

Unofficial translation from the original Finnish document

Choral conducting

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Choral conducting

Bachelor's degree

Conducting

A student who has completed the module is expected to:

- have comprehensive basic choral conducting skills
- be able to rehearse a choir independently
- understand the stylistic features of various kinds of repertoire
- be able to work in various languages
- be conversant with key issues in voice production
- have an understanding of the essential features of leadership psychology and group dynamics
- be aware of how to work with various types of choir and with professionals, amateurs, children and adolescents
- be able to arrange and compose choral music
- be able to coach a choir in voice production.

[S-MJK1 Choral conducting \(72 cr\)](#)

[S-MJK2 Supporting studies in choral conducting 1 \(12 cr\)](#)

[S-MJK3 Score playing and transposition 1 \(5 cr\)](#)

S-MJK- Voice and piano performance (total 22 cr)

[S-MJK4 Voice performance \(10–12 cr\)](#)

[S-MJK5 Piano performance \(10–12 cr\)](#)

[S-MJK6 Ensemble 1 \(10 cr\)](#)

General musical skills

A student who has completed the module is expected to:

- have a general musical education and know how to apply it as a conductor
- have essential music analysis and music theory skills and a good ear
- be familiar with the history of polyphonic vocal music from the year 1200 and other areas of music history, and be able to leverage this competence for his/her musical interpretations.

[S-Y3 Structural awareness of music 2 \(14 cr\)](#)

[S-Y4 Advanced structural awareness of music \(10 cr\)](#)

[S-Y5 History of Western art music \(9-12 cr\)](#)

Proficiency demonstration (6 cr) and maturity essay (0 cr)

[S-MJKoK Proficiency demonstration, choral conducting \(Bachelor of Music\) \(6 cr\)](#)

[Maturity essay \(0 cr\)](#)

Language studies (compulsory, statutory) total 10 cr

Unit descriptions for language studies are given in the degree requirements under 'Language studies'.

Written communication 1 cr

Finnish 1 4 cr

Foreign language 5 cr

Elective units, minimum 10 cr

(may include secondary subject studies)

A selection of unit descriptions for elective studies is given in the degree requirements under 'Elective units'.

Master's degree

Conducting

A student who has completed the module is expected to:

- have broader and more in-depth knowledge and skills in choral conducting
- be able to work with an orchestra and soloists
- have the capability to pursue artistically oriented postgraduate studies.

[S-MJK7 Choral conducting \(60 cr\)](#)

[S-MJK8 Supporting studies in choral conducting 2\(10 cr\)](#)

S-MJK- Voice and piano performance (total 12 cr)

[S-MJK9 Voice performance \(4-8 cr\)](#)

[S-MJK10 Piano performance \(4-8 cr\)](#)

[S-MJK11 Score playing and transposition 2 \(4 cr\)](#)

[S-MJK12 Ensemble 2 \(6 cr\)](#)

Pedagogy

A student who has completed the module is expected to:

- have in-depth individual and group teaching skills and be able to teach conducting
- be able to apply and improve his/her leadership skills and pedagogical competence in various rehearsal situations and to analyse group dynamics and learning processes
- be familiar with theories of teaching and learning.

[S-MJ5 Conducting pedagogy \(8 cr\)](#)

Proficiency demonstration (20 cr) and maturity essay (0 cr)

[S-MJKoMa & S-JK Mb Proficiency demonstration, choral conducting \(Master of Music\) \(20 cr\)](#)

[Maturity essay \(0 cr\)](#)

Elective studies (minimum 30 cr)

Secondary subject module / customised secondary subject module (minimum 15 cr)

(Students may begin their secondary subject studies at the Bachelor's level. Secondary subject studies will be credited at the Master's level, but any credits included in the Bachelor's degree will not count towards the Master's degree.)

Secondary subject modules are given in the degree requirements under 'Complete secondary subject modules'.

A selection of unit descriptions for elective studies is given in the degree requirements under 'Elective units'.

[S-MJ6 Specialisation \(5–10 cr\)](#)

[S-MJ7 Career skills for conductors \(1 cr\)](#)

[S-MJ8 History of music theme unit \(1–4 cr\)](#)

UNIT DESCRIPTIONS, BACHELOR'S DEGREE

Module: Conducting

[S-MJK1 Choral conducting](#) (12 cr per semester, total 72 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a clear and expressive conducting technique
- be familiar with the principal styles and genres of art music written for choir, be familiar with works in the core repertoire and understand performance practice issues in various styles
- be able to work independently with a choir and have an understanding of the key elements of rehearsal technique
- be aware of the particular characteristics of different types of choir.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance: preparatory lessons (including participating as a singer), working with the Vocal Ensemble and the Music Centre Choir, debriefing sessions, matinees

Oral feedback

Teaching and learning methods

Small group tuition (1–12 students), 15 h per week, 12 weeks per semester, maximum 1,080 h
Choir rehearsals with the Vocal Ensemble (maximum 100h per semester) and the Music Centre Choir (maximum 8 h per semester). Occasionally work with the Practice Orchestra ('Kapubändi') or the Practice Wind Orchestra. Vocal or instrumental soloists depending on the repertoire.

Independent work consisting of preparation of assigned repertoire and occasional reading and writing assignments, minimum 12 h per week, 12 weeks per semester. Independent study amounts to a minimum of 864 h.

Teaching material and literature

A wide variety of choral repertoire and background reading, according to the teacher's choice.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Nils Schweckendiek

[S-MJK2 Supporting studies in choral conducting 1](#) (2 cr per semester, total 12 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the principal features of voice production and voice pedagogy and be able to communicate this information to the choir, and also be familiar with the principal features of voice care and body maintenance

- know about basic acoustic phenomena and be able to work with various intonation systems
- be aware of basic phonetics in vocal music, be able to use the International Phonetic Alphabet as a tool actively and independently, and be familiar with the principles of pronouncing the following languages: Latin (common pronunciation), Italian, French, German, English, Finnish, Swedish
- understand the properties of voice types and employ these in writing arrangements and compositions for choir
- understand the principles of Gregorian chant and mensural notation and be able to apply them in practice
- have an understanding of the essential features of leadership psychology and group dynamics
- be able to analyse a musical score on the macro level and on the detail level
- be familiar with the history of Western polyphonic vocal music from the year 1200 onwards and with the history of Finnish choral music
- be able to plan programmes for a variety of purposes
- be able to analyse sung texts in various languages.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

Lectures and small group tuition (1–20 students), 36 h per semester, 6 semesters

The course involves multiple teachers.

Independent preparation, minimum 18 h per semester, including assignments given by the teacher

Teaching material and literature

Background reading, according to the teacher's choice.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Nils Schweckendiek

[S-MJK3 Score playing and transposition 1](#) (1 cr per each of 5 semesters, total 5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to read and play on the piano a four-part open score in modern clefs and in C clefs
- be able to transpose works up and down by a semitone and a whole tone.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Examination

Oral feedback

Teaching and learning methods

Small group tuition (1–3 students), maximum 35 h

Independent practising, minimum 100 h

Assignments as selected by the teacher.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Coordinating teacher in score playing

Voice and piano performance

Students must complete a total of 22 cr in voice and piano studies: 10 cr in one and 12 cr in the other.

[S-MJK4 Voice performance](#) (2 cr per semester, 5–6 semesters, total 10–12 cr)

Learning outcomes

A student who has completed the unit is expected to have developed his/her skills at least to level D.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Teaching and learning methods

Individual tuition, 12 h per semester for 5–6 semesters

Completion and feedback

Active class attendance

Oral feedback

Independent practising, minimum 252 h

Teaching material and literature

Vocal music repertoire as selected by the teacher

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

[S-MJK5 Piano performance](#) (2 cr per semester, 5–6 semesters, total 10–12 cr)

Learning outcomes

A student who has completed the unit is expected to have developed his/her skills at least to level D

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

Individual tuition, maximum 12 h in individual lessons per semester

Independent practising, minimum 252 h

Teaching material and literature

Piano repertoire as selected by the teacher

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview**Coordinating teacher**

[S-MJK6 Ensemble 1](#) (2–4 cr for each of 3–5 choral periods, total 10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the capability of performing responsibly as a member of an ensemble
- be able to adapt his/her singing according to the conductor's instructions and by taking the other singers into account
- be able to prepare for rehearsals and to perform in a controlled, confident and proficient manner
- have the capability of using interaction skills in networking
- be able to perform on stage and to execute musical and stage instructions as a chorus member in an opera production, if the student has chosen to participate in one.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Participating in choral productions organised by the Sibelius Academy

Teaching and learning methods

Choir periods organised by the Sibelius Academy

Participating in the tuition with the teacher, either simultaneously or in parallel: Vocal soloists, assisting singers and instrumentalists, opera coach and conductor as needed. In opera productions also an artistic production team.

Independent work consists of practising the repertoire for the period and rehearsing any stage work required, and committing music to memory if required.

Teaching material and literature

The repertoire for the period.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Choir periods are held each year. Their content may feature oratorio, opera or a cappella productions, popular music, world music, vocal jazz or choral improvisation.

Coordinating teacher

Nils Schweckendiek

Module: General musical skills

S-Y3 Structural awareness of music 2 (9–10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of music reading skills and structural awareness to a standard required for professional musicianship and for his/her main subject (e.g. structural analysis of extensive works, reading polyphonic scores and various types of texture, using orchestral scores, understanding harmony and polyphony on the basis of reading music)
- have robust practical aural skills: understanding harmony and polyphony by ear and by reading music (e.g. in ensemble work and in transcribing polyphonic textures), understanding and rehearsing post-tonal repertoire, and being able to read, understand and notate complex rhythmic and metrical events to a standard required for his/her main subject (e.g. changing metres, polyrhythms)
- be familiar with and be able to apply the basic principles of intonation and tuning systems at least to a standard required for his/her main subject
- be able to analyse at least the repertoire that is relevant for his/her main subject and to leverage analyses in practical musical work, be able to apply key analytical concepts and techniques (e.g. reductions), and be able to describe his/her musical experiences and participate in conversations about music
- be able to select and evaluate concepts to describe various music programmes and styles and to adopt historically informed perspectives on same (e.g. when practicing instrumental repertoire)
- be able to create various types of musical texture (weighted towards the needs of his/her main subject), have the capability to write arrangements and possibly to compose original works, and build an awareness through his/her own work of the structures and stylistic features of music
- have an improved knowledge of music written in the 20th and 21st centuries, have the capability to work with post-tonal music, and have developed his/her experiential relationship to contemporary music and have improved skills for rehearsing it

Weightings appropriate for various main subjects are applied to the learning outcomes and completion procedures (see the course descriptions for more details).

Assessment

pass/fail

Prerequisites

Structural awareness of music 1 or equivalent skills.

It is recommended that the unit *History of Western art music* (9 cr) (or *History of Western art music for church musicians* (4 cr)) be taken in parallel with this unit at the latest.

Completion: name, scope and assessment of course if different from that of the unit

The unit is made up of the following courses:

- Structural awareness of music 2a: Applied analytical skills (5–6 cr)
- Structural awareness of music 2b: Aural skills and repertoire workshop (5 cr)
- Structural awareness of music 2c: Post-tonal music workshop (2–3 cr)

Timing

The courses in this unit are organised every year.

Unit overview (general part)

The courses *Applied analytical skills*, *Aural skills and repertoire workshop* and *Post-tonal music workshop* form a mutually supporting whole. These units may partly share the same repertoire (e.g. tonal music transcription assignments by ear, aural skills exercises and harmony & voice-leading exercises), and repertoire may also be integrated with music history units. Courses weighted appropriately for various main subjects and instrument groups will be given for the *Applied analytical skills* and the *Aural skills workshop* units as far as possible.

Recommended year of completion

1st year; *Post-tonal music workshop* in the 2nd year, or a summer period no earlier than after the 1st year

Course descriptions

Structural awareness of music 2a: Applied analytical skills

This course focuses on music analysis and on harmony & voice-leading skills in which the focus may vary depending on the students' main subjects. The course is designed to build on the analytical skills acquired in the unit *Structural awareness of music 1* so that the student will attain the structural awareness capability of a professional musician and will be able to apply analysis independently in his/her studies and his/her work as a musician. The analysis exercises in the course lead to an understanding of extensive works and to the ability to formulate analytical questions and to select viewpoints and concepts to describe various music programmes and styles. The harmony & voice-leading exercises (e.g. analytical reductions, arrangements and adaptations) may be weighted towards improving analytical skills on the one hand or towards facilitating the adaptation, arrangement and possibly composition of music on the other, depending on the needs of the group and of the individual student.

Teaching and learning methods

Group tuition (maximum 12 students), 56 h

Instruction and exercises in small groups, 56 h per group (possibly tuition in pairs or individually for a period of time)

Independent work by the student, e.g. music analysis assignments, harmony & voice-leading or arrangement assignments

Completion and feedback

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- music analysis assignments: analysis of musical works based on a variety of approaches
- harmony & voice-leading or arrangement assignments: creating a multi-part texture, basics of voice leading, in writing and playing on an instrument when necessary.

The more extensive option requires the student to submit for assessment analysis and/or harmony & voice-leading assignments, to be determined according to the student's main subject or the course.

Music perception skills 2b: Aural skills and repertoire workshop

This course builds on the aural skills acquired in the *Structural awareness of music 1* unit through exercises with post-tonal melodies (singing, notating) and more complex rhythmical structures (changing metres, polyrhythms) and a more in-depth understanding of harmony and polyphony (notation by ear of music in two or more parts, transcription by ear and ensemble singing). The course includes an introduction to score reading (including C clefs and transposing instruments) and an introduction to further repertoire. Ensemble work (ensemble singing and playing by ear or improvising, depending on the students' main subjects) plays an important role.

Teaching and learning methods

Group tuition (maximum 12 students), 56 h

Instruction and exercises in small groups, e.g. 28 h per group (4 students)

Independent work by the student, e.g. singing, music reading and transcription exercises

Teaching material and literature

Completion and feedback

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- understanding harmony and textures in two or more parts (e.g. two-part transcription assignments)
- understanding post-tonal melodies by singing and transcribing
- rhythm assignments: reading out, transcribing by ear and analysing
- introduction to score reading
- ensemble singing and/or ensemble playing and rehearsing an ensemble, if relevant for the students' main subjects.

[Post-tonal music workshop](#)

The purpose of this course is to give an improved knowledge of music written in the 20th and 21st centuries, to develop an experiential relationship to contemporary music and to facilitate skills for rehearsing it. The course explores post-tonal musical materials through various analysis assignments. This may also involve students experimenting with textures and instruments and devising their own exercises. The course interacts with the course History of Western art music: 20th and 21st-century music and contrasts with it in that this course focuses on a more personal approach to a limited repertoire. The exercises involve learning to read various types of musical notation, gaining courage to face notational challenges in contemporary music and perceiving the role of the various elements of music (e.g. texture, timbre, register) in how works are organised and in musical expression.

Teaching and learning methods

Group tuition (maximum 12 students), 56 h

Independent work by the student, e.g. analysis tasks

Completion and feedback

Participation in small group assignments and returning analysis assignments

Assessment and feedback concern both the student's working skills and his/her proficiency in the structural awareness of music of central importance for his/her main subject. The assessment also takes note of the student's strengths with a view to further elective and secondary subject studies. Teachers teaching the same students collaborate on assessment and feedback as necessary. Weighting appropriate to the students' main subjects is applied to the learning outcomes and completion procedures, and part-completions in this course may also be integrated with other units.

[S-Y4 Advanced structural awareness of music](#) (10 cr)

Learning outcomes (Bachelor's-level)

A student who has completed the unit is expected to:

- have improved competence in aural skills, music analysis, harmony & voice-leading / arrangement skills or other structural awareness of music relevant for his/her studies, have a structural understanding of music to a standard required for a Bachelor's degree, and have the capability to progress to Master's-level studies (see also the learning outcomes for the Structural awareness of music 2 unit)
- have a preliminary awareness of personal areas of professional interest and have the required prerequisite skills acquired through secondary subject studies or elective studies.

Assessment

pass/fail

Prerequisites

Structural awareness of music 1–2, with the following specifications:

- Post-tonal analysis – prerequisite: Post-tonal music workshop

- *Introduction to harmony & voice-leading* – sufficient baseline competence (teacher’s recommendation)
- *Analysis of tonal music* – sufficient baseline competence (teacher’s recommendation)
- *Music analysis theory and practice I–IV* – sufficient baseline competence (teacher’s recommendation)
- *Introduction to the theory of early music* – may be completed in parallel with *Structural awareness of music 1–2*

Being granted a study right for courses for which an assessment of baseline competence is a prerequisite, a teacher recommendation (e.g. from the teacher of *Structural awareness of music 2*) or a skills test is required.

Completion

The unit comprises one or more of the courses described below. The content of the thematic courses may change year on year.

Music analysis and theory of music

Music analysis theme unit (2–3 cr)

Post-tonal music workshop (unless included in the compulsory studies in the student’s main subject) (2–3 cr)

Introduction to the theory of early music (4–5 cr)

Baroque music applied analytical skills (5 cr) (for students whose main subject is not in Early Music) (the following are units for students whose main subject is in Composition and Music Theory):

Music analysis theory and practicum I–IV (3–4 cr per course)

Advanced tonal analysis (3–9 cr)

Advanced post-tonal analysis (3–9 cr)

Harmony & voice-leading and arrangement

Introduction to writing and arranging music (2–3 cr)

Introduction to harmony & voice-leading and *Basics of harmony & voice-leading* (1+11 cr)

Aural skills

Advanced aural skills (4 cr)

Aural skills repertoire unit (2 cr)

Master’s-level studies, also available as elective studies for Bachelor’s-level students:

Composition performance practicum

Composition workshop for instrumentalists

Orchestration

Orchestral instruments

Score playing

Target group

Classical music instrument and voice performance students (compulsory in the sense that students must gain a total of 24 cr in studies in structural awareness of music), 10 cr compulsory for conducting students. Available as elective studies for students with other main subjects (e.g. in Church Music, Conducting or Music Education).

Recommended year of completion

3rd year (*Introduction to the theory of early music* for students in Early Music: 1st to 3rd year)

Introduction to writing and arranging music (2–3 cr, 53–80 h)

The purpose of this unit is for the student to acquire improved skills for creating musical textures and for adapting music. This may involve writing practical arrangements or analytical harmony & voice-leading exercises, according to the needs of the student and of the group. This unit may be completed multiple times.

Teaching and learning methods

Group tuition (maximum 12 students) and individual or small group tuition, total 42 h per group (e.g. 14 h of group tuition and 4–5 h of inspecting assignments per pair of students).

Independent work, 35–62 h:

The student may practice skills such as writing small-scale arrangements for ensembles relevant for his/her main subject or professional orientation, or adapting music for practical purposes (e.g. pedagogical arrangements and re-scoring music for another type of ensemble). On the other hand, the student may attain an improved stylistic competence through writing music and complementary working methods (e.g. playing an instrument, improvisation). The unit repertoire and the focus of assignments may change year on year.

Completion and feedback

Completion: Participation in group work and completing harmony & voice-leading assignments and arrangements by agreed deadlines

The teacher gives out extensive assignments at the beginning of the unit

The student is given feedback on the assignments both during the unit and at its conclusion In addition to feedback given by the teacher, peer review is encouraged (e.g. trying out arrangements and commenting on them)

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Prerequisites

Structural awareness of music 1

Structural awareness of music 2: Applied analytical skills

Timing

Every year

Music analysis theme unit (2–3 cr, 53–80 h)

The purpose of this unit is to focus on practical analysis. The repertoire to be analysed may change from one course to the next and may be customised with a view to students' other studies or current projects (productions, solo repertoire, chamber music repertoire). The aim is for the student to gain a confident command of basic music analysis skills and concepts (e.g. formal analysis of extensive works), to gain an in-depth understanding of the selected repertoire and to learn to select music analysis concepts and approaches in a historically informed way. The student is also intended to learn to study music in the light of specific issues and to pose analytical queries in which music analysis may dovetail with issues of performance and interpretation.

Teaching and learning methods

Group tuition (maximum 12 students), 28 h

Independent work and small group assignments, 25–52 h

The student learns to express his/her analytical observations and interpretations orally and/or in writing (e.g. talks, small group work or written analyses) and to use music analysis literature.

Completion and feedback

Participation in group work and completing individual and small group assignments

The assignments required for the extensive completion are to be determined at the beginning of the sub-unit (e.g. an independent written analysis).

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Timing

Every year

The repertoire may change year on year, and the unit may be completed multiple times.

Prerequisites

Structural awareness of music 1

Structural awareness of music 2a: Applied analytical skills

Aural skills repertoire unit (2 cr, 53 h)

A student who completes the unit is expected to be conversant with applying aural skills methods for instance in ensemble playing and in practical working life situations (e.g. transcribing by ear) The unit focuses on repertoire to be determined separately. The teaching mostly involves singing and making music in an ensemble, and the unit may include independent practicing by the students.

Teaching and learning methods

Small group tuition, maximum 28 h

Independent work and independent small group rehearsals, minimum 25 h

The listening and writing assignments are customised for each course so as to foster familiarity with the selected repertoire and to cater to the professional and perception-related needs of the students.

Completion and feedback

Participation in small group work and completing assignments

Possibly a demonstration or performance

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Prerequisites

Principally *Structural awareness of music 1* and *Structural awareness of music 2: Aural skills*. Courses may be organised within this unit that may be taken in parallel with *Structural awareness of music 1*.

Timing

Every other year

Advanced aural skills (4–5 cr, 107–134 h)

A student who completes the unit is expected to:

- have aural skills competence to a standard required for highly demanding professional duties (e.g. rehearsing contemporary music, choral or orchestral conducting and advanced music analysis)
- be able to practice and learn demanding post-tonal repertoire, to notate and understand by ear music in multiple parts (e.g. transcription exercises in 2 to 4 parts), to read a wide range of scores and to understand and rehearse demanding rhythmic structures (e.g. polyrhythms and advanced two-part rhythm exercises)

The content may be weighted and delimited according to the group and the students' needs.

Teaching and learning methods

Small group tuition, maximum 56 h

Independent work, 53–78 h (e.g. practicing singing and rhythm assignments, transcription by ear and repertoire analysis assignments)

Completion and feedback

Participation in small group work and completing assignments

Tests and examinations (e.g. sight-singing, rhythm reading, ensemble work and transcribing by ear)

The precise course completion requirements and the assignments required to be awarded the extended credit score are given by the teacher at the beginning of the course

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Prerequisites

Structural awareness of music 2 is recommended; at least the aural skills component is compulsory

[Introduction to the theory of early music](#) (5 cr, one semester 2–3 cr)

Unit overview

The purpose of the course is to introduce students to essential music theory concepts and terminology and notation practices of the Renaissance and early Baroque periods. A student who completes the unit is expected to:

- be conversant with concepts relevant for understanding monophonic and polyphonic modal music and early Baroque music
- be able to read notation from the period
- be aware of the historical contexts and changing use of concepts and terms in the theory of music.

Topics covered in the unit include the eight-mode system, the gamut and hexachord solmisation, *musica ficta*, interval-based harmonic thinking and basso continuo numbering, cadences, Renaissance mensural notation and early Baroque notation, *tactus* and tempo proportions, just intonation and other tuning systems as necessary. Working methods include exploring repertoire by analysing and listening, singing and playing, reviewing literature and transcribing historical notation into modern notation. The unit also provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in the theory, notation and performance practices of early music.

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

Small group tuition, e.g. 7 h per 3 students

The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.

Timing

Every other year (alternating with *Baroque music applied analytical skills*)

Recommended year of completion

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

Target group

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

Completion and feedback

- Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)
- Music writing assignments (transcriptions from historical notation into modern notation and other assignments such as reductions or cadences)

[Baroque music applied analytical skills](#) (5–6 cr; 2–3 cr per one semester)

Unit overview

The purpose of this unit is to explore the stylistic and textural features of Baroque music through music of the French Baroque. The material reviewed comprises dance-based French pieces – airs and instrumental doubles – and the themes explored include the interaction of text and music (rhetoric and how the text influences the shaping of the music) and the interaction between performance and

analysis. Working methods include familiarisation with repertoire, creating own stylistic exercises, literature reviews and group discussions. The objective is to increase students' general awareness of musical structures, harmony and voice-leading skills, capability to use source literature and group work skills. The course may also include arrangement assignments, analysis of other repertoire from the Baroque period and possibly rehearsing a performance.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in Baroque music. This course may be taken instead of *Applied analytical skills* in the unit *Structural awareness of music 2*, and it can be included as an elective component in the unit *Advanced structural awareness of music*.

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

small group tuition, maximum 14 h per 3 students

The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.

Participation in group work (exploring repertoire by listening, playing and singing; group discussions; literature review)

Writing music (stylistic exercises)

Literature

Ranum, Patricia M. *The harmonic orator : the phrasing and rhetoric of the melody in French baroque airs*.

Timing

Every other year (alternating with *Introduction to the theory of early music*)

Recommended year of completion

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

Target group

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

Completion and feedback

- Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)
- Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments. The assignments required for the extensive completion are to be agreed at the beginning of the course.

[S-Y5 History of Western art music](#) (9–12 cr)

Learning outcomes

A student who has completed the unit is expected to:

1. have a broad-based familiarity with music and be able to further expand his/her knowledge and awareness of the history of music as follows:
 - be able to analyse music heard and scores read from the perspective of the history of music
 - be familiar with conceptions of epochs and style periods, developmental trend and genres in writings on the history of music and be aware of the historical context of any given concepts and views concerning music
 - be able to use core specialist terminology and to examine documents of various kinds (texts, editions of music and recordings) in their historical context.
2. be able to leverage his/her knowledge and awareness of the history of music in his/her musical work as follows:
 - be conversant with information searching and be able to place music in its historical context
 - be able to evaluate various interpretations and approaches vis-à-vis tradition (e.g. by using sources that illustrate performance traditions) and to leverage his/her knowledge of history to add depth to his/her own interpretations and approaches

- be able to express and explain his/her views on music in conversation and in writing. Specific focus areas may be applied to the learning outcomes depending on the student's main subject.

Assessment

pass/fail

Prerequisites

It is recommended that the units Structural awareness of music 1–2 be completed in parallel with this unit.

Completion: name, scope and assessment of course if different from that of the unit

This unit comprises at a minimum the courses History of music I–IV, to a minimum total of 9 cr:

History of music I: Introduction, 2 cr

History of music II: From Baroque to Classical, 2–3 cr

History of music III: From Classical to Romantic, 2–3 cr

History of music IV: Music of the 20th and 21st centuries, 2–3 cr

History of music essay, 1 cr

Target group

Classical Instrument and Voice Performance, Composition and Music Theory, Orchestra and Choir Conducting, Wind Orchestra Conducting.

Unit overview

History of music I–IV presents a chronological survey of Western art music and its key phenomena from Antiquity to the 21st century. The purpose of this set of units is to instruct students in history-conscious music studies and to provide a facility for using and constantly improving their historical knowledge as part of their professional activities. The units focus on analytic music listening and the processing of listening experiences along with discussion and writing assignments on various types of question. The units introduce students to the conventional terminology, concepts and divisions of historical writing (including chronological and stylistic periods and genres), including how to apply them critically, and helps them understand the interpretative nature of historical knowledge.

History of music I is an introduction that involves practicing study skills for the history of music (listening, group discussions, minor writing assignments on various types of question, and basic research skills) and a minor writing and research assignment concerning repertoire for the student's main instrument. The unit also includes a review of the conventional stylistic period division used in writings on the history of music and a brief overview of Medieval and Renaissance music. The written assignments in this unit are to be integrated with work in the unit Written communication in Finnish.

The chronological focus areas of courses II to IV are:

II: Baroque to Classical

III: Classical to Romantic

IV: 20th to 21st centuries

Each course involves increasing the student's knowledge of repertoire, concepts and relevant phenomena, examining changes in conceptions of music, exploring connections between music and other social phenomena and other branches of the arts, and practicing the historically aware interpretation of various documents.

History of music essay (1 cr) includes the assignments that need to be completed for the higher credit score awarded for *History of music I–IV*. This must be completed separately after completing the unit.

Completion and feedback

Attending classes and small group sessions if any (completion as determined by the teacher, involving e.g. a learning diary and repertoire performances)

Independent work determined separately for each course (including planning concert programmes, analysis assignments, comparisons of performances or editions, and application assignments drawing on repertoire for the student's main instrument)

The student may increase the credit score for each course (from 2 to 3 cr) by completing agreed additional assignments (e.g. lecture diary, listening reports or essay).

The introduction course includes writing and research assignments that are to be integrated into studies in written communication in Finnish.

Teaching and learning methods

Group tuition 28 per course, of which some may be used for small group tuition

Timing

Every year

Recommended year of completion

History of music I–II: Bachelor 1st year

History of music III–IV: Bachelor 2nd year

Coordinating teacher**Proficiency demonstration (6 cr)****[S-MJKoK Proficiency demonstration, choral conducting \(Bachelor of Music\)](#) (6 cr)****Learning outcomes**

A student who has completed the unit is expected to:

- be able to apply and combined acquired skills and knowledge for a proficiency demonstration
- have a command of essential research principles, be able to write informative texts and be able to understand and analyse academic texts, also in foreign languages be able to deal naturally with various kinds of personal interaction
- understand the properties of voice types and employ these in writing arrangements and compositions for choir

Completion of the proficiency demonstration:

- Bachelor's recital independently rehearsed with the student's own choir, 3 cr
- Extensive programme notes (written assignment) of 6,000 characters, 1 cr
- An original choral arrangement or composition, 2 cr

Assessment

On a scale of 0 to 5

Prerequisites

All other studies prescribed for the Bachelor's degree.

Completion and feedback

Bachelor's recital independently rehearsed with the student's own choir: Assessment by an examination board appointed by the head of department on a scale of 0 to 5, and oral feedback.

Final paper, 6,000 characters: Assessment by examiners appointed by the head of department, pass/fail, and written feedback.

Writing a choral arrangement or composition: Assessment by examiners appointed by the head of department, pass/fail, and written feedback.

The head of department assesses the proficiency demonstration, pass/fail, and awards completion.

Teaching and learning methods

Individual tuition, maximum 4 h

Performance and feedback, 2 h

Independent preparation and choir rehearsals, minimum 75 h.

Writing an arrangement or a composition, 54 h.

Researching background information and writing programme notes, 27 h.

Teaching material and literature

The proficiency demonstration must include repertoire at least from the following periods:

- music before 1600
- Romantic era
- music after 1945

The teacher and student are to agree on the repertoire to be performed.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Nils Schweckendiek

Maturity essay

The purpose of the maturity essay is for the student to demonstrate both his/her knowledge in the subject of the proficiency demonstration and the language skills referred to in section 6 of the Government Decree on University Degrees (794/2004). A student who has demonstrated Finnish or Swedish language skills in a proficiency demonstration for a Bachelor's degree is not required to repeat the language test for a proficiency demonstration for a Master's degree completed in the same language.

A maturity essay is a paper about 500 words long on a topic related to the student's main subject (proficiency demonstration).

The maturity essay forms part of the student's final paper or programme notes. The supervising teacher selects an extract of about 500 words to be assessed as the maturity essay. The content of the maturity essay is also to be approved by this teacher. Language checking of the maturity essay in a Bachelor's degree is performed by a teacher in the language in question. The language teacher advises the student on correcting the language of the maturity essay as necessary.

The maturity essay is accepted by a teacher appointed by the head of the department.

Assessment: content of the maturity essay, pass/fail; for a Bachelor's degree also a language check, pass/fail

UNIT DESCRIPTIONS, MASTER OF MUSIC

Module: Conducting

S-MJK7 Choral conducting (12 cr per semester, total 60 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a rich, clear and expressive conducting technique and an awareness of the connection between body language and musical output

- have an in-depth familiarity with chamber choirs, vocal ensembles, opera choruses and symphonic choirs and extensive familiarity with the core vocal music repertoire and its performance practices: Medieval polyphonic music, early and late Renaissance, early and late Baroque, Classical period, early and late Romanticism, various styles between 1890 and 1945, music from the period 1945 to 2000, and opera choruses
- have advanced aural skills and the ability to analyse rapidly what he/she hears, for instance regarding intonation
- be able to work independently with professionals, amateurs and adolescents and have an in-depth knowledge of leadership psychology and rehearsing technique
- be able to understand music at the macro level and at the detail level and to communicate this information to other musicians
- have basic orchestra conducting skills.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance: preparatory lessons (including participating as a singer), working with the Vocal Ensemble and the Music Centre Choir, debriefing sessions, matinees

Oral feedback

Teaching and learning methods

Small group tuition (1–12 students), 15 h per week, 12 weeks per semester, maximum 900 h

Choir rehearsals with the Vocal Ensemble (maximum 100h per semester) and the Music Centre Choir (maximum 8 h per semester). Occasionally work with the Practice Orchestra ('Kapubändi') or the Practice Wind Orchestra. Vocal or instrumental soloists depending on the repertoire.

Independent work consisting of preparation of assigned repertoire and occasional reading and writing assignments, minimum 12 h per week, 12 weeks per semester. Independent study amounts to a minimum of 720 h.

Teaching material and literature

A wide variety of choral repertoire and background reading, according to the teacher's choice.

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Nils Schweckendiek

[S-MJK8 Supporting studies in choral conducting 2](#) (2 cr per semester, total 10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be thoroughly familiar with voice production and the characteristics of various voice types, and also to apply this knowledge in practice
- be familiar with the principal features of voice care and body maintenance
- know about basic acoustic phenomena and be able to work with various intonation systems
- be aware of basic phonetics in vocal music and be familiar with the principles of pronouncing the following languages: Latin (common pronunciation), Italian, French, German, Russian / Church Slavonic, Spanish, English, Finnish, Swedish, Czech

- have tools for working with rarely found languages, e.g. the International Phonetic Alphabet,
- understand the properties of voice types and employ these in writing arrangements and compositions for choir
- understand the principles of Gregorian chant and mensural notation and be able to apply them in practice
- have an understanding of the essential features of leadership psychology and group dynamics
- be able to analyse a musical score on the macro level and on the detail level, and be able to analyse texts in vocal music
- be familiar with the history of Western polyphonic vocal music from the year 1200 onwards and with the history of Finnish choral music
- be able to plan programmes for a variety of purposes
- be able to analyse sung texts to an advanced degree of difficulty in various languages.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

Lectures and small group tuition (1–20 students), 36 h per semester, 5 semesters

The course involves multiple teachers.

Independent preparation, minimum 18 h per semester, including assignments given by the teacher

Teaching material and literature

Background reading, according to the teacher's choice.

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview**Coordinating teacher**

Nils Schweckendiek

Voice and piano performance

Students must complete a total of 12 cr in voice and piano studies: 4 cr in one and 8 cr in the other.

[S-MJK9 Voice performance](#) (1-2 cr per semester, 4 semesters, total 4–8 cr)

Learning outcomes

A student who has completed the unit is expected to have developed his/her skills at least to level C.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

Individual tuition, 24–48 h per academic year

Independent practising, minimum 84-168 h

Teaching material and literature

Vocal music repertoire as selected by the teacher

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

[S-MJK10 Piano performance](#) (1-2 cr per semester, 4 semesters, total 4–8 cr)

Learning outcomes

A student who has completed the unit is expected to have developed his/her skills at least to level C

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

Individual tuition, maximum 24-48 h

Independent practising, minimum 84-168 h

Teaching material and literature

Piano repertoire as selected by the teacher

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

[S-MJK11 Score playing and transposition 2](#) (1 cr per each of 4 semesters, total 4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to read and play on the piano an 8-part open score in modern clefs and a 4-part open score in C clefs
- be able to transpose a score up and down by any interval between a minor second and a perfect fourth
- be able to read simple orchestral scores (works for choir and orchestra).

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Examination

Oral feedback

Teaching and learning methods

Small group tuition (1–3 students), maximum 28 h

Independent practising, minimum 80 h

Teaching material and literature

Assignments as selected by the teacher.

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Coordinating teacher in score playing

S-MJK12 Ensemble 2 (2–4 cr for each of 3–5 choir periods, total 6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the capability of performing responsibly as a member of an ensemble
- be able to adapt his/her singing according to the conductor's instructions and by taking the other singers into account
- be able to prepare for rehearsals and to perform in a controlled, confident and proficient manner
- have the capability of using interaction skills in networking
- be able to perform on stage and to execute musical and stage instructions as a chorus member in an opera production, if the student has chosen to participate in one.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Participating in choral productions organised by the Sibelius Academy

Teaching and learning methods

Participating in choral productions organised by the Sibelius Academy

Participating in the tuition with the teacher, either simultaneously or in parallel: Vocal soloists, assisting singers and instrumentalists, opera coach and conductor as needed. In opera productions also an artistic production team.

Independent work consists of practicing the repertoire for the period and rehearsing any stage work required, and committing music to memory if required.

Teaching material and literature

The repertoire for the period.

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Students of choral conducting in the Department of Conducting

Unit overview

Coordinating teacher

Nils Schweckendiek

Module: Pedagogy

[S-MJ5 Conducting pedagogy](#) (8 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to teach conducting
- have a command of individual and group teaching skills
- be able to apply and improve his/her leadership skills and pedagogical competence in various rehearsal situations and to analyse group dynamics and learning processes
- be able to communicate and work with children, adolescents and adults, both amateurs and professionals.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion:

The unit consists of 3 courses:

General pedagogy lectures 1 and 2 (1 cr + 1 cr)

Pedagogy of conducting (2 cr)

Teaching practice (4 cr)

Completion and feedback

Attending the *General pedagogy lectures* [CODES]

Pedagogy of conducting consists of lecture attendance and observation visits to rehearsals of orchestras at music institutes or other youth orchestras.

Teaching practice is organised in small groups, with students from all degree programmes and their practice pupils forming an ensemble to sing or play music together. The practice pupils conduct the group in turn with comments from the student teacher. Some individual lessons are also given by the student teacher to the practice pupil. The conducting teacher attends the teaching sessions at least every third time. The small group is to meet every other week for 3 to 4 h (depending on the size of the group). Scores are to be played on two pianos, and other instruments and voices may be added according to the group members' competence. A teaching demonstration is to be given at the end of the spring semester.

Teaching and learning methods

Lectures, 44 h

Group tuition of practice pupils, 48 h

Feedback from supervising teacher, 2 h

Teaching demonstration, 1 h

Reflection and portfolio compilation, 80 h

Teaching preparation, 26 h.

Observation of teaching by other teachers, 15 h

Teaching material and literature

Literature distributed at lectures

Repertoire rehearsed with practice pupils

Timing

Tuition given every other year

Recommended year of completion

Master's 1st to 2nd year

Target group

Students in the Department of Conducting

Unit overview

Coordinating teacher

Proficiency demonstration (20 cr)

S-MJKoMa & S-JKMb Proficiency demonstration, choral conducting (Master of Music) (20 cr)

Learning outcomes

With a proficiency demonstration, the student shows that he/she has acquired the capabilities required in the learning outcomes specified for his/her main subject and is able to apply his/her learning creatively and to further improve his/her skills. The student also has the capability to progress to further studies.

A student who has completed the proficiency demonstration is expected to:

- be able to apply and combined acquired skills and knowledge for a proficiency demonstration
- be capable of critical reflection and source criticism, be able to follow and participate in debate in his/her field
- understand the properties of voice types and employ these in writing arrangements and compositions for choir.

Completion of the proficiency demonstration:

- master's recital independently rehearsed with the vocal ensemble and with the student's own choir, 12 cr
- extensive, analytical programme notes of 8,000 characters, 3 cr
- an original choral arrangement or composition, 5 cr.

Assessment

On a scale of 0 to 5

Prerequisites

All other studies included in the student's individual study plan.

Completion and feedback

Master's recital independently rehearsed with the Vocal Ensemble and with the student's own choir: Assessment by an examination board appointed by the head of department on a scale of 0 to 5, and oral feedback.

Programme notes, 8,000 characters: Assessment by an examiner appointed by the head of department, pass/fail, and written feedback.

Writing a choral arrangement or composition: Assessment by examiners appointed by the head of department, pass/fail, and written feedback.

The head of department assesses the proficiency demonstration, pass/fail, and awards completion.

Teaching and learning methods

Individual tuition, maximum 20 h

Performance and feedback, 3 h

Participating in the tuition with the teacher, either simultaneously or in parallel: Vocal Ensemble and the student's own choir

Independent preparation and choir rehearsals, minimum 300 h.

Researching background information and writing programme notes, 81 h.

Writing a choral arrangement or composition, 135 h

Teaching material and literature

The proficiency demonstration must include repertoire at least from the following periods:

- early or late Renaissance
- Baroque period
- Romantic period
- contemporary music

At least one of the works must have instrumental accompaniment.

The teacher and student are to agree on the repertoire to be performed.

Timing

Tuition given every year

Recommended year of completion

Master's 3rd year

Target group

Students of choral conducting in the Department of Conducting

Coordinating teacher

Nils Schweckendiek

Maturity essay

The purpose of the maturity essay is for the student to demonstrate both his/her knowledge in the subject of the proficiency demonstration and the language skills referred to in section 6 of the Government Decree on University Degrees (794/2004). A student who has demonstrated Finnish or Swedish language skills in a proficiency demonstration for a Bachelor's degree is not required to repeat the language test for a proficiency demonstration for a Master's degree completed in the same language.

The maturity essay forms part of the student's final paper or programme notes. The supervising teacher selects an extract of about 500 words to be assessed as the maturity essay. The content of the maturity essay is also to be approved by this teacher.

The maturity essay is accepted by a teacher appointed by the head of the department.

Assessment: content of the maturity essay, pass/fail; for a Bachelor's degree also a language check, pass/fail

Elective studies**S-MJ6 Specialisation** (5–10 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have in-depth knowledge of a subject selected by him/her and approved by the supervisor
- have undertaken historical, theoretical, music analysis or pedagogy studies
- have an improved capability for independent work
- have an improved capability for writing informative text in Finnish, Swedish or English.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

The unit mainly comprises independent writing by the student. The supervising teacher approves the specialisation topic and the student's work plan. The length of the research paper must be at least 5,000 characters without spaces per 1 cr, i.e. at least 25,000 to 50,000 characters without spaces in all. Rehearsals and performances may be substituted for part (no more than half) of the research paper. Documentation on the rehearsals and performances must be appended to the research paper.

Oral feedback

Teaching and learning methods

1. Teaching methods

Individual tuition, maximum 10–20 h (2 h per 1 cr)

2. Participating in the tuition with the teacher

Other performers, if the specialisation involves rehearsals and performances

3. Independent work by the student

Independent work, minimum 125–250 h (25 h per 1 cr)

4. Teaching material and literature

As per the work plan drawn up by the student. The supervising teacher assists in compiling the reading list.

Timing

Tuition given on an as-needed basis

Recommended year of completion

Bachelor's 3rd year; Master's 1st to 3rd year

Target group

Students in the Department of Conducting

Coordinating teacher

Arturo Alvarado

[S-MJ7 Career skills for conductors](#) (1 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to devise and manage artistic projects independently
- have the capability of promoting himself/herself in the job market
- understand the practices of the music industry.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance

Oral feedback

Teaching and learning methods

1. Teaching methods

Lectures and seminar attendance, maximum 20 h

2. Participating in the tuition with the teacher

The course involves multiple teachers.

3. Independent work by the student

Preparation and reflection, minimum 7 h

4. Teaching material and literature

Literature as selected by the teacher

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 1st to 3rd year; Master's 1st to 3rd year

Target group

Students in the Department of Conducting

Coordinating teacher

Petri Komulainen

[S-MJ8 History of music theme unit](#) (1–4 cr)

Learning outcomes

A student who has completed the unit is expected to:

1. have an improved knowledge of music repertoire and of concepts and phenomena in the history of music, within the scope of the specified theme (see the descriptions of the theme courses for details)
2. have improved analytical listening, discussion and writing skills and, as needed and within the scope of the specified theme, improved knowledge for instance of performance practices, notation, score reading practices and their historical context (e.g. critical use of editions and employing information on performance practices)
3. have an improved awareness of the cultural and societal backgrounds of music (including how music is linked to other branches of the arts and to phenomena in society) and an improved ability to analyse circumstances, cause-and-effect, change and continuity, similarities and differences, etc.

Assessment

pass/fail

Prerequisites

Principally *History of Western art music* (9 cr)

Courses included in the unit:

The unit comprises one course such as those described below. The content of the thematic courses may change year on year.

History of Finnish art music (2 cr)

Finnish music (2 cr)

History of wind music (1 cr)

History of choral music (1 cr)

History of piano music

History of Finnish opera (2–3 cr)

Completion and feedback

see the course descriptions