

Note that this is a preliminary course list and subject to change!

## COURSES IN ENGLISH FOR EXCHANGE STUDENTS // ACADEMIC YEAR 2016-2017

Subject to change!

This is a preliminary catalogue of courses offered in the academic year 2016-2017.

Note that admission to the courses cannot be guaranteed beforehand. If your home institution requires a certain amount of credits to be completed during the exchange period, it is advisable to plan some extra courses in the Learning agreement in case some courses are not possible to take.

**The exact timetables will be published later. Here you can see which semester the course is held:**

**Autumn:** only in the autumn term

**Spring:** only in the spring term

**Autumn and spring:** the course starts also in the spring

**Academic year:** the course takes the whole academic year

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## Courses open to all students

### Body, health and mind

#### **3v26 Creative skills 1 (3 ECTS credits, 81 hours)**

Teacher: Riitta Tikkanen and Elina Stirkkinen

Autumn

#### **Learning outcomes**

Students will:

be familiar with the skills needed for constructive interaction and communication (bodily and verbal communication)

obtain skills for group work and different workshop techniques-be familiar with the creative process and its use as a teaching tool.-learn to use simple basic structures (e.g. movement, emotion, language) as teaching material.

obtain versatile skills for improvisation

The course is arranged every autumn semester. Students from outside Sibelius Academy can participate through the Open University.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Instruction a maximum of 54 hours, including

Workshops

Project work

Participation in the final production

Feedback discussions

Written assessment

#### **Performances**

Participation in contact teaching and workshops.

Self-evaluation

Written assessment

Participation in a production

#### **3v29 Body Mapping (2 ECTS credits, 54 hours)**

Teacher: Liisa Ruoho

Autumn and spring

#### **Learning outcomes**

To learn to understand the functioning of the body in order to find the most economical way of playing. The purpose of this is to help musicians avoid stress injuries, to unleash the sound of the instrument and to enhance the musician's expressivity.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

28 hours in small groups (approx. 10 students)

Note that this is a preliminary course list and subject to change!

### **Requirements**

Class attendance

### **3v46 Physical education (1-2 ECTS credits, 27-54 hours)**

Teacher: Adele Salonen (Physical education) & Tarja Nyberg-Söderblom (flow)

Autumn and spring

### **Learning outcomes**

PHYSICAL EDUCATION: Students receive information and ideas to get fit and maintain fitness.

FLOW: combines different methods (pilates, joga, alexander-tehnique, dance, movement) to improve muscle tone, elasticity and stress tolerance.

### **Assessment**

Pass/Fail

### **Instruction and study**

Group instruction max 56 hours

### **Performances**

Class attendance

### **3v60 Feldenkrais (1-2 ECTS credits, 27-54 hours)**

Teacher: Marie Körkkö

Autumn and spring

Feldenkrais method is learning with the body. It's based on the human nervous system's natural ability to learn.

### **Learning outcomes**

Students learn more of their bodies, they learn to be aware of the quality of their movements, and they realise the benefits of total body use. The method is used to make expression and movement more diverse, to introduce students to using their full potential.

During lectures, students observe their own movement habits and try out new opportunities.

Method's moves are very subtle and instructed.

### **Assessment**

Pass/Fail

### **Instruction and study**

Group instruction 18 hours

### **Performances**

Class attendance

### **3v49 Performance coaching 1 (1 ECTS credit, 27 hours)**

Teacher: Arjas Päivi

Autumn and spring

### **Learning outcomes**

Students learn to develop as musicians, performers, and learners while finding their strengths and personalities as musicians.

### **Content**

Course activities include examination of the physical and psychological factors present at public

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performances, contacts with the audience, and working under pressure. The students will learn about methods of handling a performance situation. In the course, the students also learn to set meaningful goals for themselves and study methods of enhanced practice and learning. The development of practice techniques and performance skills is recorded through portfolio work.

**Assessment**

Pass/fail

**Preceding courses**

It is recommended that this course be completed at the beginning of studies.

If necessary, a proficiency test will be arranged for Open University students; a survey of previous studies may also be conducted.

**Instruction and study**

Group instruction: up to 30 hours, including discussions and practice.

**Requirements**

Active participation in coursework

**3v50 Performance coaching 2 (1 ECTS credit, 27 hours)**

Teacher: Arjas Päivi

Autumn and spring

**Content**

Course work includes practice, discussions, relaxation and visualisation exercises, practice with the instrument and music scores, and videotaped performance practice.

**Learning outcomes**

Students will be able to apply the skills that they learned in the lectures in practice, recognize the requirements of different public performances and understand how to prepare for them.

**Assessment**

Pass/fail

**Preceding courses**

Performance coaching 1

It is recommended that this course be completed at the beginning of studies.

**Instruction and study**

Small group work in instrument groups: up to 15 hours.

**Requirements**

Active participation in coursework

**Please note**

It is possible to take Performance Coaching 1 and 2 simultaneously.

**3v66 Performance coaching 3 (2-5 ECTS credits, 54-135 hours, 1 semester)**

Teacher: Arjas Päivi.

Autumn and spring

**Learning outcomes**

Students will:

- learn to look for new types of performance opportunities and places
- learn to encounter different audiences
- learn to plan balanced performances for different audiences

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- learn to communicate with the audience and present the music that he or she is going to play
- understand the principles of audience education

#### **Preceding courses**

Performance coaching 1 and 2

#### **Assessment**

Evaluation by the teacher and a colleague on a scale of Pass/fail

#### **Instruction and study**

Seminar work: 21 hours

#### **Methods**

Planning a performance with a peer

Organisation and implementation of the performance

Peer assessment of the performance

Written report on the production of the performance

#### **Performances and Assessment**

Class attendance

Performance

Reflection

Report

Presentation of the results to the group

#### **Assessment**

Evaluation by the teacher and a colleague

### **3v62 Medieval and renaissance dance (2 ECTS credits, 54 hours)**

Teacher: Hostikka-Ala-Kihniä Maria Hannele

This course is not organized in the academic year 2016-2017

#### **Learning outcomes**

Students

know the most important Western medieval and renaissance dance types (e.g. basse danse, ballo, pavane, galliard, branle, almain) and techniques

are able to perform the aforementioned dances

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Dance instruction 32 hours

#### **Performances**

Passing requires active participation in teaching and a final performance.

### **3v63 Baroque dance (2 ECTS credits, 54 hours)**

Teacher: Hostikka-Ala-Kihniä Maria Hannele

Autumn and spring

#### **Learning outcomes**

Students

know the most important Western Baroque court/stage and ball dance types (e.g. bourrée, minuet, gavotte, sarabande, rigaudon) and techniques

are able to perform the aforementioned dances

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### **Assessment**

Pass/Fail

### **Instruction and study**

Dance instruction 32 hours

### **Performances**

Passing requires active participation in teaching and a final performance.

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## Pedagogy

### **3y1 Lecture Series in General Pedagogy (1 ECTS credits, 27 hours)**

Academic year

### **Objective**

To examine the art of teaching from various perspectives and to become familiar with its richness and versatility. Different fields of pedagogy will be covered during the lectures, including ergonomics; mental training in instrument pedagogy; motivation, self-esteem, and learning; different teaching methods; NLP and creativity in teaching; basics of developmental psychology; as well as interaction between the teacher and the student. A detailed list of topics will be announced at the beginning of the semester. Enrolment for the course is not required. The lecture series of General Pedagogy can be completed as a separate study module. Normally, it is included in Pedagogy 2. General Pedagogy is a supportive course for teacher training. As a separate module it serves as an introduction to the versatility of teaching.

### **Learning outcomes**

Students realise the many challenges and standpoints of teaching and start to examine their own teaching accordingly

Students adapt the fundamentals of various parts of teaching

Students acquire more tools and approaches for their practical teaching.

### **Assessment**

Pass/Fail, attendance required

### **Instruction and study**

Lectures 27 hours, 9 lectures selected by the student. Some of the lectures are in English.

### **Performances**

Attendance at nine lectures / 1 ECTS credit

Attendance at five lectures / 0,5 ECTS credits

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## History

### **Imhm15 History of western art music 1 (renaissance) (2 or 3 ECTS credits, 54-81 hours)**

Autumn

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

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- 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

**Assessment**

Pass/fail

**Imhm16 History of western art music 2 (Baroque) (2 or 3 ECTS credits, 54-81 hours)**

Spring

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

**Assessment**

Pass/Fail

**mhm12 Finnish Music (2 ECTS credits, 54 hours)**

Spring

**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 (Imhm14). 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.



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### **6v22 BASICS OF THE HISTORY HISTORY OF JAZZ (3 ECTS credits, 81 hrs)**

Teacher: Atro Mikkola

Autumn

#### **Learning outcomes**

Students will:

- Be able to recognise the musical characteristics of various jazz music styles;
- Know the various phases related to the historical development of the styles; and
- Be able to analyse and pinpoint historical music they hear.

In addition, students will have knowledge of the following:

- The most important people in jazz music's development;
- Jazz music as a part of African-American culture; and
- The music industry's impact on the history of jazz music.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

- Lectures and assignments 30 hours
- Performances
- Class attendance
- Review test, including a listening exam

### **6v23 BASICS OF FINNISH JAZZ MUSIC HISTORY (3 ECTS credits, 81 hours)**

Teacher: Atro Mikkola

Spring

#### **Learning outcomes**

Students:

- are familiar with the development of jazz music in Finnish culture;
- are familiar with the most important people in Finnish jazz music's development;-are familiar with the cultural interaction between African-American jazz music and Finnish culture; and
- are able to analyse and pinpoint historically the music they hear.

#### **Prerequisites**

Students have an understanding of the musical characteristics of the various styles of jazz.

#### **Instruction and study**

- Lectures and assignments 30 hours
- Performances
- Class attendance
- Review test, including a listening exam

### **7v69 BASICS OF THE HISTORY OF FOLK MUSIC (3 ECTS credits 81 hours)**

Teacher: Pauliina Syrjälä

Spring

#### **Learning outcomes**

Students will:

- become familiar with Finnish folk music from prehistory to the present
- become familiar with the social and aesthetic backgrounds of folk music

Note that this is a preliminary course list and subject to change!

- know where to look for background information for the contemporary folk music phenomena
- see Finnish folk music as part of the music cultures of the world

### **Assessment**

Pass/Fail

### **Instruction and study**

- Lectures and assignments 30 hours
- Performances
- Class attendance, review test and assignments

## **2ka24m1 History of choral music I module I (1.5 ECTS credits, 40 hrs)**

Autumn

Gregorian Chant

Course 5vh5 arranged by the Department of Church Music

Laboratory Choir

### **Learning outcomes**

Students will

- understand the general nature of medieval liturgical chant, music theory, and music philosophy
- have studied the most general composition types in Latin church chanting and the motive for their use
- have studied the various reasons for performing church chants
- have preliminarily studied the phases and types of Western notation up until the Renaissance
- have preliminarily studied the sources of Latin liturgy and church chant
- have studied the main principles of the history of Gregorian ideas

### **Assessment**

0-5

### **Instruction and study**

- This course is completed by participating in 5vh5 Laboratory choir offered by the Department of Church Music
- Choose also one of the following church music courses:
  - 5v12 Introduction to Gregorian Chant
  - 5v14 Gregorian Studies 1
  - 5v31 Gregorian Studies 2
  - 5v13, Musical Paleography 1
  - 5v32, Musical Paleography 2
- Lectures and music listening 30 hours
- Independent study 10 hours

### **Method of completion**

1. Class attendance
2. Class attendance and ensemble work
3. Examination

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### **2ka24m2 History of choral music ii module ii (1.5 ECTS credits, 40 hrs)**

Autumn

#### **Learning outcomes**

Students will

- acquire a concept of the era from the birth of polytonality to the end of the Baroque
- study French and Italian music from the 14th century (Machaut, Landini)
- study the great names of the late Medieval period and Renaissance (Dufay, Lasso, etc.)
- acquire a concept of the Baroque and affect (Schütz, Bach)
- study instrumentally accompanied choral works (mass, passion, oratory)

#### **Assessment**

0-5

#### **Instruction and study**

Lectures and music listening 30 hours

#### **Method of completion**

Class attendance

Review test

### **2ka24m3 History of choral music iii module III (1.5 ECTS credits, 40 hrs)**

Spring

#### **Learning outcomes**

Students will:

- study composers from Classicism to European Romanticism (Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Liszt, Brahms, Bruckner, Verdi, etc.)
- study Impressionistic composers (Debussy, Ravel, etc.)
- study nationalistic composers (Rachmaninov, Dvorák, Grieg, Ives, Sibelius, Elgar)
- study neoclassical composers (Hindemith, Milhaud, Poulenc, Messiaen, Stravinsky, Bartok, Vaughan Williams, Orff)

#### **Assessment**

0-5

#### **Instruction and study**

Lectures and music listening 30 hours

#### **Method of completion**

Class attendance

Review test

### **2ka24m4 History of choral music iv module IV (1.5 ECTS credits, 40 hrs)**

Spring

#### **Learning outcomes**

Students will

- study composers from Late Romanticism to Dodecaphony (Wolf, Reger, Richard Strauss, Schonberg, Copland)
- study the schools in post-war Europe and the United States (e.g. the Darmstadt School, Messiaen, Ligeti, Kagel, Berio, etc.)
- study the new ways of expression born from serialism, i.e., spoken chorus and new notation

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### **Assessment**

0-5

### **Instruction and study**

Lectures and music listening 30 hours

### **Method of completion**

Class attendance

Review test

## **2ka26 The history of finnish choral music (3 ECTS credits, 81 hrs)**

Academic year

### **Learning outcomes**

Students will:

- study the medieval Piae cantiones program
- acquire a conception of the arrival of the contemporary choral movement to Finland at the beginning of the 19th century
- study the composers of the Era of Autonomy (Pacius, Ehrström, Hagfors, Linsén, Genetz, P.J.Hannikainen, Wegelius, Kajanus, etc.)
- acquire a conception of the importance of Kalevala rune singing in breaking away from the European Liedertafel, the national revival, and Carelianism (Sibelius)
- study the main choral composers of Finnish National Romanticism (Kuula, Madetoja, Palmgren, etc.)
- study the 1920s Modernist composers (Raitio, Aarre Merikanto, Klami, etc.)
- acquire a conception of the post-war choral music, with emphasis on the break with traditional repertoire and vocal technique, and on the new choral expression created by technical and stylistic pluralism (Sulo Salonen, Johansson, Englund, Kokkonen, Bergman, Rautavaara, Heininen, Sallinen, Salmenhaara, Jouko Linjama, Heiniö, Aho, Tiensuu, Hämeenniemi, Rechberger, Saariaho, Kaipainen, Kortekangas, Esa-Pekka Salonen, Linkola, Jyrki Linjama, Pohjannoro, Pohjola, Talvitie, Karlsson, Pulkkis, Mäntyjärvi, etc.)

### **Assessment**

0-5

### **Instruction and study**

Lectures and music listening 60 hours

### **Method of completion**

Class attendance

Review test

## **2ka29 History of wind music (4 ECTS credits, 108 hrs)**

Academic year

### **Learning outcomes**

Students will:

- study the development of wind instruments and the music composed for wind instrument ensembles since the 13th century
- study the history of the birth of wind instrument ensembles, their development, and special characteristics in the history of Western music.

### **Assessment**

0-5

Note that this is a preliminary course list and subject to change!

### **Instruction and study**

Lectures and music listening 60 hours

### **Method of completion**

Class attendance and a review test

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## Language studies

### **k19 Duo-studies (1-2 ECTS credits, 27-54 hours)**

Autumn and spring

European Framework A1-C2

### **Learning outcomes**

This is for students who do not have time for regular courses but would still like to learn something about the Finnish language and/or the Finnish culture.

### **Assessment**

Pass/Fail

### **Instruction and study**

Independent pair work based on study diaries with a Finnish-speaking partner. The language teacher will help and instruct the pairs in their studies.

### **k19 Arts Café (1-2 ECTS credits, 27-54 hours)**

Autumn and spring

European frame of reference: levels A1-C2, depending on students' skills and needs.

### **Objective**

This module will support international students' Finnish language studies, further their knowledge of Finnish culture, and help students integrate into the learning community. The café is held on a weekly basis. Discussion themes will vary according to students' needs. In addition to language studies, the module includes excursions, functional activities, and visiting lecturers.

### **Instruction and study**

Contact teaching 27-54 h

### **Requirements**

Regular participation in the café

### **Assessment**

Pass/fail

### **k19 Email English (1 ECTS credit, 27 hours)**

Autumn and spring

European Framework of Reference for Languages: B1-B2

### **Objectives**

Students will learn about the style and special characteristics of email correspondence and know how to write effective, linguistically correct email messages in English. The course is available in the Optima learning environment.

### **Learning methods**

Note that this is a preliminary course list and subject to change!

- Independent work 26 hours
- Supervised distance learning 1 hour per student

**Requirements**

Completion of the exercises

**Assessment**

Pass/Fail

**yk1-9123 English writing and reading skills (2 ECTS credits, 54 hours)**

Autumn (this option is recommended to students who wish to invest more time in their English studies)

An intensive course in May 2017 (this option is recommended to quick learners)

This course is targeted to degree students, exchange students may take part provided there are vacancies in the course.

European Framework

B2–C1

**Learning outcomes**

To become familiar with key music vocabulary in English; to acquire the necessary literary skills to communicate in international settings and to follow the development of the field in English.

**Recommended time of study**

Before English Oral Skills for Students of Music.

**Assessment**

Pass/Fail

**Preceding studies**

Finnish upper secondary school level or equivalent or Preparatory Course in English at the Sibelius Academy

**Instruction and study**

A proficiency test or participation in a course.

Contact teaching, a maximum of 20 hours

Supervised distance learning: 19 hours

Independent work 15 hours

**Requirements**

Pass the proficiency test or complete the course.

**yk6-9123 English oral skills (3 ECTS credits, 81 hours)**

Autumn and spring: There will be several regular groups on weekly basis both autumn and spring term + one double speed course + a few intensive groups during the year.

This course is targeted to degree students, exchange students may take part provided there are vacancies in the course.

European Framework

B2–C1

**Learning outcomes**

To achieve practical spoken English skills with a focus on music, students will expand their music-related vocabulary and improve their pronunciation and spoken English skills.

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Recommended time of study

After English Reading and Writing Skills for Students of Music

**Assessment**

Pass/Fail

Preceding studies

It is recommended that students have completed the English Reading and Writing Skills course.

This course can also be offered via Open University.

**Instruction and study**

Contact teaching up to 52 hours

Requirements

Pass the proficiency test or complete the course.

Proficiency test: It is recommended that students take the proficiency test before the course. The test includes listening comprehension and possibly an interview. On the basis of the proficiency test, a student may be partially or totally exempted from the course. Students are not allowed to take the test more than once, except in special cases at the teachers' discretion.

Course: It will normally take longer than one semester to complete the course, but there are classes with a double-speed option. Continuous assessment will be made of class attendance and completed assignments.

**X-K1e Finnish for exchange students (1 ECTS, 27 hours)**

Autumn and spring

European framework A1

**Learning outcomes**

Students learn the defining characteristics of the Finnish language. They study the basic vocabulary and phrases and practice using the language in easy everyday situations.

**Assessment**

Pass/Fail

**Preceding studies**

The course starts at 0 level.

**Instruction and study**

Contact teaching 27 hours

**Methods of completion and assessment**

Class attendance (80%)

Work will be assessed by a teacher of Finnish.

**yvx28 Finnish language and culture 1 (2 + 2 credits, 54 hours + 54 hours)**

Autumn and spring

This course is targeted to degree students, exchange students may take part provided there are vacancies in the course.

If you wish to take the challenge and learn more about the language, this course is the option for you. Active participation in the lessons and regular study at home as well as completed home assignments are required in order to succeed in your studies.

**Learning outcomes**

Students learn the foundations of the Finnish language. They will have a grasp of its structural and phonetic characteristics, and they will be able to read simple texts in Finnish as well as engage in

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everyday conversation. Students will also gain an understanding of Finnish culture, customs, and ways of communicating.

**Recommend time of study**

1st term

**Assessment**

Pass/Fail

**Preceding studies**

The course starts at 0 level.

A proficiency test or participation in a course.

1. Independent online work and a written proficiency test: 107 hours
2. A course

**Instruction and study**

Contact teaching: 50 hours

Other instruction and study

Independent work 57 hours

**Methods of completion and assessment**

An approved proficiency test or 2. class attendance with approved assignments and midterm and final examinations.

Work will be assessed by a teacher of Finnish.

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## Music theory and analysis

### **mt1 Music theory 1 (4 ECTS credits, 108 hours)**

Academic year

**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

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

**Assessment**

Pass/Fail

**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



Note that this is a preliminary course list and subject to change!

### **mt2 Music theory 2 (6 ECTS credits, 135 hours)**

Academic year

#### **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.

#### **Prerequisites**

Music Theory 1

#### **Recommended Year of study**

2nd year

#### **Instruction and study**

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, 135 hours)**

Academic year

#### **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**

Note that this is a preliminary course list and subject to change!

Group instruction and practice for a maximum of 56 hours

### **Performances**

Two exams, one for each part, exercises

### **1v10 Schenkerian analysis (3-9 ECTS credits, 81-243 hours)**

Academic year

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 (3-9 ECTS credits, 81-243 hours)**

Academic year

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

Note that this is a preliminary course list and subject to change!

- Class attendance
  - Analysis exercises and written assignments
- 

## Aural skills

### **sc AURAL SKILLS C (4 ECTS credits, 108 hours)**

Academic year, also one term courses.

Can be held in English, if needed, and there are places left in the course.

#### **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

### **sb Aural skills B (5 ECTS credits, 135 hours)**

Academic year; also one term course in the spring.

#### **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

Note that this is a preliminary course list and subject to change!

- 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:

Writing an atonal melody

Writing a 2-voice tonal or modal melody

Rhythm writing

Atonal singing

Clef singing and/or score reading

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, 108 hrs)**

Academic year

Can be held in English, if needed, and if there are places left in the course.

### **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

Note that this is a preliminary course list and subject to change!

- 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:

1. Writing a one part post-tonal melody
2. Writing a 3-4-part texture
3. Writing polyrhythms
4. Post-tonal vocal assignment
5. Score reading task, including clefs and transpositions
6. 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

## **6p14 BASICS OF JAZZ IMPROVISATION AND JAZZ THEORY (6 ECTS credits, 162 hrs)**

Academic year

### **Learning outcomes**

Students will:

- demonstrate knowledge and understanding of the basic and general terminology related to African-American music
- acquire the skills to read and write chord symbols
- learn to identify the most common scales (major scales and its modes, melodic minor and its modes, harmonic minor, symmetrical scales)
- learn to associate a chord symbol with a related scale
- learn to identify the most common jazz structures
- demonstrate knowledge and understanding of the melodic language of jazz improvisation through transcription analysis and listening
- acquire the skills for tonal solo lines
- acquire the skills for chord progressions with large voicings

Note that this is a preliminary course list and subject to change!

- acquire the skills to harmonise melodies in jazz style.

#### **Assessment**

The teacher grades the review test on a scale of 0–5.

#### **Instruction and study**

Lectures for a maximum of 60 hours listening, transcription study

#### **Methods**

- Individual study: 183 hours solo lines, voicings, harmonisation of the melody
  - Performances
1. Class attendance and completion of assignments (students in the Jazz Department may take an examination to complete the course)
  2. Written examination

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## Chamber music

**N. B. The places in chamber music groups cannot be guaranteed beforehand!!** If you wish to have it, add it in the Learning agreement.

Chamber music groups are organized in September in the chamber music info Mon 5.9.2016 at 5pm in Camerata Hall.

### **3pokha1 Chamber music 1 (3 ECTS credits, 81 hours)**

#### **Learning outcomes**

The goal is to become familiar with chamber music. At least two chamber music pieces are rehearsed during the course. Can also be completed in accordance with the description of courses vm4, vm5 or Lied duo. This course can be taken several times beginning from the 1st **Year of study**.

#### **Assessment**

Evaluation by a jury with two members: Pass/Fail.

#### **Transferable credits**

If the student has already completed the course, the chamber music instructor in charge or the head of department can decide whether the student's practical skills and/or previous studies may be substituted for this course. This course cannot be substituted for more than once (1x3 ECTS credits).

### **3pokha4 Chamber music 2 (12 ECTS credits, 324 hours)**

This is for students that are further in their studies and stay for the whole year. It also depends on organizing the group.

#### **Learning outcomes**

The goal is that students/ ensembles become well-acquainted with chamber music literature, learn about the performance practices of different composers and styles, and gain the skills necessary for playing chamber music independently. Eight chamber music pieces are rehearsed during the course. This course can be taken several times. This course cannot be substituted.

#### **Assessment**

Evaluation by jury on a scale of 0–5. If necessary, the jury can give a specific member of the ensemble a grade that is different from that of the ensemble. The jury consists of the chair and 2 other members.

Note that this is a preliminary course list and subject to change!

### **Preceding courses**

Chamber music 1

### **Instruction and study**

Instruction in different chamber music groups for a maximum of 60 hours per academic year

### **Performances**

Class attendance

### **Public Performances**

One assessed performance equals a complete concert programme (e.g., three large-scale works)

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## Orchestra

### **N. B. The places in orchestras cannot be guaranteed beforehand!!**

Recruitment for orchestra projects is coordinated by the General Manager in co-operation with teachers and student representatives.

If you are interested in participating, please contact the General Manager via email **immediately upon your arrival** in Finland and attend **the Orchestra Information Session on Tuesday 6.9.2016 at 5pm in Camerata Hall.**

Contact: General Manager [anna.rombach@uniarts.fi](mailto:anna.rombach@uniarts.fi)

### **30a14k Orchestral performance (Bachelor`s degree) (2 ECTS credits, 54 hours)**

#### **Learning outcomes**

Students will:

become extensively acquainted with orchestra work

demonstrate knowledge and understanding of the main periods of orchestral music

become prepared to work in an orchestra as a professional musician.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Rehearsals and public **Performances** as defined by the dean

#### **Performances**

Regular attendance at the rehearsals and public Performances

### **30a14m Orchestral performance (Master`s degree) (2 ECTS credits, 54 hours) (Master of Music)**

#### **Learning outcomes**

Students will:

become extensively acquainted with orchestra work

demonstrate knowledge and understanding of the main periods of orchestral music

become prepared to work in an orchestra as a professional musician.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Rehearsals and public **Performances** as defined by the dean

#### **Performances**

Regular attendance at the rehearsals and public

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Note that this is a preliminary course list and subject to change!

## Other courses

### **v25 COMPOSITION (6 ECTS credits in academic year, 162 hrs) (students not specializing in composition)**

Individual tuition

By application: contact the study coordinator of the department of Composition and Music Theory (Anna-Kaisa Antinoja), as early as possible.

#### **Course contents**

- composition technique exercises according to requirements of students' needs and skills
- writing small compositions in styles following the students' points of interest
- studying the special characteristics of interesting performers, for example small instrumental groups, church choirs, children's choirs, amateur orchestras and other similar ensembles
- sc. music for practical use: theatre music, pedagogical music, pop music etc., discussing the problems and practising practical implementations.
- Special emphasis put on those areas of music, where students can be expected to work in the future and for which they have a special interest.

#### **Learning outcomes**

Students master:

- basics of composition techniques in various eras and music styles
- and are able in their compositions to take account the different requirements of performers and uses of music
- the realisation of the problems in creative work

#### **Assessment**

The teacher assesses one composition with a colleague pass/fail.

#### **Instruction and study**

Individual instruction 28 hrs

#### **Performances**

Class attendance

Completion of the assigned tasks

### **30a21 Performance practices of contemporary music (3-5 ECTS credits, 81-135 hours)**

Teacher: Juho Laitinen

Academic year

#### **Learning outcomes**

Students will:

become familiar with special instrumental techniques

become familiar with the backgrounds of microtonal and electroacoustic music

learn to play from simple graphic scores

become familiar with different uses of improvisation in contemporary music

become familiar with the characteristics of modern music in writing (optional)

This course can be taken several times and the students can deepen their skills in the fields of their choice.



Note that this is a preliminary course list and subject to change!

### **Assessment**

Pass/fail

### **Instruction and study**

Active participation in playing alone and as a group with other students a maximum of 54 hours

Optional essay writing a maximum of 54 hours

### **Performances**

Course attendance

Written essays approved by the teacher

## **4a96 Orchestral and ensemble conducting (5 ECTS credits, 135 hours)**

Teacher: Olli Vartiainen

Academic year; groups for both faculties

### **Learning outcomes**

Students will:

demonstrate knowledge and understanding of the basics of orchestral conducting with a focus on conducting technique

be able to rehearse a student orchestra and to organize and implement orchestral work in schools, music institutes, and other institutes of learning

as an instrumentalist, be able to interpret the conductor's gestures

become familiar with the repertoire and, by attending the rehearsals and feedback sessions, learn to assess the level and suitability of repertoires for instrumentalists from different age groups

become familiar with the characteristics of conducting different music styles

### **Recommended year of study**

4. year

### **Assessment**

Conducting: Evaluation by jury on a scale of 0-5

Playing: Pass/Fail

### **Preceding courses**

4mt2 Music Theory 2 or equivalent studies

### **Instruction and study**

In this course, students conduct an orchestra that comprises the other students in the group. Each participant in turn conducts and rehearses the orchestra (26 hours)

All students will play an orchestral instrument or piano. Two groups of no more than 12 students will watch recordings of conducting, become familiar with the scores of the works to be conducted, and prepare for their next turn as a conductor (26 hours). The introduction (12 hours) includes lectures on conducting technique and group dynamics.

The coursework will include simple conducting exercises, then works written or arranged for smaller ensembles, and finally appropriate repertoire for a symphony orchestra.

If possible, the coursework will include material produced by the students in module 4p17

Arranging.

### **Methods**

Scores: familiarity with the course repertoire; preparation of an examination repertoire of the student's choice.

Practice of orchestral parts as necessary.

Individual study of the recordings made of the student's conducting sessions as possible.

Note that this is a preliminary course list and subject to change!

### **Performances and assessment**

In the examination, the student will conduct a symphony orchestra. The examination is arranged as a three-day process: 1 general rehearsal, 2 conducting examination, 3 feedback and clef playing  
Final exam

Conducting the rehearsed works: assessed by a jury on a scale of 1-5/5; oral feedback

Rehearsed clef reading tasks and score playing: the teacher evaluates on a scale of pass/fail

### **4p18 Advanced course in orchestral and ensemble conducting (5 ECTS credits, 135 hours)**

Teacher: Olli Vartiainen

Spring

Mainly for students in the faculty of classical music.

The coursework includes fairly challenging chamber music works and works for symphony orchestra that are applicable to student or amateur orchestras. Students' own orchestrations or other works can be included.

### **Learning outcomes**

Students will: conduct and rehearse fairly challenging chamber music works and works for symphony orchestra that are applicable to student or amateur orchestras. Students' own orchestrations or other works can be included.

enhance their conducting and rehearsing skills and their knowledge of repertoires and styles

interpret the conductor's gestures as an instrumentalist

Students can credit prior attainments that are related to instrument or voice instruction through the Accreditation of Prior Learning (AHOT) process. Recommended year of completion 4th--5th year

### **Assessment**

Evaluation by a jury on a scale of 0--5.

### **Preceding courses**

4a96 Orchestral or ensemble conducting or equivalent

### **Instruction and study**

In this course, students conduct an orchestra that comprises the other students in the group. Each participant in turn conducts and rehearses the orchestra (26 hours). All students will play an orchestral instrument or piano. The group of no more than 10 students will watch recordings of conducting, become familiar with the scores of the works to be conducted, and prepare for their next turn as a conductor (26 hours). The repertoires will include works for chamber and symphony orchestras that develop and enhance the students' skills from 4a96 or equivalent.

Scores: familiarity with the course repertoire; preparation of an examination repertoire of the student's choice.

Practice of orchestral parts as necessary.

Individual study of the recordings made of the student's conducting sessions as possible.

### **Performances**

In the examination, the student will conduct a symphony orchestra. The examination is arranged as a three-day process: 1 general rehearsal, 2 conducting examination, 3 feedback, 4 final exam: conducting the rehearsed works. Assessed by a jury on a scale of 1-5/5; oral feedback

Note that this is a preliminary course list and subject to change!

### **3v55 Contemporary music ensemble, (3 ects/period) (3 -15 ECTS credits, 81-405 hours)**

Teacher: Mureddu Libero, please contact him, if you have questions about the course  
[mureddu.libero@uniarts.fi](mailto:mureddu.libero@uniarts.fi)

Academic year

1 project = 3 ECTS credits

#### **Learning outcomes**

Students acquire competence to learn to understand, perform, and compile repertoires consisting of music from the 20th and 21st centuries and acquire skills for ensemble playing, project management, and team work in music with elements from improvisation and performance art. This course is arranged as a four-week project and culminates in a concert.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Group instruction for a maximum of 30 hours per minicourse

Class attendance and concerts.

Participants for each project are picked from the list of enrolled students. NB! We cannot guarantee that all of enrolled students will get the chance to take part to this course: the teacher checks the programs and the enrolled students, and then tries to fit them in as well as possible!

#### **Recommended year of completion**

First year

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Students register for the course on WebOodi in the spring semester, allocation to groups takes place in the autumn and spring semester at:

Attendance at study group meetings items a-c, 4 hours each; item d, 8 hours (20 hours in total)

Independent work (a maximum of 56 hours) ,

Continuous attendance

### **7v68 Dance movement expression, singing and rhythm (3 ECTS credits, 81 hours)**

Teacher: Arnold Chiwalala

Academic year

#### **Learning outcomes**

Students will become familiar with the music cultures of the world, focussing on the music of one specific area or culture.

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Group instruction 56 hours

Performances

Class attendance

Note that this is a preliminary course list and subject to change!

### **7p8 FOLK SINGING (3 ECTS credits, 81 hrs)**

Autumn

Learning outcomes

Students will:

- Recognize the different types of Finnish folk singing
- be able to sing in folk singing styles and vocal techniques
- be familiar with Finland-Swedish, Scandinavian, and Finno-Ugric songs
- be capable of expressing themselves in singing
- develop their own singing style

#### **Assessment**

1. Discussion on the performance with the instructor
2. Evaluation by the teacher and a colleague: pass/fail

#### **Instruction and study**

Group lessons 30 hours

#### **Methods**

Familiarity with the repertoire

#### **Performances**

- attend group instruction

### **7i1-\_\_\_\_ TRADITIONAL FOLK MUSIC INSTRUMENTS /group lessons 2 ECTS credits, 54 hours**

See by instrument below.

#### **Learning outcomes**

Students will:

- be familiar with the basic folk music instrument techniques, in particular, the violin, and the kantele
- know the playing styles and repertoire of the key instruments of folk music
- have the competence to lead folk music groups with various folk music instruments
- understand the historical context of the key instruments in folk music

#### **Assessment**

Pass/Fail

#### **Instruction and study**

The instruction is offered as courses worth two ECTS credits, each with 16 hours of small group instruction.

#### **Performances**

Class attendance and familiarity with the repertoire.

### **7i1-10a Percussions for beginners, group lessons**

Spring

### **7i1-11a Melodeon, group lessons for beginners**

Spring

### **7i1-1a Kantele, group lessons for beginners**

Note that this is a preliminary course list and subject to change!

Autumn and spring

### **7i1-2a Fiddle, group lessons for beginners**

Teacher: Lajunen Emilia

Autumn

### **7i1-4a Bowed harp (jouhikko), group lessons for beginners**

Autumn

### **7i1-7a Harmonium, for beginners, group lessons**

Autumn

### **7p56 Courses in Instrument making and maintenance**

Autumn and spring terms; for more information contact [anne.etelatalo@uniarts.fi](mailto:anne.etelatalo@uniarts.fi) or [kirsi.vinkki@uniarts.fi](mailto:kirsi.vinkki@uniarts.fi)

Several instrument making courses: specialized in different instruments (kantele, jouhikko, other traditional folk music instruments, instruments made from recycled and organic materials, wind instruments, ect.)

Instrument maintenance courses for different instruments (kantele, woodwinds, string instruments, guitar and mandolin, etc.)

1 – 3 ECTS credits / course, duration 1-4 days or one semester (sessions usually every other week)

### **vm2 Jazz and improvisation workshop (7 ECTS credits, 189 hours)**

Academic year

#### **Learning outcomes**

Students will:

- Be able to improvise and know the principles of jazz expression;
- Know the principal jazz standards.

#### **Assessment**

Pass/Fail

#### **Preceding courses**

Audition

#### **Instruction and study**

Supervised small ensemble work with various teachers, up to 74 hours per academic year.

#### **Methods**

- Individual practice 115 hours per academic year
- Performances
- Attendance at rehearsals and a public performance once an academic year

The teacher will give credit for the course (pass/fail)

Note that this is a preliminary course list and subject to change!

### **3cv2 INTRODUCTION TO THE PLAYING OF A BAROQUE INSTRUMENT (STRING INSTRUMENTS) (2 ECTS credits, 54 hrs)**

Teacher: Minna Kangas ja Anssi Mattila

This course is not organized in the academic year 2016-2017

The goal is to become acquainted with the playing of a Baroque string instrument (Baroque violin, Baroque viola, Baroque cello or violone) by rehearsing and performing, as well as to gain the skills necessary for further studies in the playing of the Baroque instrument.

#### **Learning outcomes**

Students:

- know the special features of playing techniques of a Baroque string instrument
- know the performance practises, methods of expression and tone production of a Baroque instrument

#### **Assessment**

The teacher evaluates the student with a colleague: Pass / Fail

## **Global music courses**

### **g16 Global Music Rhythmics (4 ECTS credits, 108 hours)**

Autumn

#### **Learning outcomes**

Students will:

- deepen their rhythmic skills through intensive focus on rhythmic techniques and influences from diverse cultures and traditions.
- be able to put into practice a wide range of rhythmic approaches through body percussion, vocal and movement work, as well as on instruments.
- demonstrate the practical implementation of these rhythmic techniques within the context of playing with others.
- be able to integrate different rhythmic approaches into their own artistic practice

#### **Assessment**

a) Discussion with the instructor

b) Discussion with the instructor and a colleague to determine pass/fail

**Recommended year of completion:** 1st or 2nd year.

#### **Instruction and study**

- Tuition in small groups for a maximum of 30 hours

#### **Requirements**

- Class attendance, participation and practical implementation of the exercises.

### **g21 Glomas Composing and Musicianship 1 (4 ECTS credits, 108 hours)**

Autumn

#### **Learning outcomes**

Students will:

- develop basic skills in harmony, rhythm, melody and improvisation, drawing on techniques from diverse cultures and traditions

Note that this is a preliminary course list and subject to change!

- deepen ear training skills, drawing on techniques from diverse cultures and traditions
- become familiar with the basic theoretical basis of composing and arranging
- be able to consider the instrumental and stylistic possibilities of different musical cultures in composing and arranging
- develop their skills in composing and arranging for an ensemble with instruments from different musical cultures

**Recommended year of completion**

1st or 2nd year

**Instruction and study**

- Tuition in small groups for a maximum of 40 hours
- Individual instruction for a maximum of 20 hours

**Requirements**

- Class attendance, participation and practical implementation of the exercises.

Assessment

- a) Discussion with the instructor
- b) Discussion with the instructor and a colleague to determine pass/fail

**g24 Global Music Pedagogy 2 - Creative Leadership Skills (3 ECTS credits, 81 hours)**

Autumn

**Learning outcomes**

- Develop the creative leadership and communication skills required to facilitate workshop processes with diverse groups of people.
- Practice and refine their techniques as leaders, and be able to effectively lead a variety of processes within a global community context.
- Develop creativity and new music through workshop processes, drawing on a wide range of musical influences.
- Be able to effectively facilitate transcultural collaborations
- Become familiar with concepts such as tacit knowledge, shared ownership and shared meaning

**Assessment**

Discussion with the instructor and assessment on a scale of pass/fail

**Instruction and study**

Tuition in small groups for a maximum of 40 hours

**Requirements**

- Class attendance, participation and practical implementation of the exercises.
- Implementation of a community project

**Recommended year of completion**

2nd year

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Note that this is a preliminary course list and subject to change!

## Secondary instruments

**Note that secondary instruments cannot be guaranteed before September! But if you wish to study them, add them in the Learning Agreement.**

### Faculty of Classical music

#### **3a3 Secondary instrument, orchestral instrument 1 (5 ECTS credits)**

2,5 ECTS/semester. For students of orchestral instruments and early music.

- 3a3-512161 Baroque bassoon, secondary instrument, orchestral instrument 1
- 3a3-51131 Baroque cello, secondary instrument, orchestral instrument 1
- 3a3-512111 Baroque oboe, secondary instrument, orchestral instrument 1
- 3a3-512231 Baroque trombone, secondary instrument, orchestral instrument 1
- 3a3-512222 Baroque trumpet, secondary instrument, orchestral instrument 1
- 3a3-51121 Baroque viola, secondary instrument, orchestral instrument 1
- 3a3-51111 Baroque violin, secondary instrument, orchestral instrument 1
- 3a3-512131 Bass clarinet, secondary instrument, orchestral instrument 1
- 3a3-512232 Bass trombone, secondary instrument, orchestral instrument 1
- 3a3-51216 Bassoon, secondary instrument, orchestral instrument 1
- 3a3-32 Choir conducting, secondary instrument, orchestral instrument 1
- 3a3-51213 Clarinet, secondary instrument, orchestral instrument 1
- 3a3-512162 Contrabassoon, secondary instrument, orchestral instrument 1
- 3a3-512132 E-flat clarinet, secondary instrument, orchestral instrument 1
- 3a3-512112 English horn, secondary instrument, orchestral instrument 1
- 3a3-51226 Euphonium, secondary instrument, orchestral instrument 1
- 3a3-51212 Flute, secondary instrument, orchestral instrument 1
- 3a3-51221 French horn, secondary instrument, orchestral instrument 1
- 3a3-512211 Natural horn, secondary instrument, orchestral instrument 1
- 3a3-5115 Gamba, secondary instrument, orchestral instrument 1
- 3a3-5153 Harp, secondary instrument, orchestral instrument 1
- 3a3-5133 Harpsichord, secondary instrument, orchestral instrument 1
- 3a3-5152 Lute, secondary instrument, orchestral instrument 1 5 cr
- 3a3-51211 Oboe, secondary instrument, orchestral instrument 1
- 3a3-516 Percussion, secondary instrument, orchestral instrument 1
- 3a3-5131 Piano, secondary instrument, orchestral instrument 1
- 3a3-512121 Piccolo, secondary instrument, orchestral instrument 1
- 3a3-51215 Recorder, secondary instrument, orchestral instrument 1
- 3a3-51214 Saxophone, secondary instrument, orchestral instrument 1
- 3a3-51217 Traverso, secondary instrument, orchestral instrument 1
- 3a3-51223 Trombone, secondary instrument, orchestral instrument 1
- 3a3-51222 Trumpet, secondary instrument, orchestral instrument 1
- 3a3-51224 Tuba, secondary instrument, orchestral instrument 1
- 3a3-51122 Viola d'amore, secondary instrument, orchestral instrument 1
- 3a3-51151 Violone, secondary instrument, orchestral instrument 1



Note that this is a preliminary course list and subject to change!

### Learning outcomes

Students:

- know the basic technique of playing the instrument
- know music written for the instrument
- are able to prepare an easy repertoire
- qualify for further studies

### Assessment

Pass/Fail

### Instruction and study

Individual instruction up to 14 hours

### Methods

Individual practice

### Performances and assessment

Class attendance

### 3pokha3 Secondary instrument (5 ECTS credits)

2,5 ECTS/semester. Other students than those who study orchestral instruments or early music.

Note that these cannot be guaranteed before September.

|                |                                       |
|----------------|---------------------------------------|
| 3pokha3-5134   | Accordion, secondary instrument       |
| 3pokha3-51131  | Baroque cello, secondary instrument   |
| 3pokha3-512111 | Baroque oboe, secondary instrument    |
| 3pokha3-512222 | Baroque trumpet, secondary instrument |
| 3pokha3-51121  | Baroque viola, secondary instrument   |
| 3pokha3-51111  | Baroque violin, secondary instrument  |
| 3pokha3-512131 | Bass clarinet, secondary instrument   |
| 3pokha3-51213  | Clarinet, secondary instrument        |
| 3pokha3-5135   | Clavichord, secondary instrument      |
| 3pokha3-512161 | Contrabassoon, secondary instrument   |
| 3pokha3-512132 | E-flat clarinet, secondary instrument |
| 3pokha3-51226  | Euphonium, secondary instrument       |
| 3pokha3-51212  | Flute, secondary instrument           |
| 3pokha3-51311  | Fortepiano, secondary instrument      |
| 3pokha3-51221  | French horn, secondary instrument     |
| 3pokha3-5115   | Gamba, secondary instrument           |
| 3pokha3-5151   | Guitar, secondary instrument          |
| 3pokha3-5133   | Harpsichord, secondary instrument     |
| 3pokha3-51112  | Jazz violin, secondary instrument     |
| 3pokha3-5154   | Kantele, secondary instrument         |
| 3pokha3-5152   | Lute, secondary instrument            |
| 3pokha3-51211  | Oboe, secondary instrument            |
| 3pokha3-5132   | Organ, secondary instrument           |
| 3pokha3-516    | Percussion, secondary instrument      |
| 3pokha3-5131   | Piano, secondary instrument           |
| 3pokha3-512121 | Piccolo, secondary instrument         |
| 3pokha3-51214  | Saxophone, secondary instrument       |
| 3pokha3-51223  | Trombone, secondary instrument        |

Note that this is a preliminary course list and subject to change!

|               |                               |
|---------------|-------------------------------|
| 3pokha3-51222 | Trumpet, secondary instrument |
| 3pokha3-51224 | Tuba, secondary instrument    |
| 3pokha3-5149  | Voice, secondary instrument   |

**Objective**

To become acquainted with singing or with playing a melody instrument and to develop linear thinking, or alternatively to become acquainted with playing a polyphonic instrument. Alternatively either studies on either a monophonic or a polyphonic instrument so that it is possible to prepare a repertoire consisting of at least 5 pieces that match the student's skills; or studies in singing with a repertoire of at least 20 classical and folk songs that reflect the student's skills.

**Assessment**

Pass/Fail

**Instruction and study**

Individual instruction up to 14 hours per academic year or instruction for small groups 48-64 hours per academic year depending on group size for a minimum of one year and a maximum of 2 academic years

**Performances**

Participation in teaching

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Note that this is a preliminary course list and subject to change!

## Faculty of Music education, Jazz and Folk music

Note that secondary instruments cannot be guaranteed before September! But if you wish to study them, add them in the Learning Agreement.

### Folk music

#### 7v9 Folk music: Supplementary instrument studies (2-6 ECTS credits)

- 7v9-1 Kantele Instruments
- 7v9-2 Violin
- 7v9-3 Wind Instruments
- 7v9-4 Accordion
- 7v9-5 Vocal studies
- 7v9-6 Harmonium
- 7v9-7 Percussion
- 7v9-8 Mandolin
- 7v9-9 Guitar
- 7v9-10 Double bass
- 7v9-11 Harmonica
- 7v9-12 Other instrument
- 7v9-13 Clarinet
- 7v9-14 Plucked string instruments

In this course, students will improve their instrumental or vocal skills through familiarity with the technique for a new instrument and repertoires or with advanced skills in a familiar instrument or voice. 1–4 ECTS credits per academic year per instrument. The head of the department confirms the scope of studies based on the student's proposal.

#### Instruction and study

Individual instruction based on the extent of the module: 2 ECTS credits = 15 hrs of instruction, 38 hrs of individual study

#### Performances

Class attendance and familiarity with the repertoire

#### Assessment

Pass/Fail

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Note that this is a preliminary course list and subject to change!

# Courses by departments: Faculty of Classical Music

## Church Music

All courses are individual tuition. More information: study coordinator [Hanna.Lang-Mattila@uniarts.fi](mailto:Hanna.Lang-Mattila@uniarts.fi).

### **5p71 LITURGICAL PLAYING 1 (6 ECTS credits, 162 hrs)**

#### **Learning outcomes**

Students will:

- learn to accompany hymns and mass on the organ from a single-voice and a four-voice choral hymn book
- learn to improvise brief intonations and preludes

#### **Evaluation**

By jury on a scale of 0-5

#### **Preceding courses**

5p18 Basics of Liturgical Playing

#### **Recommended year of completion**

Second year

#### **Instruction and study**

Individual instruction up to 28 hours

#### **Methods**

- Chorale playing and improvisation
- Performances in Helsinki
  - Familiarity with the repertoire: a minimum of 15 hymns (including intros) applying different playing techniques and mass compositions according to the teacher's discretion
  - Programme performance:
    - From the prepared repertoire, a demonstration that includes a hymn and an excerpt from the Mass repertoire with a prelude plus a hymn with a prelude a prima vista.
- Performances in Kuopio
  - Programme performance:
    1. A free-choice hymn with its intro chosen from the repertoire
    2. A hymn including its intro chosen by the jury from the repertoire
    3. Prima vista tasks: a hymn with its intro

### **5p64 LITURGICAL PLAYING 2 (6 ECTS credits, 162 hrs)**

#### **Learning outcomes**

Students will:

- develop their skills in hymn and mass accompaniment on the organ from a single-voice and a four-voice choral hymn book
- develop their improvisation skills

Note that this is a preliminary course list and subject to change!

- qualify for Applied Exercises 1

### **Evaluation**

By jury on a scale of 0-5

### **Preceding courses**

5p71 Liturgical playing 1

### **Recommended year of completion**

Third year

### **Instruction and study**

Individual instruction up to 28 hours

### **Methods**

Chorale playing and improvisation

### **In Helsinki:**

#### **Performances and assessment**

I Familiarity with the repertoire: a minimum of 20 hymns applying different playing techniques and including intros according to the teacher's discretion

II Performance examination: The student prepares 5 hymns with preludes approved by the teacher.

As selected by the jury:

1. Basic playing
2. Playing and singing
3. Playing in a trio
4. Transposing up
5. Transposing down

Student has a preparation time of 30 minutes (can be competed as part of a mass)

6. Chorale playing with a prelude, also singing and in a trio

At least two intros must be improvised and one of them fugato.

7. Excerpts from mass repertoire, transposing as necessary

### **In Kuopio:**

#### **Performances and assessment**

1. Familiarity with the repertoire: a minimum of 20 hymns (including intros) applying different playing techniques according to the teacher's discretion

2. Programme performance:

The student prepares 5 hymns with preludes approved by the teacher.

As selected by the jury:

1. Normal playing
2. Playing and singing
3. Trio playing
4. Transposing up
5. Transposing down with a preparation time of 30 minutes, of the given tasks:
6. Chorale playing with a prelude, also singing and in a trio
7. Excerpts from mass repertoire
8. Three-part fugato and accompaniment from a single-voice choral hymn book
9. A free-choice prelude and accompaniment from a single-voice choral hymn book

## **Sud ORGAN PERFORMANCE (Bachelor of Music) (7 ECTS credits/academic year) (Vocal Music Major or Conducting Major)**

### **Learning outcomes**

Students will:

Note that this is a preliminary course list and subject to change!

- learn basic organ skills
- acquire command of the organ repertoires required of a church musician at the minimum Level D

**Assessment**

Pass/fail

**Recommended year of completion**

First – third year

**Instruction and study**

Individual instruction for max 30 hours for no more than three academic years

Instruction in small groups 1 hour/student/term

**Performances and assessment**

Class attendance

At least Level D and a performance in the other years.

The teacher assesses the course; the jury assesses the level performance.

**5ld VOCAL STUDIES, BACHELOR OF MUSIC (7 ECTS credits/academic year) (Organ performance Major or Conducting Major)**

**Learning outcomes**

Students will:

- learn basic vocal skills
- acquire command of the vocal repertoires required of a church musician, at the minimum Level D

**Assessment**

Pass/fail

**Recommended year of completion**

First – third year

**Instruction and study**

Individual instruction for max 30 hours for no more than three academic years

Instruction in small groups 1 hour/student/term

Accompaniment a maximum of 17 hours for the year of completion if the student is completing level C

**Performances and assessment**

Class attendance

At least Level D and a performance in the other years.

The teacher assesses the course; the jury assesses the level performance.

**5pd PIANO PERFORMANCE (5-15 ECTS credits, 400 hrs)**

**Learning outcomes**

Students will:

- demonstrate knowledge and understanding of the key piano styles and their interpretations
- develop a command of the necessary playing technique
- acquire the necessary sight reading and ensemble playing skills.
- qualify for further study

**Assessment**

Pass/fail

Note that this is a preliminary course list and subject to change!

### **Recommended year of completion**

First to third year

### **Instruction and study**

Individual instruction for max 30 hours for no more than three academic years

Instruction in small groups 1 hour/student/term

### **5Ib VOCAL STUDIES, AREA OF SPECIALISATION FOR THE MASTER'S DEGREE (8 ECTS credits/academic year)**

To acquire the competence for performing master's final project at min. Level B.

### **Assessment**

Pass/fail

### **Instruction and study**

Individual instruction for max 30 hours for no more than 2,5 academic years

Instruction in small groups

Accompaniment max 36 hours

### **Performances**

Participating in vocal master classes for a minimum of 1 ECTS credits

### **5Sub ORGAN PERFORMANCE, AREA OF SPECIALISATION FOR THE MASTER'S DEGREE (8 ECTS credits/academic year)**

### **Learning outcomes**

To acquire the competence for performing master's final project at min. Level B.

### **Assessment**

Pass/fail

### **Instruction and study**

Individual instruction for max 30 hours for no more than 2,5 academic years. Instruction in small groups 1 hour/student/term. Master courses (Organ).

### **5a76 ORGAN IMPROVISATION 1 (3 ECTS credits, 81 hrs)**

### **Learning outcomes**

Students will:

- learn to improvise small-scale chorale preludes with any number of voices
- become more competent in accompaniment from a single-voice choral hymn book
- become familiar with producing improvised texture from a chorale and other motives
- qualify for further study.

### **Assessment**

Pass/Fail

### **Prerequisites**

5p64 Lliturgical playing 2

In Helsinki:

### **Instruction and study**

Individual instruction: 14 hours

### **Performances**

- With 30 minutes of preparation time:

Note that this is a preliminary course list and subject to change!

- Improvisation of three different chorale preludes on the basis of three different chorale themes, from which the student selects one. The prelude must be in four voices, and the theme must be played on the pedal.
  - A brief improvisation from an optional or chorale theme
  - Chorale score on the basis of a one-voice chorale notation or a basso continuo publication
- Sight reading task

In Kuopio:

### **Instruction and study**

Individual instruction: 14 hours

### **Performances**

- With 30 minutes of preparation time:
  - a four-voice fugato (playing bass with pedals) and harmonisation of the same hymn
  - Free choice of 2 preludes with harmonisations
- Sight reading task

## **5v35 LITURGICAL PLAYING 3 (3 ECTS credits 81 hrs)**

### **Learning outcomes**

Students will:

- develop their technical and content-related skills in liturgical organ playing
- qualify for Applied Exercises 2

### **Recommended year of completion**

M1-M3

### **Assessment**

Pass/fail

### **Prerequisites**

Liturgical playing 2

### **Instruction and study**

Individual instruction or group instruction in small groups a maximum of 14 hours

Class attendance and practice

### **In Helsinki:**

#### **Performances and assessment**

A performance or a matinee as agreed upon with the teacher and assessed by the teacher and at least one colleague.

### **In Kuopio:**

#### **Performances and assessment**

Performance examination:

The student prepares 10 hymns with preludes from a four-voice choral hymn book, as approved by the teacher.

As selected by the jury:

Basic playing

2. Playing and singing

3. Playing in a trio

4. Transposing up

5. Transposing down

6. At least two playing techniques combined: trio and singing, transposing and singing, or trio and



Note that this is a preliminary course list and subject to change!

transposing

7. Two excerpts from mass repertoire, with one transposed up or down

Singing a prima vista as selected by the jury:

8. Basic playing

9. Playing and singing

10. Playing in a trio

11. Transposing up

12. Transposing down

### **3uv1 ORGAN IMPROVISATION 3 (6 ECTS credits, 162 hrs)**

#### **Learning outcomes**

Students will:

- learn to improvise demanding large-scale works in different styles
- demonstrate knowledge and understanding of the essential characteristics and structures of different style periods and our time and be able to use the knowledge when improvising
- learn to use the organ in different ways
- identify the connection between improvisation and the interpretation of organ music, liturgical organ performance, composition, and instrumentation

#### **Assessment**

On a scale of 0–5

#### **Prerequisites**

3ua9 Organ Improvisation 2

#### **Instruction and study**

Individual instruction up to 28 hours

#### **Performances**

- With 60 minutes of preparation time:
  - three different minor-scale tasks: for example a chorale partita, chorale fantasy, prelude, fantasy, toccata, fugue or
  - two different large-scale tasks:
    - chorale partita, chorale fantasy, passacaglia, fugue, fantasy
    - organ sonata or organ symphony
- At the jury's discretion a free improvisation as a prima vista assignment

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## Composition and music theory

Students of the composition and music theory, please see also courses under the following headlines:

Music theory and analysis

Aural skills

Other courses

More information: study coordinator [Anna-Kaisa.Antinoja@uniarts.fi](mailto:Anna-Kaisa.Antinoja@uniarts.fi).

### **12ka1 INSTRUMENTATION 1 (6 ECTS credits/academic year)**

Note that this is a preliminary course list and subject to change!

#### Individual tuition

Also other students than those of the department of Composition and music theory can participate. Must be applied to: contact the study coordinator of the department of Composition and Music Theory (Anna-Kaisa Antinoja), as early as possible.

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

### **1p5a SCORE PLAYING 1 (4 ECTS credits/academic year)**

#### Individual tuition

Also other students than those of the department of Composition and music theory can participate. Must be applied to: contact the study coordinator of the department of Composition and Music Theory (Anna-Kaisa Antinoja), as early as possible.

#### 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

Note that this is a preliminary course list and subject to change!

- during the second year of studies, the aim is to advance skills acquired during the first year

#### **Assessment**

- The teacher evaluates on a scale of pass/fail

#### **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.

### **ONLY FOR STUDENTS AT THE DEPARTMENT OF COMPOSITION AND MUSIC THEORY:**

#### **1sa17 COMPOSITION 1 (6-12 ECTS credits/academic year)**

Individual tuition

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

#### **1p-\_\_\_\_\_ MAIN INSTRUMENT (5-8 ECTS credits/academic year)**

Individual tuition

|          |                              |
|----------|------------------------------|
| 1p-51216 | Bassoon, main instrument     |
| 1p-5113  | Cello, main instrument       |
| 1p-51212 | Flute, main instrument       |
| 1p-5151  | Guitar, main instrument      |
| 1p-5133  | Harpsichord, main instrument |

Note that this is a preliminary course list and subject to change!

|          |                             |
|----------|-----------------------------|
| 1p-j5161 | Jazz drums, main instrument |
| 1p-5154  | Kantele, main instrument    |
| 1p-516   | Percussion, main instrument |
| 1p-5131  | Piano, main instrument      |
| 1p-51223 | Trombone, main instrument   |
| 1p-51222 | Trumpet, main instrument    |
| 1p-5112  | Viola, main instrument      |
| 1p-5111  | Violin, main instrument     |
| 1p-5141  | Voice, main instrument      |

### **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.

### **Instruction and study**

Piano (1p-5131)

- Individual instruction for 28 hours

Voice (1p-5141):

- Individual instruction for 28 hours
- Instruction in small groups at discretion
- Accompaniment by a student a maximum of 16 hour
- Accompaniment a maximum of 16 hours for the year of completion
- Other main instrument (1p-)
- Individual instruction for 28 hours
- Accompaniment a maximum of 10 hours for the year of completion

### **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

## **1sv8 COMPOSITION SEMINAR (3 ECTS credits, 81 hours)**

Academic year

### **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.

Note that this is a preliminary course list and subject to change!

This module can be taken several times.

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## Early music

More information: study coordinator [Aki.Rintanen@uniarts.fi](mailto:Aki.Rintanen@uniarts.fi).

### **Main instrument, bachelor's degree, 12 ECTS credits/semester**

|         |  |
|---------|--|
| 3eck-1  | Harpichord (Bachelor of Music, exchange students)      |
| 3eck-2  | Gamba (Bachelor of Music, exchange students)           |
| 3eck-3  | Recorder (Bachelor of Music, exchange students)        |
| 3eck-4  | Lute (Bachelor of Music, exchange students)            |
| 3eck-5  | Traverso (Bachelor of Music, exchange students)        |
| 3eck-6  | Baroque oboe (Bachelor of Music, exchange students)    |
| 3eck-7  | Baroque trumpet (Bachelor of Music, exchange students) |
| 3eck-8  | Baroque violin (Bachelor of Music, exchange students)  |
| 3eck-9  | Baroque viola (Bachelor of Music, exchange students)   |
| 3eck-10 | Baroque Cello (Bachelor of Music, exchange students)   |

### **Main instrument, master's degree, 14 ECTS credits/semester**

|         |  |
|---------|--|
| 3ecm-1  | Harpichord (Master of Music, exchange students)      |
| 3ecm-2  | Gamba (Master of Music, exchange students)           |
| 3ecm-3  | Recorder (Master of Music, exchange students)        |
| 3ecm-4  | Lute (Master of Music, exchange students)            |
| 3ecm-5  | Traverso (Master of Music, exchange students)        |
| 3ecm-6  | Baroque oboe (Master of Music, exchange students)    |
| 3ecm-7  | Baroque trumpet (Master of Music, exchange students) |
| 3ecm-8  | Baroque violin (Master of Music, exchange students)  |
| 3ecm-9  | Baroque viola (Master of Music, exchange students)   |
| 3ecm-10 | Baroque cello (Master of Music, exchange students)   |

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## Orchestral conducting

More information: study coordinator [Juhani.Poutanen@uniarts.fi](mailto:Juhani.Poutanen@uniarts.fi).

### Major subject

#### **Major subject: wind orchestra conducting, bachelor's degree, 15 ECTS credits / semester**

2pk Wind orchestra conducting

#### **Major subject: wind orchestra conducting, master's degree, 15 ECTS credits / semester**

2pm Wind orchestra conducting

#### **Major subject: orchestra conducting, bachelor's degree, 15 ECTS credits / semester**

2ok Orchestral conducting

#### **Major subject: orchestra conducting, master's degree, 15 ECTS credits / semester**

Note that this is a preliminary course list and subject to change!

2om Orchestral conducting

**Major subject: choral conducting, bachelor's degree, 15 ECTS credits / semester**

2kk Choral conducting

**Major subject; choral conducting, master's degree, 15 ECTS credits / semester**

2km Choral conducting

## Other studies

**2a1k Ensemble playing Bachelor's degree (1,5 ECTS credits / semester)**

### Learning outcomes

Students will study while working in an orchestra and learn how to adapt into an ensemble playing.

### Assessment

Pass/Fail

### Instruction and study

Rehearsals a maximum of 180 hours, 60 per academic year

### Method of completion

Participation in the rehearsal orchestras of the Conducting class and the preparatory classes

**2a1m Ensemble playing, Master's Degree (1,5 ECTS credits / semester)**

### Learning outcomes

Students will study while working in an orchestra and learn how to adapt into ensemble playing.

### Assessment

Pass/Fail

### Instruction and study

Rehearsals a maximum of 180 hours, 60 per academic year

### Method of completion

Participation in the rehearsal orchestras of the Conducting class

**2a9k Ensemble singing, Bachelor's degree (1,5 ECTS credits / semester)**

### Learning outcomes

Students will

study working in a choir

practice their ensemble singing skills

### Assessment

Evaluation by jury: 0-5

### Instruction and study

Rehearsals: a maximum of 180 hours, 60 hours per academic year

### Method of completion

Participation in ensemble work in the preparatory classes for choir conducting

Selected participation in the work of the Sibelius Academy Vocal Ensemble

**2a9m Ensemble singing, Master's Degree (1,5 ECTS credits / semester)**

### Learning outcomes

Students will

study working in a choir

practice ensemble singing skills

Note that this is a preliminary course list and subject to change!

### **Assessment**

Evaluation by jury: 0-5

### **Instruction and study**

Rehearsals: a maximum of 180 hours, 60 hours per academic year

### **Method of completion**

Participation in ensemble work in the preparatory classes for choir conducting

Selected participation in the work of the Sibelius Academy Vocal Ensemble

## **2ka21k Analysis and arrangement of orchestral literature (5 ECTS credits / semester)**

### **Learning outcomes**

Students will:

- study the notation of orchestral literature and its stylistic and interpretational traditions
- examine the repertoire features and special characteristics of different orchestral ensembles
- arrange, orchestrate, and/or compose for an orchestra
- be capable of working analytically with the various styles and repertoires of orchestral music
- learn how to apply analysis results in to their artistic work, e.g., together with the composition class

### **Assessment**

Pass/Fail

### **Instruction and study**

Rehearsals a maximum of 168 hours

### **Method of completion**

Participation in the rehearsal orchestras of the Conducting class and the preparatory classes

## **2ka21m Analysis and arrangement of orchestral literature (5 ECTS credits / semester)**

### **Learning outcomes**

Students will

- study the notation of orchestral literature and its stylistic and interpretation traditions
- examine the repertoire features and special characteristics of different ensembles special characteristics of repertory of various orchestral forms
- arrange, orchestrate, and/or compose for an orchestra are capable of working analytically with the various styles and repertoires of orchestral music
- learn how to apply analysis results to their artistic work, e.g., together with the composition class

### **Assessment**

Pass/Fail

### **Instruction and study**

Rehearsals a maximum of 168 hours

### **Method of completion**

Participation in the rehearsal orchestras of the Conducting class and the preparatory classes

## **2ka22k Analysis and arrangement of wind orchestral literature (5 ECTS credits / semester)**

### **Learning outcomes**

Students will:

- be familiar with the notation, style, and interpretation traditions of wind orchestra literature.
- be familiar with the characteristics of different wind orchestras

Note that this is a preliminary course list and subject to change!

- have the necessary skills for writing arrangements, instrumentations and/or compositions for a wind orchestra
- be able to analyze different styles and repertoires of wind music
- learn how to apply the results of analysis in their artistic work

**Assessment**

Pass/Fail

**Instruction and study**

Rehearsals a maximum of 192 hours

**Method of completion**

Class attendance. Completion of written assignments. As a skill demonstration, wind-orchestral arrangements designed for the wind-orchestra's conductors' rehearsal-orchestra.

**2ka22m Analysis and arrangement of wind orchestra literature (5 ECTS credits / semester)**

**Learning outcomes**

Students will:

- be familiar with the notation, style, and interpretation traditions of wind orchestra literature.
- be familiar with the characteristics of different wind orchestras
- have the necessary skills for writing arrangements, instrumentations and/or compositions for a wind orchestra
- be able to analyze different styles and repertoires of wind music
- learn how to apply the results of analysis in their artistic work

**Assessment**

Pass/Fail

**Instruction and study**

Rehearsals a maximum of 192 hours

**Method of completion**

Class attendance. Completion of written assignments. As a skill demonstration, wind-orchestral arrangements designed for the wind-orchestra's conductors' rehearsal-orchestra.

**2ka23k Analysis and arrangement of choral literature (5 ECTS credits / semester)**

**Learning outcomes**

Students will

- study the stylistic traditions of choral music
- study the special characteristics of repertoire and vocal technique of various choir ensembles
- practice arranging and/or composing for a choir

**Assessment**

Pass/Fail

**Instruction and study**

Instruction in small groups and exercises 30 hours

**Method of completion**

- Class attendance
- Completion of written assignments
- An arrangement or composition for the student's own choir



Note that this is a preliminary course list and subject to change!

## Piano, accordion, guitar and kantele

More information: study coordinator [Aki.Rintanen@uniarts.fi](mailto:Aki.Rintanen@uniarts.fi).

### Main instrument, bachelor's degree, 14 ECTS credits/semester

|      |   |
|------|---|
| 3ehk | Accordion performance (Bachelor of Music, exchange student)                 |
| 3ekk | Guitar performance (Bachelor of Music, exchange student)                    |
| 3egk | Kantele performance (Bachelor of Music, exchange student)                   |
| 3epk | Piano performance (Bachelor of Music, exchange student)                     |
| 3epl | Piano performance/chamber music/ lied (Bachelor of Music, exchange student) |

### Main instrument, master's degree, 14 ECTS credits/semester

|      |   |
|------|---|
| 3ehm | Accordion performance (Master of Music, exchange student) |
| 3ekm | Guitar performance (Master of Music, exchange student)    |
| 3egm | Kantele performance (Master of Music, exchange student)   |
| 3epm | Piano performance (Master of Music, exchange student)     |

### 3h1 Prima vista / accordion (5 ECTS credits, 135 h)

Teacher: Väyrynen Mika

Spring

#### Course contents

Principles of efficient music and sight reading, exercises on the perception of rhythms and melodies, identification and implementation of typical melodic and harmonic formulas of different styles on the accordion.

#### Learning outcomes

Students will:

be able to effectively sight read more than simply accordion textures

learn to perceive notation with as little preparation as possible

acquire the skills for practical accompaniment and sight reading tasks in teaching.

#### Assessment

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

#### Requirements

Participation in group work

### 3ha14 Accordion study (2 ECTS credits, 54 h)

Teacher: Rantanen Matti

Spring

#### Course contents

history of the accordion

manual systems

the accordion's role in different styles

traditional notation and registration

Note that this is a preliminary course list and subject to change!

supplementary literature (if applicable): Kjällström-Ellegaard: Dragspel, Kymäläinen: *Harmonikka taide-musiikissa*

### **Learning outcomes**

Students will:

become familiar with the key points of the accordion's history, different types of accordions, and the basic principles of different manual systems.

demonstrate knowledge and understanding of the uses of the accordion in different styles, different traditional notation systems, and the use of registers.

This course can be included in pedagogy studies.

### **Assessment**

on a scale of 0–5

### **Recommended year of completion**

1st / 2nd year

### **Instruction and study**

Lectures, demonstrations and group work up to 28 hours

Guided exercises 24 hours

### **Performances**

Participation in the lectures and rehearsals

Review test

## **3ha21 Finnish accordion culture (3–8 ECTS credits 81–216 hours)**

Teacher: Kymäläinen Helka

Autumn

### **Course contents**

This course is intended for international exchange students. In this course, students will become familiar with the Finnish accordion culture, current pedagogical methods, student repertoires, and the Finnish music school system, as well as Finnish compositions and composers. Independently or with the teacher, the student may visit, for example, the Finnish Accordion Institute and attend the "Minä soitan harmonikkaa" (I play the accordion) competition for children and youth, or observe music playschool and accordion classes at different schools.

### **Learning outcomes**

Students will become familiar with the different sides of Finnish accordion culture, its pedagogic methods, the music school system and related accordion repertoires, accordion organizations and competitions.

### **Assessment**

Pass/Fail

### **Instruction and study**

Lectures and demonstrations up to 56 hours

Analysis of elementary accordion books and basic repertoires Observation of teaching and examination assessments: up to 20 hours

Participation in and reports on accordion events.

Collaboration with Finnish composers if possible.

## **3ha22 Practical accompaniment 2 / accordion (5 ECTS credits, 135 hours)**

Teacher: Kujala Veli

Academic year

Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students will:

deepen their knowledge of styles with regard to harmonies, rhythms, phrasing, and the different uses of the accordion

become familiar with the use of compound chords in different keys

learn to perceive rhythm and melodies internally and acquire the skills for versatile accompaniment and performance tasks

### **Recommended year of study**

2./3./4.

### **Assessment**

Evaluation by the teacher and a colleague on a scale of 0–5

### **Preceding courses**

3ha2 Practical Accompaniment 1

### **Instruction and study**

Instruction in small groups between 56 hours

### **Method of completion**

Class attendance

Completion of the assigned tasks

Transcription (melody, chord symbols, and a solo part)

Exam:

Harmonisation and accompaniment of a set melody

Accompaniment of a given piece from chord symbols according to the style in question

An accompaniment assignment with so called compound chords (includes II-V sequences played in major and minor keys)

Prepared ensemble or solo piece of the student's own choice

Three pieces of different styles from a prepared repertoire

Preparation time for items 1. and 2. 15 minutes total.

## **3ha2 Practical accompaniment 1 / accordion (3 ECTS credits, 81 hours)**

Teacher: Kujala Veli

Academic year

### **Learning outcomes**

Students will learn to use three or four-note chords in typical chord progressions and in accompaniment become familiar with different styles and improvisation in popular music

learn to play without notation and accompany by ear and without chord symbols

Recommended **Year of study** 1./2./3.

### **Assessment**

Evaluation by the teacher with a colleague: Pass/Fail

### **Transferable credits**

At the instructor's discretion, Practical accompaniment 1 completed at a university or other institute of higher education.

### **Instruction and study**

Instruction in small groups between 56 hours

### **Method of completion**

Class attendance

Completion of the assigned tasks

Note that this is a preliminary course list and subject to change!

Transcription (melody, chord symbols, and a solo part)

Exam:

Harmonisation and accompaniment of a set melody

Accompaniment of a given piece from chord symbols according to the style in question

An accompaniment assignment with so called compound chords (includes II-V sequences played in major and minor keys)

Prepared ensemble or solo piece of the student's own choice

Three pieces of different styles from a prepared repertoire

Preparation time for items 1. and 2. 15 minutes total.

### **3ka21 Practical accompaniment 1 / guitar (3 ECTS credits, 81 hours)**

Teacher: Julkunen Jarmo

Academic year

#### **Learning outcomes**

Students will:

become familiar with three and four-note chords

become familiar with typical chord progressions and comping

become familiar with the different styles of and improvisation in popular music

acquire the skills for accompaniment from chord symbols, and by ear without chord symbols

In this course, students will become familiar with typical chord progressions, comping, and the different styles of and improvisation in popular music. The aim is for the students to free themselves from being tied to the score and for them to be able to accompany on the guitar from chord symbols and by ear without chord symbols.

#### **Assessment**

Evaluation by the teacher with a colleague, Pass/Fail

#### **Recommended year of completion**

1st–3rd year

#### **Transferable credits**

At the instructor's discretion, Practical Accompaniment 1 completed at a university or other institute of higher education.

#### **Instruction and study**

Instruction in small groups, 56 hours

#### **Performances**

Class attendance

Completion of the assigned tasks

Transcription assignment: a lead sheet with chord symbols and the structure of the piece

Exam

Harmonisation of a given melody

Accompaniment of a given piece

Playing easy chorales from a figured bass

Traditional 12-bar blues pattern (up to 3#/b)

Diatonic circle of fifths in minor (C, D, E, F, G, A, and B Minor) with comping selected by the jury

2-3 pieces of different styles from a prepared repertoire

Total preparation time for items a., b. and c: 15 minutes.

Note that this is a preliminary course list and subject to change!

### **3ka22 Practical accompaniment 2 / guitar (5 ECTS credits, 135 hours)**

Teacher Julkunen Jarmo

Academic year

#### **Learning outcomes**

Students will:

deepen and expand their knowledge of styles with regard to harmonies, rhythms, phrasing, and the different uses of the guitar

become familiar with the use of compound chords in different keys

develop their inner perception of rhythm and melody

acquire the skills necessary for practical accompaniment and performance tasks

In this course, students deepen and expand their knowledge of styles with regard to harmonies, rhythms, phrasing, and the different uses of the guitar. They will also become familiar with the use of compound chords in different keys. The goal is for students to develop their inner perception of rhythm and melody, and for them to acquire the skills necessary for practical accompaniment and performance tasks.

#### **Assessment**

Evaluation by the teacher and a colleague on a scale of 0–5

Recommended year of completion

2nd–4th year

#### **Preceding courses**

3ka21 Practical Accompaniment 1

#### **Instruction and study**

Individual instruction: 56 hours

#### **Performances**

Class attendance

Completion of the assigned tasks

Transcription (melody, chord symbols, and a solo part)

Exam

Harmonisation and accompaniment of a given melody

Accompaniment of a given piece from chord symbols according to the style in question

Accompaniment with compound chords (incl. chord sequences II-V in major and minor)

Prepared ensemble or solo piece of the student's own choice

3 pieces of different styles from a prepared repertoire

Total preparation time for items a. and b: 15 minutes.

### **3ka24 Prima vista / guitar (3 ECTS credits, 81 hours)**

Opettaja: Wilkus Andrzej

Academic year

#### **Learning outcomes**

Students will:

learn to implement notation quickly and accurately

become familiar with clefs other than the G clef

acquire fingering skills to support sight reading

become familiar with the fingerboard

Note that this is a preliminary course list and subject to change!

The objective is for the students to be able to sight read a notation as accurately as possible, even with music written for instruments other than the guitar.

**Course contents**

command of the fingerboard  
fingering skills, position changes  
one-part and multi-part playing  
playing in the bass clef  
exercises on the perception of rhythms and melodies  
identification of intervals and chords

**Assessment**

Evaluation by the teacher and a colleague, pass/fail  
Recommended year of completion  
1st or 2nd or 3rd year

**Instruction and study**

Group instruction of 2-3 students, 28 hours

**Method of completion**

Sight-reading test

**3ka25 Guitar duo (3 ECTS credits, 81 hours)**

Academic year

**Learning outcomes**

Students will:  
learn to control their playing in relation to the ensemble  
become familiar with repertoires composed for an ensemble  
examine guitar duo work

**Assessment**

III Evaluation by the student's own teacher plus one colleague on a scale of 0–5.

**Recommended year of completion**

1st or 2nd year

**Transferable credits**

Can be substituted by equivalent studies/skills upon approval.

**Instruction and study**

Exercises  
Instruction: up to 28 hours

**Performances**

Class attendance

**Performances**

One evaluated, public performance

**3ka26 Ensemble playing / guitar (3 ECTS credits, 81 hours)**

Academic year

**Learning outcomes**

Students will:  
learn to control their playing in relation to the other members of the ensemble  
learn to lead a small ensemble  
acquire the skills necessary for ensemble playing

Note that this is a preliminary course list and subject to change!

**Assessment**

On a scale of pass/fail

**Recommended year of completion**

1st–3rd year

**Transferable credits**

Equivalent course at a university or other institute of higher education, or equivalent skills/studies.

**Instruction and study**

Ensemble rehearsals 56 hours, up to 28 hours of which are guided

**Performances**

Participation in rehearsals and a minimum of one public performance.

**3pa25 Piano pedagogy 1 (10 ECTS credits, 270 hours)**

Teacher: Angervo Rebekka

Academic year

**Learning outcomes**

Students will:

- have a command of the basic piano techniques and of teaching them;
- be familiar with the ergonomics of piano playing and know how to apply them while teaching their own classes;
- be familiar with the central teaching methods and materials at the beginner and basic levels (also for ensemble playing);
- have the skills for teaching basic practical accompaniment, for teaching the Level 1 practical accompaniment, and for selecting appropriate teaching materials
- learn to assess the applicability of teaching material;
- learn to arrange and compose small-scale exercises;
- learn to set pupil-oriented goals and plan lessons accordingly;
- learn to guide their pupils during practice;
- learn to interact flexibly with their pupils;
- learn to assess their pupils' progress and to give constructive feedback;
- learn to support the development of the pupil's artistic expression;
- learn to plan a pupil-oriented repertoire (also for adult amateur pianists);
- learn to prepare their pupils for level performances and to assess them constructively;
- learn to plan lessons and related work for an entire academic year;
- be familiar with the structure, care and maintenance of the piano

**Recommended year of study and completion**

First year (orientation period) and second and third year

**Assessment**

The examination is evaluated on a scale of pass/fail. The teacher will evaluate the practice teaching lessons and one or two colleagues will evaluate the teaching demonstration on a scale of pass/fail as well. One member of the jury at the teaching demonstration may be the teacher of another instrument or another type of instructor with pedagogical insight into the evaluation of teaching.

**Prerequisites**

2ip11 Introduction to Pedagogy

**Transferable credits**

Studies in pedagogy taken at a university or another institute of higher education may be substituted for this course, as applicable.

**Instruction and study**

Note that this is a preliminary course list and subject to change!

- Lectures, demonstrations, and group work up to 60 hours
- Observation of teaching at the beginner level and of examination assessments: 15 hours
- Teacher training: 30 hours, with 15 hours supervised
- Possibility of observing a visiting teacher's master class

#### **Method of completion**

- Review a lecture, a methodological examination, or previous literature
- Participation in group work and in Piano Structure and Maintenance
- Observation of teaching at the elementary and basic levels
- Teaching practice lessons
- Teaching demonstration

### **3pa26 Piano pedagogy 2 (10 ECTS credits, 270 hours)**

Teacher: Angervo Rebekka

Academic year

#### **Learning outcomes**

Students will:

- develop their earlier skills with more advanced pupils;
- know how to teach both amateur and professionally oriented pupils;
- be familiar with the didactic characteristics of piano music as well as music arranged for the piano and know how to assess and apply teaching materials;
- know how to analyze playing and the different factors of playing techniques and interpretation;
- know how to guide their pupils in building a versatile and natural piano technique with an ergonomic approach;
- know how to promote the pupils' expressive ability, creativity and the development of their performance skills;
- know how to plan their teaching, set goals with and for the pupil, and to assess the pupils' progress in light of their own teaching;
- be able to interact naturally with pupils at different levels and of different ages and backgrounds (including adult pupils);
- know how to plan, prepare and assess level performances (at music school and Level C performances);
- be familiar with the work of a music school teacher;
- be familiar with ensemble playing material and know how to guide groups at different levels;and
- know how to develop professionally

#### **Recommended year of completion**

First year (orientation period) and second and third year

#### **Assessment**

The examination is evaluated on a scale of pass/fail. The teacher will evaluate the practice teaching lessons and one or two colleagues will evaluate the teaching demonstration on a scale of pass/fail as well. One member of the jury at the teaching demonstration may be the teacher of another instrument or another type of instructor with pedagogical insight into the evaluation of teaching.

#### **Prerequisites**

Piano Pedagogy 1 and Piano Level C or equivalent



Note that this is a preliminary course list and subject to change!

### **Transferable credits**

Studies in pedagogy taken at a university or another institute of higher education may be substituted for this course, as applicable.

### **Instruction and study**

- Lectures, demonstrations and group work up to 60 hours
- Attendance at six lectures in the lecture series in general pedagogy
- Observation of teaching and examination assessments: 15 hours
- Teacher training: 30 hours, with 15 hours supervised
- Possibility of observing a master class

### **Method of completion**

- Review of a lecture, a methodological examination, or previous literature
- Participation in group work
- Observation of teaching and evaluation
- Teaching practice lessons
- Teaching demonstration
- A literature summary or presentation

## **3pa31 Workshop on technique (2 ECTS credits, 54 hours)**

### **Accordion**

Teacher: Rantanen Matti

Academic year

### **Guitar**

Teacher: Malinen Janne

Academic year

### **Piano**

Opettaja: Lagerspetz Juhani

Academic year

### **Learning outcomes**

Students will have a reliable basic technique and skills for resolving technical issues

Students will be familiar with systematic and goal-oriented practice methods

Content

This workshop will focus on developing the students' basic technique on the piano through technical exercises, and it will explore technical problems in piano music. Students are invited to introduce problematic instances in piano music and solve them in the workshop. This study module will also discuss practice techniques and different methods of successful practice.

### **Assessment**

Pass/Fail

### **Instruction and study**

Group instruction, a maximum of 28 hours

### **Method of completion**

Class attendance

## **3pv6 Piano seminar (2-3 ECTS credits, 54-81 hours)**

Tawaststjerna Hui Ying

Note that this is a preliminary course list and subject to change!

Spring

**Learning outcomes**

In this course, students will discuss the problems related to music performance and the pianist's profession and learn to solve them. Students will deepen their knowledge of performance practices from the baroque to contemporary music. Students will become familiar with the structural and experiential elements of music. The study module can be repeated several times.

**Course requirements and evaluation**

Assessment by the teacher on a scale of pass/fail on the basis of a seminar assignment.

**Transferable credits**

Can be substituted by equivalent studies upon approval.

**Instruction and study**

Seminar instruction for a maximum of 28 hours. This seminar is held in English.

**Method of completion and Assessment**

Assessed by the teacher on a scale of pass/fail on the basis of seminar work.

**3pv7 Piano duo (3 ECTS credits, 81 hours)**

Academic year

**Learning outcomes**

In this course, students will become acquainted with the work of two pianists by playing a repertoire for four hands or two pianos. At least two large-scale works or the equivalent must be prepared during the academic year.

**Assessment**

III Evaluation by the student's own teacher plus one colleague on a scale of 0–5

**Transferable credits**

Can be substituted by equivalent studies upon approval.

**Instruction and study**

Exercises

Instruction: up to 30 hours

**Method of completion**

Class attendance

Public performances

One evaluated, public performance

**3v53 Accompaniment (supervised) (4 ECTS credits, 108 hours)**

Teacher: Koskinen Timo

Academic year

Note that only pianist are given credits for this course

**Learning outcomes**

Students

have extended their knowledge of repertoire

have quickened their prima vista skills and their pace of learning new musical works

have improved their instrument control according to style and genre

strengthened their social and musical cooperation abilities

Note that this is a preliminary course list and subject to change!

### **Assessment**

Pass/Fail

### **Instruction and study**

Teaching by the supervisor 8 hours

Methods

During one academic year, the student gains experience of the work of a house pianist in a music school by working with a student of an orchestral instrument or voice assigned by the teacher-in-charge; work takes place during main instrument lessons, rehearsals, examinations, and other performances.

Individual practice (70 hours)

### **Performances and assessment**

Attendance at lessons

Work described under "Methods"

The teacher will assess the student's work during the course as a whole. The course can be repeated several times, but to receive credit, the required number of hours of accompaniment must be met during the same academic year.

## **3v54 Repertoire and ensemble workshop for an orchestral instrument and piano (3-4 ECTS credits, 81-108 hours)**

Teacher: Koskinen Timo

Academic year

### **Learning outcomes**

Students will be familiar, through duo work, with key repertoires written for an orchestral instrument and the piano or for an orchestral instrument and, originally, the orchestra develop their ensemble playing skills by examining the common factors of ensemble expression, for example, the perception of harmonies, the meaning of and the interaction between the different layers of a score, symbolism applied by composers, as well as other principles of ensemble playing assessment.

Two workshop teachers assess the essays and the instrument performances on a scale of pass/fail.

Recommended year of completion

Fourth to fifth for pianists, first to fifth for orchestral instrumentalists.

### **Preceding courses**

Piano Performance, Level B for Pianists

Level C in the performance of their instrument for orchestral instrumentalists

Chamber Music 1

### **Transferable credits**

This course cannot be substituted with previous studies.

### **Instruction and study**

Group instruction 36 hours (12 three-hour sessions in the course of one year) and active participation (2-3 times) and observation of the workshop (9-10 times)

Four concerts (of which two will be given by the student)

### **Performances**

Class attendance

Public performances in two concerts

Two to three essays on the works performed by the student (the number and format of the essays is to be agreed with the supervisor)

The course may be taken several times.

Note that this is a preliminary course list and subject to change!

### **3v65 Interpreting notation and performance practices 1750-1850 (3 ECTS credits, 81 hours)**

Teacher: Kuvaja Anna Elina

Academic year

Interpreting notation and performance practises in the music of 1750s-1800s (Autumn term 1.5 ECTS credits, 40 hours)

Interpreting notation and performance practises in the music of 1800s-1850s (Spring term 1.5 ECTS credits, 40 hours)

#### **Learning outcomes**

Students

know the interpretation of the notation of the period (articulation, rhythm, tempo, ornamentation, dynamics, declamation), and the performance practices and their deviations

know and have studied literature concerning the period

have studied the instruments of the period and through them the performance practices

#### **Assessment**

Teacher evaluates according to attendance and exercises: Pass/Fail

#### **Instruction and study**

Seminars and reflection in groups for a maximum of 28 hours

Seven meetings per academic year

The student may play his or her own instrument and/or the fortepiano.

Group size: 10 students maximum

#### **Performances**

Active participation in the seminar

Completion of the assignments either as short essays or in a discussion.

### **3v9 Forte piano seminar (3-6 ECTS credits, 81-162 hours)**

Teacher: Hakkila-Helasvuo Tuija

Academic year

#### **Learning outcomes**

The objective is for students to become knowledgeable about the nature and stylistic problems of Classical and Romantic (piano) music by not only studying the music and the scores themselves, but also by evaluating the insights of contemporaries in terms of the nature of music performance. An additional objective is to become acquainted with the structure and development of the early piano, as well as its special tonal features and expressive possibilities.

#### **Course requirements and evaluation**

Pass/fail by the teacher, evaluation based on the completion of seminar work agreed in advance.

#### **Instruction and study**

Seminar instruction for a maximum of 56 hours

#### **Performances and Assessment**

Assessed by the teacher on a scale of pass/fail on the basis of seminar work.

### **3vx38-5131 Piano master class (2-3 ECTS credits, 54-81 hours )**

Teacher: Tawaststjerna Hui Ying

Autumn

Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students develop skills in their main instrument and meet teachers both from Finland and abroad.

### **Assessment**

Pass/Fail

### **Instruction and study**

- Group or individual instruction

### **Methods**

- Possible final concert

### **Performances and assessment**

- Class attendance
- Observation of teaching
- Brief written report

Assessed by the head of department, master class instructor, or teacher-in-charge

## **46v1 Fundamentals of classical piano (especially for pop- and jazz-pianists) (3-5 ECTS credits, 81-135 hours)**

Teacher: Eerikäinen Jarmo

Academic year

The aim of this course is for the students to obtain an overview of the fundamentals of classical pianism, including repertoire, playing techniques, practice methods, and phrasing.

### **Learning outcomes**

Students will obtain an overview of the fundamentals of classical pianism, periods, composers, and compositions.

Students will become familiar with repertoire, playing techniques, practice methods, and phrasing. This module is intended for pop/jazz piano majors.

### **Assessment**

The teacher and a colleague will assess on a scale of pass/fail.

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## **Strings**

More information: study coordinator [Lea.Kekkonen@uniarts.fi](mailto:Lea.Kekkonen@uniarts.fi).

### **Main instrument, bachelor's degree, 12 ECTS credits/semester**

|         |   |
|---------|---|
| 3eok-12 | Violin (Bachelor of Music, exchange student)      |
| 3eok-13 | Viola (Bachelor of Music, exchange student)       |
| 3eok-14 | Cello (Bachelor of Music, exchange student)       |
| 3eok-15 | Double bass (Bachelor of Music, exchange student) |

### **Main instrument, master's degree, 14 ECTS credits/semester**

|         |   |
|---------|---|
| 3eom-12 | Violin (Master of Music, exchange student)      |
| 3eom-13 | Viola (Master of Music, exchange student)       |
| 3eom-14 | Cello (Master of Music, exchange student)       |
| 3eom-15 | Double bass (Master of Music, exchange student) |

Note that this is a preliminary course list and subject to change!

### **30a18–\_\_ Pedagogy of orchestral instruments 1 / string instruments (10 ECTS credits)**

Academic year

#### **Learning outcomes**

Students will:

- acquire the skills necessary for teaching wind instruments at the beginner's level and for amateur and professional purposes
- become familiar with the basic-level teaching materials for wind instruments
- acquire the skills necessary for teaching basic wind instrument techniques and become familiar with various methods of teaching
- become capable of flexible communication and interaction with their pupils
- acquire the skills necessary for guiding a beginner's artistic expression
- acquire the skills necessary for the planning of instruction
- learn to assess the progress of a student and give feedback
- learn to plan, prepare for, and assess wind instrument performances at the basic level and to present the grounds for assessment
- learn to justify their choices and decisions in teaching
- adopt the identity of a teacher
- qualify for Pedagogy of Orchestral Instruments 2

#### **Assessment**

On a scale of pass/fail. The practice teaching lessons is evaluated by the supervising teacher, the teaching demonstration by at least two colleagues.

#### **Preceding courses**

Main instrument, Level C or equivalent, or Main Instrument.

2ip11 Introduction to Pedagogy.

#### **Transferable credits**

Pedagogy I completed at a university or other institute of higher education can be substituted for requirement III in full or for half of requirement II. In this case, the grade for the practice teaching lessons is the grade given by the university or other institute of higher education, adapted to a scale of pass/fail.

#### **Instruction and study**

- Lectures, demonstrations and guided group work up to 60 hours
- Pedagogical portfolio
- Teacher training: 30 hours, with 15 hours supervised
- Observation of teaching and evaluation: 15 hours
- Lectures two hours (structure and maintenance of an orchestral instrument )

#### **Performances**

- Observation card of teaching and evaluation
- Training lessons, assessment by the supervisor on a scale of 0–5
- Participation in group work (pass/fail)
- A learning diary (pass/fail)
- Teaching demonstration (teaching and planning skills, familiarity with teaching methods and materials, feedback skills, and interactive skills are assessed on a scale of pass/fail).

### **30a18-6211 Violin pedagogy 1 (10 ects)**

Teachers: Kirvessalo-Nurmela Maarit, Frye Yvonne, Sippel Arja

Note that this is a preliminary course list and subject to change!

### **30a18-6212 Viola pedagogy 1 (10 ects)**

Teachers: Simojoki Pirkko, Tiina Konttinen

### **30a18-6213 Cello pedagogy 1 (10 ects)**

Teacher: Heikinheimo Tapani

### **30a18-6214 Double bass pedagogy 1 (10 ects)**

Teachers: Lasse Lagercrantz, Taru Tiusanen

### **30a16—\_\_ Pedagogy of orchestral instruments 2 / string instruments (10 ECTS credits)**

Academic year

#### **Learning outcomes**

Students will:

- understand pedagogy extensively and demonstrate knowledge and understanding of the special character of instrument teaching from the psychological and physical angles
- demonstrate knowledge and understanding of various methods of instrument teaching
- develop their skills in instrument teaching
- demonstrate knowledge and understanding of the general outline of the development of the student's motor skills
- assess teaching and level performances and justify the assessment
- become familiar with the psychology of learning at different ages
- become familiar with different body control techniques and the ergonomics of instrument teaching
- become familiar with mental training and questions of motivation and self-esteem
- become familiar with the work of a teacher at a music institute and with the position of a teacher in the administration of music schools
- become familiar with group instruction
- acquire the skills for uncomplicated interaction with students at different levels and ages
- acquire the skills and knowledge for professional development
- qualify for Pedagogy of Orchestral Instruments 3

#### **Assessment**

Class attendance (pass/fail). The practice teaching lessons are evaluated by the supervising teacher, and the teaching demonstration by at least two colleagues. For these, a grade average is calculated in the proportion of 2:1.

#### **Preceding courses**

Level B under preparation

Pedagogy of orchestral instruments 1

#### **Transferable credits**

Pedagogy II completed at a university or other institute of higher education can be substituted for requirements II and III. In this case, the grade for the practice teaching lessons is the grade given by the university or other institute of higher education, adapted to a scale of pass/fail.

#### **Instruction and study**

- Lectures, demonstrations and guided group work up to 65 hours (including 12 lectures from the lecture series on general pedagogy)
- Observation of teaching and evaluation: 15 hours
- Teacher training: 30 hours, with 15 hours supervised
-

Note that this is a preliminary course list and subject to change!

### **Performances**

- Class attendance (pass / fail), attendance diary
- Observation card of teaching and evaluation
- Training lessons, assessment by the supervisor on a scale of 0–5
- Participation in group work (pass/fail)
- A learning diary (pass/fail)
- Teaching demonstration (teaching and planning skills, familiarity with teaching methods and materials, feedback skills, and interactive skills are assessed on a scale of 0–5).

### **30a16-6211 Violin pedagogy 2 (10 ects)**

Teachers: Kirvessalo-Nurmela Maarit, Frye Yvonne, Sippel Arja

### **30a16-6212 Viola pedagogy 2 (10 ects)**

Teacher: Valtonen Helge

### **30a16-6213 Cello pedagogy 2 (10 ects)**

Teacher: Sariola Raimo

### **30a16-6214 Double bass pedagogy 2 (10 ects)**

Teachers: Lasse Lagercrantz, Taru Tiusanen

### **y39 Instrument pedagogy 3 (7 ECTS credits, 187 hours)**

Academic year

### **Learning outcomes**

Students

know the repertoire of their instrument and the methods of its teaching

know the traditions of their instrument and its teaching, and are able to examine them critically

are capable of university level teaching and evaluation are capable of independent teaching

(vocational and soloist-artistic education included), and planning, developing, and managing

teaching know the significance of values, and the concept of humanity and learning in teaching

perceive the significance of their profession in the modern society and their opportunities to act in

it are capable of examining their instrument's culture and its pedagogy in debates and in writing

are aware of their own cultural identity are able to evaluate the general importance of their own

profession and music pedagogy in the society.

### **Assessment**

Pass/Fail

### **Preceding studies**

Instrument and vocal pedagogy 1 and 2

### **Instruction and study**

The teaching hours for different working methods will be agreed upon according to the instrument

Lectures and seminars / literature summaries - guided discussions up to 56 hours

Observing teaching and practice teaching

Written tasks

### **Performances**

Depending on the instrument:

Participation in teaching and seminar work/guided conversations



Note that this is a preliminary course list and subject to change!

Observing university level instruction (for example master classes)  
Teaching demonstration  
Written tasks  
Writing the seminar work

**213cv2 Introduction to the playing of baroque music (STRING INSTRUMENTS) (2 ECTS credits, 54 hours)**

Teacher: Minna Kangas  
Spring

The goal is to become acquainted with the playing of a Baroque string instrument (Baroque violin, Baroque viola, Baroque cello or violone) by rehearsing and performing, as well as to gain the skills necessary for further studies in the playing of the Baroque instrument.

**Learning outcomes**

Students:

know the special features of playing techniques of a Baroque string instrument  
know the performance practises, methods of expression and tone production of a Baroque instrument

**Assessment**

The teacher evaluates the student with a colleague: Pass / Fail

**3vx147 Advanced orchestra studies for string players**

Teacher: Tero Latvala  
Academic Year (3 cr) or Autumn/ Spring (1,5 cr)

As part of the development plan of the Sibelius Academy Orchestra education we are offering a one year pilot module of Advanced orchestra studies for stringplayers. It is primarily aimed at master level students, but bachelor students can apply as well. The module is developed by Tero Latvala in co-operation with professor Atso Almila. The module includes audition training, performance coaching, a compact introduction to conducting as well as training of different musical styles. The course lasts the whole study year and earns you 3 credits. In addition participation in both chamber orchestra periods is part of the course and therefor mandatory (4 credits).

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## Vocal music

More information: study coordinator [Eeva.Lepo-Prunnila@uniarts.fi](mailto:Eeva.Lepo-Prunnila@uniarts.fi).

**8k VOCAL MUSIC (Bachelor of Music/Degree Programme in Vocal Music) 8 ECTS credits/semester**

**8m VOCAL MUSIC (Master of Music/ Degree Programme in Vocal Music) 7 ECTS credits/semester**

**8p46 OPERA SINGING 2 ECTS credits/semester (for opera exchange students only)**

**THESE COURSES CAN BE HELD IN ENGLISH IF NECESSARY:**

Note that this is a preliminary course list and subject to change!

## **BACHELOR OF MUSIC**

### **38p1 ENSEMBLE SINGING (2 ECTS credits, 54 hours)**

Autumn

Students will become familiar with vocal ensemble work from duets to crowd scenes.

#### **Learning outcomes**

students will learn to perceive a musical entity and their role in it

students will learn to hear themselves as part of an ensemble and to adjust their contribution

students will learn to assess their challenges related to ensemble singing and to use their voice according to the task, style, and the other singers of the ensemble

#### **Assessment**

Pass/fail

#### **Year of study**

1st year

#### **Instruction and study**

Coaching with accompaniment: up to 24 hours

Simultaneous instruction by two or more teachers as necessary.

#### **Performances**

Participation in rehearsals and possible performances.

### **8p61 EXPRESSION 2B: DANCE (2.5 ECTS credits, 67 hours)**

Academic year

#### **Learning outcomes**

Students will:

- study elementary ballet
- study basic elements of movement from different style periods
- practice mobility, coordination, body control

#### **Course description**

- Awareness of the elements of movement
- Space vs. movement
- Strength practice
- Awareness of a physical "centre" and a balanced posture as the basis of movement.

#### **Instruction and study**

- Group instruction: 60 hrs
- Individual study 10 hrs

#### **Requirements**

Class attendance

Attendance at demonstrations

#### **Assessment**

Evaluated on a scale of pass/fail and oral feedback

#### **Recommended year of completion**

Second year, bachelor's degree

#### **Prerequisites**

Expression 1

#### **Transferable credits**

The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

Note that this is a preliminary course list and subject to change!

### **Instruction and study**

Group instruction maximum of 44 hrs

### **Performances**

Class attendance, participation in demonstration(s)

### **8p33 PIANO PLAYING FOR SINGERS 1 (4 ECTS credits) (personal tuition)**

This course includes the following topics: familiarity with song literature, accompaniment from notation and absolute and/or relative chord symbols, transposing playing chords and cadences etc.

### **Learning outcomes**

Students will:

master the basic technique of piano playing, specifically in different styles of Lieder and other song literature

learn to apply harmony skills by practising different scales, cadences, triads and four-note chords, and by practising modulating chord sequences suitable for vocal exercises.

learn to combine practical accompaniment and traditional piano playing

develop their practical skills and creative musical thinking

### **Assessment**

Pass/fail

### **Year of study**

1st year

### **Transferable credits**

Everyone takes the proficiency test. On the basis of the test, students are either exempt from the module or are placed in a group of their skill level. The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

### **Instruction and study**

Individual instruction maximum of 20 hours

### **Performances**

Accompaniment practice

performance examination

Cadences, transposing

A modulation pattern suitable for vocal practice

A rehearsed vocal accompaniment assignment reading a prepared score ( like lieder, aria)

Easy vocal accompaniment transposing; chord markings permitted, preparation time 15 min.

10 piece repertoire (operetta, musical, folks songs), of which the jury will pick 1-2. The melody can be sung or played along to the accompaniment.

### **8p34 PIANO PLAYING FOR SINGERS 2 (5 ECTS credits) (personal tuition)**

See Piano performance for Singers 1

### **Learning outcomes**

Students will develop their skills further after Piano 1 or equivalent skills.

The course includes:

This course includes the following topics: familiarity with song literature, accompaniment from notation and absolute and/or relative chord symbols, transposing ,playing chords and cadences etc.

### **Assessment**

Pass/fail

Note that this is a preliminary course list and subject to change!

**Year of study**

2nd year

**Preceding courses**

Piano performance for Singers 1

**Transferable credits**

Proficiency test for students whose Piano performance for Singers 1 has been accepted as transferable (2 credits). Based on this test, students are either exempt from the module or placed in a group of their skill level. The department head decides on **Transferable credits** and which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Individual instruction maximum of 20 hours

**Performances**

Accompaniment practice

Programme performance. For church music students level C and a level examination

Cadences, transposing

A modulation pattern suitable for vocal practice

A rehearsed vocal accompaniment assignment reading a prepared score ( like lieder, aria)

Transposing an easy vocal accompaniment; chord markings permitted, preparation time 15 min.

10 piece repertoire (operetta, musical, folks songs), of which the jury will pick 1-2

The melody can be sung or played along to the accompaniment.

**3lp1 WORKSHOP IN VOCAL MUSIC 1 (10 ECTS credits, 270 hours)**

Five minicourses, each worth 2 ECTS credits. The minicourses must be completed in 1 academic year (during the second or third year of study).

**Learning outcomes**

Students will:

become familiar with the different style periods of vocal music and the mainstreams of performance practices

become familiar with the Lied and solo repertoires of the key composers from each period

learn by performing in the group sessions and by monitoring other students' Performances

learn to analyse the relationship between lyrics and music as well as piano and voice in different periods

**Assessment**

Pass/fail

**Year of study**

2nd-3rd year (Degree Programme in Vocal Music)

**Preceding courses**

Vocal music C or an equivalent study module of the Academy, and a proficiency test (not applicable for students in the Degree Programme in Vocal Music). Pianists: Students must have piano as their major, or alternatively, take the proficiency test.

**Transferable credits**

The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Group instruction for a maximum of 110 hours including phonetics of the languages related to the repertoire.

**Performances**

Note that this is a preliminary course list and subject to change!

Class, concert and group work attendance

**Instruction and study**

Group work for a maximum of 48 hours (two teachers simultaneously)

**Performances**

Class attendance

Public performance in the minicourse concerts

**8p57 ORATORIO WORKSHOP (4 ECTS credits, 108 hours) (1 period = 2 ECTS credits)**

Academic year

In this course, students will obtain basic acting skills and become familiar with the basic principles of stage work and the special characteristics of various styles of musical theatre through physical exercises, status work, reaction exercises, text and context-based situational improvisation, opera and role dramaturgy, monologues, dialogues, and scenes. Opera work will include scenes, recitatives, and both guided and improvised arias. (A pianist will be available periodically.)

**Learning outcomes**

Students will be able to analyse and perceive different stage work contexts and master various methods of stage work.

Students will be aware of their strengths on stage. They will be able to monitor their weaknesses and evolve in terms of their self-expression.

Students will be able to synchronise versatile uses of the voice, emotional statuses, action, and their persona.

Students will have the tools for developing their motor skills and flexibility.

Students will have improved their improvisation skills and their skills producing and reacting to momentary impulses.

**Recommended year of completion**

2. Second year

**Assessment**

Pass/fail and an oral report by the teacher.

**Instruction and study**

Group instruction for a maximum of 35 hours

Instruction with accompaniment: up to 10 hours

**Performances**

Class attendance

Participation in a demonstration

**5yk6 Foreign language phonetics (2 ECTS credits, 54 hours) (group teaching)**

Spring

**Learning outcomes**

Students will learn to analyze phonetic phenomena in different languages.

Coursework will focus on the most important languages of church music.

Course description

Basic terminology of phonetics

Classification of phonemes

Practising phonemes in different languages

Note that this is a preliminary course list and subject to change!

**Assessment**

Pass/Fail

**Instruction and study**

Lectures and exercises for a maximum of 28 hours

**Performances and Assessment**

Class attendance

Rehearsals

Review test

**MASTER'S MAJOR SUBJECT**

**3lps2 LIED SEMINAR (10-13 ECTS credits, 270-351 hours)**

Academic year

The course includes

lecture workshops on the specific topics of Lieder music

two written presentations of a topic related to Lieder

analysis of interpretations

discussion of the stage character of Lieder

**Learning outcomes**

Students will:

become well versed in the technical, stylistic, and interpretative questions of Lieder become familiar with larger entities of Lieder

learn to produce written material about vocal music

**Assessment**

Pass/fail

**Year of study**

5th–later half of the 5th year (Degree Programme in Vocal Music)

**Preceding courses**

Vocal music Level B

Workshop in Vocal Music 1

Workshop in Vocal Music 2

Pianists: Students must have piano as their major, or alternatively, take the proficiency test.

**Transferable credits**

The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Lectures and group work up to 64 hours

Individual instruction (can be substituted with 3lp12 Lied Duo) a maximum of 32 hours

**Performances**

Attendance at individual and group instruction.

Presentation of the papers

Public performance in the minicourse concerts

**3lp10 WORKSHOP IN VOCAL MUSIC 2 (10 ECTS credits, 270 hours)**

Academic year

Students will become familiar with the different style periods and language areas of vocal music

Note that this is a preliminary course list and subject to change!

become familiar with the Lied and solo repertoires of the key composers from each period;  
learn by performing in the group sessions and by monitoring other students' **Performances**  
learn to analyze the relationship between lyrics and music as well as piano and voice in different periods

**Assessment**

Pass/fail

**Preceding courses**

Workshop in Vocal Music 1

Pianists: Students must have piano as their major, or alternatively, take the proficiency test

**Transferable credits**

The department head decides on **Transferable credits** and which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Group lessons and lectures 110 hours

Supervised duo work (piano/voice) in a group of 10-16 students

Analysis of a recording of a final concert

Methods

Individual duo practice

Materials for a concert programme, and translations as necessary

Prepared programme for a public concert

**Performances and Assessment**

Class attendance and active participation in all group lessons. The teacher assesses the performance.

**8p58 ORATORIO WORKSHOP 2 (4 ECTS credits, 108 hours) (1 period = 2 credit)**

Academic year

**Learning outcomes**

Students will:

become familiar with the key works of vocal church music through individual and group work

learn by performing in the group sessions and by monitoring other students' performances

Students will become familiar with the key works of vocal music and their history through individual work. Students will demonstrate knowledge and understanding of vocal styles from different style periods; of composers; religious texts and their content; and of the significance of the instrumental parts and their development.

**Recommended year of study**

M1-2. For students of Church Music: M1-3.

**Assessment**

Pass/fail

**Prerequisites**

Vocal music Level B, or a proficiency test, if necessary. For Church Music majors: Level B and a proficiency test

**Transferable credits**

The head of the department decides which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Note that this is a preliminary course list and subject to change!

Attendance at group lessons 48 hours (with two teachers simultaneously)

### **Methods**

Independent study: 59 hours

Solo and ensemble performances at group lessons

Translations of vocal assignments

Contribution to the planning and production of a concert programme

Performances of the assignments

### **Performances and Assessment**

Passing requires active participation in instruction.

### **Learning outcomes**

Familiarity with the key works of vocal church music

Familiarity with the key composers of each period through individual and group work

Learn by performing in the group sessions and by monitoring other students' **Performances**

## **3Is4 ORATORIO SEMINAR (13 ECTS credits / 351 hours) (5 ECTS credits, 135 hours major subject church music)**

Academic year

*This course may not be arranged during the academic year 2016-17!*

### **Learning outcomes**

Students will:

become well versed in the technical, stylistic, and interpretative questions of church music with a focus on larger entities

learn to produce written material about vocal church music

The aim is to extensively study oratorio literature and vocal church music through individual work and group work. This course will discuss the development of the oratorio and vocal church music, its styles and their characteristics In particular, recitatives. Text analyses. During the academic year, each participant will write two brief presentations of topics related to the lecture workshops and perform in concerts.

### **Assessment**

Pass/fail

### **Year of study**

4th - later half of the 5th academic year, 2nd semester

### **Preceding courses**

Vocal music Level B, or a proficiency test, if necessary

Major subject church music: Lied and Oratorio Seminar

### **Transferable credits**

The department head decides on Transferable credits and which parts of the module can be substituted by previous practical experience.

### **Instruction and study**

Attendance at the group lessons (lectures and group work, a maximum of 60 hours)

Small group tuition (only for students in the vocal music department), a maximum of 48 hours (with two teachers simultaneously)

### **Methods**

Independent study: 234 hours

Major subject church music, 75 hours

Familiarity with the key works of vocal church music through individual and group work



Note that this is a preliminary course list and subject to change!

Two essays

Concert performances during the academic year (only for students in the vocal music department)

### **Performances and Assessment**

Passing requires active participation in instruction.

### **Learning outcomes**

Familiarity with the key works of vocal church music through individual and group work

Familiarity with the development, styles and characteristics of vocal church music

Familiarity with different styles of recitatives

Skills for text analysis

Two essays related to the lecture series

Concert performances during the academic year

Concert performances during the minicourses

The teacher will assess items 1-5; the teacher will assess item 6 with a colleague.

## **MASTER'S MAJOR SUBJECT: OPERA**

### **8p50 EXPRESSION B/OPERA SINGING (4 ECTS credits, 108 hours)**

*This course is not organized in the academic year 2016-2017*

In this course, students will obtain basic acting skills and become familiar with the basic principles of stage work and the special characteristics of various styles of musical theatre through physical exercises, status work, reaction exercises, text and context-based situational improvisation, opera and role dramaturgy, monologues, dialogues, and scenes. Opera work will include scenes, recitatives, and both guided and improvised arias. (A pianist will be available periodically.)

### **Learning outcomes**

- Students will be able to analyse and perceive different stage work contexts and master various methods of stage work.
- Students will be aware of their strengths on stage. They will be able to monitor their weaknesses and evolve in terms of self-expression.
- Students will be able to synchronise versatile uses of the voice, emotional statuses, action, and their persona.
- Students will have the tools for developing their motor skills and flexibility.
- Students will have improved their improvisation skills and their skills producing and reacting to momentary impulses.

### **Recommended year of completion**

1. First year, NB! MASTER'S DEGREE.

### **Assessment**

Pass/fail and an oral report by the teacher.

### **Instruction and study**

Group instruction for a maximum of 70 hours

Instruction with accompaniment: up to 20 hours

### **Performances**

Class attendance

Participation in a demonstration

Note that this is a preliminary course list and subject to change!

### **8p51 EXPRESSION A/OPERA SINGING (2 ECTS credits, 54 hours)**

Academic year

In this course, students will obtain basic acting skills and become familiar with the basic principles of stage work and the special characteristics of various styles of musical theatre through physical exercises, status work, reaction exercises, text and context-based situational improvisation, opera and role dramaturgy, monologues, dialogues, and scenes. Opera work will include scenes, recitatives, and both guided and improvised arias. (A pianist will be available periodically.)

#### **Learning outcomes**

- Students will be able to analyse and perceive different stage work contexts and master various methods of stage work.
- Students will be aware of their strengths on stage. They will be able to monitor their weaknesses and evolve in terms of their self-expression.
- Students will be able to synchronise versatile uses of the voice, emotional statuses, action, and their persona.
- Students will have the tools for developing their motor skills and flexibility.
- Students will have improved their improvisation skills and their skills producing and reacting to momentary impulses.

#### **Recommended year of completion**

2.Second year, NB! MASTER'S DEGREE

#### **Assessment**

Pass/fail and an oral report by the teacher.

#### **Instruction and study**

Group instruction for a maximum of 35 hours

Instruction with accompaniment: up to 10 hours

#### **Performances**

Class attendance

Participation in a demonstration

### **8p49 ARIA WORKSHOP/OPERA SINGING (1 ECTS credits, 27 hours)**

This course will prepare students for the performance of an aria by further developing the background of the character and the stage context, refining musical expression and textual and musical analysis, polishing the language and phonetics, and enhancing their personal imprint on the performance.

#### **Learning outcomes**

- Students will be able to create a strong functional, content-oriented, and visual context for the performance of an aria.
- Students will be able to deliver an aria successfully ignoring external disturbances.
- Students will have strengthened their personal relationship with music, specifically with an emotionally charged aria detached from its larger context.

#### **Instruction and study**

Group instruction for a maximum of 35 hours

Simultaneous instruction by two or more teachers as necessary.

#### **Assessment**

Pass/fail. This module can be repeated several times.

Note that this is a preliminary course list and subject to change!

### **Performances**

Class attendance and an audition. The module can be repeated several times.

### **8p52 ENSEMBLE SINGING/OPERA SINGING (2 ECTS credits, 54 hours)**

This course will enhance students' ensemble skills, perception of harmony and textures, situational sensitivity, and aural perception.

### **Learning outcomes**

- Students will be able to perceive an ensemble texture in a score and their own part, with its challenges.
- Students will be capable of aural perception in an ensemble and able to react on that perception.
- Students will be able to adopt and enhance social skills and situational sensitivity in an ensemble setting.

### **Assessment**

Pass/fail

### **Instruction and study**

Group instruction for a maximum of 24 hours

Simultaneous instruction by two or more teachers as necessary.

### **Performances**

Class attendance

Participation in a concert

### **3k9 OPERA COACHING 1 (3 ECTS credits, 81 hrs)**

Repertoire coaching, study of arias and opera scenes. Familiarity with different types of tasks and the key opera and music theatre repertoires for the student's voice type. Basic knowledge and skills for work with a coach/collaborative pianist and role preparation.

### **Learning outcomes**

Students will acquire the skills necessary for the study of opera roles.

Perceiving personal characteristics, enhanced learning techniques. Students will acquire basic skills for independent musical practice of a role.

### **Assessment**

Pass/fail

### **Year of study**

4th year

### **Transferable Credits**

The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

### **Instruction and study**

Studying under a coach during the first academic year for a maximum of 32 hours

### **Performances**

Class attendance

Note that this is a preliminary course list and subject to change!

### **3k10 OPERA COACHING 2 (3 ECTS credits, 81 hrs)**

Repertoire coaching, study of arias and more extensive opera scenes as well as complete opera roles. Different types of opera and music tasks, familiarity with tasks and roles for the student's voice type. Professional work with a coach/collaborative pianist. Students can also apply for the right to take this module for a second year as an optional course.

#### **Learning outcomes**

Students will acquire the professional musical skills necessary for opera and music theatre roles. Students will learn to study opera roles independently. They will also learn to assess their strengths and challenges. Students will learn to combine the music and text related to a character.

#### **Assessment**

Pass/fail

#### **Year of study**

5th year

#### **Preceding courses**

Opera coaching 1

#### **Transferable Credits**

The department head decides which parts of the module can be substituted by previous practical experience.

#### **Performances**

Class attendance

## **RESEARCH STUDIES, MAJOR SUBJECT OPERA SINGING**

### **8p53 INTRODUCTION TO AN OPERA (1-2 op credits, 27-54 hours)**

An extensive introduction to the work to be performed, including composer, librettist, content, structure, background; historical, social, aesthetic, and world-political contexts; and development of performance practices, background of the roles and earlier performers, and so on. Individual instruction on writing about a topic related to the work in question will be offered when possible.

#### **Learning outcomes**

- Students will have the research skills necessary for writing about the work to be performed.
- Students will be able to tap into their background knowledge of the work in order to create a personal relationship with the work, character, and style in question.

This course can be completed by attending a corresponding lecture series (10 ECTS credits, 26 hours)

#### **Assessment**

Pass/fail

#### **Instruction and study**

Lectures: a maximum of 16 hours

- Instruction in written work
- Individual study 30 hrs

The language of instruction will be announced in connection with the course.

#### **Method of completion**

- Class attendance

Note that this is a preliminary course list and subject to change!

- Written work (topic to be agreed upon with the teacher)

This course can be offered via Open University

### **8p48 LANGUAGE AND PHONETICS OF AN OPERA/Opera Singing (8 ECTS credits, 1 course = 2 ECTS credits, 54 hours)**

Instruction focuses on the language and phonetics of the operas/musical theatre works included in the programme. Every language learning period is based on the libretto and language of the production in question and its phonetic and stylistic characteristics. The language to be learned is chosen based on the production (e.g., Italian, German, French, English, or Spanish).

NOTE: Instruction is given in English and includes minicourse instruction, instruction schedules, extensive studies in Italian.

#### **Learning outcomes**

- Students will know the basics of the key opera languages and be aware of their phonetic challenges.
- Students will have the skills for independent language and phonetics study needed when preparing for a production
- Students will sound polished and authentic when singing in a foreign language.

#### **Assessment**

Pass/Fail.

#### **Instruction and study**

Instruction is given in clusters worth two (2) ECTS credits with group and contact instruction for a maximum of 20 hours per cluster

#### **Performances**

Class attendance

## **MASTER'S MAJOR SUBJECT OPERA COACHING AND COLLABORATIVE PIANO**

### **8p24 OPERA COACHING AND COLLABORATIVE PIANO B (10 ECTS credits, 270 hrs)**

Opera coaching and collaborative piano is part of the studies in the main subject and includes the following:

- Basics of opera coaching and collaborative piano
- Characteristics of different styles of opera music
- Study and practice of coaching
- Interactive skills
- Seven operas of different styles from the basic repertoire
- Familiarity with roles from the operas mentioned above
- Linguistic characteristics of the material mentioned above
- Introduction to recitative accompaniment
- Analysis of dramatic contents and texts
- Vocal repertoire for auditions
- History of opera
- Opera score reading and adaptation on the piano

Note that this is a preliminary course list and subject to change!

- Different pianistic styles

### **Learning outcomes**

Students will become familiar with the requirements for working as a professional coach and collaborative pianist. Students will learn to widen their view of the music and their playing and to perceive larger musical and dramatic entities. Students will learn to see their strengths as musicians and communicators and to develop their working methods.

### **Assessment**

Evaluated on a scale of 0–5, oral feedback

### **Recommended year of completion**

First year

### **Instruction and study**

Lectures for a maximum of 30 hours

Group instruction for a maximum of 70 hours

Supervised coaching of one or more singers a maximum of 50 hours

### **Requirements**

- Class attendance
- Final exam
  - Coaching session with a singer
  - Audition accompaniment
  - Interview

## **8p25 OPERA COACHING AND COLLABORATIVE PIANO A (10 ECTS credits, 270 hrs)**

Opera coaching and collaborative piano is part of the studies in the main instrument with focus on the following specialisation areas:

- Advanced methodology of opera coaching and collaborative piano
- Coaching styles
- Different types of productions
- Different working situations
- The role of the vocal coach in an opera production
- Knowledge of different styles
- Seven operas of different styles from the basic repertoire
- Roles from the operas mentioned above
- A wider range of operatic repertoire
- Advanced interactive skills
- Familiarity with different workplace communities
- Advanced practice on recitative accompaniment
- A wider range of vocal audition repertoire and the characteristics of an audition
- Opera score reading
- Performance and rehearsing of more extensive and substantial opera scenes

### **Learning outcomes**

Students will acquire the skills necessary for a professional coach and collaborative pianist and understand the importance of continuous learning and extended knowledge of repertoires. Students will learn to perceive large musical and dramatic entities. They will also acquire the skills for coaching an extensive musical entity.

Note that this is a preliminary course list and subject to change!

**Assessment**

Evaluated on a scale of 0–5, oral feedback

**Prerequisites**

Opera Coaching and Collaborative Piano B

**Recommended year of completion**

Second year

**Instruction and study**

Lectures for a maximum of 30 hours

Group instruction max. 60 hours

Supervised coaching of singers max. 40 hours

**Requirements**

- Class attendance
- Final exam
  - Coaching of singers
  - Audition accompaniment
  - Performance of a transcription for the piano of an opera score (to be defined later)
  - Interview

**8p21 INTRODUCTION TO WORKING WITH AN ORCHESTRA (2 ECTS credits, 54 hrs)****Learning outcomes**

- Student will acquire the basic skills necessary for orchestra work
- Students will perceive their role in the orchestra and the music
- Students will acquire the basic skills for following the score and the conductor

**Assessment**

Pass/Fail

**Year of study**

First to fifth year

**Instruction and study**

Group instruction and exercises a maximum of 22 hours

**Requirements**

Class attendance

The course may be taken several times.

**8p26 OPERA C / Opera Coaching and Collaborative Piano (10 ECTS credits, 270 hrs)****Learning outcomes**

Students will become familiar with the tasks of the coach/collaborative pianist in different phases of an opera production, and what is required of a coach/collaborative pianist in different phases of a production. Students will learn to read interactive situations and understand how to act in different rehearsal contexts.

**Assessment**

Pass/Fail. Oral feedback.

**Recommended year of completion**

First year

**Instruction and study**

- Working as a team with a coach from the productions,

Note that this is a preliminary course list and subject to change!

- Monitoring of work, participation in workshops and other stage projects for a maximum of 100 hours
- Observation of and participation in vocal auditions a maximum of 35 hours
- Peer evaluation and discussions with teachers 10 hours
- Observation of production work and methods, portfolio and other independent and/or individual work of 100 hours
- Individual instruction a maximum of 20 hours

#### **Requirements**

Class attendance and participation in a production

Demonstration of coaching

### **8p27 OPERA B / Opera Coaching and Collaborative Piano (12 ECTS credits, 324 hrs)**

#### **Learning outcomes**

Students will acquire the skills necessary for different rehearsal contexts and learn to understand all phases of a production and how to manage them. Students will acquire the basic skills for working with a director and they will discover individual ways of working in a production.

#### **Assessment**

Written evaluation. Pass/Fail.

#### **Recommended year of completion**

Second year

#### **Prerequisites**

Opera C

#### **Instruction and study**

- Working as a team with a coach from the productions and workshops a maximum of 110 hours
- Contributing to the scheduling of a production. Monitoring and discussion of a production 35 hours
- Voice audition coaching a maximum of 20 hours
- Collection and production of material for a portfolio and other individual study 120 hours
- Individual instruction a maximum of 28 hours

#### **Requirements**

- Class attendance and participation in a production
- Demonstration of coaching
- Brief written (or oral, if necessary) presentation of the work

### **8p28 OPERA A / Opera Coaching and Collaborative Piano (9 ECTS credits, 243 hrs)**

#### **Learning outcomes**

Students will demonstrate knowledge and understanding of a production and its different phases. They will become familiar with the challenges of a production. Students will understand the responsibilities of a coach and learn to work the music with the soloists until the performance. They will learn to work as members of a team and to work with musical and dramatic material under the guidance of a conductor and a director.

#### **Assessment**

On a scale of 0–5

#### **Written evaluation**

Prerequisites



Note that this is a preliminary course list and subject to change!

Opera B

Opera C

**Recommended year of completion**

Third year

**Instruction and study**

Working on a production a maximum of 120 hours

Individual instruction a maximum of 28 hours

**Requirements**

Participation in a production

Demonstration of a more extensive rehearsal

**8p30 PRIMA VISTA/OPERA COACHING AND COLLABORATIVE PIANO (2 ECTS credits, 54 hrs) (For Opera Coaching and Collaborative Piano majors)**

The students will develop their understanding of scores, creating orchestral effects, and highlighting harmonies. Development of a functional and effective pianism.

**Learning outcomes**

Students will learn to adjust their playing to suit the context. They will also learn to find individual ways of implementing a demanding score. Students will learn to find the essential elements of a score and implement them in their pianism.

**Assessment**

0-5

**Recommended year of completion**

First year

**Transferable credits**

The head of the department decides which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Instruction in a group of two students: a maximum of 30 hours

**Performances**

Examination to consist of:

1. One piece on the piano a prima vista
2. Accompaniment a prima vista
3. An opera excerpt

**8p31 KEYBOARD HARMONY/OPERA COACHING AND COLLABORATIVE PIANO (2 ECTS credits, 54 hrs)**

This course includes the following topics: practical accompaniment; chord and figured bass symbols; harmonisation of a melody; transposing and improvisation; recitative structures, styles, and performance.

**Learning outcomes**

Students will learn to implement the harmonies of a composition and to enhance their own creative and applied ways of playing.

**Assessment**

Oral feedback. 0-5.

Note that this is a preliminary course list and subject to change!

### **Recommended year of completion**

Second year

### **Transferable credits**

The head of the department decides which parts of the module can be substituted by previous practical experience.

### **Prerequisites**

Sight-Reading

### **Instruction and study**

Group instruction of 2-3 students, up to 30 hours

### **Requirements**

- Class attendance
- Examination to consist of: Harmonisation
- Performance from chord symbols
- Variations (to be defined later)

## **OTHER STUDIES**

### **8p40 ARIA WORKSHOP (2 ECTS credits, 54 hours)**

Autumn

### **Learning outcomes**

Students will:

be able to analyse an aria with all its characteristics;  
obtain advanced skills in aria singing and giving an aria a personal interpretation, creating a plausible character on stage and placing the aria in the stage context.

Course description

Analysis of arias (music and text)

Strengthening the stage context

Musical and interpretational coaching

Auditions and feedback in a group.

Prerequisites

Translation of a text as agreed with the teacher; study of and familiarity with the music

### **Assessment**

Evaluated on a scale of pass/fail and oral feedback

### **Recommended year of completion**

Second year, bachelor's degree-Second year, master's degree. Students are advised to complete this course before Expression 4/Practical Opera Skills.

### **Prerequisites**

Expression 1

### **Instruction and study**

Group instruction 32 hours

### **Performances**

Class attendance and participation in an audition or demonstration

### **3lv7 MASTER CLASS (1-2 ECTS credits, 27-54 hours) (0,5–2 ECTS credits, 14–54 hours)**

several classes

Note that this is a preliminary course list and subject to change!

Active participation in a master class given by a Finnish or international teacher. The master class can include vocal techniques, repertoires (opera, Lieder, oratorio etc.), expression, musical or stage interpretation and implementation. An active participant is expected to monitor the teaching of other students and to participate actively in the course. Master classes are usually open to the public.

**Learning outcomes**

Students will learn to receive impulses in a quick-paced and brief teaching situation and to apply them afterwards.

**Assessment**

Pass/fail

**Transferable credits**

The department head decides which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Individual or group instruction a maximum of 45 hours (8-45 hours)

Simultaneous instruction by two or more teachers as necessary.

A possible concert

**Performances**

Class attendance. The course may be taken several times.

**8v11 RECITATIVES (2 ECTS credits, 54 hours)**

Spring

*This course may not be arranged during the academic year 2016-17!*

This course is an introduction to different styles of the recitative, its development, and ways of working with the recitative to make it serve the text; dramaturgy; and the stage context. Students will also learn how to promote a singer's persona and voice characteristics as well as their independent practice skills in a recitative opera.

**Learning outcomes**

Students will learn to communicate and react in the framework of a recitative.

They will learn to combine a recitative to the stage context and thus facilitate the rote learning process.

**Assessment**

Pass/fail

**Instruction and study**

Group instruction, lectures, and individual instruction max. 36 hours. Simultaneous instruction by two or more teachers as necessary. The language of instruction will be announced in connection with the course.

**Performances**

Class attendance

**8p63 EXPRESSION 3B: SINGER AS A DANCER (2.5 ECTS credits, 70 hours)**

Academic year

**Learning outcomes**

Students will learn to plan and implement a recital

Note that this is a preliminary course list and subject to change!

Students will acquire basic skills necessary for a concert production and for writing a programme leaflet

In this course, students become familiar with the different stages of recital production. The module includes preparation of a concert programme or a series of concerts during the semester. The series of concerts may also include a role in a production of church music or chamber music.

**Assessment**

By jury on a scale of 0-5; feedback in writing.

Recommended year of completion

5th to 6th

**Preceding courses**

Lied or oratorio seminar

**Transferable credits**

The head of the department decides which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Group and individual instruction maximum of 20 hours

**Performances**

Public performance of a rehearsed programme

**3yk6 Foreign language phonetics (1 ECTS credits, 27 hours) (personal teaching)**

Autumn or spring.

*Contact the study coordinator of vocal music department.*

This course will provide instruction in the following languages: German, Italian, French, Russian, Spanish. The needs of the student related to the repertoires will determine the coursework.

**Learning outcomes**

Students will acquire competence for producing a finished and authentic sound from a foreign-language repertoire without actual language studies. Through minor examples, students will perceive phonetic differences between sung and spoken language. Basic skills required for implementing the demands of language, style, and music in singing.

**Assessment**

Pass/fail

**Year of study**

1st-later half of the 5th year

**Transferable credits**

The department head decides on transferable credits and which parts of the module can be substituted by previous practical experience.

**Instruction and study**

Individual study up to 10 hours

**Performances**

Class attendance

**8p22 CHAMBER MUSIC OR ORCHESTRAL PROJECT (1-3 ECTS credits, 27-81 hrs)**

Participation in an extensive chamber music project. Alternatively, participation in orchestral work as soloist or in an ensemble.

Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students will enhance their chamber music and co-operational skills. They will acquire advanced skills for independent and responsible work.

### **Assessment**

Pass/Fail

### **Year of study**

First to fifth year

### **Preceding courses**

At the Bachelor's level, a student must pass a proficiency test or an audition in order to qualify for this course.

### **Instruction and study**

Coaching with accompaniment: up to 20 hours

Simultaneous instruction by two or more teachers as necessary.

### **Requirements**

- Participation in the project
- Participation in a concert (yet to be determined)

The course may be taken several times.

## **8v9 AUDITION COACHING/OPERA SINGING (1-3 ECTS credits, 27-81 hours)**

This course is an introduction to different types of auditions, audition practices, voice ranges, and related repertoires. Students will be prepared individually for different auditions. They will also select a repertoire and find their own voice and voice range.

### **Learning outcomes**

- Students will be aware of their strengths in an audition.
- Students will audition naturally and convincingly, coming across as engaging artists.
- Students will know how to write a CV and produce other relevant material for recruiters and PR purposes.
- Students will know which songs in an audition are suitable for their voice type.

### **Assessment**

Pass/Fail

### **Instruction and study**

Group instructions and lectures (on voice categories etc.) and CV guidance a maximum of 20 hours

Auditions and practice auditions with oral feedback a maximum of 28 hours

### **Performances**

Class attendance and attendance of auditions and practice auditions

## **8v10 AUDITIONING (1 ECTS credit, 27 hours)**

*This course may not be arranged during the academic year 2016-17!*

This course is an introduction to different types of auditions, audition practices, and voice ranges. Students will be prepared individually for different auditions. They will also select a repertoire and find their own voice and voice range.

### **Learning outcomes**

- Students will be aware of their strengths in an audition.
- Students will audition naturally and convincingly, coming across as engaging artists.

Note that this is a preliminary course list and subject to change!

### **Prerequisites**

Translation of a text as agreed with the teacher; study of and familiarity with the music

### **Assessment**

Pass/Fail. This module can be repeated several times.

### **Instruction and study**

Group instruction and lectures: a maximum of 5 hours

Auditions and practice auditions (with oral feedback): 12 hours

### **Performances**

Class attendance and attendance at auditions and practice auditions

The module can be repeated several times.

## **8v7 SPECIALISATION IN DRAMA SKILLS (1–2 ECTS credits, 27– 54 hrs)**

*This course may not be arranged during the academic year 2016-17!*

A variety of themes and contents, including make-up, fencing, character dance and styles of movement, court etiquette.

### **Learning outcomes**

- Students will acquire advanced skills for stage performance.
- They will learn to develop and apply advanced drama skills in practice.

### **Assessment**

- Oral feedback from the teacher
- Pass/Fail

### **Preceding courses**

None. The study module can be repeated several times.

### **Instruction and study**

Group instruction for a maximum of 20 hours (two teachers simultaneously as necessary)

### **Performances**

Class attendance

## **v36 OPERA CHOIR (2 – 3 ECTS credits, 54 - 81 hrs)**

*Contact the study coordinator about this course!*

Participation in the choir of the Vocal Music Department's production.

### **Learning outcomes**

Students will learn to act on stage and to combine musical and drama-related instructions in a choir.

### **Assessment**

Pass/fail

### **Preceding courses**

Chosen by the professor

### **Transferable Credits**

The department head decides which parts of the module can be substituted by previous practical experience.

### **Instruction and study**

Participation in a choir for an opera or music theatre production

### **Performances**

Note that this is a preliminary course list and subject to change!

1. Participation in rehearsals set by the coach and the director. Simultaneous instruction by two or more teachers as necessary.
2. Performances

### **8p32 SPECIALIZED STUDIES IN PIANO PERFORMANCE/OPERA COACHING AND COLLABORATIVE PIANO (6 ECTS credits, 162 hours)**

#### **Learning outcomes**

Students will learn to develop their pianism extensively. They will learn to understand the significance of ergonomic playing as a coach and collaborative pianist.

#### **Evaluation**

Pass/Fail

#### **Prerequisites**

None

#### **Transferable credits**

The head of the department decides which parts of the module can be substituted by previous practical experience.

#### **Recommended year of completion**

First and second years

#### **Instruction and study**

Group instruction of up to 40 hours

Individual instruction up to 20 hours

#### **Requirements**

Class attendance

### **8p65 VOICE PRODUCTION AND CARE/OPERA COACHING AND COLLABORATIVE PIANO (3 ECTS credits, 81 hrs)**

The objective is to learn basic vocal technique. Individual vocal and breathing techniques will be studied.

#### **Learning outcomes**

Students will become aware of the challenges related to vocal techniques and learn to perceive basic singing issues. They will acquire skills for the discussion of possible problems in performances and opera roles with singers and/or voice teachers. Students will have the opportunity to further develop their vocal "ear".

#### **Assessment**

Pass/fail

#### **Recommended year of completion**

First year

#### **Instruction and study**

Lectures for a maximum of 10 hours. Instruction and practice in small groups and observation and accompaniment of vocal lessons for a maximum of 48 hours.

#### **Performances**

Class attendance

Note that this is a preliminary course list and subject to change!

### **8v8 OPERA PRODUCTION (exchange students, non-opera majors) (4-14 ECTS credits per role, 108-378 hours)**

*Opera roles always have to be negotiated with the opera professor first!*

#### **Objective**

To rehearse a role or a significant part of it; to become familiar with the integration of the elements of music and drama (music, text, and voice; ensemble work; character analysis and communication; and staging, costumes, and lighting), coached by an artistic team.

#### **Learning outcomes**

- Students will be able to prepare a balanced, versatile and credible role on stage.
- Students will be able to integrate the vocal, textual, and other musical elements into a convincing, personal character.

#### **Assessment**

Assessment on a scale of 0-5 and written feedback from the jury. This course can be repeated several times.

#### **Instruction and study**

Individual instruction related to the production up to 30 hours

Group instruction: a maximum of 180 hours per production

#### **Performances**

Participation in the rehearsal process and performance of an opera production

## **STUDIES FOR OTHER MAIN SUBJECTS**

### **4vx47 Lied workshop (4 ECTS credits, 108 t) for music education and church music students**

Autumn

#### **Objective**

To familiarise the students with the song repertoires of different countries, through individual and group learning, and for students to develop expression and chamber music skills. The workshop is intended for both singers and pianists. Workshop I comprises Finnish, Scandinavian and German repertoire. Workshop II comprises Italian and English repertoire as well as opera ensembles.

#### **Assessment**

Pass/fail

#### **Year of study**

3. – 5.

#### **Preceding courses**

Lied Workshop I: Level C (or equivalent level). Audition.

#### **Instruction and study**

Group instruction 54 hours (3 minicourses)

Concerts 6 hours, in total 60 hours (20 hours per minicourse)

#### **Performances**

Class attendance and concerts.

### **v36 OPERA CHOIR (2 – 3 ECTS credits, 54 - 81 hrs)**

*Contact the study coordinator about this course!*

Participation in the choir of the Vocal Music Department's production.



Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students will learn to act on stage and to combine musical and drama-related instructions in a choir.

### **Assessment**

Pass/fail

### **Preceding courses**

Chosen by the professor

### **Transferable Credits**

The department head decides which parts of the module can be substituted by previous practical experience.

### **Instruction and study**

Participation in a choir for an opera or music theatre production

### **Performances**

1. Participation in rehearsals set by the coach and the director. Simultaneous instruction by two or more teachers as necessary.
2. Performances

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## Wind instruments, percussions and harp

More information: study coordinator [Juuli.Kenkkila@uniarts.fi](mailto:Juuli.Kenkkila@uniarts.fi).

### **Main instrument, bachelor's degree, 12 ECTS credits/semester**

|         |   |
|---------|---|
| 3eok-1  | Flute (Bachelor of Music, exchange student)       |
| 3eok-2  | Oboe (Bachelor of Music, exchange student)        |
| 3eok-3  | Clarinet (Bachelor of Music, exchange student)    |
| 3eok-4  | Bassoon (Bachelor of Music, exchange student)     |
| 3eok-5  | Saxophone (Bachelor of Music, exchange student)   |
| 3eok-6  | French horn (Bachelor of Music, exchange student) |
| 3eok-7  | Trumpet (Bachelor of Music, exchange student)     |
| 3eok-8  | Trombone (Bachelor of Music, exchange student)    |
| 3eok-9  | Tuba (Bachelor of Music, exchange student)        |
| 3eok-10 | Percussion (Bachelor of Music, exchange student)  |
| 3eok-11 | Harp (Bachelor of Music, exchange student)        |
| 3eok-16 | Euphonium (Bachelor of Music, exchange student)   |

### **Main instrument, Master's degree, 14 ECTS credits/semester**

|        |   |
|--------|---|
| 3eom-1 | Flute (Master of Music, exchange student)       |
| 3eom-2 | Oboe (Master of Music, exchange student)        |
| 3eom-3 | Clarinet (Master of Music, exchange student)    |
| 3eom-4 | Bassoon (Master of Music, exchange student)     |
| 3eom-5 | Saxophone (Master of Music, exchange student)   |
| 3eom-6 | French horn (Master of Music, exchange student) |
| 3eom-7 | Trumpet (Master of Music, exchange student)     |
| 3eom-8 | Trombone (Master of Music, exchange student)    |

Note that this is a preliminary course list and subject to change!

|         |  |
|---------|--|
| 3eom-9  | Tuba (Master of Music, exchange student)       |
| 3eom-10 | Percussion (Master of Music, exchange student) |
| 3eom-11 | Harp (Master of Music, exchange student)       |
| 3eom-16 | Euphonium (Master of Music, exchange student)  |

### Secondary instruments for wind instrument students

Note that secondary instruments cannot be guaranteed before September! But if you wish to study them, add them in the Learning Agreement.

The secondary instrument studies of your own primary instrument are available in: piccolo, English horn and oboe d'amore, e-flat clarinet, bass clarinet, contra bassoon, trombone, bass trombone, euphonium and tuba. It can also be possible to study the historical or period instruments relating to your main instrument: transverse flute, recorder, baroque oboe, classical clarinet, baroque bassoon, natural horn, baroque trumpet and baroque trombone.

### 3op10 A woodwind instrumentalist's secondary instrument 1 (5 ECTS credits/Academic year)

2,5 ECTS for one semester

Piccolo  
E-flat clarinet  
Bass clarinet

#### Learning outcomes

Students

- will become familiar with the basic instrument techniques
- will learn to distinguish the technical aspects that differ from his or her main instrument
- will become familiar with the key orchestral roles and the key audition repertoires for the instrument
- will qualify for A Woodwind Instrumentalist's Secondary Instrument 2

#### Assessment:

pass/fail

#### Recommended years of completion:

Second year of bachelor-level studies

#### Instruction and study

Individual instruction a maximum of 20 hours

Independent practice

#### Methods of completion and assessment

Class attendance.

Evaluation by the teacher and a colleague

### 3op11 A woodwind instrumentalist's secondary instrument 1 (7 ECTS credits/Academic year)

3,5 ECTS for one semester

English horn and oboe d'amore  
Contrabassoon

#### Learning outcomes

Students

Note that this is a preliminary course list and subject to change!

- will become familiar with the basic instrument techniques
- will learn to distinguish the technical aspects that differ from his or her main instrument
- will become familiar with the key orchestral roles and the key audition repertoires for the instrument
- will learn to make reeds
- will qualify for A Woodwind Instrumentalist's Secondary Instrument 2

**Assessment:** pass/fail

**Recommended years of completion:** Second year of bachelor-level studies

**Instruction and study**

Individual instruction, a maximum of 20 hours

Instruction in reed making: 8 hours

Independent practice

**Methods of completion and assessment**

Class attendance.

Evaluation by the teacher and a colleague

### **3op16 A brass instrumentalist's secondary instrument 1 (5 ECTS credits/ Academic year)**

2,5 ECTS for one semester

(The student's main instrument is in brackets)

Bass trombone (trombone, tuba)

Euphonium (trombone, tuba)

Trombone (bass trombone, euphonium)

Other combinations are possible.

**Learning outcomes**

Students

- will become familiar with the basic instrument techniques
- will learn to distinguish the technical aspects that differ from his or her main instrument
- will become familiar with the key orchestral roles and the key audition repertoires for the instrument
- will qualify for A Brass Instrumentalist's Secondary Instrument 2

**Assessment**

pass/fail

**Recommended years of completion**

Second year of bachelor-level studies

**Instruction and study:**

Individual instruction a maximum of 20 hours

Independent practice

**Methods of completion and assessment**

Class attendance.

Evaluation by the teacher and a colleague

### **3c11 Period instrument 1 / secondary instrument (5 ECTS credits/academic year)**

2,5 ECTS for one semester

Instruction is available in the following period instruments:

Traverso, recorder, baroque oboe, classical clarinet, baroque bassoon, natural horn, baroque trumpet, baroque trombone.

Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students

- will become familiar with the historical predecessors of his or her instrument
- will become familiar with different styles and ways of expression
- will become familiar with embellishments and ornaments
- will acquire skills for period ensemble playing
- will qualify for further studies

### **Assessment**

Pass/Fail

### **Instruction and study**

Individual instruction a maximum of 14 hours

Independent practice

### **Methods of completion and assessment**

Class attendance

Assessed by the teacher

### **3op7 Reed-making 1 / oboe or bassoon (3 ECTS credits/academic year)**

Timetable agreed with the teacher

### **Learning outcomes**

Students

- will become familiar with the principles of reed making from raw materials to a finished mouthpiece
- will become familiar with the use and maintenance of necessary tools (including different knives)
- will acquire the skills for fine-tuning semi-finished reeds
- will acquire the skills for making reeds independently

### **Assessment**

Pass/Fail

### **Recommended years of completion:**

First year of bachelor-level studies

### **Instruction and study**

Individual instruction a maximum of 10 hours

Independent practice

### **Methods of completion and Assessment**

Class attendance.

Assessed by the teacher

Note that this is a preliminary course list and subject to change!

# Courses by departments: Faculty of Music Education, Jazz and Folk Music

## Jazz music

### Instrument lessons for jazz students

Private tuition in instruments/voice and/or composing: the student is allowed 50 h maximum (1 lesson 45 min). Usually main instrument 14 h and second instrument 8 h / semester.

More information: study coordinator [anne.etelatalo@uniarts.fi](mailto:anne.etelatalo@uniarts.fi)

### Main instrument, bachelor's degree, 6 ECTS credits/semester

|        |  |
|--------|--|
| 6pk-1  | Piano, main instrument (Bachelor of Music)                   |
| 6pk-2  | Guitar, main instrument (Bachelor of Music)                  |
| 6pk-3  | Double or electric bass, main instrument (Bachelor of Music) |
| 6pk-4  | Saxophone, main instrument (Bachelor of Music)               |
| 6pk-5  | Clarinet, main instrument (Bachelor of Music)                |
| 6pk-6  | Trumpet, main instrument (Bachelor of Music)                 |
| 6pk-7  | Trombone, main instrument (Bachelor of Music)                |
| 6pk-8  | Percussion, main instrument (Bachelor of Music)              |
| 6pk-9  | Mallet instruments, main instrument (Bachelor of Music)      |
| 6pk-10 | Violin, main instrument (Bachelor of Music)                  |
| 6pk-11 | Voice, main instrument (Bachelor of Music)                   |
| 6pk-12 | Drums, main instrument (Bachelor of Music)                   |
| 6pk-13 | Flute, main instrument (Bachelor of Music)                   |
| 6pk-14 | Hammond organ, main instrument (Bachelor of Music)           |

### Main instrument, master's degree, 15 ECTS credits/semester

|        |  |
|--------|--|
| 6pm-1  | Piano, main instrument (Master of Music)                   |
| 6pm-2  | Guitar, main instrument (Master of Music)                  |
| 6pm-3  | Double or electric bass, main instrument (Master of Music) |
| 6pm-4  | Saxophone, main instrument (Master of Music)               |
| 6pm-5  | Clarinet, main instrument (Master of Music)                |
| 6pm-6  | Trumpet, main instrument (Master of Music)                 |
| 6pm-7  | Trombone, main instrument (Master of Music)                |
| 6pm-8  | Percussion, main instrument (Master of Music)              |
| 6pm-9  | Mallet instruments, main instrument (Master of Music)      |
| 6pm-10 | Violin, main instrument (Master of Music)                  |
| 6pm-11 | Voice, main instrument (Master of Music)                   |
| 6pm-12 | Drums, main instrument (Master of Music)                   |
| 6pm-13 | Flute, main instrument (Master of Music)                   |
| 6pm-14 | Hammond organ, main instrument (Master of Music)           |

Note that this is a preliminary course list and subject to change!

### **Secondary instrument, 3 ECTS /semester**

6a11 Piano

6a73 Jazz vocal studies

6a42 Double or electric bass

6a41 Guitar

6a74 Hammond Organ

6a12 Wind instrument

## **Group tuition for jazz students**

**The duration of all courses is academic year. Ensemble 3x45 min per week, other courses 2x 45 min per week. If you stay just for the autumn semester, you can usually complete half the credits.**

More information: study coordinator [anne.etelatalo@uniarts.fi](mailto:anne.etelatalo@uniarts.fi)

### **6p43 ENSEMBLE (JAZZ BAND) (4/8 ECTS credits, 108-216 hrs)**

The student can obtain credit for one semester (4 ECTS credits) or two semesters (= one academic year) (8 ECTS credits).

#### **Learning outcomes**

Students will:

- have the interactive skills for ensemble work
- learn to affect the artistic performance with their expressive skills
- learn to identify different jazz styles and their demands and to express them on an instrument/vocally
- acquire the skills for versatile rhythm control in an ensemble
- have the skills to rehearse and lead a band
- learn to identify the essential dramatic factors in a composition and in a concert

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Supervised ensemble work in groups of no more than eight students for a maximum of 45 hours per semester, with several tutors, one per semester or academic year

#### **Methods**

- Transcriptions, arrangements, compositions, and individual repertoire practice: 63 hours per semester
- Performances
  - Participation in ensemble work and completion of the assignments (this course is compulsory: three years for instrumentalists and vocalists, two years for composers)
  - A public performance in an ensemble concert every semester
  - The concert programmes are played/sung without a score

#### **Evaluation**

The teacher will give credit for the course (pass/fail)

### **6p36 REPERTOIRE WORKSHOP (7 ECTS credits, 189 hrs)**

The student can obtain credit for one semester (3.5 ECTS credits) or two semesters (= one academic year) (7 ECTS credits).

Note that this is a preliminary course list and subject to change!

### **Learning outcomes**

Students will learn to play/sing from memory a total of 120 jazz standards and originals (30 pieces per semester)

### **Assessment**

Pass/Fail

### **Methods**

- Individual repertoire practice: 65 hours per semester
  - Performances
1. Attendance at the workshop: This course is compulsory for instrumentalists and vocalists for two years (14 ECTS credits) and for composers for one year (7 ECTS credits).
  2. Repertoire review once a semester

The teacher will assess the repertoire review on a scale of pass/fail. The student can gain credit for one semester (3.5 ECTS credits) or two semesters (= one academic year) (7 ECTS credits)

## **6p40 JAZZ RHYTHM (rhythmical ear training) (6 ECTS credits, 162 hrs)**

### **Learning outcomes**

Students will:

- learn to express African-American rhythms vocally
- learn to identify polyrhythmic sequences in a given structure
- learn to notate rhythms by ear
- learn to recognize different meters
- learn to sing and handclap superimposed polyrhythms
- learn to improvise a rhythmic entity in jazz style.

### **Assessment**

The teacher assesses the written portion on his/her own and the oral portion with a colleague on a scale of pass/fail

### **Preceding courses**

4p20 Basics of Rhythm in Afro-American Music or another course at a school specialised in popular and jazz music as agreed upon with the teacher.

### **Methods**

Individual practice: 102 hours playing and singing practice, rhythm dictations, homework, coordination practice singing and moving

### **Requirements**

1. Rhythm reading and phrasing
2. Simultaneous polyrhythms using limbs independently
3. Rhythm improvisations
4. Notation of a heard rhythm

## **6v21 "THE JAZZ LINE": ADVANCED STUDIES IN MELODIC JAZZ IMPROVISATION ADVANCED IMPROVISATION WORKSHOP (2 ECTS credits, 54 hours)**

### **Learning outcomes**

Students will:

- deepen their vision of the characteristics of melodic jazz improvisation;
- deepen their skills in the more challenging areas of expression and improvisation, including modal and chromatic jazz scales, and more specifically their melodic improvisation skills in pieces with versatile harmonic structures;
- learn to improvise melodic lines;

Note that this is a preliminary course list and subject to change!

- be able to solve rhythmic challenges related to up-tempo pieces, ballads, and different meters.

### **Assessment**

Pass/Fail

### **Instruction and study**

Lectures and ensemble playing (up to 20 hours)

### **Methods**

1. Individual work with the phenomena discussed in the lectures
2. Written solo melodies

### **Performances**

1. A written solo melody of a minimum of 32 bars over a given harmonic structure
2. Active participation in coursework

The teacher gives credits (pass/fail) based on attendance

## **6p39 JAZZ EAR TRAINING 1 (6 ECTS credits, 162 hours)**

### **Learning outcomes**

Students will:

- learn to sing melodies representing one key or mode in the treble clef;
- learn to hear and notate melodies representing one key or mode;
- learn to hear and recognize tonal and modal chord progressions based on three-, four-, and five-note chords;
- learn to sing improvised melodies on the 12-bar blues pattern, acknowledging the chord changes;
- learn to express jazz rhythms in singing.

### **Assessment**

The teacher evaluates items 1 and 2 in the final examination. A jury of two colleagues evaluate items 3 and 4. Each task is evaluated on a scale of 0–5, and the final grade is the average of the grades received for the different tasks.

### **Preceding courses**

6p14 Basics of jazz improvisation and jazz theory

### **Instruction and study**

Lectures and exercises up to 60 hours: Notating melodies and chords by ear, singing from a score, improvised singing

### **Methods**

- Individual study: 102 hours singing practice and notating melodies by ear
- Performances
- The final examination includes four tasks:
  1. One-voice tonal or modal melody dictation
  2. Tonal chord dictation with triads, four-note, and five-note chords
  3. Singing in the treble clef with a preparation time of 5 minutes
  4. Improvisation to the blues structure

### **Evaluation**

The teacher evaluates items 1 and 2 in the final examination. A jury of two colleagues evaluate items 3 and 4. Each task is evaluated on a scale of 0–5, and the final grade is the average of the grades received for the different tasks



Note that this is a preliminary course list and subject to change!

### **6y9 JAZZ EAR TRAINING 2 (6 ECTS credits, 162 hours)**

#### **Learning outcomes**

Students will:

- learn to sing, in the treble and bass clefs, melodies that include changes of key and more chromaticism than in Jazz Ear Training 1;
- hear and notate one-voice melodies that include chromaticism and changes of key;
- hear and notate two-voice melodies;
- hear and notate tonal chord progressions that include large chords and changes of key;
- learn to sing improvised melodies on the "I Got Rhythm" structure, acknowledging the chord changes.

#### **Assessment**

The teacher evaluates items 1, 2, and 3 in the final examination. A jury of two colleagues evaluate items 4, 5, and 6. Each task is evaluated on a scale of 0–5, and the final grade is the average of the grades received for the different tasks.

#### **Prerequisites**

Jazz ear training 1

#### **Instruction and study**

Lectures and exercises up to 60 hours notating melodies and chords by ear, singing from a score, improvised singing

#### **Methods**

Individual study: 102 hours singing practice and notating melodies by ear

#### **Performances**

The final examination includes six tasks:

- one-voice tonal or modal melody dictation
- two-voice tonal melody dictation
- tonal chord dictation with large chords
- singing in the treble clef
- singing in the bass clef with a preparation time of 10 minutes for both items 4 and 5
- Improvisation to the I Got Rhythm structure

### **6a54 JAZZ EAR TRAINING 3 (5 ECTS credits, 135 hrs)**

#### **Learning outcomes**

Students will:

- sing atonal melodies from a score
- notate and sing atonal melodies by ear
- identify polyphonic intervals
- on the basis of a given melody, sing improvised melodies with specific intervals, accompanied by a pedal point or bass ostinato

#### **Assessment**

The teacher assesses the listening assignments on a scale of 0-5. A jury with two members assesses the singing assignment on a scale of 0-5. The final grade is the average of the grades received for the different assignments

#### **Prerequisites**

Jazz ear training 1

#### **Instruction and study**

Lectures and assignments (60 hours): Notating melodies and chords by ear, singing from a score, improvised singing; music listening and analysis

#### **Methods**

Note that this is a preliminary course list and subject to change!

1. Singing from a score
2. Singing or playing by ear with recordings
3. Notation of melodies by ear
4. Singing arpeggio harmonies
5. Transcription of jazz solos

#### **Performances**

1. Active participation in coursework
2. Two examinations: one in December and one in May. Both examinations include three melody dictations, one chord dictation, and one singing assignment a prima vista (with 5 minutes of preparation time)
3. A transcription of a jazz solo as agreed with the teacher. The transcription must be submitted to the teacher at the May examination at the latest

### **6p15 JAZZ HARMONY 1 (6 ECTS credits, 162 hrs)**

#### **Learning outcomes**

Students will be able to:

- harmonize a tonal and modal melody using chord symbols
- reharmonize a functional and modal chord progression using chord symbols
- harmonize a melody in 4-6 voices using different types of chords and voicings (clusters, fourths, functional closed-position and compound chords; hybrid chords)
- create chord progressions based on parallel chords and movements, modal altered chords, modal cadences, and incomplete chords
- identify all the above phenomena in a chord progression

#### **Assessment**

The teacher assesses the examination and the exercises on a scale of 0-5. The final grade is the average of these grades.

#### **Preceding courses**

Basics of jazz improvisation and jazz theory

#### **Methods**

Exercises on various topics, composing exercises, reharmonisations of existing compositions, analysis of chord progressions and texture, listening

#### **Performances**

1. Class attendance and completion of assignments
2. Written examination

### **6v5 JAZZ HARMONY 2 (6 ECTS credits, 162 hrs)**

#### **Learning outcomes**

Students will:

- demonstrate knowledge and understanding of the modal/chromatic voicings of historically remarkable jazz ensembles and composers
- be able to analyze the relationship between melody and harmony with regard to the horizontal nature of jazz
- will acquire the skills for dissonance control in modal and chromatic contexts
- acquire the skills necessary for creating harmonies using tonal, modal, polytonal, and chromatic structures

#### **Assessment**

The teacher grades the review test on a scale of 0–5. The teacher assesses the examination or demonstration and the assignments as a whole

Note that this is a preliminary course list and subject to change!

### **Preceding courses**

Jazz harmony 1

### **Instruction and study**

Lectures; playing and analysis of music samples and exercises up to 60 hours

### **Methods**

1. Transcriptions, harmonisation, reharmonisation, and compositions
2. Music listening

### **Performances**

1. Class attendance
2. Completion of written assignments
3. Written examination or a practical demonstration of skills

## **6p41 ARRANGEMENT 1 (9 ECTS credits, 243 hrs)**

### **Learning outcomes**

Students will be able to:

- transpose and orchestrate melodies for the key jazz ensemble instruments
- write a bass line and a countermelody for a given piece of music
- harmonize a melody in 2-6 voices using duets, triads, block chords, compound chords, clusters, and linearity, and to combine textures
- exploit the potential of the rhythm section
- plan and implement an arrangement for a jazz ensemble of 3–10 instrumentalists
- restructure an arrangement
- write an arrangement with an explicit score and parts

### **Assessment**

The teacher assesses items 1-4 as a whole on a scale of pass/fail

### **Preceding courses**

Basics of jazz improvisation and jazz theory

### **Transferable credits from study modules completed in previous syllabi**

6v13 Arrangement Technique 1 (4 credits)

### **Instruction and study**

Lectures and workshops

### **Methods**

Exercises on various topics, arrangements for jazz ensembles from trios to nonets, analysis of existing arrangements, listening

### **Performances**

1. Class attendance and completion of assignments
2. Attendance at the arranging workshop
3. Project: Arranging for a medium jazz ensemble (5 melody instruments plus rhythm section)

## **6p42 ARRANGEMENT 2 (9 ECTS credits, 243 hrs)**

### **Learning outcomes**

Students will be able to:

- plan and write an arrangement with parts for a big band
- analyze scores and interpret different textures
- write for a big band using complex voicings and different styles
- write arrangements with superimposed melodic and rhythmic elements (contrapuntal approach)
- write sectional and linear texture

Note that this is a preliminary course list and subject to change!

- orchestrate for a big band
- combine different textures in an arrangement
- draft melodic and rhythm-related motifs for and from an arrangement
- write score for different instrument combinations in a big band
- adapt an arrangement
- prepare arrangement exercises in the styles of remarkable jazz arrangers(e.g., Duke Ellington, Gil Evans, Thad Jones, Oliver Nelson)
- create cohesion in an arrangement by recycling musical material

#### **Assessment**

The teacher evaluates the student: pass/fail.

#### **Preceding courses**

Jazz Harmony 1, Arrangement 1

#### **Instruction and study**

Lectures up to 60 hours

#### **Methods**

Arrangement and scoring exercises; listening and analysis of existing arrangements

#### **Performances**

1. Class attendance and completion of assignments
2. Project: An arrangement for a big band
3. The teacher assesses items 1-3 as a whole on a scale of pass/fail

### **6v14 AESTHETICS OF JAZZ MUSIC (2 ECTS credits, 54 hrs)**

Analysis of artistic criteria and aesthetic values, specifically from the perspective of jazz.

#### **Learning outcomes**

Students will:

- demonstrate knowledge and understanding of the historic development of jazz styles and aesthetics
- be able to analyze the background and causalities behind artistic choices
- demonstrate knowledge and understanding of the constantly adjusted global jazz aesthetics
- be able to make independent artistic judgements based on an individual insight of the shared values in the jazz scene

#### **Assessment**

The teacher gives credits (pass/fail) based on active participation. Students are required to attend eight sessions of 2 x 45 minutes (during a period of several years if necessary)

#### **Instruction and study**

Lectures and music appreciation 20 hours

#### **Methods**

1. An essay
2. Preparation of listening samples for the lectures

#### **Performances**

1. Active participation in coursework
2. Reflection on the aesthetics of jazz (a two-page essay)

### **6p37 HISTORY OF JAZZ MUSIC (5 + 5 ECTS credits, 135-270 hrs) (for students in the Jazz Department)**

#### **Learning outcomes**

Students will:

Note that this is a preliminary course list and subject to change!

- demonstrate knowledge and understanding of the historical developments of jazz and its social and cultural background
- be familiar with the characteristics of different periods and styles (New Orleans jazz, Chicago-jazz, swing, bebop, cool, third stream, hardbop, West Coast, free jazz, jazz-rock, new age and so on)
- be able to recognize the great soloists of different eras on recordings (Louis Armstrong, Coleman Hawkins, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Ornette Coleman, McCoy Tyner, Pat Metheny and so on)
- be familiar with the most remarkable works of the most important composer/arrangers of different eras (Jelly Roll Morton, Duke Ellington, Thelonious Monk, Charles Mingus, Gil Evans, Wayne Shorter, Herbie Hancock, etc.)
- be familiar with the most important bands/small ensembles (Miles Davis, John Coltrane, Art Blakey, Weather Report, and so on) and big bands in jazz history (Fletcher Henderson, Duke Ellington, Count Basie, Woody Herman, Dizzy Gillespie, Thad Jones/Mel Lewis, and so on)
- demonstrate knowledge and understanding of the effect of rock, ethnic styles, and classical music on jazz and its different forms and styles.

#### **Assessment**

The teacher assesses items a, b, and c on a scale of pass/fail.

#### **Instruction and study**

Lectures up to 60 hours per academic year. A total of two academic years (5 ECTS credits per academic year); credit (10 ECTS credits) for this course is earned by completing two academic years of approved study

#### **Methods**

1. Literature
2. Music appreciation; familiarity with musicians, ensembles, and phenomena
3. An essay

#### **Performances**

1. A two-page essay on jazz submitted prior to the examination
2. A three-part examination:
  - Quiz: students must demonstrate the ability to recognize five pieces
  - Multiple choice test (10 questions)
  - Essay on an assigned topic pertaining to jazz history

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## Folk music

### **Instrument/voice lessons for folk music students**

Private tuition in instruments/voice (main and secondary): the student is allowed 60 h maximum during the academic year (1 lesson is 45 min). Usually main instrument 14 h and second instruments and folk singing 8 - 10 h / semester. The amount of tuition will be confirmed in September.

### **MAIN INSTRUMENT, bachelor, 6 ECTS credits / semester**

7pk-1 Kantele Instruments

7pk-2 Violin

7pk-3 Wind Instruments

Note that this is a preliminary course list and subject to change!

- 7pk-4 Accordion
- 7pk-5 Vocal studies
- 7pk-6 Harmonium
- 7pk-7 Percussion
- 7pk-8 Mandolin
- 7pk-9 Guitar
- 7pk-10 Double bass
- 7pk-11 Harmonica
- 7pk-12 Other Main Instrument
- 7pk-13 Clarinet
- 7pk-14 Plucked instruments
- 7-pk15 Other instruments (agreed separately)

### **Objective**

Students will master playing and singing styles and the associated repertoire of both the Middle Ages and early modern times; examine technical and stylistic possibilities of an instrument; learn about sound amplification and studio work; develop their skills in style-specific composition and improvisation; and creatively apply the traditions.

### **Requirements**

1. Class attendance and
2. familiarity with the repertoire
3. Dance hall playing
4. Jam sessions
5. Radio show, duration 15–20 minutes
6. A written process analysis before each concert

### **Performance:**

- One of which focuses on music from the Middle Ages and one on music from Early Modern Times.
- The order of concerts is agreed upon with the teacher. The third concert is to consist of music from both periods and the student's own style-specific compositions and improvisations. All concerts must include both metrical and non-metrical performances of instrumental and vocal pieces. Some of the performances can be accompanied.
- The duration of the first and second concerts will be approximately 30 minutes, and the third will be 45 minutes. The third concert is part of the demonstration of proficiency.

### **Evaluation**

Pass/Fail

1. Discussion of the performance with the instructor
2. Discussion with the instructor and a colleague
3. Discussion of the performance with the instructor
4. Assessment by the jury: Pass/Fail

### **Instruction and study**

The student can receive a maximum of 70 hours of individual instruction for the bachelor's degree in the academic year 2013-14

Instruction in small groups at discretion

Note that this is a preliminary course list and subject to change!

### **7pm1- Master Students INSTRUMENT STUDIES 8 ECTS credits / semester**

The goal is for students to develop their instrumental and/or vocal skills and knowledge, to diversify the skills in musical expression, to learn to create, lead, and implement extensive artistic performances, and to prepare for working as a skilled artist.

#### **Assessment**

Evaluated by the teacher with two colleagues (pass/fail)

#### **Instruction and study**

- Private tuition
- Instruction in small groups at discretion
- Performances
- 1. Class attendance
- 2. Programme performance:
  - Both academic years will culminate in a concert focusing on the student's own compositions, instrumentations, and improvisations as well as vocal and instrumental styles of the Middle Ages and the Early Modern Times. The second-year concert can also be an introduction to the programme of the Master's graduation concert. An agreement about the nature and necessity of the concerts is made with the head of the department or the professor. Each concert lasts approximately 30 minutes.

### **7p8 FOLK SINGING (3 ECTS credits/ Academic year)**

#### **Learning outcomes**

Students will:

- Recognize the different types of Finnish folk singing
- be able to sing in folk singing styles and vocal techniques
- be familiar with Finland-Swedish, Scandinavian, and Finno-Ugric songs
- be capable of expressing themselves in singing
- develop their own singing style

#### **Assessment**

1. Discussion on the performance with the instructor
2. Evaluation by the teacher and a colleague: pass/fail

#### **Instruction and study**

Solo- or Duo-teaching 30 hours

#### **Methods**

Familiarity with the repertoire

#### **Performances**

- attend group instruction and individual or duo lessons
- perform a 20-minute compilation of mediaeval and modern songs Some of the songs may be performed with accompaniment.

### **7s- SECONDARY INSTRUMENT (3 ECTS credits)**

Students learn to master the basic technique of their instrument; study different playing styles and repertoires; study the history and structure of the instrument and gain practice in leading folk music groups that include the said instrument. Upon the supervising teacher's approval, this

Note that this is a preliminary course list and subject to change!

module can alternatively be completed by becoming familiar with a dance style. This module can also be taken as part of optional studies.

Voice majors must complete two secondary instruments. A program performance is required in one of them.

### **Instruction and study**

- Individual instruction
- Individual study 75-153 hrs

### **Requirements**

1. Class attendance and familiarity with the repertoire

### **Performance:**

A program (selected by the student) performed with the instrument, duration approx. 20 min.

### **Assessment**

1. Discussion on the performance with the instructor
2. Evaluation by the teacher and a colleague: pass/fail

## **Group tuition for folk music students**

**If you stay just for the autumn semester, you can usually complete half the credits of the courses that last the whole academic year.** More information study coordinator [anne.etelatalo@uniarts.fi](mailto:anne.etelatalo@uniarts.fi)

### **7p89 FOLK MUSIC ENSEMBLE + Folk Big Band/ Bachelor students 6 ECTS credits**

Academic year

Non-folk music majors can study folk music ensemble as one year course.

### **Learning outcomes**

Students will:

- become familiar with different possibilities of scoring, arranging, and composing Medieval and early modern folk music for different ensembles, both in session and in advance
- understand how to apply different folk music instruments in ensemble playing
- be able to both play and sing as a soloist or an accompanist in an ensemble
- be able to improvise
- be familiar with the basic repertoire of folk music, simultaneously analyzing and internalizing the musical regularities and methods of folk music
- be able to take an active role in an ensemble, controlling their own input in relation to the other musicians
- be familiar with the basics of sound amplification and studio work

### **Assessment**

1. Discussion on the performance with the instructor
2. Evaluation by jury: pass/fail

### **Instruction and study**

Guided group work 120 hours per academic year for three years, total 360 hours. Instruction includes both small ensemble and Folk Big Band

### **Performances**

1. Class attendance and participation in productions
2. Programme performance:



Note that this is a preliminary course list and subject to change!

- One or two performances per semester (with class ensembles of various sizes or as a musician or soloist in productions, and with the Folk Big Band). One of the ensembles must focus on music from the Middle Ages and one on music from Early Modern times. The third ensemble is to perform music from both periods and the student's own style-specific compositions and improvisations.
- The third-year performances should be approximately 30 minutes in length. The concert component of the demonstration of proficiency should run approximately 45 minutes in length.

### **7p97 ENSEMBLE PLAYING / Master students, 8 ECTS credits / academic year**

Academic year

This course is studied for two academic years. Students from other programmes than folk music can study ensemble music as a one-year module.

#### **Learning outcomes**

Students will:

- have the skills for independent and individual ensemble playing
- develop the ability to improvise on different instruments and in different styles by using their imagination
- become familiar with the popular ensemble traditions of other countries
- be able to analyze and assess their own performances and those of the ensemble
- be able to lead a first-rate folk music ensemble in order to nurture folk music

#### **Assessment**

1. Discussion on the performance with the instructor
2. Evaluation of the final concert by a jury: pass/fail

#### **Instruction and study**

Guided group work 120 hours per academic year for two years, total 240 hours

#### **Performances**

1. Class attendance and familiarity with the repertoire
2. Programme performance:
  - One of the ensembles must focus on present and future folk music. The other can focus on a topic that the student selects.

### **7p84 Bachelor's Academy /Improvisaton, intensive course 5 ECTS credits**

Academic year /periodically

#### **Learning outcomes**

Students will:

- master various improvisational and expressive skills
- know the means of bringing a performance on stage and making it alive
- be able to perform in a stage performance
- be capable for advancing and deepening their relationship to their own instrument
- know the basic of musical art performance

#### **Assessment**

1. Discussion on the performance with the instructors
2. Evaluation: by the teacher and a colleague: pass/fail

Note that this is a preliminary course list and subject to change!

### **Instruction and study**

The student can receive a maximum of 70 hours of individual instruction for the Bachelor's degree and 60 hours for the master's degree in the academic year 2013-14. Instruction in small groups at discretion.

### **Performances and assessment**

1. Class attendance and familiarity with the repertoire
2. Programme performance: a repertoire on the chosen instrument, compiled by the student, 20 minutes duration.

### **Instruction and study**

Group work of all Bachelor students 120 hours / academic year, in total 360 hours.

### **Performances**

1. Class and rehearsal attendance
2. Programme performance: a performance by the whole group at least once per academic year. The performance does not need to be public.

## **7p100 MASTER'S ACADEMY (5 ECTS credits, 81 hours)**

### **Learning outcomes**

Students will:

- enhance their improvisation skills and expression
- become familiar with the staging of performances with dance-related elements, the stage presence of a musician, the relationship between the instrument and the musician, and the essence of a musical performance
- reflect on the work of an artist with their peers

### **Instruction and study**

Lectures and assignments in a group 80 hours

### **Performances**

1. Participation in rehearsals and a public performance
2. The teachers assesses the coursework with a colleague

## **7p55 Folk dance (3 ECTS credits, 81 hours)**

Academic year

### **Learning outcomes**

Students will:

- perceive the diverse contents of folk dance tradition
- master the basic variations of partner dance: Schottische, Mazurka, Waltz, Polka, Polska, Tango
- master the basic forms of social group dance, Quadrille
- study the structure of Folk Menuet
- know how to explain the significance of folk dance in performing folk music and learn how to control tempos and phrasings suitable for different dance styles
- qualify for further folk dance studies

### **Assessment**

Pass/Fail

### **Instruction and study**

- Group instruction and dance hall events, in total 60 hours
- Performances

Note that this is a preliminary course list and subject to change!

- Class attendance

### **7v68 DANCE MOVEMENT EXPRESSION, SINGING AND RHYTHM (3 ECTS credits, 81 hours)**

Teacher: Arnold Chiwalala

Academic year

#### **Learning outcomes**

Students will become familiar with the music cultures of the world, focussing on the music of one specific area or culture.

#### **Assessment**

Pass/Fail

### **7p56 Courses in Instrument building and maintenance(1-3 ECTS credits, 27-81 hours)**

Autumn and spring; for more information contact: [anne.etelatalo@uniarts.fi](mailto:anne.etelatalo@uniarts.fi)  
[kirsi.vinkki@uniarts.fi](mailto:kirsi.vinkki@uniarts.fi)

Several courses, specialized in different instruments (kantele, jouhikko, other traditional folk music instruments, instruments made from re-cycled materials)

Maintenance courses (kantele, woodwinds, string instruments etc.)

1 – 3 ECTS credits/ course

#### **Learning outcomes**

Students will:

- know the most common construction methods and materials of folk music instruments
- learn how to recognize factors affecting the creation of sound and the sound of instruments
- learn how to handle tools required in instrument construction
- learn various instruction construction methods through practical work
- learn the basics of instrument maintenance and repair
- know the impact of instrument construction in the history, aesthetics, and education of folk music

#### **Assessment**

Evaluated by the teacher with assistance from a colleague: pass/fail

#### **Instruction and study**

- Guided group work 64 hours
- Performances
- Building either a minimum of
  - three folk instruments of which one is a kantele, bowed harp or similar instrument, or
  - three folk music instruments and a demonstration of a demanding instrument repair job, or
  - five small folk music instruments of different types

### **7i1-\_\_\_\_\_ TRADITIONAL FOLK MUSIC INSTRUMENTS /group lessons (2-8 ECTS credits)**

See by instrument below.

#### **Learning outcomes**

Students will:

Note that this is a preliminary course list and subject to change!

- be familiar with the basic folk music instrument techniques, in particular, the violin, and the kantele
- know the playing styles and repertoire of the key instruments of folk music
- have the competence to lead folk music groups with various folk music instruments
- understand the historical context of the key instruments in folk music

#### **Assessment**

Pass/Fail

#### **Instruction and study**

The instruction is offered as courses worth two ECTS credits, each with 16 hours of small group instruction.

#### **Performances**

Class attendance and familiarity with the repertoire.

#### **7i1-10a Percussions for beginners, group lessons**

Spring

#### **7i1-11a Melodeon, group lessons for beginners**

Spring

#### **7i1-1a Kantele, group lessons for beginners**

Autumn and spring

#### **7i1-2a Fiddle, group lessons for beginners**

Teacher: Lajunen Emilia

Autumn

#### **7i1-4a Bowed harp (jouhikko), group lessons for beginners**

Autumn

#### **7i1-7a Harmonium, for beginners, group lessons**

Autumn

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## Global music master / major

### **g1 Instrumental Studies (Glomas) (5 ects credits each semester for 4 semesters, total 20 ects credits, 534 hrs)**

#### **Learning outcomes**

Students will:

- be able to play an artistically ambitious and innovative concert based on a diversity of musical and cultural influences
- demonstrate stylistically versatile means for musical self-expression and a unique artistic voice
- become familiar with the context of the music in question
- be able to comprehensively express their musical and artistic vision

#### **Assessment**

a–b: Evaluation by the instructor and a colleague on a scale of pass/fail

Note that this is a preliminary course list and subject to change!

c: Assessment by the jury on a scale of pass/fail

**Instruction and study**

- Individual instruction and/or tuition in small groups: 30 hours per semester for 4 semesters (total 120 hours)
- Instruction in small groups at discretion

**Requirements**

- Class attendance
- 20 minute programme at the end of the first academic year
- 60 minute concert or production at the end of the second academic year

**g2 Glomas Ensemble (4 ects credits per semester, 4 semesters, 106hrs, total 16 ECTS credits, 427hrs.)**

**Learning outcomes**

Students will:

- actively participate in a transcultural ensemble
- gain a thorough understanding of the principles of leadership and collaboration in an transcultural ensemble context
- develop skills in deep listening and collaboration
- be able to draw on their own musical traditions or influences and effectively collaborate in a transcultural ensemble
- be able to participate in an ensemble, both as a soloist and an accompanist
- be able to lead a transcultural ensemble
- have the skills to arrange and create new music for a transcultural ensemble, both in session and in advance
- be able to analyse and assess their own process and performances

**Assessment:**

- a) Process based discussion with the teacher and self-reflection.
- b) Discussion on the performance with the teacher.
- c) Assessed by a jury once a semester on a scale of pass/fail

**Instruction and study**

Guided group work: a maximum of 60 hours per semester. Total of 240 hours.

**Requirements**

- Class attendance and familiarity with the repertoire
- 30–45-minute public performance with the ensemble each semester. Total of 4 performances.

**g16 Global Music Rhythmics (4 ECTS credits, 108hrs)**

Autumn

**Learning outcomes**

Students will:

- deepen their rhythmic skills through intensive focus on rhythmic techniques and influences from diverse cultures and traditions.
- be able to put into practice a wide range of rhythmic approaches through body percussion, vocal and movement work, as well as on instruments.
- demonstrate the practical implementation of these rhythmic techniques within the context of playing with others.
- be able to integrate different rhythmic approaches into their own artistic practice

Note that this is a preliminary course list and subject to change!

### **Assessment**

- a) Discussion with the instructor
- b) Discussion with the instructor and a colleague to determine pass/fail

**Recommended year of completion:** 1st or 2nd year.

### **Instruction and study**

- Tuition in small groups for a maximum of 30 hours

### **Requirements**

- Class attendance, participation and practical implementation of the exercises.

## **g12 Global Music Management / Entrepreneurship (5 ECTS credits, 133hrs)**

Autumn

### **Learning outcomes**

Students will:

- become familiar with the structures of the music industry, both in Finland and internationally
- understand the background of the budgetary structures in the music industry
- become familiar with various funding systems in Finland and internationally
- become familiar with writing grant applications both in Finland and internationally
- attain the necessary skills for successful leadership of a project

### **Assessment**

Discussion with the instructors and assessment on a scale of pass/fail

### **Recommended year of completion**

First or second year

### **Instruction and study**

- Lectures: a maximum of 30 hours
- Work in small groups: 20 hours

### **Requirements**

- Class attendance
- Assignments

## **g25 Introduction to Ethnomusicology / Global Music Cultures (5 ECTS credits in Helsinki first semester + 2 ects in Denmark second semester, total 7 ects, 187hrs)**

Autumn

### **Learning outcomes**

Students will become familiar with:

- past and present ethnomusicological research
- different research methods and their practical application
- practice based and artistic research
- gain an understanding of how to analyse data using different methods
- a wide range of research perspectives through a series guest lecturers

### **Assessment**

Discussion with the instructor and assessment on a scale of pass/fail

### **Recommended year of completion**

First or second year

### **Instruction and study**

- Lectures: a maximum of 30 hours

Note that this is a preliminary course list and subject to change!

- Individual tuition: a maximum of 20 hours
- Work in small groups: 30 hours

**Requirements**

- Class attendance
- Completion of the assignments

**g21 Glomas Composing and Musicianship 1 (4 ECTS credits, 108 hrs)**

Autumn

**Learning outcomes**

Students will:

- develop basic skills in harmony, rhythm, melody and improvisation, drawing on techniques from diverse cultures and traditions
- deepen ear training skills, drawing on techniques from diverse cultures and traditions
- become familiar with the basic theoretical basis of composing and arranging
- be able to consider the instrumental and stylistic possibilities of different musical cultures in composing and arranging
- develop their skills in composing and arranging for an ensemble with instruments from different musical cultures

Recommended year of completion

1st or 2nd year

Instruction and study

- Tuition in small groups for a maximum of 40 hours
- Individual instruction for a maximum of 20 hours

Requirements

- Class attendance, participation and practical implementation of the exercises.

Assessment

- a) Discussion with the instructor
- b) Discussion with the instructor and a colleague to determine pass/fail

**g24 Global Music Pedagogy 2 - Creative Leadership Skills (3 ECTS credits, 81 hours)**

Autumn

**Learning outcomes**

- Develop the creative leadership and communication skills required to facilitate workshop processes with diverse groups of people.
- Practice and refine their techniques as leaders, and be able to effectively lead a variety of processes within a global community context.
- Develop creativity and new music through workshop processes, drawing on a wide range of musical influences.
- Be able to effectively facilitate transcultural collaborations
- Become familiar with concepts such as tacit knowledge, shared ownership and shared meaning

**Assessment**

Discussion with the instructor and assessment on a scale of pass/fail

**Instruction and study**

Tuition in small groups for a maximum of 40 hours

**Requirements**

- Class attendance, participation and practical implementation of the exercises.

Note that this is a preliminary course list and subject to change!

- Implementation of a community project

### **Recommended year of completion**

2nd year

### **g18 Global Big Band (3 ECTS credits, 81 hours)**

Autumn

### **Learning outcomes**

students will

- Play as an active member of the Glomas Big Band
- Create and lead their own music for a large ensemble involving instruments from different musical cultures
- Develop leadership skills within the context of a large ensemble
- Deepen skills in improvisation, composition and arrangement
- Develop the skills required to both lead and collaborate effectively in a transcultural context

### **Recommended year of completion**

2nd year

### **Instruction and study**

Group tuition for a maximum of 60 hours

### **Requirements**

Class attendance, participation and practical implementation of the exercises.

### **Assessment**

- a) Discussion with the instructor
- b) Discussion with the instructor and a colleague to determine pass/fail

## **Music education**

More information: study coordinator [Maria.Wahlstrom@uniarts.fi](mailto:Maria.Wahlstrom@uniarts.fi).

Instrument/vocal studies

### **4id- INSTRUMENT/VOCAL STUDIES IN MUSIC EDUCATION (6 ECTS credits/academic year)**

|            |   |
|------------|---|
| 4id-k5134  | Accordion (folk music), instrument/vocal studies in Music Education     |
| 4id-a5134  | Accordion (pop/jazz), instrument/vocal studies in Music Education       |
| 4id-5134   | Accordion, instrument/vocal studies in Music Education                  |
| 4id-51131  | Baroque cello, instrument/vocal studies in Music Education              |
| 4id-a5114  | Bass (pop/jazz), instrument/vocal studies in Music Education            |
| 4id-51216  | Bassoon, instrument/vocal studies in Music Education                    |
| 4id-5119   | Bowed harp, instrument/vocal studies in Music Education                 |
| 4id-5113   | Cello, instrument/vocal studies in Music Education                      |
| 4id-51213  | Clarinet, instrument/vocal studies in Music Education                   |
| 4id-a5161  | Drums (pop/jazz), instrument/vocal studies in Music Education           |
| 4id-a5114s | Electric bass (pop/jazz), instrument/vocal studies in Music Education   |
| 4id-a5151s | Electric guitar (pop/jazz), instrument/vocal studies in Music Education |
| 4id-a51212 | Flute (pop/jazz), instrument/vocal studies in Music Education           |
| 4id-51212  | Flute, instrument/vocal studies in Music Education                      |
| 4id-k5151  | Guitar (folk music), instrument/vocal studies in Music Education        |



Note that this is a preliminary course list and subject to change!

|            |  |
|------------|--|
| 4id-5151   | Guitar, instrument/vocal studies in Music Education                            |
| 4id-5154   | Kantele, instrument/vocal studies in Music Education                           |
| 4id-k513   | Keyboard instruments (folk music), instrument/vocal studies in Music Education |
| 4id-51211  | Oboe, instrument/vocal studies in Music Education                              |
| 4id-5132   | Organ, instrument/vocal studies in Music Education                             |
| 4id-a516   | Percussion (pop/jazz), instrument/vocal studies in Music Education             |
| 4id-516    | Percussion, instrument/vocal studies in Music Education                        |
| 4id-a5131  | Piano (pop/jazz), instrument/vocal studies in Music Education                  |
| 4id-j5131  | Piano, instrument/vocal studies in Music Education                             |
| 4id-5131   | Piano, instrument/vocal studies in Music Education                             |
| 4id-55     | Practical accompaniment, instrument/vocal studies in Music Education           |
| 4id-a51214 | Saxophone (pop/jazz), instrument/vocal studies in Music Education              |
| 4id-51222  | Trumpet, instrument/vocal studies in Music Education                           |
| 4id-5112   | Viola, instrument/vocal studies in Music Education                             |
| 4id-k5111  | Violin (folk music), instrument/vocal studies in Music Education               |
| 4id-a5111  | Violin (pop/jazz), instrument/vocal studies in Music Education                 |
| 4id-5111   | Violin, instrument/vocal studies in Music Education                            |
| 4id-a5142  | Voice (pop/jazz), instrument/vocal studies in Music Education                  |
| 4id-k5144  | Voice (pop/jazz), instrument/vocal studies in Music Education                  |
| 4id-5141   | Voice, instrument/vocal studies in Music Education                             |

The objective of the course is to complete Level D or the equivalent.

#### **Learning outcomes**

The learning outcomes for each academic year are agreed upon with the teacher.

#### **Assessment**

Pass/fail

#### **Instruction and study**

Individual instruction 26 hours per academic year. Individual instruction may be supported with small group instruction when necessary

#### **Methods**

Independent practice.

### **4ic- INSTRUMENT/VOCAL STUDIES IN MUSIC EDUCATION (8 ECTS credits/academic year)**

|            |   |
|------------|---|
| 4ic-k5134  | Accordion (folk music), instrument/vocal studies in Music Education     |
| 4ic-a5134  | Accordion (pop/jazz), instrument/vocal studies in Music Education       |
| 4ic-5134   | Accordion, instrument/vocal studies in Music Education                  |
| 4ic-a5114  | Bass (pop/jazz), instrument/vocal studies in Music Education            |
| 4ic-51216  | Bassoon, instrument/vocal studies in Music Education                    |
| 4ic-5113   | Cello, instrument/vocal studies in Music Education                      |
| 4ic-51213  | Clarinet, instrument/vocal studies in Music Education                   |
| 4ic-a5161  | Drums (pop/jazz), instrument/vocal studies in Music Education           |
| 4ic-a5114s | Electric bass (pop/jazz), instrument/vocal studies in Music Education   |
| 4ic-a5151s | Electric guitar (pop/jazz), instrument/vocal studies in Music Education |
| 4ic-a51212 | Flute (pop/jazz), instrument/vocal studies in Music Education           |
| 4ic-51212  | Flute, instrument/vocal studies in Music Education                      |
| 4ic-5151   | Guitar, instrument/vocal studies in Music Education                     |
| 4ic-5154   | Kantele, instrument/vocal studies in Music Education                    |

Note that this is a preliminary course list and subject to change!

|            |  |
|------------|--|
| 4ic-51211  | Oboe, instrument/vocal studies in Music Education                  |
| 4ic-5132   | Organ, instrument/vocal studies in Music Education                 |
| 4ic-a516   | Percussion (pop/jazz), instrument/vocal studies in Music Education |
| 4ic-516    | Percussion, instrument/vocal studies in Music Education            |
| 4ic-k5131  | Piano (folk music), instrument/vocal studies in Music Education    |
| 4ic-a5131  | Piano (pop/jazz), instrument/vocal studies in Music Education      |
| 4ic-5131   | Piano, instrument/vocal studies in Music Education                 |
| 4ic-a51214 | Saxophone (pop/jazz), instrument/vocal studies in Music Education  |
| 4ic-j51214 | Saxophone (pop/jazz), instrument/vocal studies in Music Education  |
| 4ic-a51223 | Trombone (pop/jazz), instrument/vocal studies in Music Education   |
| 4ic-a51222 | Trumpet (pop/jazz), instrument/vocal studies in Music Education    |
| 4ic-51222  | Trumpet, instrument/vocal studies in Music Education               |
| 4ic-5112   | Viola, instrument/vocal studies in Music Education                 |
| 4ic-k5111  | Violin (folk music), instrument/vocal studies in Music Education   |
| 4ic-a5111  | Violin (pop/jazz), instrument/vocal studies in Music Education     |
| 4ic-5111   | Violin, instrument/vocal studies in Music Education                |
| 4ic-j5143  | Voice (pop/jazz), instrument/vocal studies in Music Education      |
| 4ic-a5142  | Voice (pop/jazz), instrument/vocal studies in Music Education      |
| 4ic-5141   | Voice, instrument/vocal studies in Music Education                 |

The objective of the course is to complete Level C or the equivalent.

#### **Learning outcomes**

The learning outcomes for each academic year are agreed upon with the teacher.

#### **Assessment**

Pass/fail

#### **Instruction and study**

Individual instruction 26 hours per academic year. Individual instruction may be supported with small group instruction when necessary

#### **Methods**

Independent practice.

### **4p3 Music and movement 1 (3 ECTS credits, 80 hours)**

Teacher: Elisa Seppänen

Academic year 16-17

#### **Learning outcomes**

Students will:

- demonstrate knowledge of the different forms and key methods of music and movement (Dalcroze, Orff)
- demonstrate knowledge of material applied in music and movement
- will be able to apply music and movement in music instruction and define the objectives of instruction
- recognize the pedagogical potential of music and movement

#### **Recommended year of study**

1st year

#### **Assessment**

Pass/Fail

#### **Instruction and study**

Note that this is a preliminary course list and subject to change!

Group instruction of up to 15 students for a maximum of 60 hours

**Performances**

Class attendance, completion of the assignments.

**Recommended year of study**

1st.

**4a73 Finnish Folkmusic (2 ects)**

Teacher: Eeva-Leena Pokela

Spring term 2017

**Learning outcomes**

Students will

- demonstrate knowledge and understanding of the key features and history as well as instruments and dances of Finnic folk music
- demonstrate knowledge and understanding of the key features of the music of ethnic minorities in Finland
- be able to play traditional Finnish instruments and apply them and folk songs and singing in teaching

**Recommended year of study**

2nd year

**Assessment**

Evaluated by the teacher with a colleague; pass/fail.

**Instruction and study**

Lectures and guided listening a maximum of 16 hours

Ensemble playing in groups of 4-7 students a maximum of 44 hours

**Performances**

Class attendance

Listening examination

A song and arrangement for an ensemble in the Kalevala style by the student

A demonstration of instrumental skills by the group

A paper, in pairs

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

## Music Technology

**tp56 DIGITAL MUSICIANSHIP (4-8 ECTS credits, 107-213 hours)**

Teacher: Alejandro Olarte

Academic year

**Learning outcomes**

Students will

- a) learn the basic functions of the electronic sonic art tools of their choosing
- b) learn how to build and play their own digital instrument
- c) learn the theory and practice of electronic improvisation; understand the basic concepts of sonic art and its role on the field on digital art

Note that this is a preliminary course list and subject to change!

d) experiment for the first time with practical performing digital sonic art through exercise assignments.

**Recommended year of study:** 2nd.

**Evaluation**

teacher grades on a scale of 0-5

**tp72 LIVE ELECTRONIC MUSIC ATELJE (8-10 ECTS credits, 216-297 hrs)**

Teacher: Alejandro Olarte

Academic year

**Learning outcomes**

The student should:

- familiarize with performing analog and digital instruments
- understand the principles for electronic sound generation through the study of electronic instruments.
- investigate the repertoire in a historical and aesthetic perspective.

**Grading**

Pass/Fail

This course is intended for Bachelor's students or Master's students with interest or experience in live electronic music.

**Instruction and study**

- Workshops 120 hrs
- Methods
- Practical sessions, individual projects, presentations, final concert

**Requirements**

Class attendance (80%), Completion of the assignments by deadline, professional conduct and participation in group work, participation in final concert.

**tp70 Electroacoustic Seminar (4 ECTS)**

Teacher: several teachers

Academic year

The Electroacoustic Seminar provides a friendly forum for feedback and discussion, in which students present either their own electroacoustic work, or give presentations on electroacoustic music topics which interest them. 'Electroacoustic' here is understood in the broadest possible terms, extending to sound design, other forms of electronic music, etc. The course will also include sessions on topics associated with electroacoustic culture and practice, including techniques, composers, specific works, visits to galleries and installations, visiting composers, etc.

**Learning outcomes**

The student should:

- have a strong understanding of the subject of their presentation(s);
- have a broadened understanding of the electroacoustic music context.

**Evaluation**

Pass/fail

This course is intended for any students with an interest in electroacoustic music. Some previous familiarity or experience with electroacoustic music is preferred, but not essential.

Note that this is a preliminary course list and subject to change!

### **Instruction and study**

Instruction in small groups 40 t

### **Methods**

Presentations, lectures, practical sessions, attending concerts and events, critical readings and discussions, practical exercises

### **Requirements**

Class attendance (80%), presentation, professional conduct and participation in group work

### **tp73 SuperCollider (4 - 8 ECTS credits, 108-213 hours)**

Teacher: Alejandro Olarte

Academic year

### **Learning outcomes**

At the end of this course, the student will have a clear understanding of the different approaches in using SuperCollider software and of the main kind of projects done with it.

The student will have acquired basic skills in programming with SuperCollider and will have a fluent communication with the community using and developing this software.

The course will consist of a series of lectures presenting the various approaches in using the software and of practical programming teaching sessions with exercises and individual work. The course will deal with the following subjects in SuperCollider: Digital Synthesis, Sound Analysis, Sound Processing (Real and Non real time), Algorithmic composition, Open Sound Control protocol and how to interface SuperCollider with other software such as PureData, Max/MSP/Jitter, Processing, Arduino, Quartz Composer.

### **tp80 Lecture Serie of Film Music and Narration (6 ECTS)**

Teacher: Päivi Takala

Academic year

### **Learning outcomes**

Students will

- Become familiar with cinematic narration and cinematic sound narration and their current practicalities
- Become familiar with the tradition of film music and its numerous possibilities in cinematic narration
- Become familiar in the esthetic discussion of film sound

### **Evaluation**

Teacher evaluates pass/fail

### **Instruction and study**

- Lectures including examples of narration, film music and film sound 3 hours per week for the whole year
- Visiting lectures by professionals of cinema
- 1 analysis assignment per semester

### **Method of completion**

- Active participation in the lectures
- Completion of the assignments

### **Preceding courses**

No preceding courses

Note that this is a preliminary course list and subject to change!

### **tp81 Composition and Production of Film Music, workshop (8-11 ECTS)**

Teacher: Päivi Takala

Autumn

#### **Learning outcomes**

Students will

- Become familiar with the process of producing film music
- Know how to produce and compose mock-up demos
- Understand the meaning of musical expression in the overall process of filmmaking
- Become familiar with the basics of recording an orchestral score

#### **Evaluation**

- Teacher's evaluation of individual course work
- Peer evaluation of individual course work
- Teacher evaluates pass/fail

#### **Instruction and study**

- Weekly assignments of composition, analysis or other course work.
- Weekly evaluation of the completed assignment both by teacher and peer students

#### **Method of completion**

- Active participation in the workshop
- Completion of the assignments

#### **Preceding courses**

- tp80 Film music and cinematic narration -lecture series either before or at the same time with the workshop
- Studies in composition or alternatively compositional skills in practice
- Knowledge of one sequencer program

### **tp82 Film director- sound designer – composer workshop (4 ECTS units)**

#### **Learning outcomes**

The students will

- know how to act as part of a film team, communicate both their artistic ideas and productional practicalities with the other team members
- be able to produce mock-up demo music within a schedule and receive feed-back from the director and sound designer.

#### **Evaluation**

Teacher will give feedback from each assignment.

Peer feedback from other students

Teacher evaluates pass/fail

#### **Instruction and study**

- Composition assignments
- Discussions and demonstrations

#### **Method of completion**

- Active participation in the workshop
- Completion of the assignments

#### **Preceding courses**

- tp 80 and tp81

Note that this is a preliminary course list and subject to change!

**tn1 Introduction To The Electroacoustic Music Studio At Helsinki Music Centre (1 ECTS credits, 27 hours)**

Teacher: Andrew Bentley

A couple of sessions during academic year

**Learning outcomes**

Students will:

learn to switch on the studio equipment, become familiar with the uses of the central equipment, and to set up digital and analogue routings for the basic functions of the equipment

become familiar with the studio computers and the basic uses of the software

become familiar with studio practices, electrical safety regulations and hearing protection.

**Recommended year of completion**

No recommendation

**Assessment**

The teacher will assess the student's level of participation and evaluate the examination on a scale of pass/fail.

**tn2 Introduction To The Recording Studio Control Rooms At Helsinki Music Centre (1 ECTS credits, 27 hours)**

Teacher: Miikka Huttunen

Autumn

**Learning outcomes**

Students will:

become familiar with the signal paths and wirings in the studios

learn to make simple multitrack recordings in the studios and performance spaces

**Evaluation**

Pass/Fail

**tn3 Introduction To The Minor Control Equipment At Helsinki Music Centre (1 ECTS credits, 27 hours)**

Teacher: Markus Bonsdorff

Academic year 16-17

**Learning outcomes**

Students will:

become familiar with the signal paths and wirings of the minor control equipment (jazz, folk music, music education)

make simple multitrack recordings with the minor control equipment

**Evaluation**

Pass/Fail

**tp69 Collaborative Practice Based Artistic Research On Sonic And Corporal Gestuality (4 – 8 ECTS credits, 107 – 214 hours)**

Teacher: Marianne Decoster-Taivalkoski

Academic year

Note that this is a preliminary course list and subject to change!

Weekly sessions of experimental collaborative artistic research focused on sonic and bodily gestuality, motion, transformations, resonances, tensions, resistances and complicities. The students are encouraged to identify, describe and deepen their own artistic identity and doing so to situate their contribution to the research. The sessions are based on group improvisation, reflection and discussion, collaborative design of experiments around research questions proposed by the group, and doing these experiments. Reiterating this cycle of activities the group participate to a collaborative building of knowledge. This knowledge is documented in field notes, learning diaries and articles, sketches and drawings, performances or any other media proposed by the members.

### **Learning outcomes**

By completing this course the member of the group:

- identifies, describes and deepens his/her artistic identity,
- identifies what is an ethical conduct in a collaborative artistic research,
- produces a part of the collaborative practice based research in junction to his/her own artistic work,
- is able to integrate constructively the views and contributions of the other members into his or her own reflection,
- knows the process of collaborative design of experiments
- has deepened his / her skills in interdisciplinary improvisation

### **Assessment**

By the teacher, pass or fail

## **tp31 MEDIA AND SONIC ART 2 (8-11 ECTS credits, 214-294 hrs)**

Teacher: Marianne Decoster-Taivalkoski

Academic year

### **Learning outcomes**

Students will:

- become familiar with practical working methods in media and sonic art
- understand the processes related to the starting and implementation of media and sonic art projects
- be aware of the general principles of project working
- evaluate their proficiency

### **Evaluation**

Pass/Fail

### **Preceding studies**

Media and sonic art 1

### **Recommended year of study**

Music technology majors, year 2. This course is also recommended to other Sibelius Academy students at any point of their studies.

### **Preceding courses**

Tp30 is a recommended but not compulsory before this course.

### **Methods**

Fall and Spring terms every second year, 120 teaching hrs. Workshops presenting of various technologies and practices of the field, small group tuition, independent work, small research and exercises, critical readings and discussions, media analysis.

### **Requirements**

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Note that this is a preliminary course list and subject to change!

Class attendance (80%), completion of the assignments by deadline, professional conduct and participation to the group work

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## Arts Management

### All courses are held in the autumn term

#### **pm18 Audience development (4 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semester 2–3

#### **Learning Outcomes**

The student will learn to identify the main issues related to reaching new audiences through methods such as educational work, audience surveys and statistical information. After the course the student will be able to define the concepts of ADE and design an ADE programme. The student will also be able to apply the practical tools of audience surveys and data research.

#### **Content**

- Methods for audience development
- Methods for audience education
- Methods for audience research

**Evaluation** 0–5

#### **Study Methods**

Lectures and exercises, 28 hrs

Audience research exercise, max 16 hrs

Articles, literature and individual study, min 63 hrs

#### **Requirements**

Class attendance

Group work

Exercises

#### **pm44 Managerial accounting (2 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semester 2

#### **Learning Outcomes**

Target of the course is to help students understand financial management of cultural organizations. Using practical examples from opera houses, cultural centers, museums and other art institutions, the course will cover all core areas of management accounting. Most of the actors in cultural sector are non-profit organizations, and students will also learn how to use management accounting to assess the performance of such institutions.

#### **Content**

- Strategic planning

Note that this is a preliminary course list and subject to change!

- Budgeting
- Costing
- Pricing
- Measurements and scorecards
- External financing

**Evaluation 0–5**

#### **pm46 Festival management (5 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semester 2–3

#### **Learning Outcomes**

The student will learn to identify the key actors, practices and structures of festival management. After the course the student is able to recognize the funding structures and key stakeholders of festivals, assess the economic impact of festivals, implement various sustainability and safety practices, and recognize the main issues in festival logistics and volunteer management.

**Evaluation 0–5**

#### **pm49 Law and the Arts (4 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semester 2–3

#### **Learning Outcomes**

The student will learn to identify the legal framework of arts and to know the main aspects of the copyright law, the intellectual property rights (IPR), contract-making process, and employment issues affecting the management of organizations. After the course the student will be able to discuss the role of copyright, IPR, contract, and employment issues in managing artistic productions and to update his or her knowledge on the subject.

**Evaluation 0–5**

#### **pm50 Leadership and Organization of Arts Ensembles (5 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semesters 1-5

#### **Learning Outcomes**

This course improves the student's understanding of the relationship between the artistic content and the leadership of that content. Arts managers must have a profound understanding of the arts that they are managing. Therefore, this course involves studying artistic processes within different art forms with the focus on how these processes are organized and led.

The objectives of this course is to become better at understanding the artistic processes in arts and what that means from a leadership and management point of view. Students will understand how the leadership of the arts is different from other types of organizations. Furthermore, the students develop a framework for organizing arts ensembles.

Note that this is a preliminary course list and subject to change!

### **Content**

- Theories of collaborative leadership
- Organizing principles of the artistic process
- Action learning in arts ensembles

**Evaluation** 0-5

### **pm21 Human resource management (4 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Semester 3

### **Learning Outcomes**

The student will learn to describe the different areas of human resource management and to identify the role of HRM in the management of cultural organisations. After the course the student will also be able to define the factors relevant for successful HRM practices and to apply different conceptual and practical tools of HRM in organizations.

### **Content**

- Theories of HRM
- Different areas of HRM such as recruiting, well-being, and competence development
- HRM in cultural organizations

**Evaluation** 0–5

### **pmv7 Arts entrepreneurship (2 ECTS)**

Semesters 3–5

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

### **Learning Outcomes**

The student will learn to define the content and structure of a business plan and apply this information to creation of such a plan. After the course the student is able to present skills and competencies vital to an arts entrepreneur and to examine the feasibility and relevance of business ideas in the field.

### **Content**

- Business strategy and launching a business
- Resources needed for setting up a business
- Creation of a business plan
- Entrepreneurship in the public and the third sector
- Sources for information and networks

**Evaluation** 0–5

### **pmt3a-b Research methodology (6 ECTS)**

NB: Arts Management students are first in line to participate in the course. The maximum number of students is 22.

Autumn

Note that this is a preliminary course list and subject to change!

Semesters 2–3

**Learning Outcomes**

The student will learn the basic theories, methods and practices of an academic research. After the course the student is able to define and assess the applicability of various research approaches and the paradigms they are based on as well as the different methods of collecting and analysing research material.

**Content**

- Philosophical foundations of scientific research
- Quantitative research methods
- Qualitative research methods
- Methods of collecting and analyzing research data

**Evaluation** 0–5

**Study Methods**

Lectures and workshops, 40 h

Articles, literature, and individual study, min 71 hrs

**Requirements**

Class attendance

Exercises

Essay