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Bachelor's degree

Instrument performance and liturgical music (minimum 97 cr)

A student who has completed the module is expected to:

- be able to design and deliver music for church services and to have the competence to undertake other duties in the sphere of church music as a singer, an instrumentalist and a conductor;
- be able to improvise, accompany, arrange and compose liturgical music
- have the instrument maintenance competence required from a church musician.

The following units list the learning outcomes required for a Bachelor's degree and comprise the instrument performance requirement specified in the qualifications for a church musician's position:

[S-KM1 Church music practices 1](#) (4 cr) Bachelor's 1st year

Students must complete at least level C in either choral conducting, voice performance or organ performance.

[S-KM2a ja 2b Choral conducting, church music](#) (20 cr) Bachelor's 1st to 2nd year

[S-KM3a ja 3b Choral conducting practice](#) (5 cr) Bachelor's 2nd to 3rd year (applied qualification studies)

[S-KM4 Choral conducting C](#) (10 cr) Level C may also be completed as elective studies for a Master's degree.

[S-KM5a-c Voice performance, church music](#) (25-30 cr) Bachelor's 1st to 3rd year

[S-KM6a1-3 ja S-KM6b1-3 Organ performance, church music](#) (36-41 cr) Bachelor's 1st to 3rd year

[S-KM7 Organ structure and maintenance](#) (2 cr) Bachelor's 2nd year

Pedagogy and interactive skills (minimum 6 cr)

A student who has completed the module is expected to:

- be able to design and coach music-making by parishioners of various ages in a variety of musical styles
- be familiar with theories of teaching and learning and with the music education goals of the Church
- be able to deal naturally with various kinds of personal interaction and have a facility for communication in various situations.

The following units list the pedagogy and interactive skills learning outcomes required for the Bachelor's degree:

[S-KM8 Church music practices 2](#) (6 cr) Bachelor's 2nd year (pedagogical qualification studies)

Students may further improve their skills by completing these units:

[S-KM9 Introduction to learning and teaching music](#) (2 cr) (pedagogical qualification studies)

[S-KM10 Parish music education 1, confirmation school](#) (2 cr) (pedagogical qualification studies)

[S-KM11 Parish music education 2](#) (2 cr) (pedagogical qualification studies)

Students may also complete these units in their Master's-level studies.

General musical skills (minimum 23 cr)

A student who has completed the module is expected to:

- have the general musical education required from a church musician and know how to apply it in liturgical music
- have essential aural skills, music analysis skills and music theory skills
- be familiar with the outlines of the history of church music and other areas of the history of music.

The following units list the general musical skills learning outcomes required for the Bachelor's degree:

S-KM12 History of Western art music for church musicians (4 cr) Bachelor's 1st to 3rd year

S-Y2a Structural awareness of music 1a: Aural skills (4 cr) Bachelor's 1st year

S-Y2b Structural awareness of music 1b: Applied analytical skills (5 cr) Bachelor's 1st year
S-Y3a Structural awareness of music 2a: Applied analytical skills (5 cr) Bachelor's 2nd year
S-Y3b Structural awareness of music 2b: Aural skills and repertoire workshop (5 cr) Bachelor's 2nd year

or other units under *General music skills* that are relevant for church music.

Research skills (minimum 5 cr)

A student who has completed the module is expected to:

- know the basic principles of information searching and be able to write informative texts
- have basic research skills
- be familiar with areas of church music research and be able to read academic texts analytically, also in a foreign language.

The following units cover the research skills learning outcomes required for a Bachelor's degree:

[S-KM13 Proseminar](#) (5 cr) Bachelor's 3rd year; Master's 2nd year

Proficiency demonstration (6 cr)

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 following units cover the proficiency demonstration learning outcomes required for a Bachelor's degree:

[S-KMoK Proficiency demonstration, church music \(Bachelor of Music\)](#) (6 cr) Bachelor's 3rd year (applied qualification studies)

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 studies (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

Students must complete studies amounting to 40 cr, either in choral conducting, voice or organ performance **or** a project **or** a Master's thesis **or** an *Other church music module* amounting to 40 cr.

Instrument performance and liturgical music (minimum 10 cr)

A student who has completed the module is expected to:

- have broader and more in-depth knowledge and skills in instrument performance and liturgical music
- have the capability to pursue postgraduate studies.

The following units list the instrument performance and liturgical music learning outcomes required for a Master's degree:

[S-KM14 Advanced accompaniment 1](#) (5 cr)

[S-KM15 Advanced liturgical vocal music 1](#) (5 cr)

The student may also seek a broader and more in-depth competence in the module with the following units:

[S-KM16 Advanced accompaniment 2](#) (5 cr) > optional

[S-KM17 Advanced liturgical vocal music 2](#) (5 cr) > optional

If the student selects 40 cr in choral conducting, voice or organ performance or a project or an *Other church music module*, the student must demonstrate his/her proficiency in one of the following units:

[S-KM18 Choral conducting B, church music](#) (40 cr) or [S-KM19 Choral conducting A, church music](#) (60 cr)

[S-KM20 Voice performance B \(minimum\), church music](#) (40 cr)

[S-KM21 Organ performance B \(minimum\)](#) (40 cr)

[S-KM22 Project](#) (40 cr)

[S-KM23 Other artistically oriented church music module](#) (40 cr)

Pedagogy and interactive skills (minimum 2 cr)

A student who has completed the module is expected to:

- have an in-depth command of individual and group teaching skills
- be able to apply and develop his/her pedagogical skills in various learning situations and to analyse various learning processes.

The student must select at least one unit from the following alternatives:

[S-KM9 Introduction to learning and teaching music](#) (2 cr) pedagogical qualification studies

[S-KM10 Parish music education 1, confirmation school](#) (2 cr) pedagogical qualification studies

[S-KM11 Parish music education 2](#) (2 cr) pedagogical qualification studies

OR any other pedagogical unit of at least 2 cr

Research skills (minimum 6 cr)

A student who has completed the module is expected to:

- be familiar with research traditions in his/her field, be capable of critical reflection and be conversant with source criticism and methods in the area of his/her choice
- be able to follow and participate in discussion in his/her field
- have the research skills required for pursuing postgraduate studies.

The following units cover the research skills learning outcomes required for a Master's degree:

[S-KM24 Seminar](#) (6 cr)

If the student does not complete a *Project* (40 cr) or a *Master's thesis* (40 cr), he/she must complete either [S-KM25 Final paper n](#) (6 cr) tai [S-KM26 Extensive final paper](#) (12 cr).

The following units cover the research skills learning outcomes required for a Master's degree:

[S-KM27 Master's thesis](#)

Proficiency demonstration (20 cr)

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 following units cover the proficiency demonstration learning outcomes required for a Master's degree:
[S-KMoM Proficiency demonstration, church music \(Master of Music\)](#) (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'.

Examples of elective studies in Church Music

Studies required for Church eligibility

Theological studies

[S-KM28 Theology of church music](#) (2 cr) (Bachelor's 2nd to 3rd year)

[S-KM29 Christian faith and ethics](#) (2 cr) (Bachelor's 2nd to 3rd year)

[S-KM30 Liturgy study](#) (3 cr) (Bachelor's 2nd to 3rd year)

[S-KM31 Bible study](#) (3 cr) (Bachelor's 2nd to 3rd year)

Applied studies

[S-KM32 Parish training](#) (4 cr) (Master's 1st to 2nd year)

[S-KM33 Confirmation school training](#) (3 cr) (Master's 1st to 2nd year)

[S-KM34 Career skills in the parish](#) (2 cr) (Master's 1st to 2nd year)

[S-KM35 Multi-professional church service training](#) (1-4 cr) (Master's 1st to 3rd year)

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[S-KM36 Gospel choir](#) (2 cr) (K1-) (Bachelor's 1st year)

[S-KM37 Gregorian chant](#) (3 cr) (Master's 1st to 3rd year)

[S-KM38 Arranging and composing church music](#) (1-6 cr) (Master's 1st to 3rd year)

[S-KM4 Choral conducting C](#) (10 cr) (Bachelor's 3rd year)

[S-KM39 Supplementary keyboard studies](#) (10 cr) (Master's 1st to 3rd year)

[S-KM40 Supplementary studies in church music](#) (1-4 cr) (Master's 1st to 3rd year)

[S-KM41 Voice masterclass for church music students](#) (2 cr) (Bachelor's 3rd year to Master's 3rd year)

[S-KM42 Supplementary voice performance](#) (10 cr) (Master's 1st to 3rd year)

[S-KM43 Lied and oratorio studio](#) (6 cr) (Bachelor's 3rd year to Master's 3rd year)

[S-KM44 Piano performance, church music](#) (5-10 cr) (Bachelor's 1st to 2nd (3rd) year)

[S-KM45 Ensemble conducting](#) (3 cr) (Bachelor's 3rd or Master's 1st year)

[S-KM46 Organ improvisation 1](#) (5 cr) (Bachelor's 2nd year to Master's 3rd year)

[S-KM47 History of the organ and organ music](#) (3 cr) (Bachelor's 2nd year –)

[S-KM48 Ensemble music](#) (1-3 cr) (Master's 1st to 3rd year)

[S-KM49 * Performance skills](#) (3 cr) (K2-) (Bachelor's 2nd year –)(tuition given by Church Music)

S-Y25 * **Choir** (1-4 cr) (Bachelor's 1st year to Master's 2nd year)

[S-KM50 * Handbell performance](#) (2 cr) (Bachelor's 1st year to Master's 3rd year)

[S-IY10 * Familiarity with the music scene](#) (1-3 cr) (Bachelor's 1st year to Master's 3rd year)

[S-KM51 * Musical fairy tale production](#) (3 cr) (Bachelor's 1st year –) (tuition given by Church Music)
[S-KM52 * Basics of music technology](#) (2 cr) (Bachelor's 2nd year to Master's 3rd year)
[S-IY18 * Musician's ergonomics](#) (2-3 cr) (Bachelor's 1st year to Master's 3rd year)
[S-IY5 * Secondary instrument performance 1](#) (2.5 cr or 5 cr)
[S-IY6 * Secondary instrument performance 2](#) (5 cr or 10 cr)
[S-KM53 * Accompaniment](#) (1-6 cr) (Bachelor's 1st year to Master's 3rd year)
[S-KM54 * Text interpretation](#) (4 cr) (Bachelor's 1st year –) (tuition given by Church Music)
 S-Y26 * Visiting teacher sessions (1 cr) (Bachelor's 1st year to Master's 3rd year)

[S-KM55 * Voice use and care](#) (2 cr) (Bachelor's 1st year –) (tuition given by Church Music)
[S-KM56 * Advanced vocal technique](#) (2 cr) (Bachelor's 2nd year –) (tuition given by Church Music)

** Voice pedagogy 1 (10 cr)
 *** History of organ performance (6 cr)
 *** Organ improvisation 2 (10 cr)
 *** Organ improvisation 3 (6 cr)
 *** Organ pedagogy 1 (10 cr)
 *** Organ pedagogy 2 (10 cr)
 *** Organ performance workshop (3 cr)
 *** Masterclass (1–3 cr)
 *** Organ improvisation pedagogy 1 (2 cr)
 *** Organ improvisation pedagogy 2 (3 cr)
 **** Basics of ensemble work (2 cr)
 **** Free accompaniment and improvisation 1 (4 cr)
 **** Free accompaniment and improvisation 2 (8 cr)
 ***** History of music theme unit (1–4 cr)
 ***** Advanced structural awareness of music (2–10 cr)
 ***** Music analysis theme unit (2–3 cr)

* unit listed under common studies
 ** unit listed in the Voice curriculum
 *** unit listed in the curriculum for Organ as main subject
 **** unit listed in the Music Education curriculum
 ***** unit listed in the Composition and Music Theory curriculum

UNIT DESCRIPTIONS, BACHELOR'S DEGREE

Module: Instrument performance and liturgical music

[S-KM1 Church music practices 1](#) (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the Hymnal and Church Handbook of the Evangelical-Lutheran Church of Finland and the musical settings of the liturgy in them
- know the basics of accompanying hymn singing, psalm music and liturgical music
- be familiar with leading hymn singing and psalm music
- know how to use the organ and vocal music in church services
- have the capability with completion of Church music practices 2 to complete the liturgical music part of the Proficiency demonstration.

Assessment

pass/fail

Completion and feedback

Active class attendance and participation in performances Oral feedback given by the teacher

Teaching and learning methods**Teaching methods**

Group tuition, maximum 56 h, of which small group tuition (maximum 7 students), maximum 28 h per year

Participating in the tuition with the teacher, either simultaneously or in parallel:

Visiting teacher or assistant teacher as needed, maximum 28 h

Independent work by the student

Repertoire practice and written assignments, 52 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Target group

Church Music students

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

S-KM2a & 2b Choral conducting, church music (20 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- know the basics of rehearsal and conducting technique and be able to rehearse and conduct a choir to a standard required of the repertoire covered in the unit
- be able to study the scores of the repertoire covered in the unit and to plan how to rehearse them with a choir
- be familiar with Finnish and international repertoire suitable for parish work and otherwise
- be familiar with the basics of the singing voice and be able to instruct a choir in the basics of voice production
- be familiar with basic phonetics and be able to instruct a choir how to pronounce various languages
- have the knowledge and skills necessary for progressing to further studies.

Assessment

pass/fail

Completion: courses

Choral conducting studies, 1st year (10 cr, 270 h): Assessment: pass/fail

Choral conducting studies, 2nd year (10 cr, 270 h): Assessment: pass/fail

Completion and feedback

1st year: Active class attendance.

Completion

1) Conducting demonstration

- Conducting two songs from the prepared repertoire, one selected by the student and the other by the examiner

2) Individual examination

- Playing the entire repertoire (full score and individual parts) and singing parts
- Giving pitches using a tuning fork

Feedback: Oral or written feedback

2nd year: Active class attendance.

Completion

1) Conducting and rehearsing demonstration

- Conducting one work selected by the student from the level D repertoire

- Conducting one work selected by the examination board from the level D repertoire
- Rehearsing demonstration: The work to be rehearsed is to be selected by the student and approved by the teacher in advance.

2) Individual examination

- Sight-reading a score on piano
- Using a tuning fork

Oral or written feedback

Teaching and learning methods

Teaching methods

1st year (10 cr, 270 h): total tuition maximum 140 h

Group tuition, maximum 50 h: maximum 14 students, 24 h; maximum 7 students, 26 h

Participating in a choral conducting practice choir as an observing singer, 90 h (62 h + joint period of the Helsinki and Kuopio teaching units, 28 h)

2nd year (10 cr, 270 h): total tuition maximum 148 h

Group tuition, maximum 36 h: maximum 3 students, 12 h; maximum 6 students, 24 h

Other: Conducting and singing in a practice choir, 96 h

Lectures, 16 h

Participating in the tuition with the teacher simultaneously:

In the joint period of the Helsinki and Kuopio teaching units, the teachers of both groups participate.

Assisting singers and instrumentalists may be invited on an as-needed basis.

Independent work by the student:

Independent work by the student: score study, conducting practice, rehearsal planning and study of key themes in conducting using lecture handouts and literature, as follows:

1st year (10 cr, 270 h): 130 h

2nd year (10 cr, 270 h): 122 h

Teaching material and literature

Conducting repertoire, choral conducting literature and lecture handouts

Timing

Tuition given every year

Recommended year of completion

1st year: Bachelor's 1st year

2nd year: Bachelor's 2nd year

Target group

Church Music students. Other students may also take this unit, space permitting. Music Education students may join the 2nd year directly after having completed the *Choral conducting* unit in their department.

Unit overview

1st year

- Lectures and practical exercises for the choral conducting student group, covering essential areas such as conducting technique and expression; learning a new work; teaching voice production in a choir and building a choral sound; rehearsal technique and using a tuning fork
- Singing in a choral conducting practice choir while observing the work of other conductors and practising ensemble skills

2nd year

- Preparing for choral rehearsals in the choral conducting student group (including score study, preparing a rehearsal plan, warm-ups and conducting a work), practical exercises and analysis of rehearsal work (e.g. through video recordings)
- Conducting and singing in a choral conducting practice choir while observing the work of other conductors and practising ensemble skills
- Lectures and practical exercises in the choral conducting student group, covering essential areas such as conducting technique and expression; rehearsal technique and tools; studying a new work; repertoire for church musicians; teaching voice production in a choir and building a choral sound; intonation; basic phonetics

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM3a & 3b Choral conducting practice (5 cr, 135 h)

Learning outcomes

A student who has completed the unit is expected to:

- be able to rehearse and conduct choirs that may be formed of various age groups in a congregation and may be of varying skill levels
- be able to study repertoire and plan how to rehearse it
- be able to deal naturally with various kinds of personal interaction
- be familiar with repertoire suitable for parish work.

Assessment

pass/fail

Prerequisites

Choral conducting, church music: 1st year course

Completion: courses

Course 1: *Rehearsing an adult choir* (2 cr, 54 h)

Course 2: *Rehearsing a children's choir and an adult choir, and preparing for a performance examination* (3 cr, 81 h)

Completion and feedback

Active class attendance

Feedback: Oral feedback

Teaching and learning methods

Teaching methods

Course 1 (2 cr, 54 h): total tuition maximum 28 h

Choir practice: (maximum 6 students), maximum 28 h – 14 h (1st period) + 14 h (2nd period)

Course 2 (3 cr, 81 h): total tuition maximum 52 h

Group sessions: (maximum 3 students), maximum 12 h (the group sessions are included in *Choral conducting C* if the student is completing that unit in his/her Bachelor's-level studies)

Choir practice: (maximum 6 students), maximum 40 h – 20 h (children's choir period) + 20 h (adult choir period)

Independent work by the student:

Independent work by the student: studying the repertoire for the choir practice and performance examination, and rehearsal planning, 55 h

Teaching material and literature

Repertoire for the practical training and for the performance examination

Timing

Tuition given every year

Recommended year of completion

Course 1: Bachelor's 2nd year

Course 2: Bachelor's 3rd year (autumn)

Target group

Church Music students

Unit overview

- Group sessions of the choral conducting student group: preparation for choir practice and for the performance examination (including score study, preparing a rehearsal plan, warm-ups, conducting a work) and analysis of choir rehearsals (e.g. through video recordings)
- Practical training periods with an adult choir and a children's choir, including coaching by the training supervisor; practical training by the student with the choir and observing the work of other students; and feedback from the supervisor and other students after rehearsal The coaching involves planning the content of the period and observing a rehearsal conducted by the supervisor.

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM4 Choral conducting C (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of rehearsal and conducting technique and be able to rehearse and conduct a choir to a standard required of the repertoire covered in the unit
- be able independently to study the scores of the repertoire covered in the unit and to plan how to rehearse them with a choir
- have expanded his/her knowledge of Finnish and foreign repertoire suitable for parish work and otherwise
- be familiar with the basics of the singing voice and be able to instruct a choir systematically in voice production
- be familiar with basic phonetics and be able to instruct a choir proficiently in how to pronounce various languages
- have the knowledge and skills necessary for progressing to further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Choral conducting D or Choral conducting, church music

Completion and feedback

Active class attendance.

Completion

1) Conducting and rehearsing demonstration

- Conducting one work selected by the student from the level D repertoire
- Conducting one work selected by the examination board from the level D repertoire
- Rehearsing demonstration: The work to be rehearsed is to be selected by the student and approved by the teacher in advance.

2) Individual examination

- Sight-reading a score on piano
- Using a tuning fork

Feedback: Oral or written feedback

Teaching and learning methods

Teaching methods

Choral conducting C (10 cr, 270 h): total tuition maximum 148 h

Group tuition, maximum 36 h: maximum 3 students, 12 h; maximum 6 students, 24 h

Other: Conducting and singing in a practice choir, 96 h

Lectures, maximum 16 h

Participating in the tuition with the teacher simultaneously:

Assisting singers and instrumentalists at the discretion of the head of the department

Independent work by the student:

Independent work by the student: score study, conducting practice, rehearsal planning and study of key themes in conducting using lecture handouts and literature, 122 h

Teaching material and literature

Conducting repertoire, choral conducting literature and lecture handouts

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Church Music students. Other students may also take this unit, space permitting.

Unit overview

- Preparing for choral rehearsals in the choral conducting student group (including score study, preparing a rehearsal plan, warm-ups and conducting a work), practical exercises and analysis of rehearsal work (e.g. through video recordings)
- Conducting and singing in a choral conducting practice choir while observing the work of other conductors and practising ensemble skills
- Lectures and practical exercises in the choral conducting student group, covering essential areas such as conducting technique and expression; rehearsal technique and tools; studying a new work; repertoire for church musicians; teaching voice production in a choir and building a choral sound; intonation; basic phonetics

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM5a-c Voice performance, church music (25–30 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have studied voice technique and the basics of voice use
- be able to sing the repertoire required in a church musician's job, liturgical music and hymns
- be familiar with the core repertoire and main styles of classical and sacred vocal music
- be able to apply good singing technique in a church musician's job (e.g. choral singing or singing and playing an instrument simultaneously)
- have the capability to complete the voice part of the Proficiency demonstration
- have the capability to pursue further studies.

Assessment

pass/fail

Completion: courses

Voice studies 1st year, 8–13 cr

Voice studies 2nd year, 8–13 cr

Voice studies 3rd year, 9–14 cr

Completion and feedback

Voice lessons with a personal voice teacher

Active class attendance and participation in performances

The teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 28 h per academic year, maximum 3 academic years

Participating in the tuition with the teacher, either simultaneously or in parallel:

If the student is completing level C: accompaniment, maximum 14 h

Independent work by the student

Independent practice: vocal exercises and repertoire rehearsing, 584 h

Timing

Every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Church Music students

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

Voice performance C, church music

Learning outcomes

A student who has completed the unit is expected to:

- understand and be aware of the principles of healthy voice use
- be familiar with core classical vocal music repertoire and styles, with specific reference to sacred vocal music
- be able to apply the skills learned to his/her own singing and in working with ensembles and choirs
- have the capability to progress to *Voice performance B*.

Assessment

pass/fail

Completion and feedback

Level C performance examination as follows:

- a) sample from repertoire list C category 1
- b) 1 work from category 2
- c) 2 works from category 3
- d) 1 work from category 4 or 6
- e) 1 work from category 5
- f) 2 works from category 7; in the case of a foreign student, one of these may be from the student's home country. The programme must be performed in the original languages. The programme must be performed from memory, with certain exceptions (chamber music works, demanding modern works, oratorio arias). The examination board gives oral feedback.

Repertoire prepared:

At least 70 solo songs are to be rehearsed as follows (see Voice performance repertoire list C):

- a) category 1 (Vaccari)
- b) 8 works from category 2
- c) 20 works from category 3
- d) 7 works from categories 4 and 6
- e) 10 works from category 5 (the Baroque arias in category 2 may also be used for category 5, at the teacher's discretion)
- f) 25 works from category 7, of which at least 5 from group 7.3

The repertoire should focus on sacred vocal music particularly in points b–f.

S-KM6a1–3 & S-KM6b1–3 Organ performance, church music (36–41 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to play the organ in all duties required in a church musician's job
- have a command of organ technique on manuals and pedals and be able to apply this to perform music in various styles
- be able to accompany hymns and liturgical music on the organ from both melody scores and four-part scores
- be able to play the music for occasional services
- know the basics of organ improvisation and be able to devise preludes for hymns and songs
- be able to play various types of organ and to use their accessories proficiently
- be familiar with the main styles of organ music and be able to perform minor organ pieces and organ arrangements in various styles of music originally written for other instruments and ensembles
- have the technical competence required for the *Proficiency demonstration* (preliminary review to be approved by the teacher).

Assessment

pass/fail

Completion: courses

Accompaniment, year 1, 6 cr

Organ performance, year 1, 6–11 cr

Accompaniment, year 2, 6 cr

Organ performance, year 2, 6–11 cr

Accompaniment, year 3, 6 cr

Organ performance, year 3, 6–11 cr

Completion and feedback

- Active class attendance
- Performance each year as an accompanist and solo repertoire performer
- Oral feedback by the teacher and one colleague after the annual performances

Teaching and learning methods**Teaching methods**

Individual tuition, total maximum 154 h during 3 academic years

Accompaniment, year 1, maximum 14 h

Organ performance, year 1, maximum 28 h

Accompaniment, year 2, maximum 28 h

Organ performance, year 2, maximum 28 h

Accompaniment, year 3, maximum 28 h

Organ performance, year 3, maximum 28 h

Part of the tuition (1h per student per semester) may be given as group tuition.

Independent work by the student

Independent practising and preparing for performances, 807 h

Timing

Every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Church Music students

Coordinating teacher

Pekka Suikkanen (accompaniment, Helsinki); Olli Porthan (organ performance, Helsinki); Mikko Korhonen (Kuopio)

Organ performance C**Learning outcomes**

A student who has completed the unit is expected to:

- have a command of playing technique to a standard required for the repertoire
- have a basic familiarity with the principal styles of organ music and with their performance practices and terminology
- be able to interpret works in various styles independently, using the organ available
- have a capability for artistic expression and a command of musical form
- have the knowledge and skills required for progressing to further studies.

Assessment

pass/fail

Prerequisites

Organ performance D, Proficiency demonstration (Bachelor of Music) in Church Music, or equivalent skills.

Completion and feedback

A recital lasting no more than 45 min, containing 5 or 6 works of diverse geographical origin and from different periods. At least three of them must have been written before 1750 and at least two after 1750.

The performance must include any one work by Johann Sebastian Bach.

The examination board gives oral feedback.

Repertoire prepared:

At least 15 works in all, of which no fewer than 10 from repertoire list 3 and no more than 5 from repertoire list 2.

The repertoire must contain works from all of the categories listed below.

Works in various styles from the Baroque period

Organ chorales by Johann Sebastian Bach

Freely selected works by Johann Sebastian Bach

Works from the Romantic period

Modern works, at least one of which was written not more than 50 years ago

S-KM7 Organ structure and maintenance (2 cr)**Learning outcomes**

- understand the functional principles of the organ
- be familiar with the key terminology related to the structure of the organ
- recognise the principal types of organ and the various stages and styles of organ building
- be able to tune reed stops, to identify organ malfunctions and to repair minor faults
- know the responsibilities and operating principles of a church musician regarding issues of organ maintenance and upkeep and various organ projects.

Assessment

pass/fail

Prerequisites**Completion and feedback**

- Active class attendance and tuning practice
- Written examination
- Reed stop tuning demonstration

Oral feedback for the tuning demonstration, oral or written feedback for the examination

Teaching and learning methods**Teaching methods**

Lectures, maximum 28 h

Supervised tuning practice as allocated

Independent work by the student

Independent work, 26 h

- Tuning practice
- Studying for the examination using lecture handouts, online material (Virtual Cathedral) and literature

Timing

Every year

Recommended year of completion

Bachelor's 2nd year

Target group

Church Music and Organ students

Coordinating teacher

Pekka Suikkanen (Helsinki); Jan Lehtola (Kuopio)

Module: Pedagogy and interactive skills

S-KM8 Church music practices 2 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have acquired an improved competence in liturgical music, building on *Church music practices 1*
- be able to teach and lead hymns, psalm music and other liturgical music
- have basic competence in music education work in a parish (children, confirmation students, adults, senior citizens)
- be able to arrange and compose practical and pedagogical sacred music for liturgical use
- be familiar with notation practices in liturgical music and with the basics of Gregorian chant
- be familiar with the function, forms, styles and core repertoire of liturgical music
- have the capability with completion of Church music practices 1 to complete the liturgical music part of the Proficiency demonstration.

Assessment

pass/fail

Prerequisites

Church music practices 1

Completion and feedback

Active class attendance and participation in performances

Writing compositions or arrangements

Oral feedback given by the teacher

Teaching and learning methods

1 Teaching methods

Group tuition, maximum 70 h

2 Participating in the tuition with the teacher, either simultaneously or in parallel:

Visiting teacher or assistant teacher as needed, maximum 56 h

3 Independent work by the student

Repertoire practice and written assignments, 92 h

Timing

Every year

Recommended year of completion

Bachelor's 2nd year

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

S-KM9 Introduction to learning and teaching music (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basics of arts education, expressive skills teaching and particularly music education
- be familiar with current views on learning and the elements of learning at various ages
- be familiar with the strategies and quality factors in his/her own learning
- be familiar with various music education methods and with theories and practices of creative activities.

Assessment

pass/fail

Completion and feedback

Active class attendance and completing assignments

Oral and/or written feedback is given by the coordinating teacher.

Teaching and learning methods**Teaching methods**

Lectures and group tuition, maximum 56 h

Independent work by the student

Practising as needed, and written assignments and reports, 12 h

Timing

Every year

Recommended year of completion

Bachelor's 1st year to Master's 2nd year

Target group

Church Music students

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM10 Parish music education 1, confirmation school (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the education programme of the Church, with specific reference to the overall music education programme
- be familiar with the objectives of confirmation school in the parish and the mainstreaming principle for including music in confirmation school teaching
- be able to employ various teaching methods and practical applications particularly in music education for adolescents
- be able to play various instruments in music education classes at confirmation school
- be able to apply music pedagogy skills in interaction with adolescents.

Assessment

pass/fail

Completion and feedback

Active class attendance and completing assignments

The coordinating teacher gives oral feedback.

Teaching and learning methods**Teaching methods**

Lectures and group tuition, maximum 28 h

Independent work by the student

Practising as needed, and planning music lessons for confirmation school, 26 h

Timing

Every year

Recommended year of completion

Bachelor's 2nd year to Master's 1st year

Target group

Church Music students

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM11 Parish music education 2 (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have improved familiarity with the education programme of the Church, with specific reference to the overall music education programme
- be familiar with early childhood music education in parishes and the various forms of adult music education in parishes
- be able to employ various teaching methods and practical applications particularly in music education for children of pre-school age, preteens and adults
- be able to play various instruments in music education for various age groups
- be able to apply music pedagogy skills in interaction with children, adolescents and adults.

Assessment

pass/fail

Completion and feedback

Active class attendance and completing assignments

The coordinating teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Lectures and group tuition, maximum 28 h

Independent work by the student

Practising as needed, and planning music sessions for children and the elderly, 26 h

Timing

Every year

Recommended year of completion

Bachelor's 2nd year to Master's 1st year

Target group

Church Music students

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

Module: General musical skills

S-KM12 History of Western art music for church musicians (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the outlines of the history of Western art music, with specific reference to sacred music repertoire, genres and concepts, and understand how sacred music is intertwined with the history of art music in general
- be able to place the history of music and church music in a more general historical, cultural-historical and societal context
- understand the historical and interpretative nature of information concerning music and writings on the history of music, and be aware of the historical context of performance practices, notation principles, score reading principles, editions of music and recordings
- have improved study skills pertaining to the history of music, finding personal points of interest in the music of various periods and expanding his/her familiarity with repertoire independently, adding cognitive and terminological information to music appreciation
- be familiar with the roots and development of Lutheran church music beginning in the Middle Ages, with the history of Finnish church music and with the special features of Orthodox, Catholic, Reformed and Anglican church music

- be familiar with the outlines of the history of hymns, with specific reference to the history, texts and tunes in the Hymnal of the Evangelical-Lutheran Church of Finland
- be able to employ his/her knowledge of history in a church musician's job and to discuss music in conversation and writing, and be able to draw on music history sources.

Assessment

pass/fail

Completion and feedback

Lectures and group tuition

Independent work (listening to music, reading texts, written assignments, possibly small group work, essay to be written after the lectures), 58 h

Written feedback on the essay, and guidance from a language teacher

Active class attendance and completion of listening and written assignments Essay to be written after the lectures, assessed by a language teacher and the coordinating teacher

The course includes a written assignment (1 cr) that forms part of the studies in written communications in Finnish or Swedish.

Teaching and learning methods

Lectures, maximum 56 h

Music and literature review, and writing an essay, 52 h

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 1st to 2nd year

Unit overview

The unit is an overview of the history of Western art music from Antiquity to the end of the 20th century.

Special focus is on trends and repertoire in sacred music.

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

Structural awareness of music

Students must complete studies as follows:

- *Structural awareness of music 1a: Aural skills* (4 cr)
- *Structural awareness of music 1b: Applied analytical skills* (5–6 cr)
- *Structural awareness of music 2a: Applied analytical skills* (5–6 cr)
- *Structural awareness of music 2b: Aural skills and repertoire workshop* (5 cr)

S-Y2 Structural awareness of music 1 (9–10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the structural awareness of music required for professional study of music and robust music reading skills at least to a standard relevant for core repertoire for small ensembles and soloists in his/her main subject, and be conversant with working methods that will further improve his/her structural awareness
- be familiar with the basic concepts of musical structures and organisation and of tonality and modes, and be able to apply this knowledge in the core repertoire in his/her main subject and link it to the practical experience of music (e.g. keys and key signatures, intervals, consonance/dissonance, suspension/resolution, other basic voice leading characteristics, common chord notation practices such as scale degrees, chord symbols and basso continuo numbering, cadences as musical milestones, concepts of rhythm and metre, basic concepts in modal music)

- have a command of core aural skills, being able to notate, analyse, read and internalise diatonic, chromatic, modal and modulating melodies and harmonic textures
- be able to understand and analyse harmony in practical situations to a standard required for his/her main subject (e.g. harmonisation, chord intonation, transcription by ear)
- be able to rehearse, read, notate and analyse phenomena of rhythm and metre at least to a standard relevant for core repertoire in his/her main subject
- be able to understand and analyse musical structures by ear, by reading and while making music, and have the capability to explore the structures of music and discuss them
- be familiar with acoustic phenomena and have the capability to address intonation issues when making music
- have a basic familiarity with creating and adapting polyphonic textures and understanding harmony and various structural principles through his/her own creative work (writing, playing exercises)

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

Based on the entrance examination, a student may be required to take remedial studies (also known as 'bridge studies') before taking the unit or in parallel with the unit.

Completion

The unit is made up of the following courses:

- *Structural awareness of music 1a: Aural skills*
- *Structural awareness of music 1b: Applied analytical skills*

Timing

Courses weighted for various main subjects are given on an annual basis, with semi-annual starts if necessary (e.g. for 'bridge studies' or exchange students).

Unit overview

The courses *Structural awareness of music 1a: Aural skills* and *Structural awareness of music 1b: Applied analytical skills* form a mutually supportive pair and can partly share the same repertoire. These courses may be taken consecutively or simultaneously, depending on the circumstances. Repertoire may also be integrated with music history courses.

Weightings appropriate for various main subjects are applied to the learning outcomes and completion procedures. This may involve features such as: ensemble selection for analysis and harmony & voice-leading exercises (e.g. ensemble and texture types relevant for the student's main instrument), pedagogical approaches to harmony (e.g. analysing voice leading in textures with two or more parts) and harmony perception exercises (including part-based harmony perception and intonation exercises, chord-based improvisation, transposition and ornamentation exercises on a keyboard). Customised teaching content will be devised for various main subjects and instrument groups as far as possible. If the repertoire on a student's main instrument is heavily weighted towards contemporary music, this unit may include teaching on the structures of post-tonal music (e.g. scale-based aural skills exercises). Part-completions in this unit may also be integrated with other units.

The course is based on group teaching on a workshop basis, i.e. it mainly involves guided execution of practical exercises (various types of analysis both by ear and with the aid of a score, singing and rhythm exercises, exercises in harmony & voice-leading, arrangements).

S-Y2a Structural awareness of music 1a: Aural skills (4 cr)

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

Independent work by the student: e.g. transcription and analysis exercises by ear, singing practice

Independent practice in small groups is possible

Completion and feedback

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

- fluent music reading skills at least to a standard relevant for the core solo and small ensemble repertoire in the student's main subject
- aural skills techniques (e.g. the ability independently to resolve writing and analysis assignments and to practice repertoire)
- transcribing melodies by ear, sight-singing, analysis and practical knowledge of chords by ear in situations relevant for the student's main subject (ensemble singing, ensemble intonation practice, transcribing music by ear)
- rhythm assignments: reading out, transcribing by ear and analysing.

The assessment and feedback focus on study skills, fluency in essential music reading and structural awareness, and the student's strengths and development needs in view of further studies. Cooperation between the teachers who teach the same students is encouraged in the assessment. Part-completions in this unit may be integrated with completions or repertoire in other units (e.g. aural skills exercises in choral conducting units).

S-Y2b Structural awareness of music 1b: Applied analytical skills (5–6 cr)

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

Instruction and exercises in small groups, e.g. maximum 14 h per group (4 students)

Independent work by the student: music analysis assignments, harmony & voice-leading or arrangement assignments, practicing aural skills assignments, practicing music reading skills and learning basic concepts, total __ h

Independent practice in small groups is possible

Completion and feedback

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

- fluent music reading skills at least to a standard relevant for the core solo and small ensemble repertoire in the student's main subject assessment in connection with music analysis assignments and with interim tests if necessary
- music analysis as relevant for the core solo and small ensemble repertoire in the student's main subject: analysing works on the basis of various types of query, applying the concepts learned in practical musical situations, and perception by ear (e.g. understanding musical form)
- harmony & voice-leading assignments to write and possibly to play: creating a multi-part texture, basics of voice leading.

The extended option requires the student to submit for assessment assignments analysing entire works, or harmony & voice-leading or arrangement exercises.

Assessment and feedback focus on study skills, fluency in essential music reading and structural awareness, and the student's strengths and development needs in view of further studies. Cooperation between the teachers who teach the same students is encouraged in the assessment. Part-completions in this unit may be integrated with completions or repertoire in other units (e.g. aural skills exercises in choral conducting units).

Recommended year of completion

1st year

Credited substituting studies

Recognition for prior learning by skills test or other initial assessment.

Coordinating teacher

Lecturer in Aural Skills or Lecturer in Music Theory (coordinating teachers in each main subject)

Structural awareness of music 2 (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- 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 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.

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)

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

2nd year; *Post-tonal music workshop* in the 3rd year, or a summer period no earlier than after the 1st year

Course descriptions

S-Y3a 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), maximum 56 h

Instruction and exercises in small groups, maximum 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

S-Y3b 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), maximum 56 h

Instruction and exercises in small groups, e.g. maximum 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.

Module: Research skills

S-KM13 Proseminar (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basics of information searching and know how to use sources
- be able to write short, informative texts and be familiar with the basics of written communication
- be familiar with the methodological framework required for seminar papers
- be familiar with various areas of church music research
- be able to read and analyse academic texts in his/her native language and in foreign languages.

Assessment

pass/fail

Completion and feedback

Active class attendance, participating in group sessions and completing assignments

Giving a proseminar presentation

Acting as opponent to another student's presentation

Writing a proseminar paper

The proseminar involves writing a proseminar paper, 15–20 pages, related to the student's main subject. This also forms the outline for the final paper required for the Master's degree. The student is required to demonstrate logical thinking and command of language in a brief academic essay, whose topic may be related to the student's specialisation in his/her Master's-level studies. A guideline assessment will be given by the seminar teacher and a language teacher. The unit accounts for part of the native-language studies included in Bachelor's-level studies (1 cr).

Teaching and learning methods

Teaching methods

Individual tuition, maximum 2 h per student (also, guidance by a language teacher in the *Written communication* unit, 1 h per student)

Group tuition, maximum 58 h

Independent work by the student

Written assignments, methodological literature, literature report and other independent work, 75 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Church Music students

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

Proficiency demonstration

S-KMoK Proficiency demonstration, church music (Bachelor of Music) (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the core knowledge and skills required for completing a Bachelor of Music degree in church music
- be able to apply the knowledge and skills acquired in main subject studies included in a Bachelor of Music degree to the design and delivery of music for church services.

Assessment

pass/fail

Prerequisites

Church music practices 1 and 2.

Accepted preliminary inspection

Completion and feedback

Proficiency demonstration, church music (6 cr) comprises a demonstration church service (a mass or other liturgical musical entity). The proficiency demonstration brings together all the component areas of church music, first in group practice and then with each student given a demonstration of liturgical music performance. The demonstration is to include singing, conducting, solo organ performance and accompaniment. The examination board is to have members with expertise in voice performance, conducting, organ performance and liturgical music. Other experts may be invited on a case-by-case basis. Before the student gives the demonstration, the coordinating teacher must pre-examine its content, having consulted the student's teachers in conducting, liturgical music and solo performance subjects. The studies in voice performance, conducting, accompaniment and organ performance included in Bachelor's-level studies prepare the student for the proficiency demonstration. Teaching methods and the content of the proficiency demonstration may vary, depending on the student's skill level and specialisation. The student must have acquired sufficient knowledge of repertoire and performing experience (e.g. at student matinees) in his/her conducting and solo performance studies. The demonstration comprises a church service designed, rehearsed and delivered by the student, employing a wide variety of vocal and instrumental music that he/she himself/herself executes by conducting, singing and playing instruments. In this service, the student is to demonstrate his/her skills and diversity in performing liturgical music, with focus areas selected at his/her discretion. The student may choose to focus on conducting, singing, organ performance, other instruments, a particular musical style, composition, arrangement, improvisation, etc. The examination board gives oral feedback.

Teaching and learning methods**Teaching methods**

Individual tuition, maximum 1 h per student

Group tuition, maximum 5 h x number of students + maximum 3 h in presentation and preparation at the beginning of the unit

Independent work by the student

Music-making in the group, designing a demonstration church service, practising, rehearsing the group, delivering the demonstration and participating in the feedback discussion

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

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 is a written assignment (minimum 500 words) which the student is to complete on a general examination day.

The topic headings for the maturity essay are devised for the student by the teacher of the seminar included in the student's Bachelor's-level or Master's-level studies or by another teacher as assigned by the head of the department; this teacher also inspects the content of the essay. The teacher may give feedback to the student or require the student to revise the essay if necessary.

Maturity essay for a Bachelor's degree: The language of the essay is checked by a teacher of the language concerned. The language teacher may give the student feedback and/or coaching on the basis of which the student is required to revise the essay before it may be accepted in terms of language proficiency.

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'S DEGREE

Instrument performance and liturgical music

S-KM14 Advanced accompaniment 1 (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have acquired broader and more in-depth accompaniment skills building on earlier studies
- have acquired a broader range of expression as an accompanist
- be able to use the organ proficiently as an accompanying instrument.

Assessment

pass/fail

Prerequisites

Bachelor's degree or equivalent skills.

Completion and feedback

- Active class attendance
- Participation in performances and matinees
- Oral feedback given by the teacher and one colleague

Teaching and learning methods

Teaching methods

Individual tuition, maximum 14 h

Independent work by the student

- Active class attendance
- Practising of assignments
- Preparation for performances

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

S-KM16 Advanced accompaniment 2 (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have explored a specialist area in accompaniment and ensemble playing OR
- have explored a wide variety of styles and accompaniment practices on the organ or on another keyboard instrument.

Assessment

pass/fail

Completion and feedback

Active class attendance

Participation in performances and matinees

Oral feedback given by the teacher and one colleague

Teaching and learning methods

Teaching methods

Individual tuition, maximum 14 h

Independent work by the student

Active class attendance

Practising of assignments

Preparation for performances

Timing

Every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

S-KM15 Advanced liturgical vocal music 1 (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a broad-based familiarity with solo and choral liturgical vocal music repertoire and performance practices and be able to apply these in a liturgical context
- be able to execute performances of liturgical music in various styles
- be familiar with the basic principles of performing liturgical vocal music and their justifications
- be able to sing in, rehearse and conduct liturgical music groups.

Assessment

pass/fail

Prerequisites

Church music practices 1 and 2.

Completion and feedback

Active class attendance

Advisory assessment by the teacher

Teaching and learning methods

Lectures and exercises

Teaching methods

Group tuition, maximum 56 h

Independent work by the student

Studying liturgical music representing various styles and practising its singing and conducting; studying repertoire under the teacher's guidance and independently; reading literature

Teaching material and literature

Work(s) to be performed

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Unit overview

Performance-oriented studying works of liturgical vocal music in various styles at group sessions

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM17 Advanced liturgical vocal music 2 (5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have a broad-based familiarity with solo church music works in various styles, such as psalm singing and solo parts in oratorios, masses and cantatas, etc.

Assessment

pass/fail

Prerequisites

Voice performance C, or skills test if necessary

Completion and feedback

Active class attendance

Advisory assessment by the teacher

Teaching and learning methods**Teaching methods**

Group tuition, maximum 56 h

Participating in the tuition with the teacher, either simultaneously or in parallel:

Accompanist or opera coach, maximum 56 h

Independent work by the student

Practising liturgical vocal music representing various styles; studying repertoire under the teacher's guidance and independently; reading literature; possibly public performances

Teaching material and literature

Work(s) to be performed

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Unit overview

Performance-oriented studying of choral, orchestral and chamber music works in various styles at group sessions

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

S-KM18 Choral conducting B, church music (20+20 cr, total 40 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to rehearse and conduct repertoire of a demanding artistic standard
- be able to use choirs and instrument ensembles for artistic performances in a variety of ways, particularly in parish work
- be able to study scores and conceptualise music independently
- be extensively familiar with Finnish and foreign choral repertoire
- have the capability to progress to further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Choral conducting C

Choral conducting practice

Aural skills B or *Structural awareness of music 2b* (this may be completed in parallel with *Choral conducting B*)

Conducting an instrument ensemble (this may be completed in parallel with *Choral conducting B*)

Completion: courses

Choral conducting B, year 1, 20 cr

Choral conducting B, year 2, 20 cr

Completion and feedback

Active class attendance

Completion: Recital with choir(s) and instrument ensemble

Feedback: Oral feedback

Teaching and learning methods

Teaching methods

Tuition, maximum 360 h:

Individual tuition, maximum 4 h per student for 2nd year students in *Choral conducting B*

Group tuition, maximum 12 students, maximum 64 h; maximum 6 students, maximum 102 h

Other: Rehearsals with choirs, maximum 12 students, 124 h; maximum 6 students, 36 h; observation of choir and orchestra rehearsals, 30 h

Participating in the tuition with the teacher simultaneously:

Assisting singers and instrumentalists as needed and as agreed separately

Independent work by the student:

Independent work by the student: score study, conducting practice, rehearsal planning and study of key themes in conducting using lecture handouts and literature; also, organising the level B recital in the 2nd year Independent study amounts to 720 h.

Teaching material and literature

Conducting repertoire, choral conducting literature and lecture handouts

Timing

Tuition given every year

Recommended year of completion -

Target group

Church Music students. Other students may also take this unit, space permitting.

Unit overview

Practising of conducting and rehearsing at choral conducting classes; score study; rehearsal planning; analysis of video recordings of choir rehearsals; lectures on key issues in conducting

Practice with choirs
Observing choir and orchestra rehearsals

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM19 Choral conducting A, church music (60 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to rehearse and conduct repertoire of a demanding artistic standard
- be able to use choirs and instrument ensembles for artistic performances in a variety of ways, particularly in parish work
- be able to study scores and conceptualise music independently
- be extensively familiar with Finnish and foreign choral repertoire.

Assessment

On a scale of 0 to 5

Prerequisites

Choral conducting B, church music

Aural skills A or Advanced structural awareness of music (this may be completed in parallel with *Choral conducting A*)

Completion: courses

Choral conducting A, year 1, 30 cr

Choral conducting A, year 2, 30 cr

Completion and feedback

Active class attendance

Completion: Recital with choir(s) and instrument ensemble

Feedback: Oral feedback

Teaching and learning methods

Teaching methods

Tuition, maximum 430 h:

Individual tuition, maximum 48 h

Group tuition, maximum 166 h with *Choral conducting B*

Other: Rehearsals with the Sibelius Academy Vocal Ensemble, 16 h, and with other choirs, 160 h; also, observation of choir and orchestra rehearsals, 40 h

Participating in the tuition with the teacher simultaneously:

Assisting singers and instrumentalists as needed, at the discretion of the head of the department

Independent work by the student:

Independent work by the student: score study, conducting practice, rehearsal planning and study of key themes in conducting using lecture handouts and literature; also, organising the level A recital in the 2nd year

Independent study amounts to 1190 h.

Teaching material and literature

Conducting repertoire, choral conducting literature and lecture handouts

Timing

Tuition given every year

Target group

Church Music students. Other students may also take this unit, space permitting.

Unit overview

Individual tuition in rehearsing and conducting choirs

Practice with choirs

Observing choir and orchestra rehearsals

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM20 Voice performance B (minimum), church music (40 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have broad and in-depth knowledge of healthy and natural voice use
- have developed his/her relationship to music in his/her voice studies by exploring various styles in Western classical vocal art and their special features, with specific reference to sacred vocal music
- be able to apply the skills learned proficiently in his/her own singing and in demanding ensemble and choral work.

Assessment

pass/fail

Prerequisites

Voice performance C or equivalent skills.

Completion: courses

Voice performance, year 1, 16 cr

Voice performance, year 2, 16 cr

Voice performance, year 3, 8 cr

Completion and feedback

Active class attendance

Rehearsing repertoire

Participation in performances

Level performance examination, at least level B

Teaching and learning methods

Teaching methods

Individual tuition, maximum 70 h (28+28+14 h)

Participating in the tuition with the teacher, either simultaneously or in parallel:

Accompaniment, maximum 36 h

Independent work by the student

Independent practice: vocal exercises and repertoire rehearsing, 979 h (391+391+197 h)

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Unit overview

Voice lessons with a personal voice teacher

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

Voice performance B (for students whose main subject is not Vocal Art)

Learning outcomes

A student who has completed the unit is expected to:

- have broad and in-depth knowledge of healthy and natural voice use
- have developed his/her relationship to music in his/her voice studies by exploring various styles in Western classical vocal art and their special features

- be able to apply the skills learned proficiently in his/her own singing and in demanding ensemble and choral work
- have the capability to progress to *Voice performance A*.

Assessment

pass/fail

Prerequisites

Voice performance C

Completion and feedback

Performance examination (9 solo songs):

- sample from category 1 (Marchesi)
- 1 works from category 2
- 2 works from category 3
- 1 work from category 4 or 6
- 2 works from category 5, of which at least one must be an opera aria
- 2 Finnish songs from category 7, of which at least one must be in Finnish

Total duration no more than 30 min.

The programme must be performed in the original languages.

The programme must be performed from memory, with certain exceptions (chamber music works, demanding modern works, oratorio arias).

The examination board gives oral feedback.

Repertoire rehearsed:

80 solo songs as follows (see the Voice performance repertoire list):

- category 1 (Marchesi)
- 5 works from category 2
- 30 works from category 3
- 10 works from categories 4 and 6
- 10 works from category 5 (the Baroque arias in category 2 may also be used for category 5, at the teacher's discretion)
- 25 works from category 7, of which 8 from group 7.3

Voice performance A (for students whose main subject is not Vocal Art)

Learning outcomes

A student who has completed the unit is expected to:

- be able to use his/her voice to a high professional artistic and technical standard in the various styles of Western classical music.

Assessment

On a scale of 0 to 5

Prerequisites

Voice performance B or equivalent skills.

Completion and feedback

Performance examination. Total duration no more than 40 min, duration of music about 35 min. The examination board gives oral feedback.

Works to be performed in the performance examination:

- 1 opera aria, 1 oratorio aria or similar work, 1 freely chosen aria; one of these must be in the Baroque style
- a selection of songs, one of which was written after 1980

- the programme must include songs in at least four languages: Finnish, German, Italian and a freely chosen foreign language

Repertoire rehearsed:

80 works from categories 2–7, at least 5 works from each (see the Voice performance repertoire list)

Repertoire rehearsed, Church Music:

50 works from categories 2–7

30 works from categories 3, 4, 6, 7 or five solo parts for the student's voice type in the core sacred music repertoire

S-KM21 Organ performance B (minimum) (40 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have improved his/her solo organ playing skills at least to level B.

Assessment

pass/fail

Prerequisites

Organ performance C or equivalent skills

Completion: courses

Organ performance, year 1, 16 cr

Organ performance, year 2, 16 cr

Organ performance, year 3, 8 cr

Completion and feedback

Active class attendance

Level performance examination: *Organ performance B* or *Organ performance A*

The examination board gives oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 28 h per academic year (maximum 28t+28t+14 h)

Part of the tuition (1h per student per semester) may be given as group tuition.

Independent work by the student

Independent practicing, 1010 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Coordinating teacher

Olli Porthan (Helsinki), Jaana Ikonen (Kuopio)

Organ performance B

Learning outcomes

A student who has completed the unit is expected to:

- have a command of playing technique to a standard required for the repertoire
- have expanded his/her repertoire to include the major styles of the Baroque period
- have improved familiarity with Romantic and contemporary music
- be able to analyse and justify interpretation decisions
- have a capability for independent artistic expression and a command of musical form

- have the knowledge and skills required for progressing to further studies.

Assessment

pass/fail

Prerequisites

Organ performance C or equivalent skills.

Completion and feedback

A bachelor's recital lasting 45–55 min, containing 4 or 5 works of diverse geographical origin and from different periods. At least two of them must have been written before 1750 and at least two after 1750. The performance must include any one work by Johann Sebastian Bach. One of the works may be an ensemble work.

The examination board gives oral feedback.

Repertoire prepared:

A total of 15 or more works from repertoire list 4.

The repertoire must contain works from all of the categories listed below.

Works in various styles from the Baroque period

Organ chorales by Johann Sebastian Bach

Freely selected works by Johann Sebastian Bach

Works from the Romantic period

Modern works, at least one of which was written not more than 50 years ago

Organ performance A

Learning outcomes

A student who has completed the unit is expected to:

- have the capability to perform some of the most demanding works in the organ repertoire
- have learned a representative selection of repertoire from all style periods of organ music
- be able to follow current trends in organ music with regard to performance, composition and organ building
- have a capability for independent artistic expression
- have the knowledge and skills required for progressing to further studies.

Assessment

pass/fail

Prerequisites

Organ performance B

History of organ performance

Organ performance workshop

Completion and feedback

I Performing every academic year

II Performance examination comprising two recitals each 45 to 60 min long, the first based on the works referred to in point 1 (see below) and the latter based on the works referred to in point 2 (see below). The performances must include at least one demanding work played in trio and one extensive work by J.S. Bach, and a demanding extensive work under point 2. Both recitals must be given within one month of each other.

The examination board gives oral feedback.

Repertoire prepared:

Rehearsing repertoire consisting of at least 15 demanding works (repertoire lists 4–5), in group 1 at least 6 works from repertoire list 5 and in group 2 at least 4 works from repertoire list 5.

- 1) Works in various styles written before 1750, including extensive organ works by J.S. Bach and a trio sonata

2) Works in various styles written after 1750, including extensive Romantic and modern works

S-KM22 Project (16+16+8 cr = 40 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have in-depth professional knowledge and skills in a selected church music subject selected by the student and the capability to acquire and critically apply the information needed in a church musician's job
- be familiar with scientific, artistic or professional problem areas in church music and be able to present his/her observations, ideas and conclusions to an academic standard
- be able to identify and analyse problems in his profession and to apply learned knowledge
- be able to contribute to debate in the field and be able to write academic text that is linguistically coherent and demonstrates logical thinking and substantive competence
- be capable of critical reflection
- be conversant with source criticism and methods in the subject area selected
- have the research skills required for pursuing further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Proseminar

Completion and feedback

Design and delivery of a project

Writing a project paper

Two examiners appointed by the head of the department assess the project as a whole and return a statement with a grade proposal within two months. The head of the department awards the grade on the basis of the statement. Before submitting the project paper for assessment, the student must submit a draft to the supervising teacher for inspection and verify it using the *Turnitin* plagiarism checker. The head of the department awards the grade on the basis of the statement and the report on the plagiarism check. Detailed instructions for assessing written assignments can be found in ARTSI.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 20 h

Independent work by the student

Design and delivery of the various components of the project, and writing a project paper, 1060 h

Recommended year of completion

Master's 1st to 3rd year

Timing

Tuition given every year

Target group

Church Music students.

Unit overview

The project consists of a practical and a written component. The topic of the project is to be related to the student's main subject (Church Music). The student is to acquire professional skills and knowledge by designing and delivering a practical project in the field of church music and by writing a theory-based project paper reflecting on the practical portion of the project. The practical portion of the project is to involve developing and testing a professional, pedagogical or artistic practice, method or application. The student is to write a report on the practical portion of the project and append it to the project paper as one of its chapters or as a separate appendix.

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

S-KM23 Other artistically oriented church music module (40 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have explored a specific area of church music and completed a set of studies in that area
- be able to appear as a specialist performer and expert.

Assessment

pass/fail

Prerequisites

Bachelor's degree or equivalent skills.

Completion and feedback

Completion and feedback as defined for the units approved for inclusion in this module

Teaching and learning methods**Teaching methods**

Tuition given as for the units approved for inclusion in this module

Independent work by the student

The student is to complete the units and courses approved for inclusion in this module, as per their respective descriptions

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Unit overview

Other artistically oriented church music module is a set of units related to a specific specialist area of church music. It is an alternative to a level B performance examination (in choral conducting, organ performance or voice performance), to *Project* and to *Master's thesis*. The student may select the units to include in this 40 cr module. The selection of units must represent a justifiable church music topic and is subject to approval by the head of the department, having consulted the coordinating teacher. (Examples of focus areas in this module: studies and level B performance examination in instruments other than voice, choral conducting or organ; studies related to early childhood education; folk music studies; composition studies; early music studies; combined studies in accompaniment, improvisation, organ performance, voice performance and conducting)

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

Module: Pedagogy and interactive skills (minimum 2 cr)

Introduction to learning and teaching music (2 cr), see Bachelor's-level studies

Parish music education 1, confirmation school (2 cr), see Bachelor's-level studies

Parish music education 2 (2 cr), see Bachelor's-level studies

Module: Research skills (minimum 6 cr)

S-KM24 Seminar (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the nature and principles of scientific thinking and academic communication
- be able to address issues in his/her field critically and to express his/her views in writing, and be able to search for information at his/her own initiative and independently
- be familiar with the source material, problems, research methods and writing technique for his/her seminar paper
- be able to follow discussion in his/her field, to contribute to it and to understand the social nature and benefits of attending the seminar.

Assessment

pass/fail

Prerequisites

Proseminar

Completion and feedback

- 1 Preparing a research plan and presenting it at the seminar
 - 2 Preparing an oral and written literature review
 - 3 Giving a seminar presentation
 - 4 Acting as opponent to another student's presentation
 - 5 Completing assignments related to the student's research topic
- Evaluation discussions on points 1 to 5 in the seminar group

Teaching and learning methods

Teaching methods

Lectures, seminar work and group tuition; participation in seminar work, maximum 56 h

Independent work by the student

Completing assignments, 110 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students.

Unit overview

Studying materials related to the topic(s) of the seminar paper

Preparing and presenting a literature review related to the student's topic(s)

Preparing a research plan and a presentation

Acting as opponent

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

S-KM25 Final paper (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to write academic text that is linguistically coherent and demonstrates logical thinking and substantive competence
- be familiar with research traditions in his/her field
- be capable of critical reflection
- be conversant with source criticism and methods in the subject area selected

- be able to follow and participate in discussion in his/her field
- have the research skills required for pursuing further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Proseminar

Completion and feedback

Writing a final paper

Two examiners appointed by the head of the department assess the final paper submitted by the student and return a statement with a grade proposal within two months. The head of the department awards the grade on the basis of the statement. Before submitting the final paper for assessment, the student must submit a draft to the supervising teacher for inspection and verify it using the *Turnitin* plagiarism checker. Detailed instructions for assessing written assignments can be found in ARTSI.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 6 h

Independent work by the student

Writing a final paper, 156 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students.

Unit overview

The final paper is a public document independently written by the student. It is an academic text that is linguistically coherent and demonstrates logical thinking and substantive competence. The topic of the final paper must be related to the student's main subject. The student must participate in the *Seminar* while writing the final paper.

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

S-KM26 Extensive final paper (12 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to write academic text that is linguistically coherent and demonstrates logical thinking and substantive competence
- be familiar with research traditions in his/her field
- be capable of critical reflection
- be conversant with source criticism and methods in the subject area selected
- be able to follow and participate in discussion in his/her field
- have the research skills required for pursuing further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Proseminar

Completion and feedback

Writing a final paper

Two examiners appointed by the head of the department assess the final paper submitted by the student and return a statement with a grade proposal within two months. The head of the department awards the grade on the basis of the statement. Before submitting the final paper for assessment, the student must submit a draft to the supervising teacher for inspection and verify it using the *Turnitin* plagiarism checker. Detailed instructions for assessing written assignments can be found in ARTSI.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 10 h

Independent work by the student

Writing an extensive final paper, 314 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students.

Unit overview

The extensive final paper is a public document independently written by the student. It is an academic text that is linguistically coherent and demonstrates logical thinking and substantive competence. The topic of the final paper must be related to the student's main subject. The student must participate in the *Seminar* while writing the final paper.

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

S-KM27 Master's thesis (16+16+8 cr = 40 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the knowledge and skills required of a researcher and the capability to acquire and critically apply the information needed in a church musician's job and in church music research
- be familiar with scientific, artistic or professional problem areas in church music and be able to discuss them
- be able to identify and analyse problems in his profession and to apply learned knowledge
- be able to contribute to scientific debate in his/her field through his/her work and have the writing skills required for proficiency in academic writing
- be able to write academic text that is linguistically coherent and demonstrates logical thinking and substantive competence
- be familiar with research traditions in his/her field
- be capable of critical reflection
- be conversant with source criticism and methods in the subject area selected
- have the research skills required for pursuing further studies.

Assessment

On a scale of 0 to 5

Two teachers assigned by the head of the department assess the thesis and return a written evaluation.

Prerequisites

Proseminar

Completion and feedback

Writing a master's thesis

Two examiners appointed by the head of the department assess the master's thesis submitted by the student and return a statement with a grade proposal within two months. Before submitting the thesis for assessment, the student must submit a draft to the supervising teacher for inspection and verify it using the *Turnitin* plagiarism checker. The head of the department awards the grade on the basis of the statement

and the report on the plagiarism check. Detailed instructions for assessing written assignments can be found in ARTSI.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 20 h

Independent work by the student

Writing a thesis, 1060 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students.

Unit overview

The master's thesis is a public document independently written by the student. It is an academic text that is linguistically coherent and demonstrates logical thinking and substantive competence. The topic of the final paper must have to do with church music. The student must participate in the *Seminar* while writing the final paper.

Coordinating teacher

Jorma Hannikainen (Helsinki), Jan Lehtola (Kuopio)

Proficiency demonstration

S-KMoM Proficiency demonstration, church music (Master of Music) (20 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the broad and in-depth knowledge and skills required for a Master's degree in church music
- be able to apply the knowledge and skills acquired in main subject studies included in a Master of Music degree to the design and delivery of church music
- have the capability to progress to postgraduate studies.

Assessment

pass/fail

Prerequisites

- Studies leading up to the proficiency demonstration as confirmed in the student's individual study plan (HOPS).
- One of the following: *Final paper, Extensive final paper, Project, Thesis.*

Completion and feedback

The Church Music proficiency demonstration comprises an extensive programme of liturgical music designed, rehearsed and delivered by the student, employing a wide variety of vocal and instrumental music that he/she himself/herself executes by conducting, singing and playing instruments. The demonstration may be performed in a liturgical context or as a concert performance. The content of the proficiency demonstration must be pre-examined and approved by the coordinating teacher. The student is to show an extensive and diverse competence in liturgical music through the areas he/she chooses to focus on. The student may choose to focus on conducting, singing, organ performance, other instruments, a particular musical style, composition, arrangement, improvisation, etc.

The examination board gives oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 1 h per student

Group tuition, maximum 5 h x number of students + maximum 3 h in presentation and preparation at the beginning of the unit

Independent work by the student

Design, practice, rehearsal and delivery of a church service or concert

Rehearsing and performing at the proficiency demonstration church services or concerts of other students

Timing

Tuition given every year

Recommended year of completion

Master's 3rd year

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

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 is a written assignment (minimum 500 words) which the student is to complete on a general examination day.

The topic headings for the maturity essay are devised for the student by the teacher of the seminar included in the student's Bachelor's-level or Master's-level studies or by another teacher as assigned by the head of the department; this teacher also inspects the content of the essay. The teacher may give feedback to the student or require the student to revise the essay if necessary.

Maturity essay for a Bachelor's degree: The language of the essay is checked by a teacher of the language concerned. The language teacher may give the student feedback and/or coaching on the basis of which the student is required to revise the essay before it may be accepted in terms of language proficiency.

Elective studies in church music

Studies required for Church eligibility

Theological studies

S-KM28 Theology of church music (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basic outlines of the theology of church music, particularly Lutheran church music, and of the history of the office of church musician and its special features.

Assessment

pass/fail

Completion and feedback

Active class attendance and possibly a final examination, but the unit may also be completed by taking a literature examination.

The teacher gives oral feedback.

Teaching and learning methods**Teaching methods**

Group tuition, maximum 20 h

Independent work by the student

Preparing for a final examination (if any) by reading lecture handouts and literature, 34 h

Teaching material and literature

Literature confirmed by the teacher for each year

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM29 Christian faith and ethics (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the basic outlines of the Christian doctrine, faith and life.

Assessment

pass/fail

Completion and feedback

Active class attendance and possibly a final examination, but the unit may also be completed by taking a literature examination.

The teacher gives oral feedback.

Teaching and learning methods**Teaching methods**

Group tuition, maximum 20 h

Independent work by the student

Preparing for a final examination (if any) by reading lecture handouts and literature, 34 h

Teaching material and literature

Literature confirmed by the teacher for each year

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM30 Liturgy study (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with the structure of the Sunday mass that is the focus of parish services, including its evolution and its theological content, and be able to understand this structure in the context of other services in the parish
- understand the special features of church services in other churches as compared to the Evangelical-Lutheran Church of Finland
- be able to plan music for a church service that is based on liturgical grounds
- be able to apply his/her knowledge of liturgy to resolving practical issues.

Assessment

pass/fail

Completion and feedback

Active class attendance and possibly a final examination, but the unit may also be completed by taking a literature examination.

Teaching and learning methods

Teaching methods

Group tuition, maximum 20 h

Independent work by the student

Preparing for a final examination (if any) by reading lecture handouts and literature, 61 h

Teaching material and literature

Literature confirmed by the teacher for each year

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM31 Bible study (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with the basic outlines of the evolution and principal content of the books of the Bible and their significance for the Christian Church.

Assessment

pass/fail

Completion and feedback

Active class attendance and possibly a final examination, but the unit may also be completed by taking a literature examination.

The teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Group tuition, maximum 20 h

Independent work by the student

Preparing for a final examination (if any) by reading lecture handouts and literature, 61 h

Teaching material and literature

Literature confirmed by the teacher for each year

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

Applied studies

S-KM32 Parish training (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have been employed in a parish under supervision for at least 3 weeks, gaining a diverse view of a church musician's job in a parish
- have improved his/her understanding of a church musician's job, duties and responsibilities
- have improved his/her understanding of the types of work done in the parish and collaboration practices
- have applied his/her skills in regular services, occasional services and music education in the parish
- have been an active member of the workplace community
- have explored the overall planning of music education for various age groups in the parish through practical experience and have used his/her pedagogical skills in interaction with various age groups.

Assessment

pass/fail

Completion of on-the-job training is approved by the coordinating teacher on the basis of a statement returned by the supervisor.

Prerequisites

Church music practices 1 and 2.

Parish music education 1

Completion and feedback

Preparing a training programme with the supervisor

Working in a parish

Writing a report on the training

Oral and/or written feedback is given by the coordinating teacher.

Teaching and learning methods

Teaching methods

Initial lecture, maximum 2 h, and individual tuition, maximum 2 h

Independent work by the student

Supervised employment in a parish for 3 working weeks, keeping a working diary and writing a report, 104 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year to Master's 2nd year

Target group

Church Music students

Unit overview

Parish training involves the student working in a parish, performing all the duties of a church musician under a supervisor. The student is introduced to the various kinds of work done in the parish and how they relate to musical activities. The student is to apply the knowledge and skills acquired in his/her studies independently but monitored by the supervisor. The student is introduced to the principles of planning musical activities in a parish and preparing a budget and an annual report, and understand the importance of publicity

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM33 Confirmation school training (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have been employed at a parish confirmation school camp under supervision for at least 2 weeks, gaining a diverse view of a church musician's job in a confirmation school camp, from planning to the confirmation service
- have improved his/her overall understanding of a confirmation school plan, with specific reference to the church musician's duties, through practical experience
- have applied his/her pedagogical skills to confirmation school teaching
- have acquired through practical experience the capability to lead choir rehearsal retreats independently.

Assessment

pass/fail

Completion of on-the-job training is approved by the coordinating teacher on the basis of a statement returned by the supervisor.

Completion and feedback

Preparing a training programme with the supervisor

Working in a parish

Writing a report on the training

Oral and/or written feedback is given by the coordinating teacher.

Teaching and learning methods

Teaching methods

Initial lecture, maximum 2 h, and individual tuition, maximum 2 h

Independent work by the student

Supervised employment in a parish for a maximum of 2 working weeks, keeping a working diary and writing a report, 77 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Unit overview

Confirmation school practice involves the student gaining practical experience of how to plan a confirmation school period and how confirmation school camps are implemented in a parish, collaborating with various professionals employed by the parish. The student is to apply the knowledge and skills acquired in his/her studies independently in the teaching of music at confirmation school but monitored by the supervisor.

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM34 Career skills in the parish (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the organisation and administration of the Church and of a parish
- be conversant with professional fields and work methods in parishes

- be familiar with issues related to applying for posts, the provisions of the Church Act and collective agreements for civil servants
- be familiar with the principles of planning musical activities in a parish and preparing a budget and an annual report, and understand the importance of publicity
- have knowledge of the maintenance, preservation and acquiring of an organ
- be familiar with the concept of work counselling and thereby be able to assess his/her own need for work counselling in his/her job.

Assessment

pass/fail

Completion and feedback

Active lecture attendance and participation in site visits

Completing the assignments given

Assessment by the coordinating teacher

The teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Lectures and group tuition, maximum 28 h

Guided site visits

Independent work by the student

Active class attendance and completing assignments, 56 h

Timing

Tuition given every other year

Recommended year of completion

Master's 1st to 2nd year

Target group

Church Music students

Unit overview

- Organisation and administration of the Church and of a parish
- Areas of operation and forms of work in the Church
- Workplace community issues, the role of an employee / a supervisor
- Issues concerning applying for a post, the provisions of the Church Act and collective agreements
- Principles of planning musical activities in a parish and preparing a budget and an annual report, and the importance of publicity
- Organ maintenance, protection and procurement
- Work counselling

Coordinating teacher

Seppo Kirkinen (Helsinki/Kuopio)

S-KM35 Multi-professional church service training (1–4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have gained experience of church services in various styles
- have applied his/her church music skills in a liturgical environment
- have collaborated with priests and/or deacons, youth workers or child workers
- be able to combine church music with other factors and art contributing to a church service

Assessment

pass/fail

Prerequisites

Church music practices 1 and 2.

Completion and feedback

The unit involves the execution of practice church services or other practice activities in supervised cooperation with students in other fields of ecclesiastical activity. Events are to be designed and delivered alone, in pairs and or in groups.

Oral feedback from the teachers

Participating in feedback discussions after the events

Teaching and learning methods**Teaching methods**

- Individual tuition, maximum 1 h per church service or similar event
- Group tuition, maximum 12 h per 1 cr (counting the tuition received by the student and the time spent at the events; however, the amount of tuition and supervision provided by the Sibelius Academy is less than this, because the student will be working independently and under the guidance of other educational institutions for most of the time)
- Initial lecture, maximum 2 h

Independent work by the student

- Design of church services and other events with students in other fields of ecclesiastical activity
- Independent practising and preparation
- Delivery of church services and other events
- The amount of independent work and the credits awarded are to be agreed with the supervising teacher before rehearsals begin

Timing

Tuition given every year

This unit may be completed multiple times.

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki)

Other elective studies in church music

[S-KM36 Gospel choir](#) (2 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have control of his/her voice production as a chorus singer in gospel music
- be familiar with various performance practices in gospel music
- be able to use a sound system in performing gospel music.

Assessment

pass/fail

Completion and feedback

Active class attendance and participation in performances

Oral feedback.

Teaching and learning methods**Teaching methods**

Group tuition (6–20 students), maximum 42 h

Independent work by the student

Independent practising, 12 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year –

Coordinating teacher

Seppo Kirkinen (Kuopio)

S-KM37 Gregorian chant (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the musical and liturgical characteristics, rhythms, modality and tune structures of Gregorian chant and with various notation practices and their interpretation
- be familiar with the multiple ties that Medieval Latin chant has to the liturgy and with how its shape and meaning has changed over the course of the history of Western music
- be able to perform Gregorian chant.

Assessment

pass/fail

Completion and feedback

Active class attendance and participation in performances

Reading literature and other teaching material; independent practising of repertoire alone and in a group

Oral feedback by the teacher and the student group in discussion

Teaching and learning methods**Teaching methods**

Group tuition (maximum 10 students), maximum 28 h; the teaching may partly be given by two teachers if there is a large number of students

Independent work by the student

Independent practising of repertoire, reading literature, studying repertoire and listening to recordings, 26 h

Active class attendance

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students. This unit is suitable for the offering of the Open Campus.

Unit overview

- Study of the notation and melody types of Gregorian chant and of Medieval liturgical chant and music theory in general
- Vernacular chant from the Reformation era
- Music manuscripts and printed editions
- Lectures and repertoire practice, solo and in a group
- Conducting a vocal ensemble
- Performing music for mass and offices in Latin and Finnish

Coordinating teacher

Jorma Hannikainen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM38 Arranging and composing church music (1–6 cr)

Learning outcomes

A student who has completed the course is expected to:

- be able to arrange and compose church music
- have improved his/her music perception skills
- have evolved an original style of arranging and composing.

Assessment

pass/fail

Completion and feedback

Lecture and class attendance

Writing original compositions and arrangements

Oral and/or written feedback is given by the teacher.

Teaching and learning methods

Teaching methods

Group tuition (maximum 5 students), maximum 28 h

Independent work by the student

Active class attendance and group work participation

Writing compositions and arrangements

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music and Organ students

Coordinating teacher

Timo Kiiskinen (Helsinki), Heikki Haverinen (Kuopio)

S-KM4 Choral conducting C (10 cr)

See Bachelor's-level studies.

S-KM39 Supplementary keyboard studies (10 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the course is expected to:

- have improved skills on a keyboard instrument of his/her choice, in ensemble playing or in improvisation

It is possible to study less frequently used keyboard instruments in this unit, e.g. the harpsichord, clavichord, fortepiano or harmonium.

Assessment

pass/fail

Prerequisites

Bachelor of Music in church music or equivalent skills.

Completion and feedback

Active class attendance

The student's work during the year is assessed by his/her own teacher, with oral feedback.

It is possible to complete a level performance examination on a keyboard instrument in this unit, but not necessary.

An examination board will assess any level performance examination and give oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition at the discretion of the head of the department, maximum 14–21 h per academic year, in small groups if necessary

Independent work by the student

Independent practising, 242 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music and Organ students, Master's-level

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

S-KM40 Supplementary studies in church music (1–4 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have acquired a broader and more in-depth competence in a particular area of church music
- have participated in a church music project.

Assessment

pass/fail

Completion and feedback

Participating in a project, an ensemble performance, etc.

Teaching and learning methods**Teaching methods**

To be agreed with the head of the department and the coordinating teacher

Independent work by the student

To be agreed with the coordinating teacher

Timing

Tuition given every year

Recommended year of completion

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

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM41 Voice masterclass for church music students (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have acquired a broader and more in-depth competence in voice production, voice repertoire (Lied, oratorio, etc.), expression and/or musical or stage performance
- be able to absorb new impulses and thoughts at a rapid pace in an intensive teaching period and to apply later what he/she has learned.

Assessment

pass/fail

Prerequisites

Voice performance C. A skills test may be required for admission to the unit.

Completion and feedback

Active attendance in individual and group tuition and participating in the concluding concert, if there is one
This unit may be completed multiple times.

Teaching and learning methods

Teaching methods

Group tuition, maximum 28 h

Participating in the tuition with the teacher, either simultaneously or in parallel:

Accompanist or opera coach, maximum 28 h

Independent work by the student

Independent work, 26 h (rehearsing the masterclass repertoire)

Teaching material and literature

Repertoire announced for the masterclass

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year to Master's 3rd year

Target group

Church Music students

Unit overview

Active participation in a masterclass given by a Finnish or foreign teacher.

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

S-KM42 Supplementary voice performance (10 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have improved voice skills
- understand and continue to be aware of the principles of healthy voice use
- be familiar with core classical vocal music repertoire and styles, with specific reference to sacred vocal music
- be able to apply the skills learned to his/her own singing and in working with ensembles and choirs.

Assessment

pass/fail

Prerequisites

Voice performance, church music.

Completion and feedback

Active class attendance and a performance in each academic year

The student's work during the year is assessed by his/her own teacher, with oral feedback.

It is possible to complete a level performance examination in voice in this unit, but not necessary.

An examination board will assess any level performance examination and give oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition at the discretion of the head of the department, maximum 14–21 h per academic year, in small groups if necessary

Participating in the tuition with the teacher, either simultaneously or in parallel:

Accompaniment, maximum 7 h, in the year in which the student completes a level performance examination, at the discretion of the head of the department

Independent work by the student:

Independent practice: vocal exercises and repertoire rehearsing, 212 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Unit overview

Rehearsing and preparing a predominantly sacred vocal repertoire, and learning technical basics of singing

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

S-KM43 Lied and oratorio studio (6 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with and be able to perform solo songs and solo parts in church music works with orchestral accompaniment in the core repertoire
- be familiar with the practices involved in performing and producing the above.

Assessment

pass/fail

Prerequisites

Voice performance C, or skills test if necessary

Completion**Courses included in the unit**

1. Finnish solo songs (2 cr)
2. Essential Lied repertoire (2 cr)
3. Solo parts in essential sacred music works (passions, oratorios, cantatas) (2 cr)

Completion and feedback

Active class attendance and performing at the final concert; contributing to the programme production and publicity for the concert

Oral feedback given by a colleague of the teacher

Teaching and learning methods**Teaching methods**

Small group tuition (minimum 4, maximum 8 students), maximum 48 h given by two teachers simultaneously, divided into 3 x 16 h

Participating in the tuition with the teacher, either simultaneously or in parallel:

Accompanist or opera coach, maximum 48 h (pianist and organist)

Independent work by the student

Independent work, 114 h (independent rehearsing and preparation of repertoire for the concert, editing material for the concert programme, concert publicity, organising an ensemble, contributing to organising the concert)

Teaching material and literature

Works assigned by the teacher for each course

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year to Master's 3rd year

Target group

Church Music students

Unit overview

Rehearsing and performing solo songs, arias and ensemble numbers

Coordinating teacher

Erkki Rajamäki (Helsinki), Mari-Anni Hilander (Kuopio)

S-KM44 Piano performance, church music (5–10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basics of a solid piano technique
- be able to use the piano diversely for accompaniment
- be able to play scores and sight-read
- have learned piano repertoire to a sufficient amount
- have the capability to pursue further piano studies.

Assessment

pass/fail

Completion

The unit takes either one year (5 cr) or two years (10 cr) to complete.

Piano performance, year 1, 5 cr, 135 h

Piano performance, year 2, 5 cr, 135 h

Completion and feedback

Active class attendance

If desired, performances or a level performance examination

The teacher or examination board gives oral feedback

Teaching and learning methods

Teaching methods

Individual tuition, maximum 56 h (28 h per academic year)

Independent work by the student:

Active class attendance

Practicing of pieces and assignments

Preparation for any performances or level performance examination

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year –

Target group

Church Music students

Coordinating teacher

Niklas Pokki (Helsinki), Mikko Korhonen (Kuopio)

S-KM45 Ensemble conducting (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to rehearse and conduct an instrument ensemble, both in itself and with choir and/or soloists, particularly in parish work
- be able to study scores and conceptualise music independently
- be familiar with the basic playing technique on various orchestral instruments and be able to apply this knowledge when rehearsing and conducting
- be familiar with repertoire suitable for parish work and otherwise, for instrument ensemble and orchestra
- have the capability to progress to further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Choral conducting D, year 2, or Choral conducting, church music, year 2

Completion and feedback

Active class attendance

Completion: Conducting and rehearsing one work from the examination repertoire

Feedback: Oral feedback

Teaching and learning methods**Teaching methods**

Group tuition (maximum 6 students), maximum 56 h

Participating in the tuition with the teacher simultaneously:

Orchestra or instrument ensemble at the discretion of the head of the department

Independent work by the student:

Independent work by the student: score study, conducting practice, rehearsal planning, 25 h

Teaching material and literature

Repertoire for the unit and lecture handouts

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd or Master's 1st year

Target group

Church Music students

Unit overview

- Practising conducting and rehearsal technique in the ensemble conducting class
- Practice with an instrument ensemble
- Analysing conducting and rehearsing through video recordings
- Lectures on playing techniques of orchestral instruments

Coordinating teacher

Jani Sivén (Helsinki), Heikki Liimola (Kuopio)

S-KM46 Organ improvisation 1 (5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have improved skills in improvising preludes and chorale settings
- be conversant with the basics of imitation technique
- be able to improvise organ chorales
- be able to improvise freely
- have the knowledge and skills required for further study.

Assessment

pass/fail

Prerequisites

Organ performance, church music, 1st year, or equivalent skills.

Completion and feedback

Active class attendance

Performance of the following with 30 min preparation time:

- 1 Two-part organ chorale with the cantus firmus played in full
- 2 Four-part fugato and chorale setting with pedals
- 3 Free improvisation on a given theme
- 4 Sight-reading assignment

The examination board gives oral feedback.

Teaching and learning methods

Teaching methods

Individual tuition, maximum 14 h

Independent work by the student

Independent practising, 121 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year to Master's 3rd year

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

S-KM47 History of the organ and organ music (3 cr)**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the main styles of organ music and organ building in the context of the history of Western music
- be familiar with the functions of organ music and be able to analyse performances.

Assessment

pass/fail

Prerequisites

Organ structure and maintenance

Completion and feedback

- Active class attendance
- Writing a learning diary or essays based on lectures and literary material
- Reports on concerts attended

The coordinating teacher gives feedback on the written assignments.

Teaching and learning methods**Teaching methods**

Lectures and group tuition, maximum 56 h per academic year (2 h per week)

Independent work by the student

- Writing a learning diary or essays, 18 h
- Concert attendance (2) with reports, 6 h

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd year –

Target group

For students with any main subject. This unit is suitable for the offering of the Open Campus.

Coordinating teacher

Peter Peitsalo (Helsinki), Jan Lehtola (Kuopio)

S-KM48 Ensemble music (1-3 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have participated in an ensemble as a singer, an accompanist, an instrumentalist or a conductor
- have improved experience of making music in a group

- have gained further means for conducting musical groups in a parish.

Assessment

pass/fail

Completion and feedback

- Active class attendance and participation in music-making
- Participation in performances, if any

The teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Group tuition, maximum 9–28 h (1–3 cr)

Independent work by the student

- Active class attendance, 9–28 h
- Independent practice and preparation, 18–53 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music students

Coordinating teacher

Timo Kiiskinen (Helsinki), Seppo Kirkinen (Kuopio)

S-KM49 Performance skills (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand the basic elements of interaction and factors influencing them
- be aware of his/her responsibility and contribution in facilitating interaction
- recognise his/her expressive capability and have the ability to learn to trust his/her personal expressive qualities
- have broadened and improved his/her expressive capacity and register
- be able to improve his/her interaction skills and boost his/her confidence in expressing himself/herself
- be able to apply his/her interaction capability in various ways in vocal expression, performance skills and working with text, and to employ this capability in his/her work as a church musician.

The unit may be completed multiple times, allowing the student to further improve his/her skills.

Assessment

pass/fail

Prerequisites

Voice use and care

Completion and feedback

Active class attendance; the group tuition involves evaluating

- the student's ability to understand elements of interaction and his/her contribution to facilitating interaction, and also his/her ability to analyse his/her own expressive potential
-
- the improvement and clarification of the student's expressive capability

Participation in a practice performance (demo)

Learning diary

Teaching and learning methods

1) Teaching methods

Group tuition (4–8 students), maximum 54 h

2) Independent work by the student

Exercises in concentration, presence, body awareness and body use, observation and sensitivity; learning the teaching material, 27 h

Timing

Tuition given every year

Recommended year of completion

From the 1st year of study

Coordinating teacher

Susanna Metsistö

S-Y25 Choir (1–4 cr)

See the description under common studies.

S-KM50 Handbell performance (2 cr)

The scope of this unit is to be determined in the student's individual study plan (HOPS). This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- be able to perform simple handbell music and be familiar with handbell notation
- have a basic familiarity with how handbells and choir chimes are played and with the structure of the instruments
- be able to use various handbell and choir chimes techniques in both group and solo performances
- be able to apply the skills learned in how handbells may be used in parish work.

Assessment

pass/fail

Completion and feedback

Active class attendance and participation in performances

The teacher gives oral feedback.

Teaching and learning methods

Teaching methods

Group tuition (6–12 students), maximum 56 h

Independent work by the student

Active class attendance and participation in performances

Timing

Tuition given every other year

Recommended year of completion

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

Unit overview

Students are introduced to the ergonomics of handbell playing and total body control when performing.

The material comprises the repertoire being performed along with technical exercises.

Coordinating teacher

Seppo Kirkinen

S-IY10 Familiarity with the music scene (1-3 cr)

See the description under common studies.

S-KM51 Music fairy tale production (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- recognise the basic elements of an interactive event
- be aware of his/her means of expression relative to general aspects of performance skills in terms of both speech and musical expression, and be encouraged to use those means and combine them in performance situations
- have an augmented range of expression in the context of a music fairy tale production
- be conversant with interaction with audiences of children in music fairy tale performances
- be conversant with how to use the organ diversely in performances intended for children.

Assessment

pass/fail

Completion and feedback

Active class attendance; the small group tuition involves evaluating

- the student's ability to understand his/her contribution to and responsibility in facilitating interaction and in reaching the desired end result
- the improvement and clarification of the student's expressive capability.

Participation in performances

Participation in feedback discussions

Teaching and learning methods

Teaching methods

Small group tuition maximum 30 h, performances maximum 8 h, individual tuition maximum 2 h, feedback discussion maximum 2h. The group size is determined separately each year.

Independent work by the student:

Independent rehearsing of texts and organ arrangements, practicing of expressive interpretation of the student's character(s) or narrative in the production, 39 h

Timing

Tuition given every other year

Recommended year of completion

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

Unit overview

Tuition and guidance in speech, acting and musical expression (particularly on the organ)

Coordinating teacher

Susanna Metsistö

S-KM52 Basics of music technology (2 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basics of music-related IT, the MIDI control language and particularly computer-assisted notation
- be able to use music technology in working life.

Assessment

pass/fail

Completion and feedback

Active class attendance and completing assignments and exercises.

Oral feedback.

Teaching and learning methods

Teaching methods

Group tuition, maximum 28 h

Independent work by the student

Independent practicing and completing assignments given, 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year to Master's 3rd year

Coordinating teacher

Heikki Haverinen

[S-IY18 Musician's ergonomics](#) (2–3 cr)**[S-IY5 Secondary instrument performance 1](#)** (2.5 or 5 cr)**[S-IY6 Secondary instrument performance 2](#)** (5 or 10 cr)

See the description under common studies.

[S-KM53 Accompaniment](#) (1–6 cr)

The scope of this unit is to be determined in the student's individual study plan (HOPS). This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- be able to accompany instruments or singers on the piano
- be able to apply previous experiences in accompaniment duties.

Assessment

pass/fail

Completion and feedback

Verified reporting of accompaniment sessions. The head of the department is to designate the students entitled to accompaniment and is to sign off on the unit on the basis of hours reported.

Teaching and learning methods**Independent work by the student**

Independent practice of accompaniment assignments. Reporting the accompaniment sessions completed, 27–160 h.

Timing

Tuition given every year

Recommended year of completion

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

Unit overview

Accompaniment

Coordinating teacher

Head of the department

[S-KM54 Text interpretation](#) (4 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have learned how to analyse the content of various kinds of text and to interpret them
- be aware of the significance of his/her personality in exploring and selecting interpretative approaches
- have developed and enriched his/her expressive skills

- understand the importance of text comprehension and of voice use as elements in comprehensible interaction
- be able to apply his/her text interpretation skills to choral and solo singing
- be able to apply his/her text interpretation skills in practical interaction and in artistic performance
- understand how his/her personality, thinking, voice use and expression are connected and how they are related to text interpretation and communication
- be able to interpret text meaningfully in a performance.

The unit may be completed multiple times, allowing the student to further improve his/her skills.

Assessment

pass/fail

Completion and feedback

Active class attendance, which involves evaluating

- the development of the student's capability to analyse and interpret text and the enhancement of the student's confidence, flexibility and versatility of expression
- the student's ability to search for and find various kinds of text material independently
- the student's ability to rehearse meaningful interpretation feasibly
- the improvement and clarification of the student's expressive capability.

Participation in a practice performance (demo)

Learning diary

Teaching and learning methods

Teaching methods

Small group tuition (2–4 students), maximum 56 h

Independent work by the student

Reviewing texts, selecting texts, learning texts, practicing interpretation, 51 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year –

Coordinating teacher

Susanna Metsistö

S-Y26 Visiting teacher sessions (1 cr)

See the description under common studies.

S-KM55 Voice use and care (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a basic knowledge of healthy use of the speaking voice, of elements influencing the voice and of vocal physiology
- be aware of his/her voice use habits, be able to practice using his/her voice economically and be able to understand his/her voice comprehensively, thus improving his/her professional competence and functional capacity
- recognise the importance of the functioning of his/her body and the meaningful connection between voice and body, and understand the importance of body maintenance and ergonomics in his/her instrument studies
- be aware of voice production problems and be able to prevent them
- understand the shared functional principles of the speaking voice and the singing voice.

Assessment

pass/fail

Completion and feedback

- Active class attendance, on the basis of which the student's ability to understand various aspects of his/her voice use is evaluated, including development points that need to be practiced
- functional analysis of the voice at the beginning and end of the course (initial and final reviews)
- Participation in oral revision
- Lecture attendance

Teaching and learning methods**Teaching methods**

Small group tuition (2–3 students), maximum 20 h; individual tuition, maximum 2 h (initial and final reviews of the student's voice use for analysing voice function); lectures, maximum 6 h

Independent work by the student

Body awareness, practicing economic voice production and voice care work, 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year but can be completed later

Coordinating teacher

Susanna Metsistö

S-KM56 Advanced vocal technique (2 cr)**Learning outcomes**

A student who has completed the course is expected to:

- have improved experience and bodily awareness of a healthy speaking voice comprehensively produced and of vocal physiology
- have established an economic and feasible practice of voice use, thereby acquiring tools for caring for his/her voice in order to prevent vocal problems and to maintain his/her professional functional capacity
- be able to identify unfeasible techniques in his/her own voice and in other people's voices
- have strengthened and diversified his/her vocal expression and thereby his/her interaction skills.

The unit may be completed multiple times, allowing the student to further improve his/her skills.

Assessment

pass/fail

Prerequisites

Voice use and care

Completion and feedback

- Active class attendance, on the basis of which the student's progress in voice use and the how the student applies his/her voice use capability in various situations is evaluated
- Learning diary

Teaching and learning methods**Teaching methods**

Small group tuition (2–4 students), maximum 28 h

Individual tuition, maximum 2 h

Independent work by the student

Comprehensive practice of voice use and vocal expression, 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year –

Coordinating teacher

Susanna Metsistö