

2017-18

COMPOSITION AND MUSIC THEORY

Degree structure

Index

Course descriptions

Bachelor of Music (180 ECTS)

Major subject, minimum 90 ECTS

a) Major subject: Composition

Composition

Music theory

Aural skills

Music analysis

Demonstration of proficiency 10 ECTS

Maturity essay

b) Major subject: Music theory

Music theory

Aural skills

Music analysis

Demonstration of proficiency 10 ECTS

Maturity essay

Minor subjects

Instrument and/or voice, a minimum of 20 ECTS

Music history, a minimum of 9 ECTS

Study planning

Language studies

8 ECTS credits

Finnish or Swedish

Foreign language

OR (for students who have obtained their general education in a language other than Finnish or Swedish or outside of

Finland)

min. 4 ECTS

Finnish or Swedish

Optional studies, a minimum of 10 ECTS

Master of Music (150 ECTS)

Major subject, minimum 100 ECTS

a) Major subject: Composition

Composition

Music theory

Music research

Demonstration of proficiency (includes maturity essay) 20 ECTS

b) Major subject: Music theory

Music theory

Music research

Demonstration of proficiency (includes maturity essay) 40 ECTS

Optional studies, a minimum of 30 ECTS

If a student is studying in the 2.5-year master's programme without a Sibelius Academy bachelor's degree, the major subject studies must include a course in study planning.

INDEX

MAIN SUBJECT COMPOSITION

[1sa17 COMPOSITION 1 \(12 + 12 + 11, 35 ECTS\)](#)

[1ss9 COMPOSITION 2 \(12 + 12 + 6, 30 ECTS\)](#)

[1y6 LECTURE SERIES ON THE MUSIC OF OUR TIME \(Composition or Music Theory major 4 ECTS, students in other degree programmes 1-4 ECTS\)](#)

MAIN SUBJECT COMPOSITION, MUSIC THEORY

[1stp10 INTRODUCTION TO HARMONY AND COUNTERPOINT \(1 ECTS\)](#)

[1stp11 BASICS OF HARMONY AND COUNTERPOINT \(11 ECTS\)](#)

[1sa18 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 1 \(14 + 14, 28 ECTS\)](#)

[1sa19 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 2 \(Music Theory major 17–27 ECTS credits, Composition major 14–28 ECTS\)](#)

[12ka1 INSTRUMENTATION 1 \(6 ECTS\) \(Composition & Music Theory, Orchestral and Choral Conducting: Orchestral Conducting Option\)](#)

[12ka2 INSTRUMENTATION 2 \(6 ECTS\) \(Composition & Music Theory, Orchestral and Choral Conducting: Specialisation in Orchestral Conducting\)](#)

[1sp90 COURSE IN CONTEMPORARY MUSIC \(6 ECTS\)](#)

MAIN SUBJECT COMPOSITION, MUSIC ANALYSIS

[1tp11-14 THEORY AND PRACTICE IN MUSIC ANALYSIS \(4 X 6 ECTS\) \[for Music Theory major\]; 4 X 4 ECTS \[for Composition major\]](#)

MAIN SUBJECT COMPOSITION, RESEARCH STUDIES AND DEMONSTRATION OF PROFICIENCY

[1s1 MUSIC RESEARCH SEMINAR \(6 ECTS\)](#)

[1sv9 COMPOSITION PROJECT \(1–4 ECTS\)](#)

[1ss10 THESIS \(Composition major\) \(10 or 20 ECTS\)](#)

o1sk DEMONSTRATION OF PROFICIENCY, COMPOSITION (Bachelor of Music) (10 ECTS)

ksk- MATURITY ESSAY (Bachelor's degree, Composition major)

o1sm DEMONSTRATION OF PROFICIENCY, COMPOSITION (Master of Music) (20 ECTS)

kss- MATURITY ESSAY (Master's degree; same for composers and theorists)

MINOR STUDIES SUPPORTING THE MAJOR SUBJECT

Y38 STUDY PLANNING (2 ECTS)

1p- MAIN INSTRUMENT (25 ECTS credits with Level C examination or 20 ECTS credits with other main instrument studies)

1s- SECONDARY INSTRUMENT (9 ECTS)

MAJOR SUBJECT, MUSIC THEORY

1stp10 INTRODUCTION TO HARMONY AND COUNTERPOINT (1 ECTS)

1stp11 BASICS OF HARMONY AND COUNTERPOINT (11 ECTS)

1sa18 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 1 (14 + 14, 28 ECTS)

1sa19 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 2 (Music Theory major 17–27 ECTS, Composition major 14–28 ECTS)

1sp10 ANALYTICAL MUSIC RESEARCH SEMINAR (6 ECTS)

1stp2 ORCHESTRAL INSTRUMENTS (6 ECTS)

1s1 MUSIC RESEARCH SEMINAR (6 ECTS)

MAJOR SUBJECT MUSIC THEORY, MUSIC ANALYSIS

1tp11-14 THEORY AND PRACTICE IN MUSIC ANALYSIS (4 X 6 ECTS credits) [for Music Theory major]; 4 X 4 ECTS [for Composition major]

1v10 SCHENKER ANALYSIS (3–9 ECTS)

1ta33 POST-TONAL ANALYSIS (3-9 ECTS)

MAJOR SUBJECT MUSIC THEORY, OTHER MAIN SUBJECT STUDIES AND DEMONSTRATION OF PROFICIENCY

1sa31 PROSEMINAR (6 ECTS)

1ta34 BASICS OF RESEARCH (Music Theory major) (3 ECTS)

1v23 SUPPLEMENTARY COURSE IN MUSIC THEORY/MUSIC HISTORY / COMPOSITION (0,5–4 ECTS)

o1tk DEMONSTRATION OF PROFICIENCY, Music Theory major (Bachelor of Music) (10 ECTS)

ksk- MATURITY ESSAY (Bachelor's degree, Music Theory major)

1v60 MASTER'S STUDIES IN SUPPORT OF THESIS WRITING (MUSIC THEORISTS) (3–20 ECTS)

o1tm DEMONSTRATION OF PROFICIENCY, Music Theory major (Master of Music) (40 ECTS)

1ts10 Thesis (40 ECTS)

ksk- kss- Maturity Essay (0 ECTS)

OTHER STUDIES

Y38 STUDY PLANNING (2 ECTS)

1a25 BASICS OF MUSIC PHILOLOGY AND EDITING (3 or 8 ECTS)

1p5a SCORE PLAYING 1 and (4 ECTS)

1p5b SCORE PLAYING 2 (4 ECTS)

1sv8 COMPOSITION SEMINAR (3 ECTS)

1sj1 MELODY WORKSHOP (3 ECTS)

1a24 TEXT/POETRY ANALYSIS WORKSHOP (2 ECTS)

1sta8 SUPPLEMENTARY INSTRUMENT STUDIES (5 ECTS)

PEDAGOGY

1ta28 PEDAGOGY OF GENERAL MUSIC SUBJECTS 1 (6, 8 or 10 ECTS)

1ta29 PEDAGOGY OF GENERAL MUSIC SUBJECTS 2 (6, 8 or 10 ECTS)

1ta30 PEDAGOGY OF GENERAL MUSIC SUBJECTS 3 (6, 8 or 10 ECTS)

1ta31 ADVANCED PEDAGOGY OF THE GENERAL MUSIC SUBJECTS (6, 8 or 10 ECTS)

METHODOLOGY AND RESEARCH

1v25 INTRODUCTION TO MUSIC HISTORY RESEARCH

Modules:

1v25a Supplementary studies in music history (5 or 10 ECTS)

1v25b Basics of general history research (5 or 10 ECTS)

1v25c Methods of music history research (5, 10 or 15 ECTS)

1v25d Specialisation in a specific issue of music history research (5 or 10 ECTS)

MAIN SUBJECT COMPOSITION

1sa17 COMPOSITION 1 (12 + 12 + 11, 35 ECTS)

In Composition 1, students study technical basic concepts (melody, rhythm, harmony, counterpoint, miniature musical form, etc.) by working individually. To support individual work, historical models are also studied, especially the early 20th century technological ethical solutions from the standpoint of our own era. The special features of vocal and instrumental music are also taken into account.

Learning outcomes

Students have the necessary technical basic competence for engaging artistic composition

Assessment

Evaluation by jury on a scale of 0-5.

Instruction and study

Individual instruction: up to 28 hours and group instruction a maximum of 10 hours per academic year.

Performances

Class attendance and submitting the compositions for assessment. Students must submit 3-6 works representing a minimum of three of the following genres:

solo compositions

- Chamber music (max. 5 members)
- Vocal music
- Choral music
- Electro acoustic music

1ss9 COMPOSITION 2 (12 + 12 + 6, 30 ECTS)

In Composition 2, students study the technical and ethical solutions of music especially during the late 20th century and our own time by analysing and individual applications.

Learning outcomes

Students

- have improved the technical competence they acquired during Composition 1
- can critically examine the resources prevalent in contemporary music
- can establish their points of interest in order to be able to work independently as an artist
- qualify for independent doctoral studies

Assessment

Evaluation by jury on a scale of 0-5.

Prerequisites

Composition 1

Instruction and study

Individual instruction a maximum of 28 hours/academic year or 14 hours a semester and group instruction a maximum of 10 hours per academic year.

Performances

Class attendance and submitting the compositions for assessment. Students must submit 2-6 works representing a minimum of two of the following genres:

solo compositions

- Chamber music
- Ensemble music

- Vocal music
- Choral music
- Electro acoustic music
- Orchestral music
- or an equivalent study attainment approved by the chair of the jury.

At least some of the works must represent different styles than the works in Composition 1.

1y6 LECTURE SERIES ON THE MUSIC OF OUR TIME (Composition or Music Theory major 4 ECTS credits, students in other degree programmes 1-4 ECTS)

The extent of this module is determined in each student's individual study plan.

Learning outcomes

The aim is to study current phenomena in music and the ethical questions of creative music and art forms close to it. The course consists of presentation of visiting lecturers and discussions.

Assessment

Pass/Fail

Instruction and study

Lectures a maximum of 28 hours/semester, for 3 semesters; other majors: 1–3 semesters. This course can also be offered via Open University.

Performances

Attendance at lectures

MAIN SUBJECT COMPOSITION, MUSIC THEORY

1stp10 INTRODUCTION TO HARMONY AND COUNTERPOINT (1 ECTS)

The course acts as a prologue to the working methods of harmony-analytical subjects in the Composition of Music Theory programme. This module is a prerequisite for the Basics of Harmony and Counterpoint module.

Learning outcomes

Students have mastered the concepts required by the study of harmony subjects, and have the skills to work independently and to observe the harmony ingredients in music analytically

Assessment

Pass/Fail

Instruction and study

Group instruction a maximum of 15 hours

Performances

Class attendance and completion of the harmony and counterpoint exercises

1stp11 BASICS OF HARMONY AND COUNTERPOINT (11 ECTS)

The course introduces students to the bases of harmony and counterpoint in Western music. The harmony part deals with the harmony practices of the tonal period, and the counterpoint part focuses on the bases of Palestrina style.

Learning outcomes

Students are capable:

- of inspecting structures of harmony on the level of miniature musical form and to observe the factors influencing it, and to present their skills by individual composition assignments
- to observe the style commitments of counterpoint phenomena and harmony use

Assessment

0-5

Prerequisites

Introduction to Harmony and Counterpoint

Instruction and study

- Group instruction a maximum of 15 hours
- Individual guidance a maximum of 18 hours
- Group sessions include lectures, analytical exercises and composition exercises
- Students have weekly harmony and counterpoint exercises

Teaching material

Aldwell–Schachter: *Harmony and Voice Leading*

Jeppesen: *Counterpoint*

Separately arranged texture/analysis material

Performances

- Class attendance
- Analytical assignments and written exercises
- Exam and submitted assignments

1sa18 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 1 (14 + 14, 28 ECTS)

1sa19 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 2 (Music Theory major 17–27 ECTS, Composition major 14–28 ECTS)

Harmony, Counterpoint and Model Composition 1 focuses on Palestrina style practices in 2–3 parts and especially on Bach style, which will be the key topics of the course. At discretion, other topics can be included. Harmony, Counterpoint and Model Composition 2 can, at the student's and teacher's discretion, include 1-4 topics and possible small-scale tasks.

Learning outcomes

Students know the central harmony techniques of Western music and can demonstrate their skills by analyses and composing exercises.

Assessment

Graded by the teacher with assistance from a colleague 0-5.

Prerequisites

- Harmony, Counterpoint, and Model Composition 1: Basics of Harmony and Counterpoint;

- Harmony, Counterpoint, and Model Composition 2:
- Harmony and counterpoint 1

Students with studies in Harmony, Counterpoint, and Model Composition 1 commenced under the code 1sa14 or 1b4 for the three-year course in Harmony, Counterpoint, and Model Composition 1 are entitled to max. 30 hrs of tuition in Harmony, Counterpoint, and Model Composition 2 without having completed Harmony, Counterpoint, and Model Composition 1.

Instruction and study

- Individual instruction a maximum of 28 hours/academic year
- Performances
- Class attendance
- Analyses and composition exercises

12ka1 INSTRUMENTATION 1 (6 ECTS) (Composition & Music Theory, Orchestral and Choral Conducting: Orchestral Conducting Option)

The course consists mostly of traditional orchestration techniques from Viennese classicism to early 20th century.

Content

- the technical capabilities of instruments and new instrumental resources
- analysis by ear of various orchestration solutions
- the principles of harmony and unification
- examining various styles and techniques by help of analysis, transcriptions and practices
- Some literature
- Piston: Orchestration
- Kunitz: Die Instrumentation

Learning outcomes

Students

- know various traditional orchestration techniques
- master the different styles of composing for various ensembles
- know the significance of timbre as a part of a structure

Assessment

Assessed by the teacher with a colleague 0–5.

Instruction and study

Individual instruction a maximum of 28 hours

A part of the individual teaching can be substituted by group instruction, for example workshops.

Performances

Class attendance and completion of assignments

12ka2 INSTRUMENTATION 2 (6 ECTS) (Composition & Music Theory, Orchestral and Choral Conducting: Specialisation in Orchestral Conducting)

The course focuses on techniques. The aims, contents, teaching and working methods, exams and assessment are the same as in 12ka1, Instrumentation 1.

Learning outcomes

Students improve the technical skills they gained in Instrumentation 1 and can use the skills and knowledge

acquired during the course.

Prerequisites

12ka1 Instrumentation 1

Assessment

Assessed by the teacher with a colleague 0–5.

Instruction and study

Individual instruction a maximum of 28 hours

A part of the individual teaching can be substituted by group instruction, for example workshops.

Performances

Class attendance and completion of assignments

1sp90 COURSE IN CONTEMPORARY MUSIC (6 ECTS)

The contents of the course vary according to the chosen topic, point of view and teacher. The course may be divided into shorter partial courses, taught by different teachers. Partial courses can also be joined together. The course may be taken several times.

Learning outcomes

Students can independently improve their knowledge of the phenomena in music in the late 20th century and in our era.

Assessment

Pass/Fail

Prerequisites

- Theory and Practice in
- Music Analysis 1-4
- Course in Contemporary Music

Instruction and study

- Instruction is small groups up to 60 hours including lectures and presentations given by the teacher.
- Students will contribute with analysis and writing tasks, summaries and presentations. Working methods will vary.
- Performances
- Class attendance and completion of assignments.

MAIN SUBJECT COMPOSITION, MUSIC ANALYSIS

1tp11-14 THEORY AND PRACTICE IN MUSIC ANALYSIS (4 X 6 ECTS) [for Music Theory major]; 4 X 4 ECTS credits) [for Composition major]

Theory and Practice in Music Analysis 1-4 form an entity, in which the various ways of analysing music are studied. In addition to practical analysis, the various standpoints and theories of music analysis and texts associated to them are studied. Each course includes analyses and composition practices. Courses 1 and 3 focus on tonal music, while 2 and 4 focus on post-tonal music. Students studying music theory as a major will be assigned more exercises than those who study composition as their major. Study modules 1tp11–1tp12 Theory and Practice in Music Analysis 1 and 2 can be offered via Open University.

- Course 1 includes an introduction to analysis of tonal music.

- Course 2 includes a general introduction to analysis of post-tonal music. The programme includes a wide selection of the various genres in the 20th century.
- Course 3 includes an introduction to linear analysis of tonal music and to the terms of Schenker analysis.
- Course 4 focuses on a selection of post-tonal analysis targets by using exact theoretical tools. The emphasis of the programme is in the music of early 20th century.

Learning outcomes

Students

- master the various standpoints and ways of examining music analysis, and can use them in analysing pieces of music
- can engage in a discourse about music analysis using the professional terminology, and to write small presentation by using the various methods of music analysis
- can use appropriate literature and other source materials independently

Assessment

0–5

Instruction and study

- Group instruction in small groups a maximum of 56 hours per module
- Performances
- Class attendance
- Analysis exercises and written assignments

MAIN SUBJECT COMPOSITION, RESEARCH STUDIES AND DEMONSTRATION OF PROFICIENCY

1s1 MUSIC RESEARCH SEMINAR (6 ECTS)

Learning outcomes

Students

- know how to plan a research and use selected methods, and display their ability in a concrete research assignment
- can to search for and use material and sources independently
- are experienced scientific writers
- qualify for conducting doctoral studies
- recommended time of study First to second year of master-level studies (M1-2) simultaneously with the (master's) demonstration of proficiency or thesis.

Assessment

0–5

Prerequisites

- Basics of Research (if Music Theory major)
- Proseminar (if Music Theory major)
- Bachelor's final project

Instruction and study

Group instruction 56 hours / Academic year

1sv9 COMPOSITION PROJECT (1–4 ECTS)

The contents of this course vary annually. Current information available on WebOodi. The objective of this course is to promote students' composition studies and networking. Details are agreed case by case in the individual study plan.

Learning outcomes

Students are capable, as artists, to act and network in artistic cooperation project.

Assessment

By the supervising teacher: pass/fail

Requirements

Attendance, and/or completion of the agreed assignments.

Recommended year of study

This study module is related to the master's level demonstration of proficiency. It can also be included in the optional studies of the Bachelor's degree.

Instruction and study

- Participation in the artistic projects of the department.
- Contact tuition 1–60 hours.

Performances

- Class attendance or participation in events and/or completion of assigned tasks.
- This module can be taken several times.

1ss10 THESIS (Composition major) (10 or 20 ECTS)

The basics of systematic information search: information search methods, use of libraries and databases in research, source criticism, structure of thesis, referencing technique, source list. Making a short thesis: choosing a subject and a method, studying the source material, presenting a research plan, researching and writing a research report. Thesis is written on the subject agreed upon with the supervising teacher.

Learning outcomes

Students

- know the principles of research planning and using the chosen research methods in regards to small research assignment
- know how to search for and use sources and material
- know the principles of scientific writing, and can present issues consistently and clearly
- have gained the capacity to write a doctoral thesis

Prerequisites

Bachelor's final project

Assessment

The department head appoints two examiners for the thesis, who provide two separate statements or one joint statement, including grade proposals, within two months. The department head grades the thesis on the basis of the examiners' statements on a scale of 0-5.

Recommended year of study

In conjunction with the music research seminar or the music analytical research seminar.

Instruction and study

- Individual guidance a maximum of 10 hours
- Performances
- Written presentation
- The written assignment is to be handed in to the head of department in five bound copies. The abstract, drawn up using the E-Thesis database form available from the library, is included in each bound copy.

o1sk DEMONSTRATION OF PROFICIENCY, COMPOSITION (Bachelor of Music) (10 ECTS)

Prerequisites

- 1sa18 Harmony, counterpoint, and model composition 1;
- 1tp11-14 Theory and practice in music analysis,
- 1sa31 proseminar

Learning outcomes

Students display that they have

- the basic composition technique competence needed in creative composition
- abilities to handle and express in writing the intellectual and aesthetic questions related to composition
- the competence for master's level studies.

Assessment

Pass/Fail

Recommended year of study

In conjunction with Composition 1.

ksk-__ MATURITY ESSAY (Bachelor's degree, Composition major)

Composer's maturity essay can be the written description of a composition or a composition method included in the thesis.

Method of completion

The maturity essay is taken in conjunction with the general examination of theoretical subjects, or as agreed upon with the supervising teacher of the demonstration of proficiency /thesis.

Assessment

Pass/Fail

The maturity essay is assessed by the chair of the Composition 1 jury and the language consultant on a scale of pass/fail.

o1sm DEMONSTRATION OF PROFICIENCY, COMPOSITION (Master of Music) (20 ECTS)

Prerequisites

- 1ss9 Composition 2,
- 1sv9 Composition Project
- 1ss10 Thesis

Learning outcomes

Students display that they have:

- the basic composition technique competence needed in creative compositions
- the abilities to handle and express in writing the intellectual and aesthetic questions related to composition

Assessment

Pass/Fail

Recommended year of study

In conjunction with Composition 2.

kss- MATURITY ESSAY (Master's degree; same for composers and theorists)

Requirements

The maturity essay is taken in conjunction with the general examination of theoretical subjects, or as agreed upon with the supervising teacher of the demonstration of proficiency /thesis.

A student does not have to demonstrate skills in Finnish or in Swedish in the maturity essay for a master's degree if he or she has already demonstrated his or her language skills in a maturity essay in the same language for the bachelor's degree.

Assessment

The maturity essay is assessed by the supervisor on a scale of pass/fail.

MINOR STUDIES SUPPORTING THE MAJOR SUBJECT

y38 STUDY PLANNING (2 ECTS)

Learning outcomes

Students:

- are capable of beginning their studies smoothly
- acquire sufficient information about the functions of the university
- learn how to plan and write an individual study plan (HOPS), and update it if necessary
- know the structure of their degree, course, and study modules included in it, and how major subject studies should proceed
- familiarize themselves with the study of their major subject at Sibelius Academy

Assessment

Pass/Fail

Department of Classical Music:

Instruction and study

The student

- actively participates in the introduction period's programme organized by the university and their department
- participates in the group meetings for new students organized by their department (4 x 2 hours) in the autumn of the first year
- participates in the discussion on the individual study plan organized in the spring of the first academic year and enrolls for the studies of the next academic year in weboodi

Methods

The student

- compiles a learning diary in which they record their participation in the introduction period as well as the group meetings organized for new students
- gives feedback on teaching

Performance and assessments

The student participates in the events mentioned in the sections Instruction and study as well as

Methods and returns their learning diary to the tutoring teacher. The pass/fail grade is given by the tutoring teacher.

Literature

The teaching syllabus, the guidelines for new students, weboodi and the Sibelius Academy's web site.

1p-_____ MAIN INSTRUMENT (25 ECTS credits with Level C examination or 20 ECTS credits with other main instrument studies)

In bachelor phase, a proficiency test in the main instrument done according to a proficiency level description. Proficiency test of main instrument can be substituted with other instrumental studies for extraordinary reasons and by a decision by the Head of Department.

Learning outcomes

The objective is to obtain instrument skills required for musical craftsmanship related to composing, arranging, instrumentation and analysis of music and to appreciate the significance of individual musicianship as part of a profound understanding of music.

Teaching and working methods

a)

piano (1p-5131)

vocals (1p-5141)

other main instrument (1p-____)

A maximum of 30 hours of individual teaching per academic year for three academic years. Small group tuition as decided by the head of the department. A maximum of 10 to 16 hours of staff accompaniment and/or a maximum of 16 hours of peer accompaniment, according to the head of the department's decision.

b)

individual practice (a minimum of 175 hours per academic year)

Completion and assessment;

Either

Level C (according to the course descriptions of the department in question) or

performance of a piece agreed upon with the teacher to a jury designated by the department head Assessment on a scale of pass/fail

1s-_____ SECONDARY INSTRUMENT (9 ECTS)

Learning outcomes

The purpose is to gain the minor instrument abilities required from a composer and music theorist.

Piano (1p-5131)

- Individual instruction for 28 hours for no more than three academic years
- Instruction in small groups at discretion

Voice (1p-5141):

- Individual instruction for 28 hours for no more than three academic years
- Instruction in small groups at discretion

MAJOR SUBJECT, MUSIC THEORY

1stp10 INTRODUCTION TO HARMONY AND COUNTERPOINT (1 ECTS)

The course acts as a prologue to the working methods of harmony-analytical subjects in the Composition of Music Theory programme.

Learning outcomes

Students have mastered the concepts required by the study of harmony subjects, and have the skills to work independently and to observe the harmony ingredients in music analytically

Assessment

Pass/Fail

Instruction and study

Group instruction a maximum of 15 hours

Performances

Class attendance and completion of the harmony and counterpoint exercises

This module is a prerequisite for the Basics of Harmony and Counterpoint module.

1stp11 BASICS OF HARMONY AND COUNTERPOINT (11 ECTS)

The course introduces students to the bases of harmony and counterpoint in Western music. The harmony part deals with the harmony practices of the tonal period, and the counterpoint part focuses on the bases of Palestrina style.

Learning outcomes

Students are capable

- of inspecting structures of harmony on the level of miniature musical form and to observe the factors influencing it, and to present their skills by individual composition assignments
- to observe the style commitments of counterpoint phenomena and harmony use

Assessment

0-5

Prerequisites

Introduction to Harmony and Counterpoint

Instruction and study

- Group instruction a maximum of 15 hours
- Individual guidance a maximum of 18 hours
- Group sessions include lectures, analytical exercises and composition exercises
- Students have weekly harmony and counterpoint exercises

Teaching material

- Aldwell–Schachter: *Harmony and Voice Leading*
- Jeppesen: *Counterpoint*
- Separately arranged texture/analysis material

Performances

- Class attendance
- Analytical assignments and written exercises
- Exam and submitted assignments

1sa18 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 1 (14 + 14, 28 ECTS)

1sa19 HARMONY, COUNTERPOINT, AND MODEL COMPOSITION 2 (Music Theory major 17–27 ECTS, Composition major 14–28 ECTS)

Harmony, Counterpoint and Model Composition 1 focuses on Palestrina style practices in 2–3 parts (about 0.5 years) and especially on Bach style (about 1.5 years), for Harmony, Counterpoint and Model Composition 2 students can choose 1–3 targets. Harmony, Counterpoint, and Model Composition 2 for composers focuses on post-tonality.

Learning outcomes

Students know the central harmony techniques of Western music and can demonstrate their skills by analyses and composing exercises.

Assessment

Graded by the teacher with assistance from a colleague 0-5.

Prerequisites

- Harmony, Counterpoint, and Model Composition 1: Basics of Harmony and Counterpoint;
- Harmony, Counterpoint, and Model Composition 2:
- Harmony and counterpoint 1

Students with studies in Harmony, Counterpoint, and Model Composition 1 commenced under the code 1sa14 or 1b4 for the three-year course in Harmony, Counterpoint, and Model Composition 1 are entitled to max. 30 hrs of tuition in Harmony, Counterpoint, and Model Composition 2 without having completed Harmony, Counterpoint, and Model Composition 1.

Instruction and study

- Individual instruction a maximum of 28 hours/academic year
- Performances
- Class attendance
- Analyses and composition exercises

1sp10 ANALYTICAL MUSIC RESEARCH SEMINAR (6 ECTS)

Learning outcomes

Students

- know how to plan a research and use selected methods, and display their ability in a concrete research assignment
- can search for and use material and sources independently
- are experienced scientific writers
- qualify for doctoral studies

Prerequisites

- Basics of Research (if Music Theory major)
- Proseminar (if Music Theory major)
- Bachelor's final project

Instruction and study

Seminar work: In the seminar, students present their research plan and report on the progress of their research,

read and give feedback on their peers research, and oppose one peer research paper per year. Students produce their demonstration of proficiency (for the Music Theory major) or written presentation (for their Composition major) and receive the necessary tuition within the framework of the seminar. During the seminar, the student chooses a research topic, plans the research, becomes familiar with the sources, conducts the research, writes a research report and submits his or her research for preliminary examination.

Instruction and study

Seminar work up to 56 hours

1stp2 ORCHESTRAL INSTRUMENTS (6 ECTS)

Studying orchestral instruments by following lectures and instrument displays, by analysing solo, chamber and orchestral music, and by playing instruments and composing for them.

Learning outcomes

Students know the instruments in an orchestra, sections and groups, their roles and abilities, and the principles of ensemble and the opportunities of an orchestra

Assessment

0-5

Instruction and study

- Instruction in a small group a maximum of 56 hours
- Performances
- Class attendance and an assignment

1s1 MUSIC RESEARCH SEMINAR (6 ECTS)

Learning outcomes

Students

- know how to plan a research and use selected methods, and display their ability in a concrete research assignment
- can to search for and use material and sources independently
- are experienced scientific writers
- qualify for conducting doctoral studies

Assessment

0-5

Prerequisites

- Basics of Research (if Music Theory major)
- Proseminar (if Music Theory major)
- Bachelor's final project

Instruction and study

Instruction 56 hours

MAJOR SUBJECT MUSIC THEORY, MUSIC ANALYSIS

1tp11-14 THEORY AND PRACTICE IN MUSIC ANALYSIS (4 X 6 ECTS [for Music Theory major]; 4 X 4 ECTS [for

Composition major])

Theory and Practice in Music Analysis 1-4 form an entity, in which the various ways of analysing music are studied. In addition to practical analysis, the various standpoints and theories of music analysis and texts associated to them are studied. Each course includes analyses and composition practices. Courses 1 and 3 focus on tonal music, while 2 and 4 focus on post-tonal music. Students studying music theory as a major will be assigned more exercises than those who study composition as their major. Study modules 1tp11–1tp12 Theory and Practice in Music Analysis 1 and 2 can be offered via Open University.

- Course 1 includes an introduction to analysis of tonal music.
- Course 2 includes a general introduction to analysis of post-tonal music. The programme includes a wide selection of the various genres in the 20th century.
- Course 3 includes an introduction to linear analysis of tonal music and to the terms of Schenker analysis.
- Course 4 focuses on a selection of post-tonal analysis targets by using exact theoretical tools. The emphasis of the programme is in the music of early 20th century.

Learning outcomes

Students

- master the various standpoints and ways of examining music analysis, and can use them in analysing pieces of music
- can engage in a discourse about music analysis using the professional terminology, and to write small presentation by using the various methods of music analysis
- can use appropriate literature and other source materials independently

Assessment

0–5

Instruction and study

- Group instruction in small groups a maximum of 56 hours per module
- Performances
- Class attendance
- Analysis exercises and written assignments

1v10 SCHENKER ANALYSIS (3–12 ECTS)

The course focuses on Schenker-analysis with the help of lectures, analysis practices and literature. In addition to Schenker theory, also other viewpoints for analysing tonal music are studied. Programme used in the course changes annually. The number of credits is dependent on the amount of work student does. For attending lectures, students get 3 ECTS credits.

Learning outcomes

- Small option: Students know the principles of Schenker analysis and can read the literary written on the subject and to interpret Schenker analysis graphs.
- Wider option: In addition to the former, students can implement the Schenker analysis method in actual music analysis.

Assessment

Students taking the 3 ECTS credit option: pass/fail. Students taking the 6 or 12 ECTS credit option: 0-5.

Prerequisites

Theory and Practice in Music Analysis 1-4 / equivalent knowledge in the linear analysis of post-tonal music / Music Theory 1, Music Theory 2 and Music Analysis 1

Instruction and study

- Instruction in a small group a maximum of 56 hours
- Performances
- Class attendance
- Analysis exercises and written assignments

1ta33 POST-TONAL ANALYSIS (3 or 12 ECTS)

The course focuses on the starting points of post-tonal music with the help of lectures, analysis exercises and literature. The number of credits is dependent on the amount of work student does. For attending lectures, students get 3 ECTS credits.

Learning outcomes

Students know the theoretical starting points of post-tonal music analysis and can apply them independently.

Assessment

Students attending lectures only: pass/fail. Students who take analysis exercises and written assignments are graded on a scale of 0-5.

Prerequisites

Theory and Practice in Music Analysis 1-4 / equivalent knowledge in the analysis of post-tonal music / Music Theory 1, Music Theory 2 and Music Analysis 1

Instruction and study

- Instruction in a small group a maximum of 56 hours
- Performances
- Class attendance
- Analysis exercises and written assignments

MAJOR SUBJECT, MUSIC THEORY, OTHER MAIN SUBJECT STUDIES AND DEMONSTRATION OF PROFICIENCY

1sa31 PROSEMINAR (6 ECTS)

Information search methods, use of libraries and databases in research, source criticism, structure of thesis, referencing technique, source list. Making a short thesis: presenting a research plan, choosing a method, studying the source material, researching and writing a research report. Opposing in small groups.

Learning outcomes

Students

- have studied research planning and usage of research methods
- know how to search for and use sources and material
- have studied scientific writing
- can plan and implement small research assignment
- have the capabilities for writing an extensive thesis

Assessment

Pass/Fail

Prerequisites

Taken simultaneously with the Basics of Research.

Instruction and study

- Seminar work 60 hours
- Performances
- Seminar work
- A small-scale essay on a topic agreed upon with the teacher

1ta34 BASICS OF RESEARCH (Music Theory major) (3 ECTS)

Basic methodology, music and the phenomena associated with it as a research target, concept formation in music research, the parts and methods of music research

Learning outcomes

Students

- know the principles of research
- are aware of the implementations of various scientific approaches, and the various methods of music research
- have studied the basics and methods of systematic information search, and the basics of writing a research report
- can use sources
- can make critical evaluations and discuss critically

Assessment

Pass/Fail

Prerequisites

Taken simultaneously with the proseminar (see below).

1v23 SUPPLEMENTARY COURSE IN MUSIC THEORY/MUSIC HISTORY/COMPOSITION (0,5–4 ECTS)

Learning outcomes

The objective is to study a special area of music theory or composition.

Learning outcomes are defined separately during teaching arrangements and individual study plan discussions.

Assessment

Pass/Fail

Seminar, congress, master class or short period attendance, or independent work (for example writing an article).

The number of credits will be agreed upon with the supervisor. Contact tuition 1–60 hours.

Method of completion

Class attendance or participation in events and/or completion of assigned tasks.

o1tk BACHELOR'S DEMONSTRATION OF PROFICIENCY (Music Theory major) (10 ECTS)

Prerequisites

- 1sa18 Harmony, counterpoint, and model composition 1;
- 1tp11-14 Theory and practice in music analysis,
- 1sa31 proseminar

Learning outcomes

Students can demonstrate their proficiency in the key areas of their major studies

Assessment

Pass/Fail

ksk-__ MATURITY ESSAY (Bachelor's degree, Music Theory major)

The maturity essay is taken in conjunction with the general examination of theoretical subjects, or as agreed upon with the supervising teacher of the demonstration of proficiency /thesis.

Assessment

Pass/Fail

The maturity essay is assessed by the seminar supervisor and the language consultant on a scale of pass/fail.

1v60 MASTER'S STUDIES IN SUPPORT OF THESIS WRITING (MUSIC THEORISTS) (3–20 ECTS)

Aims and Contents

To increase students' knowledge on the chosen research subject and/or research methods, and to improve their competence for conducting independent research.

Assessment

Pass/Fail

o1tm MASTER'S DEMONSTRATION OF PROFICIENCY (Music Theory major) (40 ECTS)

The demonstration of proficiency includes the following two parts:

- 1ss10 Thesis
- kss- Maturity essay

1ts10 Thesis (40 ECTS credits)

The thesis is written on a subject agreed upon with the supervising teacher. Recommended time of study: second to third year of master-level studies (M2-3)

Learning outcomes:

Students demonstrate

- extensive proficiency in one of the key areas of their major studies
- ability to independently search for and use source material
- ability to write a consistent and clear written presentation and to write a thesis about their subject of study and to qualify for further study

Instruction and study

Individual tuition for a maximum of 20 hours

ksk- kss- Maturity Essay (0 ECTS credits)

The maturity essay is a written examination in which students demonstrate their competence in the field of the demonstration of proficiency. The maturity essay is written on a general examination day or another date agreed upon with the supervisor. "The student does not have to demonstrate skills in Finnish or in Swedish in the maturity test taken for a Master's degree, if the language skills have already been demonstrated in a maturity test taken in the same language for a Bachelor's degree.

Assessment

Thesis: The head of department assigns two examiners for the thesis. The examiners issue separate statements or a joint statement on the thesis with a proposal for a grade in two months' time. Based on the statements, the head of department issues a grade for the thesis on a scale of 0–5. The head of the department will grade the thesis on a scale of 0–5 when he or she receives a notification from the student's supervisor that the thesis has passed the plagiarism prevention system.

Maturity Essay: Pass/Fail . The maturity essay is assessed by the thesis supervisor on a scale of pass/fail. If the maturity essay includes a language test, it will be graded either pass or fail by the examiner and the language consultant.

Demonstration of Proficiency: The demonstration of proficiency is assessed on a scale of pass/fail. Credits for the demonstration of proficiency are given by the head of the department when all parts of the demonstration of proficiency have been assessed.

Recommended time of study

Second to third year of master-level studies (M2-3): Thesis

Third year of master-level studies (M3): Demonstration of Proficiency

OTHER STUDIES

y38 STUDY PLANNING (2 ECTS)

Learning outcomes

Students:

- are capable of beginning their studies smoothly
- acquire sufficient information about the functions of the university
- learn how to plan and write an individual study plan (HOPS), and update it if necessary
- know the structure of their degree, course, and study modules included in it, and how major subject studies should proceed
- familiarize themselves with the study of their major subject at Sibelius Academy

Assessment

Pass/Fail

Department of Classical Music:

Instruction and study

The student

- actively participates in the introduction period's programme organized by the university and their department
- participates in the group meetings for new students organized by their department (4 x 2 hours) in the autumn of the first year
- participates in the discussion on the individual study plan organized in the spring of the first academic year and enrolls for the studies of the next academic year in weboodi

Methods

The student

- compiles a learning diary in which they record their participation in the introduction period as well as

the group meetings organized for new students

- gives feedback on teaching

Performance and assessments

The student participates in the events mentioned in the sections Instruction and study as well as Methods and returns their learning diary to the tutoring teacher. The pass/fail grade is given by the tutoring teacher.

Literature

The teaching syllabus, the guidelines for new students, weboodi and the Sibelius Academy's web site

1a25 BASICS OF MUSIC PHILOLOGY AND EDITING (3 or 8 ECTS)

The course focuses on the basic questions of music philology, and the principles of text critical editing. The course presents editions both historical and in preparation, and studies especially the questions related to the complete publication of Sibelius' works.

Learning outcomes

Students

- have a general image of the questions related to music philology and editing
- can improve their skills in independent, textual criticism of notation sources

Assessment

Evaluation by the teacher on a scale of 0–5.

Preceding courses

History Of Western Music, modules 1–3

Recommended year of study

Third year or later This course can be taken as part of the master's or a doctoral degree.

Instruction and study

Instruction in a small group a maximum of 56 hours

1p5a SCORE PLAYING 1 and (4 ECTS)

1p5b SCORE PLAYING 2 (4 ECTS)

Course contents

- Teaching material according to needs
- written for various ensemble programmes from different style periods
- C-keys
- transposing instruments, reading score
- improvement of playing prima vista and from a score
- arranging for a piano; the idiomatic opportunities of instruments and their restrictions
- programme emphases according to students' wishes and interests

Learning outcomes

Students

- can read a score and to use a piano in studying written music
- during the second year of studies, the aim is to advance skills acquired during the first year

Assessment

- 1p5a: The teacher evaluates on a scale of pass/fail

- 1p5b: Evaluation by the teacher and a colleague on a scale of 0-5

Prerequisites

Adequate piano skills

Instruction and study

During one or two academic years a maximum of 0.5 hours individual instruction per week, (total 14 hours)

Performances

Class attendance

An arrangement for the piano of an orchestral piece or excerpt included in the repertoire to be played in the final examination, excerpts of the score repertoire; the jury may listen to the excerpts as necessary Oral analysis and performance of a piece with a week's preparation time.

1sv8 COMPOSITION SEMINAR (3 ECTS)

Learning outcomes

Students can study various compositional starting points, and discuss interactively the technical and ethical questions related to composing.

Assessment

Pass/Fail

Instruction and study

This module is a forum for composition students where they can become familiar with different approaches to composing and discuss related technical and aesthetic questions.

- Seminar work: presentation of the student's own (plans for) compositions and development of familiarity with and discussion of the works of the other participants.
- Seminar work up to 56 hours

Performances

To pass, the student needs to present his or her individual work no less than once a semester while also taking part in discussing the work of other students.

This module can be taken several times.

1sj1 MELODY WORKSHOP (3 ECTS)

Melody workshop is a workshop where major subject composition students and the doctoral students of music performance from the doctoral school meet. The workgroup composes and plays new music, and study it from composers and performers standpoints. Improvising and studying and analysing already composed new music are also methods of approaching new music at the Melody workshop.

Learning outcomes

Students have the interaction skills required by the successful cooperation between the composer and the performer. The composer is aware of the problems in connection with performing the composition, and the performer is aware of the problems in connection with composing.

Assessment

Pass/Fail

Instruction and study

- Group instruction a maximum of 56 hours
- Performances
- The course is completed through attendance and completing the handed assignments.

1a24 TEXT/POETRY ANALYSIS WORKSHOP (2 ECTS)

During the course the student are introduced to selected textual analysis methods. The main emphasis is in the interpretation of contemporary poetry.

Learning outcomes

Students composing, interpreting or studying vocal music can understand the structural and thematic characteristics of a poem and/or a text

Assessment

Pass/Fail

Instruction and study

- Instruction in a small group a maximum of 16 hours
- Individual guidance a maximum of 4 hours
- Performances

The course is completed through attendance and completing the handed assignments.

1sta8 SUPPLEMENTARY INSTRUMENT STUDIES (5 ECTS)

This course is intended for students who wish to improve their instrumental skills during master's level studies. The contents of this module are determined individually with the instrument teacher.

Learning outcomes

The aim is to advance instrumental competence. Completion goal is agree upon separately with the Head of Department. The course may be taken several times as part of optional studies.

Instruction and study

Individual instruction a maximum of 14 or 28 hours or group instruction in small groups a maximum of 60 hours. The course may be taken several times.

PEDAGOGY

1ta28 PEDAGOGY OF GENERAL MUSIC SUBJECTS 1 (6, 8 or 10 ECTS)

Course is aimed for students of different subjects wishing to study the pedagogy of general music subjects. Emphasis is on group education for children, young people and starting adult students. The course introduces teaching of courses on basics of music (solfège/aural skills, theory of music, history of music). Students can use the teaching contents, for example, for their instrument, choir or school teaching needs. Each student gets a detailed study plan, which states the extent of the course (6, 8 or 10 ECTS credits), and the amount and contents of independent work, for example, according to the following models:

- 6 ECTS credits: 10 hours of teacher training, 10 hours of observing teaching, practicing is focused on one course level to be taught.
- 8 ECTS credits: in addition, studying several basic course levels by observing teaching, and by being an assistant teacher, studying materials and literature
- 10 ECTS credits: studying several basic course levels, own teaching portfolio, complementing literature (i.e., in preparation of possible thesis studies)

Learning outcomes

Students

- know the teaching contents, methods and learning principles of general music skills in introductory and basic levels
- can identify, differentiate and direct the learning processes of music perceiving and reading skills, and to apply in their teaching knowledge of the development of children and young people
- can choose and produce teaching materials and make method solutions
- understand the learning mechanisms of general music skills, and can support the learning processes of their students
- master the pedagogical means (i.e., playing together, voice usage) of teaching children's, young people's and music groups
- know the perceptual characteristics of various instruments, and can integrate the pedagogy of general music skills to instrument teaching
- can plan, follow and assess teaching modules of various sizes
- know how to support interaction of students and groups, to follow and evaluate teaching, and to support student self-evaluation
- have gained competence for interaction and communication in work communities (e.g. interaction in instrument teaching)

Assessment

Evaluation with a feedback discussion by the supervising teacher and a colleague: Pass/Fail.

Prerequisites

For students in degree programmes other than Composition and Music Theory, the prerequisites are agreed upon separately with the teacher of this module. Students in the degree programme in Composition and Music Theory are required to have completed the following study modules before commencing their studies in pedagogy:

- Basics of Harmony and Counterpoint
- Theory and Practice in Music Analysis 1-2

Transferable credits

Studies in pedagogy and didactics, or guided and reported teacher training completed at other educational institutions can be included in the individual study plan upon approval. This course can also be offered via Open University.

Instruction and study

- Lectures, workshops, and group work up to 56 hours;
- Supervised teacher training:
 - 1 Participation in the teaching of at least one class for one school year
 - 2 Practice teaching for a minimum of 10 hours
 - 3 individual guidance for a maximum of 8 hours (may involve two students simultaneously)
 - 4 Observation of teaching sessions 10–30 hours
 - 5 Preparatory discussions on class and syllabus plans with the supervisor and other practice teachers, feedback, report on the training, and self-assessment
- Familiarity with teaching materials, written assignments related to the lectures, research
- Possible preliminary research of pedagogical literature and plans for further research in pedagogy.
- Performances
- Class attendance and written work.
- Teacher training with planning and feedback discussions

1ta29 PEDAGOGY OF GENERAL MUSIC SUBJECTS 2 (6, 8 or 10 ECTS)

Learning outcomes

Students

- know the contents of music theory subjects, pedagogy and principles of learning of courses aimed at music

institute or lowest vocational student levels

- can identify, differentiate and direct the learning processes of music perceiving and reading skills, and to apply in their teaching knowledge of the development of children and young people
- can choose and produce teaching materials and make method solutions
- master the pedagogical means (i.e. playing together, voice usage) of teaching music groups
- know the perceptual characteristics of various instruments, and can integrate the pedagogy of general music skills to instrument teaching
- can plan, follow and assess teaching modules of various sizes
- know how to support interaction of students and groups, how to follow and evaluate teaching, and how to support student self evaluation
- have gained competence for interaction and communication in work communities (e.g. interaction in instrument teaching)

Each student gets a detailed study plan, which states the extent of the course (6–10 ECTS credits), and the amount and contents of independent work, for example, according to the following models:

- 6 ECTS credits, 10 hours of teacher training, 15 hours of observing teaching, practicing is focused on one subject
- 8 ECTS credits, studying several subjects by observing teaching and by acting as an assistant teacher, independent study of teaching materials and literature
- 10 ECTS credits, studying several subjects, own teaching portfolio, complementing literature (i.e. in preparation of possible thesis studies)

Assessment

Evaluation with a feedback discussion by the supervising teacher and a colleague: Pass/Fail

Prerequisites

For students in degree programmes other than Composition and Music Theory, the prerequisites are agreed upon separately with the teacher of this module. Students in the degree programme in Composition and Music Theory are required to have completed the following study modules before commencing their studies in pedagogy:

- Basics of Harmony and Counterpoint
- Theory and Practice in Music Analysis 1-2

Transferable credits

Studies in pedagogy and didactics, or guided and reported teacher training completed at other educational institutions can be included in the individual study plan upon approval. This course can also be offered via Open University.

Instruction and study

- Lectures, workshops, and group work up to 60 hours;
- Supervised teacher training:
 - 1 Participation in the teaching of at least one class for one school year
 - 2 Practice teaching for a minimum of 10 hours
 - 3 individual guidance for a maximum of 8 hours (may involve two students simultaneously)
 - 4 Observation of teaching sessions 15–30 hours
 - 5 Preparatory discussions on class and syllabus plans with the supervisor and other practice teachers, feedback, report on the training, and self-assessment
- Familiarity with teaching materials, written assignments related to the lectures, research
- Possible preliminary research of pedagogical literature and plans for further research in pedagogy.
- Performances
- Class attendance and written work.
- Teacher training with planning and feedback discussions

1ta30 PEDAGOGY OF GENERAL MUSIC SUBJECTS 3 (6, 8 or 10 ECTS)

Learning outcomes

Students acquire an extensive image of music institute level teaching contents, complement the pedagogical competence gained in course 1ta29, and receive teacher training experience in subjects they have not yet studied.

Assessment

Evaluation by the supervising teacher and a colleague according to the student's individual study plan on a scale of 0-5

Prerequisites

- Basics of Harmony and Counterpoint
- Theory and Practice in Music Analysis 1-4
- Pedagogy of College-level General Music Subjects 1

1ta31 ADVANCED PEDAGOGY OF GENERAL MUSIC SUBJECTS (6, 8 or 10 ECTS)

Each student is given a specified study plan, in which the minimum requirements are agreed upon (lectures or small group teaching, minimum amount of practising and written work and their portion of the number of credits, and opportunity to extend the number of credits gained from the course).

Learning outcomes

Students

- advance their pedagogical expertise by studying solfège/aural skills, teaching of some music theory subject or special area, or by attending a research project. Subject may be one specified programme or area in professional level teaching, or a special development target in teaching of other levels (i.e., new teaching solutions, integration of subjects and content development, and teaching special groups).
- gain competence to plan teaching independently, and to examine critically and to develop teaching contents, methods and materials.

Prerequisites

- Pedagogy of Music College-level General Music Subjects 1 or Pedagogy of Basic-level General Music Subjects
- Sufficient subject matter knowledge in the specialisation area. A statement from the student's music theory teachers may be required for obtaining the study right or drawing up the study plan. If the student specialises in professional-level Solfège, it is recommended that he or she complete the module SA Solfège A at the same time as this module.
- It is recommended that the student commence this module after having chosen the specialisation area.
- At the department head's and teacher's discretion, the student can take this module even without prior pedagogy studies in order to improve his or her pedagogic knowledge of the specialisation area (e.g. music history composition pedagogy)

Assessment

Evaluation by the instructors in charge: pass/fail.

Instruction and study, performances, assessment, and transferable credits

See 1ta29

METHODOLOGY AND RESEARCH

1v25 INTRODUCTION TO MUSIC HISTORY RESEARCH

The course is made of four course modules. The student chooses 1-4 of them. The extent of this module is determined in each student's individual study plan. (Each module is worth 5 or 10 ECTS credits; module 3 also 15 ECTS credits; in total, 5-45 ECTS credits; 134-1200 hours). The course is arranged in cooperation with Sibelius Academy's various departments and their course selection. Substitutive courses can also be taken in other universities, for example, at the History Department of University of Helsinki.

Learning outcomes

Students will:

- be familiar with the basic concepts, questions, and methods of (music) historical research;
- be familiar with the relations between history research and the questions of intellectual, cultural, and social history
- be familiar with the key sources and their characteristics as well as related methods of analysis in the field;
- be thoroughly familiar with the history of music genres;
- be aware of problems in the mindset that is based on the history of styles and periods or on the existence of masters and masterpieces;
- have the skills necessary for research in music history.

Modules

1v25a Supplementary studies in music history (5 or 10 ECTS)

Learning outcomes

Students study the history of such music genre or style that they have not studied previously. To substitute the course, students can use, for example, their Sibelius Academy music history studies.

Assessment

Assessment according to the description of the substitute course.

1v25b Basics of general history research (5 or 10 ECTS)

The course gives a general review of the nature of history research, its methods and the source material it uses. The aim is to introduce the students to the special characteristics of history research, and its connections to other sciences, especially the questions in intellectual and social history. The course can be completed by lectures (for example, University of Helsinki's introductory history course, Hhs 110, 5 ECTS credits), an essay or a book exam.

Learning outcomes

Students

- master the basic terminology and methods of history research
- know the relations between history research and the questions of intellectual and social history

Assessment

Pass/Fail

1v25c Methods of music history research (5, 10 or 15 ECTS)

The aim of the course is to introduce students to the methods, central questions, source material types and their analysing, and special characteristics of music history research.

Learning outcomes

Students

- master the basics of music history research
- know the methods, central questions and sources of music history research

Assessment

Pass/Fail

1v25d SPECIALISATION IN A SPECIFIC ISSUE OF MUSIC HISTORY RESEARCH (5 or 10 ECTS)

Students study a sector of music history research of their choosing. Some of the possible study subjects are mentioned below, but students are free to focus on some other sector if they so choose. Subject must be chosen in accordance with the teacher in charge beforehand.

Optional study subjects:

- studying music history of an era with the help of contemporary texts and research literature
- music and the related research literature of a composer or a composer group
- the development of some music genre
- the basics of music philology and editing the questions in social and intellectual history
- the history of music publishing and copyrights
- the methodology of a sector of music history research
- the history and questions of history writing
- nationalism in writing music history
- the history of music in some region (for example a city)
- the history of performance and performing practises
- theory and history of music critiques and journalism

Learning outcomes

Students have an extensive mastery of a sector in music history research

Assessment

Pass/Fail