

# Music theory / solfège / western art music history / research and writing skills 2017-2018

## INDEX

Music theory / solfège / western art music history / research and writing skills 2017-2018.....	1
<b>MUSIC THEORY</b> .....	2
mt1 MUSIC THEORY 1.....	2
mt1v MUSIC THEORY 1 (Early music) .....	2
1V28 MUSIIKIN HAHMOTUSTAJDOT 1 (9-10 op) New.....	3
mt2 MUSIC THEORY 2 (6 ECTS credits, 160 hrs).....	3
mt2v MUSIC THEORY 2 (Early music) (5 ECTS credits, 134 hours).....	4
2mtm3 MUSIC THEORY 3 .....	4
11a1 MUSIC ANALYSIS 1.....	5
<b>SOLFÈGE</b> .....	6
sd AURAL SKILLS D .....	6
sc AURAL SKILLS C.....	7
sb AURAL SKILLS B .....	8
sa AURAL SKILLS A .....	9
<b>HISTORY OF WESTERN ART MUSIC</b> .....	10
lmhp BASICS OF WESTERN ART MUSIC HISTORY .....	10
Courses lmhmh 15-21 HISTORY OF WESTERN ART MUSIC .....	11
lmhm15 HISTORY OF WESTERN ART MUSIC 1 module 1 .....	12
<b>MASTER'S DEGREE'S RESEARCH STUDIES AND INFORMATION SEARCH AND WRITING STUDIES, 9 ECTS CREDITS</b> .....	15
A: 1tks1a RESEARCH AND WRITING SKILLS .....	15
B: 1tks16 OTHER THEORY STUDIES IN THE MASTER'S DEGREE.....	16
Y47 ACADEMIC REPERTOIRE STUDY.....	16
1v6 THESIS .....	16

## MUSIC THEORY

### mt1 MUSIC THEORY 1

(4 ECTS credits, 108 hours)

#### Learning outcomes

Students will:

- be able to analyse harmonic and voice leading structures in tonal music using the basic concepts of voice leading as well as relative and absolute chord symbols, and figured bass symbols
- be able to write simple tonal texture with four voices
- have a command of terminology introduced in music theory textbooks at the bachelor's level
- have a command of basic terminology related to the acoustic principles as well as scale and tuning systems of Western music and be able to familiarize themselves with related popular literature

#### Assessment Pass/Fail

#### Transferable credits

A course with equivalent learning outcomes and extent completed at another university and approved by the Sibelius Academy.

An approved proficiency test at the Sibelius Academy.

**Recommended year of study** 1st year. This course can be offered via Open University.

#### Instruction and study

Working in small groups and practice for a maximum of 56 hours

#### Performances

Participation in the coursework and exercises.

A pass in the following sections of the final examination:

- Basic concepts of the Western tonal system and its acoustic principles, tuning systems, and scales
- Tonal chord and degree symbols and their usage
- Basics of tonal harmony and voice leading in simple tonal texture

### mt1v MUSIC THEORY 1 (Early music)

(5 ECTS credits, 134 hours)

#### Learning outcomes

Students are capable

- of analysing harmonic and voice leading structures especially in Renaissance and Baroque music using suitable basic concepts and analysis notes
- of writing simple tonal texture
- of writing transcriptions of mensural notations
- of speaking in popular terms about the Western music notation and score reading practises, acoustic principles, scale types, and tuning systems – while perceiving the historic diversity of music theory philosophies, and basic concepts – and of studying independently popular literature related to these fields

- of participating in a discourse concerning the aforementioned subjects

After completing the course, students are qualified for further studies in music analysis and music writing.

#### **Recommended time of study**

Is suitable for the first theory course for early music students, and as a special course for students in master's phase wanting to study the practises and philosophies of Renaissance and Baroque music.

**Assessment** Pass/Fail

## **1V28 MUSIIKIN HAHMOTUSTAIDOT 1 (9-10 op) New**

### **mt2 MUSIC THEORY 2**

(6 ECTS credits, 160 hrs)

#### **Learning outcomes**

Students will:

- be able to analyse and reduce harmonic and voice-leading structures and forms in tonal music
- be able to perceive and analyse the effect that the different factors of tonal music have had on the formation of music styles and categories
- be able to analyse pitch organisation and other methods of score writing at a general level
- be able to write simple texture of different categories
- have a command of literate terminology related to musical structures and forms
- be able to familiarize themselves with score writing literature

This course will qualify students for further studies in music analysis and writing.

This course may include various focus areas depending on the main subjects and instruments of the attending students.

#### **Assessment**

0-5. Section 3 will be evaluated by the teacher and a colleague. The final grade is the average of the grades received for section 2 and 3. All parts must be passed within two years.

#### **Transferable credits**

- Earlier study modules 2mtm2, 4mtm2, 5mtm2
- A course with equivalent learning outcomes and extent completed at another university and approved by the Sibelius Academy.

**Prerequisites** Music Theory 1

**Recommended year of study** 2nd year

#### **Instruction and study**

- Instruction in small groups and exercises a maximum of 56 hrs

- Individual instruction (review sessions): a maximum of 10 hours
- Performances
- Musical texture analysis exam
- Assignments to be handed in for evaluation

## **mt2v MUSIC THEORY 2 (Early music)**

(5 ECTS credits, 134 hours)

### **Learning outcomes**

Students are capable:

- of perceiving, analysing and reducing the harmonic and voice-leading structures and score writing methods especially common in the music of 17th and 18th centuries
- of analysing starting points, styles, and forms of music
- of writing simple tonal texture of different categories
- of reading independently score writing literature
- of participating in a discourse concerning these subjects

After completing the course, students are qualified for further studies in music analysis and music writing.

### **Recommended time of study K2**

### **Assessment**

0-5. Section 3 will be evaluated by the teacher and a colleague. The final grade is the average of the grades received for section 2 and 3. All parts must be passed within two years.

### **Prerequisites** Music Theory 1 (Early music)

### **Instruction and study**

Instruction in small groups and exercises a maximum of 56 hrs

Individual instruction (review sessions): a maximum of 10 hours

### **Performances**

Attendance at instruction

Musical texture analysis exam

Assignments to be handed in for evaluation

## **2mtm3 MUSIC THEORY 3**

(5 ECTS credit, 134 hours)

### **Learning outcomes**

Students will:

- be able to analyse structures and forms and other methods of score writing at a professional level
- be able to perceive and analyse the effect that the different factors of music have had on the formation of music styles and categories

- be able to analyse pitch organisation and other methods of score writing
- be able to write texture in different styles and categories
- have a command of terminology related to the structures and forms of music at a professional level
- be able to independently familiarize themselves with literature and research

This course will qualify students for further studies in music analysis and writing.

This course includes various style and category-related focus areas depending on the main subjects and instruments of the attending students.

### **Assessment**

0-5. Section 3 will be evaluated by the teacher and a colleague. The final grade is the average of the grades received for section 2 and 3. All parts must be passed within two years.

**Prerequisites** Music Theory 1-2

**Recommended year of study** 3rd year or later

### **Instruction and study**

- Instruction in small groups and exercises a maximum of 56 hrs
- Individual instruction (review sessions): a maximum of 10 hours
- Performances
- Musical texture analysis exam
- Assignments to be handed in for evaluation

## **11a1 MUSIC ANALYSIS 1**

(5 ECTS credits, 134 hrs)

### **Learning outcomes**

Students will:

- be able to analyse the best-known forms of classical music, such as sonata, rondo, concerto, and symphony
- be able to analyse post-tonal music (e.g., dodecaphony)
- be able to describe works of the types mentioned above by writing or reducing
- have a command of central music analysis terminology
- be able to discuss basic concepts of music analysis at a popular level and be able familiarize themselves with related sources
- qualify for further study in music analysis at the master's level.

**Assessment** 0-5

**Prerequisites** Music Theory 1-2

**Recommended year of study**

3rd year. This course can be offered via Open University.

## Instruction and study

- Group instruction and practice for a maximum of 56 hours
- Performances
- Two exams, one for each part, exercises

## SOLFÈGE

### sd AURAL SKILLS D

(3 ECTS credits, 80 hrs)

This course is added to the study programme if the student's proficiency requires supplementary studies before Solfège C. If the students' competence allows it, the course will take a brief look at the contents of Solfège C (see course description). This course can also be offered via Open University. Open University students are required to take a proficiency test.

## Learning outcomes

Students:

- are able to rehearse and understand music by ear and from the score according to the requirements of objective-oriented music studies
- master and can apply the working and rehearsal methods of aural skills in their individual learning—for example, singing from score and other vocal exercises, playing by ear and improvisation, various rhythm exercises, analysing and notating music by ear, singing, playing, and aural analysis of chords, perception of different notations by singing, reading and analysing, and ensemble playing
- are able to perceive diatonic and simple chromatic melodies by singing, notating, and aural analysis
- are able to produce a sound image of the basic concepts of music theory (e.g. singing and playing exercises of scales, different chord forms and chord functions, and transposition) and to perceive phenomena in music repertoires,
- are able to perceive common meters, rhythm patterns and basic pulse, and their fluent performance
- are able to perceive chord degrees and harmonic structures by playing, singing, and aural analysis (material is focused on diatonic scale and easy chromatic scale).

**Assessment** Pass/Fail. Assessed by the teacher.

## Performances

- Class attendance and completion of practical assignments
- Final examination
- The practice assignments and final exam are to include at least the following segments (parts 1-3 written, 4-6 orally):
  1. Melody writing
  2. Rhythm writing

3. Aural chord analysis
4. Singing
5. Rhythm reading
6. Chord progression playing

At the teacher's discretion, the examination may include prepared assignments. It can also be taken in parts if necessary.

## **sc AURAL SKILLS C**

(4 ECTS credits, 108 hours)

### **Learning outcomes**

Students will:

- be able to practice and learn tonal and modal repertoire by ear and from the score
- be able to analyse diatonic and chromatic melodies singing, notating, and listening
- be able to analyse scale degrees and harmonic structures singing, notating, and listening
- analyse and perform basic and irregular patterns in simple time, apply natural phrasing, and to control tempos intuitively
- be able to apply their skills as musicians.

This course will qualify students for further studies in aural skills.

### **Assessment**

0-5. Teacher assesses the student with a colleague, taking into consideration both the revision test and that year's coursework.

**In the proficiency test** Pass/Fail

**Prerequisites** sd Aural Skills D

### **Recommended year of study**

1st year. This course can be offered via Open University. Open University students are required to take a proficiency test.

### **Instruction and study**

Working in small groups and practice for a maximum of 56 hours

Performances

- Participation in the proficiency test
- Class attendance and completion of the assignments
- Final examination
- The assignments and the revision must cover the following areas:
- Melody writing
- Rhythm writing
- Chord dictation
- Chord analysis (by listening to a music excerpt)
- Singing
- Rhythm reading

The student must pass all parts of the examination. Should he or she fail one or, at most two parts of the examination, the student is required to retake the examination before the beginning of the following semester.

### **Literature**

For example, S. Salmiala: *AURAL SKILLS C*

R. Mackamul: *Lehrbuch der Gehörbildung*, Band 1

## **sb AURAL SKILLS B**

(5 ECTS credits, 134 hours)

### **Learning outcomes**

Students will:

- be able to practice and learn atonal repertoire by ear and from the score
- be able to analyse atonal melodies with leaps not greater than a fifth singing, notating and by ear
- be able to analyse, singing and by ear, texture with two or more voices, and, notating, texture with two voices
- be able to analyse and appreciate the differences between central tuning systems for the purposes of pure intonation
- be able to analyse and perform basic and irregular patterns in rhythms based on irregular and changing meters
- be able to perform simple polyrhythms
- be able to apply natural phrasing and control tempos intuitively
- be able to read scores written in the C clef and scores including transposing instruments
- be able to apply their related skills as musicians.

This course will qualify students for further studies in aural skills.

### **Assessment**

0-5. Teacher assesses the student with a colleague, taking into consideration both the revision test and that year's coursework.

**Proficiency test** Pass/Fail

**Prerequisites** sc Aural skills C

### **Recommended year of study**

1st or 2nd year. This course can be offered via Open University. Open University students are required to take a proficiency test.

### **Instruction and study**

- Working in small groups and practice for a maximum of 56 hours
- Performances
- Participation in the proficiency test
- Class attendance and completion of the assignments
- Final examination



The assignments and the revision must cover the following areas:

1. Writing an atonal melody
2. Writing a 2-voice tonal or modal melody
3. Rhythm writing
4. Atonal singing
5. Clef singing and/or score reading
6. Rhythm reading

The student must pass all parts of the examination. Should he or she fail one or, at the most, two parts of the examination, the student will be permitted to retake the examination in one year's time.

**Readings, e.g.:**

S.Salmiala: *AURAL SKILLS B*

L. Edlund: *Modus Novus*

R. Mackamul: *Lehrbuch der Gehörbildung, Band 2*

## **sa AURAL SKILLS A**

(4 ECTS credits, 107 hrs)

### **Learning outcomes**

Students are capable:

- of rehearsing and understanding post-tonal repertoire by ear and by reading score (e.g. post-tonal song and melody writing exercises, harmony exercises, and choir singing)
- of notating and perceiving polyphonic repertoire by aural analysis (e.g. two to four part writing assignments; repertoire can emphasise modal and tonal, or post-tonal music, depending on the needs of different groups)
- of reading a score, with changing clefs and transpositions
- of perceiving and performing two-part polyrhythmic structures and other repertoire including demanding rhythmic
- of applying their knowledge in their most important musical assignments

Contents emphasis may vary from group to group or merely because various degree programmes have different needs.

### **Assessment**

0-5. The teacher will assess the student with a colleague, taking into account the student's contribution during the academic year.

**Preceding courses** SB Solfège B or Solfège 3

### **Recommended year of study**

3rd or 4th year. This course can also be offered via Open University. Open University students are required to take a proficiency test.

### **Instruction and study**

Working in small groups and practice for a maximum of 56 hours

## Performances

Class attendance and completion of the assignments

Revision test

The assignments and the revision must cover the following areas:

- Writing a one part post-tonal melody
- Writing a 3-4-part texture
- Writing polyrhythms
- Post-tonal vocal assignment
- Score reading task, including clefs and transpositions
- Rhythm reading (a polyrhythm or other challenging excerpt)

The revision test may also include tasks that are prepared in advance. The student must pass all parts of the examination. Should he or she fail one or, at the most, two parts of the examination, the student will be permitted to retake the examination in one year's time.

## Literature

Edlund: Modus Novus

Jersild: Polyrytmik

# HISTORY OF WESTERN ART MUSIC

## Imhp BASICS OF WESTERN ART MUSIC HISTORY

(3 ECTS credits, 80 hours)

Time period covered: the Antiquity to the end of the 20th century.

1. Both secular and religious vocal and instrumental music (e.g., motets, masses, chansons, madrigals, and instruments) of the Antiquity, Middle Ages, and Renaissance.
2. Key genres and composers of the Baroque and Classic eras (e.g., opera, oratorio, sonata, orchestral, and chamber music)
3. "Romanticism and Realism 1815-1914 (e.g., musical thinking and aesthetics; relations between society and music and other art forms; and Europe, in a broad sense, as an area of unified musical practices, e.g., composers, genres, and institutions)
4. Modern era (e.g., reformational, conservative, and alternative trends and -isms in 20th-century music; key figures)

## Learning outcomes

Students:

- acquire a conception of the periods of Western music history, their key repertoires, composers, composition genres, and concepts
- have the ability to put music history in relation to cultural, general, and social history
- After completing the course, students
- are qualified for further studies in music history, and they can choose other suitable music history courses

Central to the development of music is the network consisting of music genres and key actors and institutions. In addition to understanding creative music and the mechanics behind it, the purpose is to emphasise the whole of music practices and music life, in which case music from different parts of Europe can be viewed as different manifestations of the same music culture. Various fields are discussed optionally due to the short time period of the course.

**Assessment** Pass/Fail

### **Instruction and study**

Lectures will last a maximum of 2 x 28 hours. Analytical listening and exam preparation will require 2 x 10 hours.

### **Performances**

Students:

- Attend classes
- Complete an examination or other corresponding work

## **Courses Imhmh 15-21 HISTORY OF WESTERN ART MUSIC**

Modules 1-7, of which, depending on the work load, 3-5 modules are to be selected.

Each module is worth 2 or 3 ECTS credits. These courses can also be offered via Open University.

### **Learning outcomes**

Students:

- know the periods in Western music history with their central repertoires, composers, genres, and concepts
- have the ability to relate music history to cultural, general, and social history in various time periods
- appreciate music history as a story based on the practices of music life with its practitioners and institutions as well as on music itself
- know how to utilise the key music history sources and learning materials
- are able to combine their knowledge of music history with their work as a musician and teacher
- are able to look for repertoires in different periods and cultures
- are able to familiarize themselves with music they have not heard previously (by singing, playing, listening, scoring, and text reading)

### **Instructions**

Lectures and listening exercises max 180 hours.

### **Study**

Independent listening exercises and set reading as well as brief writing tasks for a maximum of 60 hours.

### **Performances**

Students can extend the work load for each module (2->3 ECTS credits) through:

- A lecture journal, or
- Reports on listening material, or
- Essays, or
- Combinations of the above

**Assessment** Assessed by the teacher on a scale of Pass/fail

## **Imhm15 HISTORY OF WESTERN ART MUSIC 1 module 1**

(2 or 3 ECTS credits, 54-80 hrs)

Time period covered: the Antiquity to the end of the Renaissance.

- Music of the ancient world
- Roman chant
- Secular homophonic song
- The beginnings of polyphony
- Ars antiqua and ars nova
- Trecento and ars subtilior
- Renaissance motet and mass
- Secular song during the Renaissance
- Madrigal
- Medieval and Renaissance instruments
- Instrumental music genres from the 13th-17th centuries

## **Imhm16 HISTORY OF WESTERN ART MUSIC 2 module 2**

(2 or 3 ECTS credits, 54-80 hrs)

Time period covered: the Baroque.

- Monody and early opera
- Cantata during the Baroque
- Baroque church music
- Baroque opera
- Baroque clavier music
- Baroque string and wind music
- Masters of the late Baroque

## **Imhm17 HISTORY OF WESTERN ART MUSIC 3 module 3**

(2 or 3 ECTS credits, 54-80 hrs)

Time period covered: Classicism.

- Opera seria
- Comic opera
- Galant and classical church music
- The development of the clavier sonata
- Galant and classical chamber music
- Overture, symphony, concerto
- Haydn, Mozart, Beethoven

## Imhm18 HISTORY OF WESTERN ART MUSIC 4 module 4

(2 or 3 ECTS credits, 54-80 hrs)

Solo song in the 19th century

- Piano and organ music in the 19th century
- Romantic chamber music
- Romantic orchestral music
- Choral and church music during the romantic era
- Italian opera
- French opera
- German opera
- Instrumental music of national cultures
- Vocal music of national cultures

### Readings

Donald J. Grout & Claude Palisca: *A History of Western Music* (Imhm9, chapters 1–8; Imhm10, chapters 9–12; Imhm11, chapters 13–15, Imhm 12, chapters 16–20). Erik Kjellberg (editor): *Natur och Kulturs Musikhistoria*. (Imhm9, chapters I–III; Imhm10, chapter IV; Imhm11, chapter V, Imhm12 chapter VI).

Jan Ling: *Europas musikhistoria –1730*. (HWM I; HWM II in part). Nicholas Anderson: *Baroque Music*;

(Imhm9-10). Julian Rushton: *Classical Music*; (Imhm11). Arnold Whittall: *Romantic Music* (Imhm12).

And/or literature to be agreed on with the teacher in charge.

**Recommended year of study** 1st and 2nd year

**Assessment** Pass/fail

## Imhm19 HISTORY OF CONTEMPORARY ART MUSIC module 5

(2 or 3 ECTS credits, 54-80 hrs)

The history of contemporary music picks up from the late romantic tradition and carries on to the 21st century and beyond. This course covers 20th century art music, helping students to understand the diverse phenomena, causes, and consequences of 20th century music.

- Impressionist era
- The expressionism of the Second Viennese School
- Neoclassicism and miscellaneous trends
- 20th century music in the United States and Soviet Russia
- Darmstadtian serialism and its many reactions
- Fields and field techniques
- Musical theatre
- Electronic music and recorded music
- Non-European trends that affect European art music
- The return of tonality and fluxus, and the wavering traditional concept of "music"

## Readings

<http://www2.siba.fi/historia/1900/>

Paul Griffiths: *Musica Nova*

Lauri Otonkoski (editor) *Klang - uusin musiikki*, and the sleeve texts of the recordings of the works mentioned.

And/or literature to be agreed on with the teacher in charge.

**Recommended year of study** 4th year.

**Prerequisites** History modules 1-3.

**Assessment** Pass/fail. This course can also be offered via Open University.

## Imhm20 HISTORY OF FINNISH MUSIC MODULE 6

(2 or 3 ECTS credits, 54-80 hrs)

### Objective

To become familiar with the music of Finns and Finland from Kalevala runo songs to the latest phenomena in music. The focus will be on the relationship between music and general history, the development of Finnish society, and the arts. This course can also be offered via Open University.

**Recommended year of study** 1st, 2nd, or 3rd year

**Assessment** Pass/fail

### Literature

"Dahlström–Salmenhaara–Heiniö, *Suomen musiikin historia I–IV*, Helsinki 1995–96" and/or literature to be agreed on with the teacher in charge.

## Imhm21 SUPPLEMENTARY MUSIC HISTORY Module 7

(2 or 3 ECTS credits, 54-80 hrs)

The course expands and increases the student's knowledge in one of the areas introduced in modules 1-6. The area can be approached from different angles, including the development of concepts, genres, types of work, a composer, national characteristics or the development of an instrument or instrumental configuration; ideology, ethics, philosophy, aesthetics, the relationship of language to music, or notations; from a theoretical, analytical, or historical research point of view, and with an emphasis on tuning, performance or teaching. This course can also be offered via Open University.

**Recommended year of study** 1st, 2nd, or 3rd year

**Assessment** Pass/fail

## mhm12 FINNISH MUSIC

(2, or cr, 54 hrs)

### Objective

Finnish Music (mhm12) is an introductory course in Finnish music and musical life with an emphasis on the development since the 1890s. It is designed for foreign students and does not correspond to Suomen musiikin historia (lmhm14). Selected works of representative composers from Jean Sibelius (1865–1957) to Magnus Lindberg (b. 1958) will be discussed. Video performances of operas and orchestral works will be shown whenever available. This course can also be offered via Open University.

**Recommended year of study** 1st, 2nd, or 3rd year

**Assessment** Pass/Fail

### Recommended reading

Tim Howell: *After Sibelius*. Hants: Ashgate, 2006.

## MASTER'S DEGREE'S RESEARCH STUDIES AND INFORMATION SEARCH AND WRITING STUDIES, 9 ECTS CREDITS

Students choose the number of credits in parts A and B so that the total number of credits is 9.

### A: 1tk1a RESEARCH AND WRITING SKILLS

(4 or 6 ECTS credits, 107–160 hrs)

The sectors and approaches of music research from the standpoint of music performance. Using databases in search for source material. Planning and completing a written work about a subject previously agreed upon.

### Learning outcomes

Students have experience in research of the artistic, scientific and professional questions of music performance, and in writing official documents or scientific theses.

**Assessment** The supervising teacher grades the work on a scale of a-i.

**Transferable credits** 1v6 Thesis

### Instruction and study

- Lecture and seminar based group instruction a maximum of 56 hours.
- Small group work, thesis tuition in pairs and individually, a maximum of 10 hours per student.

### Performances

Class attendance and completion of the assignments and the written presentation. The final number of

credits depends on the extent of the work. Two copies of the work are submitted to the teacher of the module. An abstract must be included in the work using the E-Thesis database form available from the library.

## **B: 1tk16 OTHER THEORY STUDIES IN THE MASTER'S DEGREE**

(3 or 5 ECTS credits, 80–134 hrs)

### **Learning outcomes**

In support of their major subject, students have studied a sector of music history, music theory, music analysis or music research.

**Assessment** The supervising teacher grades the works on a scale of 0-5.

## **Y47 ACADEMIC REPERTOIRE STUDY**

(1- 6 credits, 27-161 hrs)

The syllabus may vary from year to year and can be led by several teachers. This course substitutes research studies for a master's degree as determined by the individual study plan. In a brief independent section, the students can, for example, advance their knowledge of orchestral repertoires or advance their career skills. This course can consist of modules.

### **Learning outcomes:**

The students will:

- a) deepen their knowledge of repertoires;
- b) be able to use the results of music historical and analytical research in the planning and interpretation of repertoires.

**Evaluation:** Pass/Fail

### **Instruction and study:**

Instruction in small groups up to 56 hours of independent work and related teaching for a maximum of 10 hours.

### **Method of completion:**

Attendance and/or completing the assigned tasks. This course can be taken several times.

## **1v6 THESIS**

(12 ECTS credits, 320 hrs)

Music and its related phenomena as a research subject, the sectors and methods of music research, information search methods, using libraries and data bases in research, source criticism, structure of scientific theses, referencing technique, source list. Writing a thesis: presenting a research plan, choosing a method, studying source material, research and writing of research report.



**Learning outcomes**

Students know the principles of music research are aware of the application and methods of various scientific approaches in music research have studied study planning and usage of chosen research methods in a research assignment related to the examination of artistic, scientific or professional problems in music performance. know the basics and methods of systematic information research, and the basics of writing a research report master the use of sources are capable of critical evaluation and critical discourse have written a thesis on a subject agreed upon previously by the end of the course.

**Assessment**

The department head appoints two examiners for the thesis and grades it on the basis of their statements on a scale of 0-5.

**Instruction and study**

- Class attendance (seminar or equivalent for one academic year)
- Individual tuition on writing the thesis a maximum of
- 10 hours

**Performances**

Class attendance. Thesis. Four bound copies of the thesis are submitted for evaluation to the T-building service desk administrator. An abstract must be included in the work using the E-Thesis database form available from the library.