presentation of the history of music in the 20 <sup>th</sup> and 21 <sup>st</sup> century	2	5
<b>b.</b>	<b>PS Music History: 20<sup>th</sup> and 21<sup>st</sup> Century</b> In-depth examination of the lecture topic	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
<p><b>Learning Outcomes:</b>            ad a.: Students are able to describe and analyse processes relevant to music history in the 20th and 21st centuries and reflect on them in their respective historical, cultural and social contexts; describe changes in compositional style and in the perception of music and reflect on them in the context of the aesthetic and music-critical discourse of the time; describe and reflect on changes in the social function of music in the 20th and 21st centuries; reflect on connections between music and politics; describe globalisation trends and differentiation processes in the 20th and 21st centuries and reflect on them in their respective cultural and social contexts; describe and reflect on exchange processes between different music cultures of the 20th and 21st centuries.            ad b.: Under supervision, students can familiarise themselves with a clearly defined musical topic relating to the 20th or 21st century; conceptualise, discuss orally and write an academic paper on 20th or 21st century music.</p>			
<b>Prerequisite/s:</b> none			

<b>7.</b>	<b>Compulsory Module: Ethnology of Music</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO Music of the World</b> Selected musical traditions from all continents are presented and ethnomusicological content and issues from various regions are discussed.	2	5
<b>b.</b>	<b>PS Ethnology of Music</b> Ethnomusicological issues	2	5
<b>c.</b>	<b>PS Methods of Field Research</b> Planning and organising field research	2	5
<b>d.</b>	<b>EX Methods of Field Research</b> Conducting field research and publicly communicating the results	2	5
	<b>Total</b>	<b>8</b>	<b>20</b>
<p><b>Learning Outcomes:</b>            ad a.: Students are able to take a global perspective and classify different music genres historically and geographically; identify and apply approaches and methods of ethnomusicology in the context of postcolonialism and global power relations.            ad b.: Students can find literature and apply methods of ethnomusicology such as field research, evaluation and analysis using simple examples; ask critical questions and present ethnomusicological topics orally and in writing using the techniques they have learned.            ad c. and d.: Under supervision, students are able to formulate questions for field research, establish contacts, conduct interviews and make audio-visual recordings, archive and edit them, analyse, compare and describe the recordings systematically, and present the results of their field research to the public in the context of events such as lecture concerts, exhibitions or symposia with the aim of communicating research.</p>			
<b>Prerequisite/s:</b> none			

<b>8.</b>	<b>Compulsory Module: Popular Music and Jazz</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VU Fundamentals of Popular Music Research</b> Basic knowledge of the subject matter and methodology of popular music research	2	5
<b>b.</b>	<b>VO History of Popular Music and Jazz</b> Overview of the history and development of popular music and in-depth examination of specific musical genres	2	5
<b>c.</b>	<b>PS Popular Music</b> Supplementary examination of the lecture topic with practical exercises	2	5
	<b>Total</b>	<b>6</b>	<b>15</b>
<p><b>Learning Outcomes:</b>            ad a.: Students can explain basic theories and concepts for classifying and researching popular music; explain different perspectives and methods for musical analysis and interpretation of popular music and apply them to basic questions.            ad b.: Students can name and describe relevant trends, genres, styles and protagonists of popular music and jazz in the 20th century; contextualise developments in music culture and identify their intersections; critically question established narratives.            ad c.: Under supervision, students are able to familiarise themselves with a clearly defined topic in popular music research; conceptualise, discuss orally and write an academic paper in the field of popular music research.</p>			
<b>Prerequisite/s:</b> none			

<b>9.</b>	<b>Compulsory Module: Music and Media</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VU Fundamentals of Systematic Musicology</b> Basic knowledge of the subject matter and methodology of systematic musicology	2	5
<b>b.</b>	<b>VO Acoustics</b> Basic knowledge of the physical fundamentals of sound and sound production	2	5
<b>c.</b>	<b>VU Editing Practice</b> Techniques and areas of application in music editing	2	5
<b>d.</b>	<b>UE Digital Methods in Musicology</b> Techniques and areas of application in digital musicology	2	5
	<b>Total</b>	<b>8</b>	<b>20</b>
<p><b>Learning Outcomes:</b>            ad a.: Students are able to grasp the various subfields of systematic musicology; describe the fundamentals of empirical and experimental methods in music psychology; pose questions relating to music psychology and present their findings.            ad b.: Students are able to understand the physical principles of sound generation, propagation and perception; describe the acoustics of musical instruments and the human voice.            ad c.: Students are able to read musical manuscripts and printed scores in a contemporary context; apply techniques of music notation and score editing; and edit simple examples using modern editing techniques.            ad d.: Students are able to understand the selection and functioning of computer programmes for recording, editing and analysing sound and music; develop questions that can be answered using the programmes presented; and apply the appropriate hardware and software.</p>			

	<b>Prerequisite/s:</b> none
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<b>10.</b>	<b>Compulsory Module: Musicology Seminars</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>SE Musicology Seminar I</b> Special subfields from different areas of historical music research	2	7.5
<b>b.</b>	<b>SE Musicology Seminar II</b> Special subfields from various areas of ethnological and systematic music research and popular music research	2	7.5
	<b>Total</b>	<b>4</b>	<b>15</b>
	<b>Learning Outcomes:</b> ad a.: Students are able to independently design a written seminar paper that meets the requirements of good scholarly practice on a topic from a specific subfield of historical music research; write it within a limited period of time; and present and discuss it with fellow students. ad b.: Students are able to independently conceive a written paper that meets the requirements of good scholarly practice on a topic from a specific subfield of ethnological or systematic music research or popular music research; write it within a limited period of time; and present and discuss it in front of fellow students.		
	<b>Prerequisite/s:</b> positive evaluation of at least six compulsory modules		

(2) Elective modules covering a total of 30 ECTS-Credits are to be passed.

<b>1.</b>	<b>Elective Module: Artistic Practice I and II</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>UE Artistic Practice I</b> Introductory tutorial in artistic and practical skills, such as ear training, instrumental playing, score playing, singing, choir practice, ensemble playing or ensemble conducting, music production (no individual lessons)	2	2.5
<b>b.</b>	<b>UE Artistic Practice II</b> Tutorial in artistic and practical skills, such as ear training, playing instruments, playing from sheet music, singing, choir practice, ensemble playing or ensemble conducting, music production (no individual lessons)	2	2.5
	<b>Total</b>	<b>4</b>	<b>5</b>
	<b>Learning Outcomes:</b> Students can apply basic methods of listening to music in practice; use scores as playing instructions; demonstrate experience in practical musical areas.		
	<b>Prerequisite/s:</b> positive evaluation of Compulsory Module 2: Musical Composition and Analysis		

<b>2.</b>	<b>Elective Module: Applied Musicology</b>	<b>h</b>	<b>ECTS-Credits</b>
	<b>PR Music Education</b> Internship in areas such as writing concert programmes, reviews and exhibition texts, as well as music production, live performance or event management.	-	5
	<b>Total</b>	<b>-</b>	<b>5</b>
	<b>Learning Outcomes:</b> Students can communicate musicological content to the public; evaluate different areas of musical production and distribution based on their own experience.		

	<b>Prerequisite/s:</b> completion of at least four compulsory modules
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3.	<b>Elective Module: Introduction to Critical Women's and Gender Studies</b>	<b>h</b>	<b>ECTS-Credits</b>
<b>a.</b>	<b>VO An Overview of Women and Gender Studies</b> The students are offered a historical overview of the beginnings and developments in women's and gender studies. Central concepts and guiding principles of critical gender studies are taught. Gender as a relational category is examined in relation to other social differentiation features.	2	5
<b>b.</b>	<b>VU Women's History – Gender History</b> On the basis of selected thematic complexes from the fields of women's and/or gender studies, various source materials and/or texts are analysed and critically discussed.	2	5
	<b>Total</b>	<b>4</b>	<b>10</b>
	<b>Learning Outcomes:</b> Students have an overview of current women's and gender studies; reflect on fundamental findings of critical gender studies.		
	<b>Prerequisite/s:</b> none		

4.	<b>Elective Module: Interdisciplinary Skills</b>	<b>h</b>	<b>ECTS-Credits</b>
	Courses covering 10 ECTS-Credits may be freely selected from the curricula of the bachelor's and/or diploma programmes offered at the University of Innsbruck.	-	10
	<b>Total</b>	-	<b>10</b>
	<b>Learning Outcomes:</b> Students acquire additional and more in-depth knowledge, skills and qualifications. They are able to make connections to their own specialist knowledge and individualise and deepen their professional profile by acquiring additional qualifications.		
	<b>Prerequisites:</b> The prerequisites specified by the respective curricula must be met.		

5.	<b>Elective Module: Individual Choice of Specialisation</b>	<b>h</b>	<b>ECTS-Credits</b>
	For individual specialisation, modules from the curricula of the bachelor's and/or diploma programmes established at the University of Innsbruck in accordance with §54 (1) Universities Act can be freely selected to a total of 20 ECTS-Credits.	-	20
	<b>Total</b>	-	<b>20</b>
	<b>Learning Outcomes:</b> Students are able to: understand theories, methods and perspectives of other subjects/fields of study; identify challenges at the interfaces between disciplines against the background of their own discipline; formulate interdisciplinary questions.		
	<b>Prerequisite/s:</b> The prerequisites specified by the respective curricula must be met.		

Instead of the elective modules specified in §8 (2), a Minor or parts of a Minor for Bachelor's Programmes may be completed subject to availability. Minors are fixed modules from other disciplines covering 30 ECTS-Credits; they are published in the University of Innsbruck Bulletin.

## **§ 9 Bachelor's Thesis**

- (1) In the Bachelor's Programme in Musicology, a Bachelor's Thesis covering 15 ECTS-Credits is to be written.
- (2) The Bachelor's Thesis is written within the scope of courses with continuous performance evaluation from compulsory modules 3 to 10, in compliance with the guidelines of good scholarly practice and is supervised by the instructor of the respective course.
- (3) The Bachelor's Thesis must be submitted in written form and in the electronic format specified by the Director of Studies.

## **§ 10 Examination regulations**

- (1) A module is completed by the positive evaluation of its courses.
- (2) The performance evaluation of the courses of the modules is based on the course examinations. Course examinations serve to proof knowledge and skills that have been acquired in the courses, whereby
  1. the evaluation of courses without continuous performance assessment is based on a single oral, written or practical examination at the end of the course.
  2. the evaluation of courses with continuous performance assessment is based on at least two written, oral and/or practical contributions of the students.
- (3) The course instructor has to announce the examination method and the evaluation criteria before the start of the semester.
- (4) For the assessment of performance in elective modules 1 (Artistic Practice I and II) and 2 (Applied Musicology), the positive assessment shall be 'participated with success' and the negative assessment shall be 'participated without success'.
- (5) For modules and courses chosen from other programmes, the examination regulations of the curriculum from which they are taken shall apply.

## **§11 Academic degree**

Graduates of the Bachelor's Programme in Musicology are awarded the academic degree "Bachelor of Arts", abbreviated as "BA".

## **§12 Coming into force and out of force**

This curriculum (new release 2025) comes into force on 1 October 2025.

## **§13 Transitional provisions**

- (1) This curriculum (2025) applies to all students who start the study programme as of 1 October 2025 onwards.
- (2) Regular degree students who have started the Bachelor's Programme in Music Studies, University of Innsbruck Bulletin of 28 June 2022, Issue 58, number 610 (in the following Curriculum 2022) at the University of Innsbruck before 1 October 2025 are entitled to finish this study programme (curriculum 2022) within a maximum of eight semesters from this point in time.
- (3) If the bachelor's programme (curriculum 2022) is not finished in time, the students will be subject to the curriculum for the Bachelor's Programme in Musicology (curriculum 2025), published in the University of Innsbruck Bulletin of 19 May 2025, Issue 65, Number 616.
- (4) In any case, the students are entitled to subject to the curriculum for the Bachelor's Programme in Musicology (curriculum 2025), published in the University of Innsbruck Bulletin of 19 May 2025, Issue 65, Number 616, on a voluntary basis anytime.