

Main subject: Composition

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Bachelor's degree

Composition, minimum 37 cr

A student who has completed the module is expected to:

- be able to search for his/her voice as a composer
- be able to set goals for his/her work as a composer independently and discover feasible ways for attaining those goals and also be able to communicate his/her solutions orally and in writing;
- be able to discuss his/her solutions in both technical and aesthetic terms
- have improved technical skills for composing as regards ensembles, textures and musical resources
- have developed a consideration for his/her musical solutions from the perspectives of aesthetics, expression, cultural history and sound detection.

The following units list the composition learning outcomes required for the Bachelor's degree:

[S-ST51 Composition 1 \(33 cr\)](#) Bachelor's 1st to 3rd year

[S-ST52 Composition seminar 1 \(3 cr\)](#) Bachelor's 2nd year

[S-ST53 Composition project 1 \(1-4 cr\)](#) Bachelor's 3rd year

[S-ST37 Supplementary composition \(1-9 cr\)](#), optional, courses:

[S-ST38 Composition performance practicum \(3 cr\)](#)

[S-ST39 Text and poetry analysis practicum \(2 cr\)](#)

[S-Y12 Supplementary composition course \(1-3 cr\)](#)

Analysis, history and methodology studies, minimum 28 cr

A student who has completed the module is expected to:

- be familiar with the history of Western art music and current trends and with the resources typical of the music of various periods
- be able to use concepts of music theory and music analysis methods in evolving his/her creativity
- understand the layered nature of music and the historical context of musical meanings and theoretical concepts
- be able to participate in discussion in the field orally and in writing and to use reference literature as sources
- have developed an appreciation for music from the perspectives of aesthetics, expression, cultural history and sound detection.

The following units list the analysis, history and methodology studies learning outcomes required for the Bachelor's degree:

[S-ST54 Music analysis unit \(14 cr\)](#)

courses:

[S-ST1-4 Music analysis theory and practicum 1-4 \(14 cr\)](#) compulsory, Bachelor's 1st to 2nd year

[S-Y5a-e History of Western art music, courses, courses 1-4 \(9 cr\)](#) compulsory, Bachelor's 1st to 2nd year

[S-ST55 Current topics unit \(5 cr\)](#):

[S-ST40 Lecture series on music of our time \(1 cr\)](#) Completion requires 3 cr.

[S-ST41 Lecture practicum on contemporary music 1 \(2-8 cr\)](#) Completion requires 2 cr.

Harmony & voice-leading and orchestration, minimum 48 cr

A student who has completed the module is expected to:

- have a command of essential composition and orchestration techniques in historical Western art music through stylistic exercises and an ability to emulate particular styles in writing music
- be conversant with identifying and systematically solving issues that emerge in writing music
- be widely familiar with various styles, genres, textures, small-scale forms, voice leading practices and other parameters of harmony and voice-leading
- be familiar with the specific features, idiomatic roles and expressive potential of instruments and instrument groups or sections and of the human voice

- have developed an appreciation of how theoretical, perceptual, instrumental, expressive, stylistic and other contextual issues are interrelated
- be familiar with typical rehearsal processes for various ensembles and have an appreciation of how they relate to the writing of music
- be familiar with how the music sector operates.

The following units list the harmony & voice-leading and orchestration skills learning outcomes required for the Bachelor's degree:

Harmony & voice-leading sub-module (37 cr):

[S-ST9 Preparatory course in harmony & voice-leading](#) (1 cr) compulsory, Bachelor's 1st year

[S-ST10 Basics of harmony & voice-leading](#) (11 cr) compulsory, Bachelor's 1st year

[S-ST11a-b Harmony & voice-leading 1a-b](#) (25-28 cr) compulsory, Bachelor's 2nd to 3rd year

Orchestration sub-module (11 cr):

[S-ST13 Orchestral instruments a-c](#) (4 cr) Bachelor's 2nd year

[S-ST14 Orchestration 1](#) (6 cr) Bachelor's 3rd year

[S-ST56 Rehearsal attendance](#) (1 cr) Bachelor's 3rd year

Music-making and structural awareness skills, minimum 13 cr

A student who has completed the module is expected to:

- have the structural awareness skills required from a professional of composition and music theory in sight-reading, notation and working by ear
- be highly conversant with perceiving pitch and rhythm phenomena on various levels in a variety of circumstances of sonority and texture
- have a command of basic score reading and be able to study music reductively, for instance by playing on a keyboard
- have improved his/her knowledge of repertoire and improved his/her ensemble skills
- have experience of improvisation and the continuity of live music
- be familiar with acoustical phenomena and tuning systems and have an appreciation of their importance for musical practices.

The following units list the music-making and structural awareness skills learning outcomes required for the Bachelor's degree:

[S-Y2 Structural awareness of music 1](#) (4 cr) and [S-Y3 Structural awareness of music 2](#) (5 cr) compulsory, Bachelor's 1st to 2nd year

[S-ST15 Keyboard skills and sight-reading](#) (2-4 cr) compulsory, Bachelor's 1st year

[S-ST16 Keyboard skills](#) (0-2 cr)

[S-ST17 Score playing and sight-reading](#) (2 cr)

[S-ST18 Ensemble seminar 1](#) (2-4 cr) compulsory, Bachelor's 1st to 3rd year

Music-making and structural awareness skills, optional studies

[S-Y4 Advanced structural awareness of music](#) (2-7 cr) Bachelor's 3rd year to Master's 1st year

[S-ST19 Advanced course in score playing](#) (4-8 cr) Bachelor's 2nd year to Master's 1st year, courses:

[S-ST20 Score playing and analysis 1](#) (4 cr)

[S-ST21 Score playing and analysis 2](#) (4 cr)

Instrument performance, minimum 21 cr

A student who has completed the module is expected to:

- have attained a more in-depth personal relationship to music through studies on his/her main instrument and possibly on one or more secondary instruments and in music technology studies
- be technically proficient on his/her instrument to a standard feasible for a composer and be able independently to further improve his/her skills
- be familiar with recording and sound processing technology to an extent that is necessary for creating electroacoustic music
- have an appreciation for the relationship between notation and its musical realisation, for performance practices related to various styles and periods, and for how music-making is rooted in the body.

The following units list the instrument performance learning outcomes required for the Bachelor's degree:

[S-ST23- Main instrument](#) (10–25 cr) Bachelor's 1st to 3rd year

[S-ST24- Secondary instrument](#) (5-10 cr) compulsory if piano is not the student's main instrument, Bachelor's 1st to 2nd year

[S-MT22 Preparatory course in electroacoustic music](#) (6 cr) Bachelor's 2nd to 3rd year

Instrument performance, optional studies

[S-ST25 Supplementary instrument studies](#) (1-10 cr) Bachelor's 2nd to Master's 2nd year

Pedagogy of general music subjects, minimum 5 cr

A student who has completed the module is expected to:

- be familiar with teaching in the field through practical experience (e.g. a project)
- have developed his/her reflective and interaction skills
- has a basic familiarity with the teaching methods in his/her main subject, the teaching area and its development potential
- have the capability to identify pedagogical issues and to apply pedagogical and interactive skills in working life.

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

[S-ST26 Overview of pedagogy of general music subjects](#) (5 cr)

unless the student completes at least one unit in the subject studies of the pedagogy of general music subjects

A student who has completed the subject studies of the pedagogy of general music subjects (21-25 cr) is expected to:

- have a basic capability to teach general music subjects and/or composition and be familiar with learning processes and methods in the subject area
- be familiar with the syllabi, methods and materials of general music subjects and/or composition to the extent required in the most common job profiles in the field, and have identified personal strengths and points of pedagogical interest
- be able to plan teaching units of various sizes, to assess learning in a variety of ways and to participate in curriculum planning in his/her field

- have interactive skills required in teaching work and be able to guide and foster learning with groups and individuals to support learners in developmental tasks in various periods of life
- be able to examine and analyse his/her work critically and be capable of continuous improvement as a teacher
- be familiar with the education system in the field, be aware of current challenges and future outlook in the field, and be able to contribute to development of the field.

The following units list the learning outcomes required in general musical skills pedagogy subject studies:
Pedagogy of general music subjects, sub-module

[S-ST28 Pedagogy of general music subjects 1](#) (6-10 op) Bachelor's 2nd to Master's 1st year

[S-ST29 Pedagogy of general music subjects 2](#) (6-10 op) Bachelor's 2nd to Master's 1st year

S-STSoK [Proficiency demonstration, composition \(Bachelor of Music\)](#) (6 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

Composition, minimum 34 cr

A student who has completed the module is expected to:

- have the capability to function as a competent professional composer who can independently develop his/her skills
- be able to participate in discussions in his/her field
- have expanded his/her musical horizons to means and resources previously unfamiliar to him/her
- demonstrate confident technical mastery, mature aesthetic awareness and thorough familiarity with the practices of the music industry
- have the capability to pursue artistically oriented postgraduate studies.

The following units list the composition learning outcomes required for the Master's degree:

[S-ST57 Composition 2](#) (30 cr) compulsory, Master's 1st to 3rd year

[S-ST58 Composition seminar 2](#) (3 cr) Master's 1st to 2nd year

[S-ST59 Composition project 2](#) (1-4 cr) Master's 1st to 3rd year

[S-ST37 Supplementary composition M, main subject composition](#) M (1-9 cr) courses:

[S-ST38 Composition performance practicum](#) (3 cr)

[S-ST39 Text and poetry analysis practicum](#) (2 cr)

[S-ST42 Microtonality](#) (2 cr)

[S-Y12 Supplementary composition course](#) (1-3 cr)
Other composition course

Analysis, history and methodology studies, minimum 26 cr

A student who has completed the module is expected to:

- have improved his/her capability to examine musical issues from a variety of perspectives
- have an in-depth understanding of the history of music and how it is linked to general cultural history
- be able to leverage his/her music theory education in discussion in the field and in expert duties requiring a profound knowledge of music
- understand the nature of music research and be able to leverage its results in the systematic development of his/her artistic work
- have written an academic paper and gained the capability to progress to artistically oriented academic postgraduate studies.

The following units contain the analysis, history and methodology studies learning outcomes required for the Master's degree:

[S-ST31 Advanced history of music](#) (2-10 cr)

[S-ST514 Music theory research 2](#) (minimum 16 cr) Master's 1st to 3rd year, courses:

either [S-ST32 Music research seminar](#) (6 cr) (course) Master's 2nd year
or [S-ST33 Music analysis research seminar](#) (6 cr) (course) Master's 2nd year
[S-ST510 Research paper](#) (10-20 cr) compulsory, Master's 2nd year

[S-ST511 Current topics unit 2](#) (8 cr) courses:

[S-ST40 Lecture series on music of our time](#) (1 cr) Completion requires 2 cr
[S-ST41 Lecture practicum on contemporary music](#) (2 cr) Completion requires 6 cr

[S-ST34 Introduction to music philology and editing](#) (3-8 cr) optional, Master's 1st to 3rd year

Harmony & voice-leading and orchestration, minimum 20 cr

A student who has completed the module is expected to:

- be conversant with thorough stylistic assimilation and stylistic emulation based on independent analysis
- have in-depth problem-solving skills in writing musical textures
- have improved command of textural and instrumental resources that support the development of his/her creativity
- have expanded his/her perception of how the elements of music link to one another.

The following units list the harmony & voice-leading and orchestration skills learning outcomes required for the Master's degree:

[S-ST35 Harmony & voice-leading 2](#) (12–32 cr) compulsory, Master's 1st to 2nd year

[S-ST36 Orchestration 2](#) (8 cr) compulsory, Master's 1st year

[S-ST512 Orchestration 3](#) (1-6 cr) optional

[S-ST513 Orchestration project](#) (1-4 cr) optional

Music-making and structural awareness skills, optional studies

See Bachelor's-level studies.

S-Y4 Advanced structural awareness of music (2–7 cr) Bachelor's 3rd year to Master's 1st year

S-ST19 Advanced score playing (4–8 cr) Bachelor's 2nd to Master's 1st year, courses:

S-ST20 Score playing and analysis 1 (4 cr)

S-ST21 Score playing and analysis 2 (4 cr)

Main subject studies that may be freely allocated, minimum 14 cr

S-STSoM [Proficiency demonstration](#), composition (Master of Music) (20 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'.

UNIT DESCRIPTIONS

Bachelor's degree

Composition, minimum 37 cr

[S-ST51 Composition 1](#) (12+12+9 cr, total 33 cr, 880 h)

Learning outcomes

A student who has completed the unit is expected to:

- have developed his/her technical competence in composition to a proficient artistic standard with regard for instance to the handling of melody, rhythm, harmony, counterpoint, small-scale forms and texture in short works for small ensembles
- be able to identify expressive and technical issues that interest him/her and be able to use a goal-oriented approach to resolve them
- be aware of the respective special characteristics of vocal and instrumental music.

Assessment

On a scale of 0 to 5

Completion

The unit comprises three courses each lasting one year, awarded 12 cr, 12 cr and 9 cr, respectively. Assessment in the 1st and 2nd year is pass/fail. At the end of the 3rd year, the composition examination board assesses the student's attainment of the learning outcomes on a scale of 0 to 5.

Completion and feedback

Active class attendance

Preparation of compositions for evaluation

The student must submit 3 to 6 original works for evaluation, representing at least 3 of the following genres:

- works for solo instruments
- chamber music (maximum 5 performers)
- vocal music
- choral music
- electronic music

Assessment by the examination board on a scale of 0 to 5.

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual tuition, maximum 28 h per academic year

Group tuition, maximum 10 h per academic year

Independent work on composition and analysis assignments, minimum 282 h per academic year in the 1st and 2nd years and minimum 202 h in the 3rd year.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students whose main subject or secondary subject is Composition

Unit overview

Initially, the focus is on small-scale exercises; later, the student progresses to composing short pieces for small ensembles. Analysis of applicable historical works supports both approaches.

Coordinating teacher

Professor of Composition

S-ST52 Composition seminar 1 (3 cr, 80 h)

This unit may be completed multiple times; only one completion is compulsory, the rest are elective.

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with various starting points for composing and receive support from the student community for his aesthetical and technical ideas
- be able to communicate concerning topics related to composition, orally and in writing.

Assessment

pass/fail

Completion

Composition seminar (3 cr)

Completion and feedback

In order to be awarded a completion, the student must:

- present a work of his/her own at least 2 times, and
- participate in discussions on other students' works

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Small group tuition in a seminar format, maximum 56 h

Independent work (preparing the student's own presentations and reviewing the presentations of others), minimum 24 h

Timing

Tuition given every year or every other year

Recommended year of completion

Bachelor's 2nd year

Target group

Only for students whose main subject is Composition

Unit overview

Describing the student's own compositions in written reports and oral presentations, reviewing and discussing works by other students in the group.

Coordinating teacher

Professor of Composition

S-ST33 Composition project 1 (1–4 cr, 27–106 h)

Learning outcomes

A student who has completed the unit is expected to:

- have gained experience of artistic collaboration supporting his/her composition studies and the resulting networking in a variety of situations
- be familiar with the practices of the music industry and be able to communicate with other project participants and with audiences.

Assessment

pass/fail

Completion

Composition project (1–4 cr). The unit may consist of one or more completions of the course *Composition project*.

Completion and feedback

Participating in the project and/or completing the assignments given

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Classroom teaching, 1–60 h

Independent work, amount to be determined on a case-by-case basis for each project

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Only for students whose main subject is Composition

Unit overview

Participating in artistic projects in the department.

Coordinating teacher

Professor of Composition

S-ST37 Supplementary composition (1–9 cr, 27–243 h)

Optional unit

Learning outcomes

A student who has completed the unit is expected to have extended his/her practical skills and gained tools for his/her artistic work.

Assessment

pass/fail

Completion

Composition performance practicum (3 cr)

Text and poetry analysis practicum (2 cr)

Completion and feedback

Active class attendance and completing the assignments given on the courses

Teaching and learning methods

Classroom teaching, 1–60 h

Independent work, amount to be determined on a case-by-case basis for each project

Oral or written feedback at the examination board's discretion.

Timing

see the course descriptions

Recommended year of completion

Bachelor's 3rd year

Target group

Students whose main subject is Composition; undergraduate and postgraduate students in Music Performance.

Unit overview

Active class attendance.

Coordinating teacher

Professor of Composition

S-ST38 Composition performance practicum (3 cr, 80 h) (course)**Learning outcomes**

A student who has completed the unit is expected to:

- have the interaction skills required for the collaboration between composer and performer
- be conversant with the issues related to performing a composition (if a composer)
- be conversant with the issues related to composing (if a performer).

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing the assignments given

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Group tuition, maximum 56 h

Independent work on the assignments given, minimum 24 h

Timing

Tuition given every year or every other year

Recommended year of completion

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

Target group

Students whose main subject is Composition; undergraduate and postgraduate students in Music Performance.

Unit overview

The *Composition performance practicum* is a working group that brings together students of composition on the one hand and of music performance on the other. Group members are required to write music for the group and to perform and study new music from the perspective of a composer and a performer.

Working methods also include improvisation, along with study and analysis of existing contemporary music.

Coordinating teacher

To be appointed each academic year.

S-ST39 Text or poetry analysis practicum (2 cr, 53 h) (course)

Learning outcomes

A student who has completed the unit is expected to be conversant in understanding the structural and thematic properties of texts in composing, performing or studying vocal music.

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing reading assignments and exercises

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Small group tuition, maximum 16 h

Individual tuition (focusing on vocal music texts selected by the student), maximum 4 h

Independent work (analyses of selected texts), minimum 33 h

Timing

Tuition given every other year

Target group

Suitable for students with any main subject

Unit overview

Students are introduced to a selection of methods for text analysis and literary criticism, with the main focus being on contemporary poetry.

Coordinating teacher

Professor of Composition

S-Y12 Supplementary composition course (1–3 cr)

Forms part of: **Supplementary composition (1–9 cr)**

This course may be taken multiple times.

Learning outcomes

A student who has completed the unit is expected to be conversant with a specific area of composition.

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing the assignments given

Feedback

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual, group or small group tuition, maximum 14 h per credit

Independent work on the assignments given, minimum 13 h per credit

Timing

Tuition given on an as-needed basis

Recommended year of completion

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

Target group

Students whose main or secondary subject is Composition

Unit overview

Students study a specific topic or area of composition under the teacher's guidance.

Coordinating teacher

Professor of Composition

Analysis, history and methodology studies, minimum 28 cr

S-ST54 Music analysis, composition (14 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of various approaches to and perspectives on music analysis and the ability to apply them in analyses of musical works
- be able to engage in music analysis discourse using professional terminology
- be familiar with preparing small-scale written presentations applying various music analysis methods
- have a preliminary familiarity with literature in the field and how it is used as source material.

Assessment

On a scale of 0 to 5

Prerequisites

The minimum requirement is the entry-level proficiency in music theory and analysis required from students accepted for a degree programme in Composition and Music Theory.

Completion

The unit consists of four courses:

Music analysis theory and practicum 1–4

Completion and feedback

Completion of the courses that make up the unit.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

See the course descriptions

Timing

See the course descriptions

Recommended year of completion

Bachelor's 1st to 2nd year

Target group

For students whose main subject is Composition.

Coordinating teacher

Coordinating teacher for music analysis

S-ST1–4 Music analysis theory and practicum 1–4 (14 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of various approaches to and perspectives on music analysis and the ability to apply them in analyses of musical works
- be able to engage in music analysis discourse using professional terminology
- be familiar with preparing small-scale written presentations applying various music analysis methods
- have a preliminary familiarity with literature in the field and how it is used as source material.

A student who has completed the entire unit is expected to be familiar with some of the principal methods of tonal music analysis and have the capability to analyse post-tonal music

Assessment

On a scale of 0 to 5

Prerequisites

The minimum requirement is the entry-level proficiency in music theory and analysis required from students accepted for a degree programme in Composition and Music Theory.

Completion

This unit consists of four courses:

Music analysis theory and practicum 1–4

Completion and feedback

Active class attendance

Analysis exercises and written assignments

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

- Small group tuition in the 1st year (courses 1 and 2), maximum 56 h per course; and in the 2nd year (courses 3 and 4), maximum 42 h per course
- Independent work
- Courses 1–2, minimum 51 h each; courses 3–4, minimum 38 h each (basic option)
- Each course involves analysis exercises and written assignments, the number and scope of which is to be determined according to the student's main subject.

Literature

Bent, Ian: *Analysis*

Cadwallader, Allen & Gagné, David: *Analysis of Tonal Music: A Schenkerian Approach*

Caplin, William: *Classical Form*

Cogan, Robert: *New Images of Musical Sounds*

Hepokoski, James A. & Darcy, Warren: *Elements of Sonata Theory*

Lester, Joel: *Compositional Theory in the Eighteenth Century*

Murtomäki, Veijo: *Skemaattisesta muoto-opista dynaamiseen muotoajatteluun*

Rothstein, William: *Phrase Rhythm in Tonal Music*

Straus, Joseph: *Introduction to Post-Tonal Theory*

Väisälä, Olli: *Prolongation in Early Post-Tonal Music*

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 2nd year

Target group

For students whose main subject is Composition or Music Theory.

Other students may be admitted to the courses at the discretion of the head of the Department of Composition and Music Theory if the students have skills in music theory and analysis equivalent to the entry-level proficiency of main subject Bachelor's-level students in Composition or Music Theory.

Unit overview

Course 1 is an introduction to analysis of tonal music. It focuses on the harmonic, thematic and metrical structures of music from the 18th and early 19th centuries at the phrase level and in miniature forms. The course covers a wide range of music analysis concepts and guides students to examine music from multiple perspectives, with an awareness of the methods and models employed and their historical context(s).

Course 2 is an introduction to analysis of post-tonal music. It is an overview of music from the beginning of the 20th century to the present day, examined through a variety of analytical approaches and methods, addressing pitch organisation and other relevant elements of music.

Course 3 explores the analysis of tonal music beyond the phrase level, covering the concepts of sonata form and Schenkerian analysis, for instance. The repertoire focus is on the 19th century.

Course 4 covers a range of post-tonal repertoire as selected by the teacher, employing precise theoretical tools. Students are required to read research literature to support their music analyses.

Coordinating teacher

Coordinating teacher for music analysis

S-Y5a-e History of Western art music (9–12 cr)

This is a compulsory unit included in the module 'general musical studies' in the Bachelor's degree (Classical Instrument and Voice Performance, Composition and Music Theory, Orchestra and Choir Conducting, Wind Orchestra Conducting).

Learning outcomes

A student who has completed the unit is expected to:

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

Specific focus areas may be applied to the learning outcomes depending on the student's main subject.

Assessment

pass/fail

Prerequisites

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

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

This unit comprises at a minimum the courses *History of music 1–4*, to a minimum total of 9 cr:

- *History of music 1*: Introduction, 2 cr
- *History of music 2*: From Baroque to Classical, 2–3 cr
- *History of music 3*: From Classical to Romantic, 2–3 cr
- *History of music 4*: Music of the 20th and 21st centuries, 2–3 cr
- *History of music essay*, 1 cr

Target group

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

Unit overview

History of music 1–4 presents a chronological survey of Western art music and its key phenomena from Antiquity to the 21st century. The purpose of this set of courses is to instruct students in history-conscious music studies and to provide a facility for using and constantly improving their historical knowledge as part of their professional activities. The courses focus on analytic music listening and the processing of listening experiences along with discussion and writing assignments on various types of question. The courses introduce students to the conventional terminology, concepts and divisions of historical writing (including chronological and stylistic periods and genres), including how to apply them critically, and helps them understand the interpretative nature of historical knowledge.

History of music 1 is an introduction that involves practicing study skills for the history of music (listening, group discussions, minor writing assignments on various types of question, and basic research skills) and a minor writing and research assignment concerning repertoire for the student's main instrument. The course also includes a review of the conventional stylistic period division used in writings on the history of music and a brief overview of Medieval and Renaissance music.

The chronological focus areas of courses 2 to 4 are:

2: Baroque to Classical

3: Classical to Romantic

4: 20th to 21st centuries

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

History of music essay (1 cr) includes the assignments that need to be completed for the higher credit score awarded for *History of music 1–4*. This must be completed separately after completing the unit.

Completion and feedback

- Attending classes and small group sessions if any (completion as determined by the teacher, involving e.g. a learning diary and repertoire performances)
- Independent work determined separately for each course (including planning concert programmes, analysis assignments, comparisons of performances or editions, and application assignments drawing on repertoire for the student's main instrument)
- The student may increase the credit score for each course (from 2 to 3 cr) by completing agreed additional assignments (e.g. lecture diary, listening reports or essay).

Teaching and learning methods

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

Timing

Tuition given every year

Recommended year of completion

History of music 1–2: Bachelor's 1st year

History of music 3–4: Bachelor's 2nd year

S-ST55 Current topics (5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with current phenomena in the field of music and with aesthetic issues in creative musical arts and related branches of the arts
- have expanded knowledge of the technical and aesthetic phenomena in composition in late 20th-century and contemporary music and gained means for further independent study.

Assessment

pass/fail

Completion

This unit consists of four courses:

Lecture series on music of our time (1 cr) in 3 semesters (= 3 cr)

Lecture practicum on contemporary music, one completion (= 2 cr)

Completion and feedback

Completion of the courses that make up the unit

Teaching and learning methods

see the course descriptions

Timing

see the course descriptions

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

For students whose main subject is Composition.

Coordinating teacher

Professor of Composition

S-ST40 Lecture series on music of our time (1 cr, 27 h) (course)

Completion requires 3 cr.

This course may be taken multiple times.

Learning outcomes

A student who has completed the unit is expected to be familiar with current phenomena in the field of music and with aesthetic issues in creative musical arts and related branches of the arts.

Assessment

pass/fail

Prerequisites

–

Completion and feedback

Participation in teaching and discussions, attendance 26 h per 1 cr. This course may be taken multiple times.

Final discussion

Teaching and learning methods

Lectures and discussion, maximum 28 h per semester

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 2nd year

Target group

Students whose main subject is Composition or Music Theory; optional for all other students

Unit overview

The unit consists of lectures by guest lecturers and a final group discussion.

Coordinating teacher

To be appointed by the Professor of Composition

S-ST41 Lecture practicum on contemporary music (2 or 8 cr, 53–215 h) (course)

Completion requires 2 cr.

Learning outcomes

A student who has completed the unit is expected to have expanded knowledge of the technical and aesthetic phenomena in composition in late 20th-century and contemporary music and gained means for further independent study.

A student who has completed the unit two or more times is expected to have further expanded his/her knowledge of the technical and aesthetic phenomena in composition in contemporary music.

Assessment

pass/fail

Prerequisites

Music analysis theory and practicum 1–4

Completion

The course consists of packages (2 cr each), which may be taught by various teachers.

Completion and feedback

Active class attendance, analyses and written assignments, reviews and presentations, and other assignments included in the course

This unit may be completed multiple times.

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Small group tuition, maximum 20 h per 2 cr package; lectures/talks by the teacher and discussion

Independent work or group work, minimum 33 h per 2 cr package. The work involved will vary depending on the teacher's preferences.

Timing

Tuition given every year or every other year

Recommended year of completion

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

Target group

Students whose main subject is Composition; optional for all other students

Unit overview

The course is an introduction to aesthetic and technical phenomena in very recent music.

Coordinating teacher

Professor of Composition

Harmony & voice-leading and orchestration, minimum 48 cr

S-ST9 Preparatory course in harmony & voice-leading (1 cr, 27 h)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the main principles of tonal harmony and voice-leading in Western music and have the ability to use the methods employed in harmony & voice-leading units
- have the basic capability to analyse elements of harmony and voice-leading in music and to work independently in writing harmony & voice-leading assignments.

Assessment

pass/fail

Completion and feedback

Active class attendance and completing assignments

Completion requires attending all sessions. Accepted completion is a prerequisite for *Basics of harmony & voice-leading*.

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Group tuition, maximum 15 h

Independent work (analysis and harmony & voice-leading assignments), minimum 12 h

Literature

See *Basics of harmony & voice-leading*

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year, period at the start of the autumn semester

Target group

Compulsory for students whose main subject is Composition or Music Theory. Students in other departments may attend if they have sufficient baseline skills.

Unit overview

An introduction to the principles of harmony & voice-leading, with harmonisation and counterpoint exercises and various analytical exercises such as reductive exercises.

Coordinating teacher

Coordinating teacher for harmony & voice-leading

S-ST10 Basics of harmony & voice-leading (11 cr, 293 h)**Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with the basics of modal and tonal voice leading and counterpoint in Western art music and of phenomena on the various structural levels of tonal harmony
- be able to analyse harmony and voice-leading structures in short works or excerpts
- have the capability to understand how harmony and voice-leading resources relate to style, expression and musical quality
- be able to complete basic harmony and voice-leading exercises and simple composition assignments (e.g. choral arrangements) proficiently and to a high standard.

Assessment

On a scale of 0 to 5

Prerequisites

Preparatory course in harmony & voice-leading

Completion and feedback

- Active class attendance
- Analytical assignments and composition exercises
- Final examination and exercises submitted for assessment
- Assessment by the teacher on a scale of 0 to 5
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Group tuition, maximum 56 h

Individual tuition, maximum 18 h

Independent work, minimum 219 h

Literature

Aldwell–Schachter: *Harmony and Voice Leading*

Jeppesen: *Kontrapunkti*

Peter Schubert: *Modal Counterpoint, Renaissance Style*

Recommended year of completion

Bachelor's 1st year

Timing

Tuition given every year

Target group

Students whose main subject is Composition or Music Theory, and any other students who have completed the *Preparatory course in harmony & voice-leading*.

Unit overview

The group sessions include lectures, analyses, composition exercises and reviews of the specimen repertoire by playing through pieces together. Students are required to complete individual harmony and voice-leading assignments and supporting analyses on a weekly basis, and the teacher gives weekly individual feedback on these. The working methods and exercises are very similar to those in the *Preparatory course in harmony & voice-leading*, but they progress to a more advanced level. Key topics include two-part species counterpoint and tonal harmony, roughly following the outline of Aldwell & Schachter's *Harmony and Voice-leading*. There are also exercises focusing on more specific stylistic and expressive features, based for instance on Bach chorales.

Coordinating teacher

Coordinating teacher for harmony & voice-leading

S-ST11a–b Harmony & voice-leading 1a–b (25–28 cr, 667–747 h)

Learning outcomes

A student who has completed the unit is expected to have an advanced perception of the harmony, counterpoint, style, expression and quality of music and their interaction, acquired through composition and analytical and experiential study focusing on a limited number of example styles.

Assessment

Harmony & voice-leading 1a: pass/fail

Harmony & voice-leading 1b: On a scale of 0 to 5

Prerequisites

Basics of harmony & voice-leading

Courses included in the unit

The unit comprises two courses each lasting one year, awarded 14 cr (7+7 cr) and 14 cr (7+7 cr), or 14 cr (7+7 cr) and 11 cr (7+4 cr). Progress in the first year is assessed as pass/fail. At the end of the second year, the student's attainment of the learning outcomes is assessed on a scale of 0 to 5. Students in other departments may also complete only *Harmony & voice-leading 1a* (one year).

Completion and feedback

- Active class attendance
- Composition exercises, and possibly analyses, submitted for evaluation.
- After the first year, the teacher assesses the *Harmony & voice-leading 1a* course as pass/fail.
- After the second year, the teacher and at least one colleague assess the entire unit on a scale of 0 to 5.
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

- Individual tuition, maximum 14 h per semester, except 7 h in the last semester in the 25 cr option
- Some of the tuition may be given as small group tuition.

- Independent work, minimum 173 h per semester, except minimum 100 h in the last semester in the 25 cr option

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Target group

Students whose main subject is Composition or Music Theory, and any other students who have completed *Basics of harmony & voice-leading*.

Unit overview

Individual tuition and possibly small group tuition. The tuition is based on the interaction of analytical and experiential study of repertoire on the one hand and individual composition exercises on the other. Typical topics in the first year include Renaissance vocal polyphony and the homophonic and polyphonic keyboard works of Bach. The second year may involve a more in-depth look at topics from the first year (e.g. more complex Bach polyphony) or a broader range of styles, at the teacher's discretion.

Coordinating teacher

Coordinating teacher for harmony & voice-leading

S-ST13 Orchestral instruments a–c (1.5+1.5+1 cr, total 4 cr, 107 h)

Learning outcomes

A student who has completed the course *Orchestral instruments a* is expected to:

- be familiar with typical orchestral instruments, instrument sections and groups and their roles in orchestral music of the Classical and Romantic periods
- be familiar with the history of the orchestra and the emergence of the roles of its instrument sections.

A student who has completed the courses *Orchestral instruments b–c* is expected to:

- be familiar with orchestral instruments, their expressive potential and their roles in orchestral repertoire
- understand the principles of ensemble playing and the group dynamics of an orchestra
- be familiar with new instrument techniques shown in instrument demonstrations in the course of the unit.

Assessment

pass/fail

Completion

Orchestral instruments a (1.5 cr): Introduction to writing for orchestral instruments

Orchestral instruments b (1.5 cr): Technical orchestral score analysis

Orchestral instruments c (1 cr): Instrument demonstrations

Completion and feedback

Orchestral instruments a: Active class attendance and participation in an examination or test. Completion may also be awarded on the basis of a skills test.

Orchestral instruments b: Active class attendance and completing assignments

Orchestral instruments c: Attending instrument demonstrations.

Course 'c' may be completed multiple times.

All courses are assessed as pass/fail.

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Orchestral instruments a: Group tuition, maximum 15 h; independent work, minimum 25 h

Orchestral instruments b: Group tuition, maximum 15 h; independent work, minimum 25 h

Orchestral instruments c: Group tuition, maximum 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Target group

Compulsory for students whose main subject is Composition or Music Theory; optional for other students. The unit is an introduction to further orchestration or arrangement studies. Students who already have a good practical knowledge of orchestral repertoire may take a skills test to be awarded completion of the course *Orchestral instruments a* and then go directly to the course *Orchestral instruments b*.

Unit overview

Lectures (a–b), independent review of repertoire (a–b), analysis of orchestral scores (particularly b). Demonstrations given by experts on their respective instruments (c).

Coordinating teacher

Coordinating teacher for orchestration

S-ST14 Orchestration 1 (6 cr, 160 h)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with various traditional orchestration techniques from the Classical period to the early 20th century
- be able to write in a style-appropriate way for various ensembles
- be able to apply his/her knowledge of instruments when writing transcriptions
- be familiar with timbre as an element in a musical structure.

Assessment

On a scale of 0 to 5

Prerequisites

Orchestral instruments a–c must be completed in parallel with *Orchestration 1* at the latest.

Completion and feedback

- Active class attendance
- Completing assignments
- The teacher and one colleague assess the unit on a scale of 0 to 5.
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

- Individual tuition, maximum 28 h
- Group tuition and workshops on a discretionary basis
- Independent work with analyses, orchestration assignments and repertoire, minimum 132 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Students whose main subject is Composition or Music Theory; conducting students; others

Coordinating teacher

Appointed by the head of the department

S-ST56 Rehearsal attendance (1 cr, 27 h)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with rehearsal processes typical for various types of ensemble and the practices involved
- have an appreciation of how things he/she observed at rehearsals may be relevant in writing music for various ensembles.

Assessment

pass/fail

Prerequisites

Orchestral instruments a–c

Completion and feedback

- Attending rehearsals selected with the teacher
- Submitting a learning diary for assessment (pass/fail)
- Final discussion

Teaching and learning methods

Independent work by the student, 27 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year; no later than Master's 1st year if not included in Bachelor's degree

Target group

Students whose main subject is Composition

Unit overview

Students are required to spend 21 h auditing rehearsals of professional ensembles representing at least five of the following:

- ensembles and chamber orchestras
- wind orchestra
- symphony orchestra
- orchestra with soloist
- choir
- opera

Students should audit the rehearsals with scores in hand and write a learning diary (6 h) comparing the features of the various ensembles and the roles and functions of the various groups of instruments and singers in each ensemble. Students should focus on instrumental idioms and practical aspects of writing an orchestral score, rehearsal practices and the significance of observations made to writing for ensembles such as the ones audited.

Coordinating teacher

Appointed by the head of the department

Music-making and structural awareness skills, Bachelor's degree, minimum 13 cr

[S-Y2 Structural awareness of music 1](#) (4 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

- 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.

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).

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) (course)

Teaching and learning methods

Group tuition (maximum 12 students), 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.

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-Y3 Structural awareness of music 2 (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of music reading skills and structural awareness to a standard required for professional musicianship and for his/her main subject (e.g. structural analysis of extensive works, reading polyphonic scores and various types of texture, using orchestral scores, understanding harmony and polyphony on the basis of reading music)
- have robust practical aural skills: understanding harmony and polyphony by ear and by reading music (e.g. in ensemble work and in transcribing polyphonic textures), understanding and rehearsing post-tonal repertoire, and being able to read, understand and notate complex rhythmic and metrical events to a standard required for his/her main subject (e.g. changing metres, polyrhythms)
- be familiar with and be able to apply the basic principles of intonation and tuning systems at least to a standard required for his/her main subject.

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.

S-Y3b Structural awareness of music 2b: Aural skills and repertoire workshop (5 cr) (course)

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

Teaching and learning methods:

Group tuition (maximum 12 students), 56 h

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

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

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

S-ST15 Keyboard skills and sight-reading (2–4 cr, 80–133 h)

Learning outcomes

A student who has completed the unit is expected to:

- have structural awareness and keyboard skills to a standard that is required for analysis and harmony & voice-leading studies
- be able to sight-read simple textures on the piano.

Assessment

pass/fail

Completion

Keyboard skills (0–2 cr)

Score reading and sight-reading (2 cr)

Completion and feedback

- Active class attendance
- Completing the assignments given
- Assessment of assignment portfolio reflecting the student's progress
- Assessment by the teacher, pass/fail

Teaching and learning methods

Keyboard skills: Individual tuition or small group tuition, maximum 7 h per 1 cr; independent work, minimum 20 h per 1 cr

Score reading and sight-reading: Individual tuition or group tuition, maximum 14 h; independent work, minimum 66 h

Target group

Students whose main subject is Composition or Music Theory

Timing

See the course descriptions

Recommended year of completion

Bachelor's 1st year

Unit overview

Exercising the student's motor skills and sight-reading capability. Reading simple scores with no transposing instruments. Developing the student's inner ear through reading and playing exercises.

Coordinating teacher

Coordinating teacher in score playing

S-ST16 Keyboard skills (0–2 cr, 0–53 h) (course)

This course is intended for those students who require remedial training in keyboard skills before taking the *Score reading and sight-reading* course. Students who already have sufficient keyboard skills may be exempted from this course, which will then be credited to them at 0 cr.

Learning outcomes

The purpose of the *Keyboard skills* course is to improve the student's structural awareness and keyboard skills to a standard that is required for analysis and harmony & voice-leading studies, in both homophonic and polyphonic textures.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Completing the assignments given
- Assessment of assignment portfolio reflecting the student's progress
- Assessment by the teacher, pass/fail
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual, group or small group tuition, maximum 7 h per 1 cr

Independent work, minimum 20 h per 1 cr

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year – autumn semester

Target group

Students whose main subject is Composition or Music Theory

Unit overview

Identifying shortcomings and development needs in the student's keyboard playing skills. Focusing on these to improve the student's motor skills and sight-reading capability (e.g. learning to identify familiar patterns and to isolate essential information).

Coordinating teacher

Coordinating teacher in score playing

S-ST17 Score playing and sight-reading (2 cr, 53 h) (course)

Learning outcomes

A student who has completed the unit is expected to:

- have sufficient keyboard skills
- be able to sight-read simple textures on the piano after preliminary reading of the score
- have improved his/her musical perception
- have the ability to play simple scores with multiple parts
- be able to apply the aforementioned skills in practice and to develop them further independently.

Assessment

pass/fail

Prerequisites

Keyboard skills or equivalent skills.

Completion and feedback

- Active class attendance
- Completing the assignments given
- Assessment of assignment portfolio reflecting the student's progress
- Assessment by the teacher, pass/fail
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual or small group tuition, maximum 14 h

Independent practising, minimum 66 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 2nd year

Target group

Students whose main subject is Composition or Music Theory

Unit overview

The course involves improving the student's perception and sight-reading skills in the context of his/her baseline skills. Students explore simple scores with no transposing instruments, improving their musical perception through reading and playing exercises.

Coordinating teacher

Coordinating teacher in score playing

S-ST18 Ensemble seminar 1 (2–4 cr, 53–106 h)**Learning outcomes**

A student who has completed the unit is expected to:

- have experience of polyphonic singing, chamber music and improvisation in the Department community
- have an extended knowledge of repertoire and be conversant with applying skills learned in other studies to making music
- have improved his/her music reading and aural skills
- have become aware of emotions and the experience of time in making music and have a familiarity with the technical basics of conducting music.

Assessment

pass/fail

Completion

Ensemble seminar 1a (0.5 cr, 13 h). May be completed multiple times.

Ensemble seminar 1b (0.5 cr, 13 h). May be completed multiple times.

Ensemble seminar 1c (1 cr, 27 h)

Completion and feedback

- Active class attendance
- Participating in the concluding concert
- Assessed by the coordinating teacher, pass/fail.
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Students perform on their main or secondary instrument in the *Ensemble seminar* and/or participate by singing and listening. The seminar group may break out into smaller groups or work with units in other departments as necessary to build ensembles as required for any particular repertoire.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students whose main subject is Composition or Music Theory

Unit overview

1a Repertoire seminar (0.5 cr, 13 h)

- Exploring variable repertoire by playing, singing, listening and discussing

1b Improvisation workshop (0.5 cr, 13 h)

- Exploring improvisation techniques with various teachers

1c Rehearsal laboratory and introduction to conducting (1 cr, 27 h)

- Rehearsing composition exercises, orchestration exercises or extracts from original compositions or short complete works written by the students. The pieces rehearsed are also performed at a concluding concert if possible. Students are given guidance in basic conducting and rehearsal skills.

Coordinating teacher

Coordinating teacher for the *Ensemble seminar*

S-Y4 Advanced structural awareness of music (2–7 cr)

Learning outcomes (Bachelor's-level)

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Prerequisites

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

- *Post-tonal analysis* – prerequisite: *Post-tonal music workshop*
- *Introduction to harmony & voice-leading* – sufficient baseline competence (teacher's recommendation)
- *Analysis of tonal music* – sufficient baseline competence (teacher's recommendation)
- *Music analysis theory and practice 1–4* – sufficient baseline competence (teacher's recommendation)
- Introduction to the theory of early music – may be completed in parallel with *Structural awareness of music 1–2*

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

Completion

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

Music analysis and theory of music

- *Music analysis theme unit* (2–3 cr)
- *Post-tonal music workshop* (unless included in the compulsory studies in the student's main subject) (2–3 cr)
- *Introduction to the theory of early music* (4–5 cr)
- *Baroque music applied analytical skills* (5 cr) (for students whose main subject is not in Early Music)

(the following are units for students whose main subject is in Composition and Music Theory):

- *Music analysis theory and practicum 1–4* (3–4 cr per course)
- *Advanced tonal analysis* (3–9 cr)
- *Advanced post-tonal analysis* (3–9 cr)

Harmony & voice-leading and arrangement

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

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

Aural skills

- *Advanced aural skills* (4 cr)
- *Aural skills repertoire unit* (2 cr)

Master's-level studies, also available as optional studies for Bachelor's-level students:

- *Composition performance practicum*
- *Composition workshop for instrumentalists*
- *Orchestration*
- *Orchestral instruments*
- *Score playing*

Target group

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

Recommended year of completion

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

S-Y4d Introduction to writing and arranging music (2–3 cr, 53–80 h)

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

Teaching and learning methods

- Group tuition (maximum 12 students) and individual or small group tuition, total 42 h per group (e.g. 14 h of group tuition and 4–5 h of inspecting assignments per pair of students).
- Independent work, 35–62 h:

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

Completion and feedback

- Completion: Participation in group work and completing harmony & voice-leading assignments and arrangements by agreed deadlines
- The teacher gives out extensive assignments at the beginning of the unit
- The student is given feedback on the assignments both during the unit and at its conclusion In addition to feedback given by the teacher, peer review is encouraged (e.g. trying out arrangements and commenting on them)
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Prerequisites

Structural awareness of music 1

Music perception skills 2a: Analysis and harmony & voice-leading workshop

Timing

Tuition given every year

S-Y4a Music analysis theme unit (2–3 cr, 53–80 h)

The purpose of this unit is to focus on practical analysis. The repertoire to be analysed may change from one course to the next and may be customised with a view to students' other studies or current projects (productions, solo repertoire, chamber music repertoire).

A student who has completed the unit is expected to:

- have a confident command of basic music analysis skills and concepts (e.g. analysis of extensive musical forms)
- have an in-depth understanding of the selected repertoire and to learn to select music analysis concepts and approaches in a historically informed way
- be able to study music in the light of specific issues and to pose analytical queries in which music analysis may dovetail with issues of performance and interpretation
- be able to express his/her analytical observations and interpretations orally and/or in writing (e.g. talks, small group work or written analyses) and to use music analysis literature.

Teaching and learning methods:

Group tuition (maximum 12 students), 28 h

Independent work and small group assignments, 25–52 h

Completion and feedback

- Participation in group work and completing individual and small group assignments
- The assignments required for the extensive completion are to be determined at the beginning of the sub-unit (e.g. an independent written analysis).
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Timing

Tuition given every year

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

Prerequisites

Structural awareness of music 1

Structural awareness of music 2a: Applied analytical skills

S-Y4e Aural skills repertoire unit (2 cr, 53 h)

A student who completes the unit is expected to be conversant with applying aural skills methods for instance in ensemble playing and in practical working life situations (e.g. transcribing by ear).

The unit focuses on repertoire to be determined separately. The teaching mostly involves singing and making music in an ensemble, and the unit may include independent practicing by the students.

Teaching and learning methods

- Small group tuition, maximum 28 h
- Independent work and independent small group rehearsals, minimum 25 h
- The listening and writing assignments are customised for each course so as to foster familiarity with the selected repertoire and to cater to the professional and perception-related needs of the students.

Completion and feedback

- Participation in small group work and completing assignments
- Possibly a demonstration or performance

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

Prerequisites

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

Timing

Tuition given every other year

S-Y4g Advanced aural skills (4–5 cr, 107–134 h)

A student who completes the unit is expected to:

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

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

Teaching and learning methods

- Small group tuition, maximum 56 h
- Independent work, 53–78 h (e.g. practicing singing and rhythm assignments, transcription by ear and repertoire analysis assignments)

Completion and feedback

- Participation in small group work and completing assignments
- Possibly tests and examinations (e.g. sight-singing, rhythm reading, ensemble work and transcribing by ear)
- The precise course completion requirements and the assignments required to be awarded the extended credit score are given by the teacher at the beginning of the course
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Prerequisites

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

S-Y4b Introduction to the theory of early music (5 cr, one semester 2–3 cr)

Unit overview

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

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

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

provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.

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

Teaching and learning methods

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, e.g. 7 h per 3 students
- The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)

Music writing assignments (transcriptions from historical notation into modern notation and other assignments such as reductions or cadences)

S-Y4c Baroque music applied analytical skills (5–6 cr; 2–3 cr per one semester)

Unit overview

The purpose of this unit is to explore the stylistic and textural features of Baroque music through music of the French Baroque. The material reviewed comprises dance-based French pieces – airs and instrumental doubles – and the themes explored include the interaction of text and music (rhetoric and how the text influences the shaping of the music) and the interaction between performance and analysis. Working methods include familiarisation with repertoire, creating own stylistic exercises, literature reviews and group discussions. The objective is to increase students' general awareness of musical structures, harmony and voice-leading skills, capability to use source literature and group work skills. The course may also include arrangement assignments, analysis of other repertoire from the Baroque period and possibly rehearsing a performance.

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

Teaching and learning methods

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, maximum 14 h per 3 students
- The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.
- Participation in group work (exploring repertoire by listening, playing and singing; group discussions; literature review)
- Writing music (stylistic exercises)

Literature:

Ranum, Patricia M. *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)

Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments

The assignments required for the extensive completion are to be agreed at the beginning of the course.

S-ST19 Advanced course in score playing (4–8 cr, 106–212 h)

This is an optional unit that may be included in either a Bachelor's or a Master's degree.

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with studying an orchestral score analytically by reading and by playing a reduction of the musical texture on a keyboard instrument, as appropriate for his/her keyboard skills
- have improved his/her musical perception and sight-reading skills.

The second year of study involves expanding the skills acquired in the first year, according to the student's instrumental studies background and orientation.

Assessment

1st year: pass/fail

2nd year: On a scale of 0 to 5

Prerequisites

–

Completion

Score playing and analysis 1 (4 cr, 106 h)

Score playing and analysis 2 (4 cr, 106 h)

The unit may be completed with one course or both courses.

Completion and feedback

- Active class attendance
- Completing the assignments given
- Final examination consisting of rehearsed repertoire, a pre-prepared assignment (preparation time: 1 week) and a sight-reading assignment (preparation time: 15–20 min)
- The teacher and one colleague assess the unit.

Teaching and learning methods

Individual tuition or group tuition, maximum 14 h; independent work, minimum 92 h per course

Timing

see the course descriptions

Recommended year of completion

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

Target group

Students whose main subject is Composition or Music Theory

Unit overview

The 1st year involves learning to read C clefs and transposing instruments by playing through etudes and scores of increasing complexity. The 2nd year involves learning to analyse and reproduce an increasing number of parts, doublings and transpositions in scores. Students are particularly expected to analyse

various orchestral textures, to recognise vertical harmonies and doublings and to practise executing a reduction of an orchestral texture on the keyboard.

Coordinating teacher

Coordinating teacher in score playing

S-ST20 Score playing and analysis 1 (4 cr, 106 h) (course)

This is an optional course that may be included in either a Bachelor's or a Master's degree.

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with studying an orchestral score analytically by reading and by playing an appropriate reduction of the musical texture on a keyboard instrument
- have improved his/her musical perception and sight-reading skills.

Assessment

pass/fail

Prerequisites

Score reading and sight-reading or equivalent skills.

Completion and feedback

- Active class attendance
- Completing the assignments given
- Final examination consisting of rehearsed repertoire, a pre-prepared assignment (preparation time: 1 week) and a sight-reading assignment (preparation time: 15–20 min)
- Assessment by the teacher, pass/fail
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual tuition or group tuition, maximum 14 h; independent work, minimum 92 h

Timing

Tuition given every year

Recommended year of completion

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

Target group

Students whose main subject is Composition or Music Theory

Unit overview

The purpose of the course is to improve students' perception skills and analytical reading capability, to explore orchestration and doubling principles in various eras, to practise anticipatory sight-reading and selective playing, and to become conversant in representing orchestral textures of various styles on a keyboard instrument.

Coordinating teacher

Coordinating teacher in score playing

S-ST21 Score playing and analysis 2 (4 cr, 106 h) (course)

This is an optional course that may be included in either a Bachelor's or a Master's degree.

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with studying an orchestral score analytically by reading and by playing an appropriate reduction of the musical texture on a keyboard instrument
- have improved his/her inner ear and sight-reading skills.

Assessment

On a scale of 0 to 5

Prerequisites

Score playing and analysis 1

Completion and feedback

- Active class attendance
- Completing the assignments given
- Final examination consisting of rehearsed repertoire, a pre-prepared assignment (preparation time: 1 week) and a sight-reading assignment (preparation time: 15–20 min)
- Assessment by the teacher, pass/fail
- Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual tuition or group tuition, maximum 14 h; independent work, minimum 92 h

Timing

Tuition given every year

Recommended year of completion

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

Target group

Students whose main subject is Composition or Music Theory

Unit overview

The purpose of the course is to improve students' perception skills and analytical reading capability, to explore orchestration and doubling principles in various eras, to practise anticipatory sight-reading and selective playing, and to become conversant in representing orchestral textures of various styles on a keyboard instrument, building on the skills acquired on the course *Score playing and analysis 1*.

Coordinating teacher

Coordinating teacher in score playing

Instrument performance, minimum 23 cr

[S-ST23- Main instrument performance](#) (10–25 cr, 267–667 h)

piano

voice

other main instrument

Learning outcomes

A student who has completed the unit is expected to:

- have an in-depth command of his/her main instrument and a familiarity with repertoire from various periods so as to be able to adopt a performing musician's viewpoint in approaching musical issues that are interesting for creative or research purposes
- have gained experience of performing and of preparing for performances
- have an understanding of the notation and performance practices pertaining to his/her main instrument, of its potential in terms of timbre and expression and of its status in musical life at large, to such an extent as to support his/her composing, arranging and orchestration skills and his/her analytical capability
- be aware of ergonomic issues specific to his/her main instrument and have adopted practicing techniques and methods thanks to which he/she is able independently to advance his/her relationship to music by playing his/her main instrument.

Assessment

pass/fail

Completion and feedback

Individual tuition, independent practising and

either a performance of one solo or chamber music work, as agreed separately, in the presence of an examination board appointed by the head of department (pass/fail for a completion of maximum 20 cr) **or** a performance examination, at least level C (according to the requirements for the instrument in question, for a completion of more than 20 cr or if separately agreed)

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

- Active attendance in teaching and instruction
- Individual tuition each year for minimum 2 and maximum 3 academic years, minimum 20 h and maximum 30 h per academic year (total 40–90 h) Individual tuition given to the student may be shared among several teachers if there is justification for doing so. Small group tuition at the discretion of the head of the department
- Accompaniment, maximum 10–16 h, and/or student accompaniment, maximum 16 h, subject to the decision of the head of the department
- Independent practising each academic year
 - minimum 113 h per academic year when completing 5 cr per academic year
 - minimum 192 h per academic year when completing 25 cr in three years (8+8+9 cr)

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Head of the department

S-ST24- Secondary instrument performance (5–10 cr, 133–267 h)

Students whose main instrument is not piano must take piano as their secondary instrument.

Piano

Voice performance

other

Learning outcomes

A student who has completed the unit is expected to:

- be technically proficient on his/her secondary instrument to a standard at which it is useful for his/her occupation as a composer or music theorist
- be familiar with repertoire common for his/her secondary instrument and have an understanding of the notation and performance practices pertaining to the instrument, of its potential in terms of timbre and expression and of its status in musical life at large
- be aware of ergonomic issues specific to his/her secondary instrument and have adopted practicing techniques and methods thanks to which he/she is able independently to advance his/her relationship to music by playing his/her secondary instrument.

Assessment

pass/fail

Prerequisites

Keyboard skills, if the secondary instrument is piano and the student's baseline skills require remedial study.

Completion and feedback

Active lesson attendance, performances as agreed (e.g. in the teacher's class session) and independent practising.

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

- Individual tuition for minimum 1 and maximum 2 academic years, maximum 15 h per academic year
- Individual tuition given to the student may be shared among several teachers if there is justification for doing so.
- Small group teaching is organised on a discretionary basis.
- Independent practising, minimum 118 h per academic year (for 5 cr per academic year)

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 2nd year, Bachelor's 1st year, Bachelor's 2nd year, Bachelor's 2nd to 3rd year or Bachelor's 3rd year

Coordinating teacher

Head of the department

S-MT22 Preparatory course in electroacoustic music (6 cr, 160 h)

Learning outcomes

A student who has completed the unit is expected to:

- have a basic command of composing original music (this may be replaced with previous studies to a minimum of 4 cr)
- be familiar with the acoustic properties of instruments, concert halls, microphones and speakers
- know the basics of pitch class set theory, of digital processing of musical information, of recording musical instruments and other sound materials and of making field recordings
- know how to work on an audio workstation for the purpose of mixing electroacoustic music and processing sound materials.

Assessment

Assessed by teachers in the various areas included in the unit, according to an agreed formula, pass/fail.

Completion and feedback

Active class attendance.

Learning outcome 'a': Completing the assignments given and keeping a working diary

Learning outcomes 'b', 'c' and 'd': Reading, group tuition, completing the assignments given; participating in peer review of other students' assignments

Teaching and learning methods

Lectures and group tuition, 60 h (may be replaced with other teaching methods with the teacher's permission)

Reading, homework and studio assignments

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Coordinating teacher

Head of the department

S-ST25 Supplementary instrument studies (1–10 cr, 27–267 h)

Optional unit

This unit is intended for students who wish to improve their instrument skills. In this unit, a student may improve his/her skills on his secondary instrument or be introduced to one or more additional instruments. The objectives and content of the unit are to be determined together with the coordinating teacher for the

instrument in question, on a case-by-case basis. The work in this unit may be shared among several instruments or teachers. This unit may be completed multiple times and counted towards elective studies.

Learning outcomes

A student who has completed the unit is expected to have extended and/or improved his/her instrument skills in a way that supports his/her development as a composer or music theorist.

Assessment

pass/fail

Completion and feedback

Active class attendance and independent practising

Oral feedback

Teaching and learning methods

Individual tuition, maximum 14 h or 28 h, or group tuition, maximum 60 h per academic year

Completion and assessment to be agreed separately with the head of the department

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Head of the department

Pedagogy of general music subjects, minimum 5 cr

Students must complete at least *Overview of pedagogy of general music subjects* or *Pedagogy of general music subjects 1*.

S-ST26 Overview of pedagogy of general music subjects (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with teaching in the field through practical experience (e.g. a project)
- have developed his/her reflective and interaction skills
- have a basic familiarity with the teaching methods in his main subject, the teaching area and its development potential
- have the capability to identify pedagogical issues and to apply pedagogical and interactive skills in working life.

Assessment

pass/fail

Prerequisites

–

Completion and feedback

Completion is to be specified in a completion plan drawn up for each student on a case-by-case basis, including e.g. the following:

- Group work participation
- Teaching practice and teaching auditing (e.g. in a project)
- Brief written report
- Possibly reading literature (e.g. in connection with the written report)
- Oral or written feedback on the teaching practice and report, and peer review if possible (e.g. among project participants)

Teaching and learning methods

- Individual tuition, maximum 5 h

- Group tuition, maximum 20-42 h
- Each student is given an individual completion plan for this unit. The group tuition may be given in connection with *Pedagogy of general musical subjects 1–2* and/or in project form.
- Participating in the tuition with the teacher, either simultaneously or in parallel:
- see the unit descriptions for *Pedagogy of general musical subjects 1–2*
- Group tuition assignments, preparation of teaching, review of literature and teaching materials, and written assignments as per the student's individual completion plan

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Unit overview

The unit is an overview of the teaching of general musical subjects or composition. Students may participate in a project or attend some sessions in *Pedagogy of general musical subjects 1–2* as agreed separately for each student. An individual completion plan is drawn up for each student, specifying which teaching methods are to be used and in what proportion. The unit includes a brief teaching practice period that students may complete for instance by participating in a joint project with a music institute, school or other partner.

Coordinating teacher

Coordinating teacher for pedagogy, Department of Composition and Music Theory

S-ST28 Pedagogy of general music subjects 1 (6-10 cr)

Optional unit

Learning outcomes

(*Pedagogy of general music subjects 1–2*)

A student who has completed the unit is expected to:

- have a basic capability to teach general music subjects and/or composition and be familiar with learning processes and methods in the subject area
- be familiar with the teaching syllabus, methods and materials of general music subjects, and of composition if desired, to the extent required for typical job duties, and be able to produce his/her own teaching material
- be able to use music technology in the teaching of general music subjects and/or composition and has the capability independently to improve his/her technology skills
- be able to plan teaching units of various sizes, to assess learning in a variety of ways and to participate in curriculum planning in his/her field
- have interactive skills required in teaching work and be able to guide and foster learning with groups and individuals to support learners in developmental tasks in various periods of life
- be able to examine and analyse his/her work critically and to identify his/her pedagogical strengths and areas of interest and be capable of continuous improvement as a teacher
- be familiar with the education system in the field, be aware of current challenges and future outlook in the field, and be able to contribute to development of the field.

The learning outcomes are divided among the units as follows:

- *Pedagogy of general music subjects 1* focuses on basic-level pedagogical issues, syllabi and contents for children, adolescents and beginning adult learners, while *Pedagogy of general music subjects 2* focuses on pedagogy for advanced learners (e.g. music institute level, advanced amateurs and also professional training if necessary)
- in the first *Pedagogy of general music subjects* unit to be completed (1 or 2), planning and assessment (the 4th and 6th learning outcomes listed above) focus on limited teaching situations

such as an individual course or teaching period; in the second such unit to be completed, the perspective is broadened to include curriculum planning at an educational institution and education system issues (the last learning outcome listed above).

Assessment

pass/fail

Prerequisites

Students whose main subject is composition or music theory: Sufficient progress in analysis and harmony & voice-leading, e.g. completion of *Music analysis theory and practicum 1–2* and *Basics of harmony & voice-leading* for the first unit and *Music analysis theory and practicum 1–4* for the second.

The units *Pedagogy of general music subjects 1–2* can be completed in either order.

Completion

The unit may be completed as a single unit (6-10 cr) or divided into *Pedagogy of general musical subjects 1* (6–9 cr) and *Pedagogy of general musical subjects, music technology application project* (1–2 cr).

Completion and feedback

- Active group tuition attendance, completing group session assignments and revision test as agreed by the teacher and the group (e.g. lecture revision in group discussion or responses in a portfolio)
- Teaching practice, discussion of plans with the supervising teacher, preparing teaching materials, writing a teaching practice report or compiling a teaching portfolio (according to the scope of the completion)
- Observation of teaching
- Independent work (assignments, reviewing literature and teaching materials, teaching planning, portfolio work)
- *Music technology application project* (1–2 cr), which may be included in the units *Pedagogy of general music subjects 1–2* or completed as a separate unit
- An individual completion plan is drawn up for each student at the start of the unit, defining the scope of the completion and how the various component areas are to be weighted.
- The unit includes regular and supervised self-assessment e.g. with a portfolio, and feedback on teaching practice (feedback discussions with the supervising teacher, and written feedback as necessary). Peer review is used in group tuition and teaching practice if possible.

Teaching and learning methods

- Individual tuition, maximum 8-12 h
- Group tuition (maximum 12 students) maximum 56 h

The unit may include attending current events (e.g. guest lectures or lectures or workshops at pedagogical events) or projects, for instance in collaboration with other arts institutions.

Participating in the tuition with the teacher, either simultaneously or in parallel (10 h)

Observation of teaching, minimum 15 h; assignments, reviewing literature and teaching materials, teaching planning, portfolio work (volume to be specified in the student's individual completion plan)

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year, Master's 1st year

Target group

Students whose main subject is Composition or Music Theory (main subject studies); any other students (optional studies, or Pedagogy of general music subjects as secondary subject)

Unit overview

The unit includes workshop-style group sessions, teaching practice (e.g. a teaching period of 10–15 h at a music institute and a music technology workshop), observation of teaching (15 h) and preparatory work. Unit 1 focuses on introductory and basic-level pedagogy.

The units *Pedagogy of general music subjects 1–2* include a minor music technology application project (1–2 cr), which may be completed as part of the pedagogy unit or as a separate course. The application project involves studying music technology teaching applications, preparing materials and undertaking a brief teaching practice such as giving a guest lesson at an educational institution or giving a one-off workshop.

Coordinating teacher

Coordinating teacher for pedagogy, Department of Composition and Music Theory

S-ST29 Pedagogy of general music subjects 2 (6–10 cr)

Optional unit

Learning outcomes

(*Pedagogy of general music subjects 1–2*)

A student who has completed the unit is expected to:

- have a basic capability to teach general music subjects and/or composition and be familiar with learning processes and methods in the subject area
- be familiar with the teaching syllabus, methods and materials of general music subjects, and of composition if desired, to the extent required for typical job duties, and be able to produce his/her own teaching material
- be able to use music technology in the teaching of general music subjects and/or composition and has the capability independently to improve his/her technology skills
- be able to plan teaching units of various sizes, to assess learning in a variety of ways and to participate in curriculum planning in his/her field
- have interactive skills required in teaching work and be able to guide and foster learning with groups and individuals to support learners in developmental tasks in various periods of life
- be able to examine and analyse his/her work critically and to identify his/her pedagogical strengths and areas of interest and be capable of continuous improvement as a teacher
- be familiar with the education system in the field, be aware of current challenges and future outlook in the field, and be able to contribute to development of the field.

The learning outcomes are divided among the units as follows:

Pedagogy of general music subjects 1 focuses on basic-level pedagogical issues, syllabi and contents for children, adolescents and beginning adult learners, while *Pedagogy of general music subjects 2* focuses on pedagogy for advanced learners (e.g. music institute level, advanced amateurs and also professional training if necessary) In the first *Pedagogy of general music subjects* unit to be completed (1 or 2), planning and assessment (the 4th and 6th learning outcomes listed above) focus on limited teaching situations such as an individual course or teaching period; in the second such unit to be completed, the perspective is broadened to include curriculum planning at an educational institution and education system issues (the last learning outcome listed above) the unit includes the Music technology application project (1–2 cr), which may be included in the units *Pedagogy of general music subjects I or II* or completed as a separate unit.

Assessment

pass/fail

Prerequisites

Students whose main subject is composition or music theory: Sufficient progress in analysis and harmony & voice-leading, e.g. completion of *Music analysis theory and practice 1–2* and *Basics of harmony & voice-leading* for the first unit and *Music analysis theory and practice 1–4* for the second.

For students with other main subjects: Sufficient competence in the subjects to be taught (aural skills, music analysis, harmony & voice-leading). A statement from a previous teacher may be necessary.

The units *Pedagogy of general music subjects 1–2* can be completed in either order.

Completion

The unit may be completed as a single unit (6–10 cr) or divided into *Pedagogy of general musical subjects 1* (6–9 cr) and *Pedagogy of general musical subjects, music technology application project* (1–2 cr), or *Pedagogy of general music subjects 2* (6–10 cr) and *Pedagogy of general music subjects, music technology application project* (1–2 cr).

Completion and feedback

- Independent work (assignments, reviewing literature and teaching materials, teaching planning, portfolio work)
- *Music technology application project* (1–2 cr), which may be included in the units *Pedagogy of general music subjects 1–2* or completed as a separate unit
- An individual completion plan is drawn up for each student at the start of the unit, defining the scope of the completion and how the various component areas are to be weighted.
- The unit includes regular and supervised self-assessment e.g. with a portfolio, and feedback on teaching practice (feedback discussions with the supervising teacher, and written feedback as necessary). Peer review is used in group tuition and teaching practice if possible.
- The unit may include attending current events (e.g. guest lectures or lectures or workshops at pedagogical events) or projects, for instance in collaboration with other arts institutions.

Teaching and learning methods

- Individual tuition, maximum 8-12 h
- Group tuition (maximum 12 students) maximum 56 h
- The unit may include participation in current events or project work (e.g. collaboration projects with music institutes or other arts institutions).
- Participating in the tuition with the teacher, either simultaneously or in parallel (8 h)
- Observation of teaching, minimum 15 h; assignments, reviewing literature and teaching materials, teaching planning, portfolio work (volume to be specified in the student's individual completion plan)

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year, Master's 1st to 2nd year

Target group

Students whose main subject is Composition or Music Theory (main subject studies); any other students (optional studies, or Pedagogy of general music subjects as secondary subject)

Unit overview

The unit includes workshop-style group sessions, a teaching practice period for instance at a music institute (10-15 h), observation of teaching (15 h) and preparatory work. Unit 2 focuses on pedagogy for advanced amateurs (e.g. at the music institute level) and professional-level students as necessary. The units *Pedagogy of general music subjects 1–2* include a minor music technology application project (1–2 cr), which may be completed as part of the pedagogy unit or as a separate course. The application project involves studying music technology teaching applications, preparing materials and undertaking a brief teaching practice such as giving a guest lesson at an educational institution or giving a one-off workshop.

Coordinating teacher

Coordinating teacher for pedagogy, Department of Composition and Music Theory

Proficiency demonstration, composition (Bachelor of Music)

S-STSoK Proficiency demonstration, composition (Bachelor of Music) (6 cr)

Learning outcomes

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

A student who has completed the proficiency demonstration is expected to have the technical competence required for creative composing and the ability to process and express in writing the cognitive and aesthetic issues related to composing, and also have the capability to progress to postgraduate studies.

Assessment

pass/fail

Prerequisites

S-ST1 *Composition 1*

S-ST11a–b *Harmony & voice-leading 1*

S-ST1–4 *Music analysis theory and practicum 1–4*

Maturity essay

Completion and feedback

Compiling a portfolio assessed by the head of the department Oral or written feedback on the portfolio

Teaching and learning methods

Independently compiling a portfolio

Recommended year of completion

Bachelor's 3rd year

Target group

Students whose main subject is Composition

Unit overview

Students are required each to compile a portfolio, including:

- sample works for *Composition 1* (3–6 works, to be selected with the supervising teacher)
- essay reflecting on the learning process (this may also form part of the completion of another unit or be the maturity essay required for the student's degree)

Coordinating teacher

Head of the Department of Composition and Music Theory

Maturity essay

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

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

The student is to write the maturity essay in a written communication unit under his/her main subject, integrated into another unit, or at a seminar.

The student must agree on the subject of the maturity essay with his/her main instrument teacher, the chairman of the examination board assessing his/her Bachelor's or Master's recital, or other teacher designated by the head of the department. The content of the maturity essay is also to be approved by this teacher.

Language checking of the maturity essay in a Bachelor's degree is performed by a teacher in the language in question. The language teacher advises the student on correcting the language of the maturity essay as necessary.

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

or

Maturity essay

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.

UNIT DESCRIPTIONS

Master's degree

Composition, minimum 34 cr

S-ST57 Composition 2 (10+10+10 cr, total 30 cr, 800 h)

Learning outcomes

A student who has completed the unit is expected to:

- have improved his/her technical proficiency and have expanded his/her range of expressive resources
- have experimented with techniques, structuring methods and ensembles previously unfamiliar to him/her
- have an improved aesthetic awareness
- have the capability to pursue independent, personally challenging artistic work and to undertake artistically oriented further studies.

Assessment

On a scale of 0 to 5

Prerequisites

Composition 1

Completion

The unit comprises two courses of one year each and one course of half a year. Assessment in the 1st and 2nd year is pass/fail. At the end of the last half-year course, the composition examination board assesses the student's attainment of the learning outcomes in the entire unit on a scale of 0 to 5.

Completion and feedback

Active class attendance

Preparation of compositions for evaluation

The student must submit 2 to 6 original works for evaluation, representing at least 2 of the following genres:

- works for solo instruments
- chamber music
- ensemble music
- vocal music
- choral music
- electronic music
- orchestral music

or other completion similar in scope and approved by the chairman of the examination board

At least some of these works must be in genres other than the works submitted for *Composition 1*.

Assessment by the examination board on a scale of 0 to 5.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

- Individual tuition, maximum 28 h per academic year or 14 h per semester; group tuition, maximum 10 h per academic year
- Independent work on composition and analysis assignments, minimum 282 h per academic year or 141 h per semester

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Only for students whose main subject is Composition

Unit overview

Students are required to work on various kinds of original compositions with an increasing degree of independence. Some of the technical composition issues to be resolved have to do with different genres and more extensive forms and ensembles than in *Composition 1*.

Coordinating teacher

Professor of Composition

S-ST58 Composition seminar 2 (3 cr, 80 h)

This course may be taken multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have broadened his/her aesthetic and technical horizons in interaction with fellow students
- have acquired improved professional communication skills and be able to describe his/her composition work orally and in writing.

Assessment

pass/fail

Completion

Composition seminar (3 cr)

Completion and feedback

In order to be awarded a completion, the student must:

- present a work of his/her own at least 2 times, and
- participate in discussions on other students' works

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Small group tuition in a seminar format, maximum 56 h

Independent work (preparing the student's own presentations and reviewing the presentations of others), minimum 24 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Only for students whose main subject is Composition

Unit overview

Describing the student's own compositions in written reports and oral presentations, reviewing and discussing works by other students in the group.

Coordinating teacher

Professor of Composition

S-ST59 Composition project 2 (1–4 cr, 27–106 h)

Learning outcomes

A student who has completed the unit is expected to have in-depth skills for working in demanding and changing situations of artistic collaboration, have improved professional communication skills and have expanded his/her networks.

Assessment

pass/fail

Completion

Composition project (1–4 cr). The unit may consist of one or more completions of the course *Composition project*.

Completion and feedback

Participating in the project and/or completing the assignments given This unit may be completed multiple times.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Classroom teaching, 1–60 h

Independent work, amount to be determined on a case-by-case basis for each project

Timing

Tuition given every year

Recommended year of completion

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

Target group

Only for students whose main subject is Composition

Unit overview

Participating in artistic projects in the department.

Coordinating teacher

Professor of Composition

S-ST37 Supplementary composition (1–9 cr, 27–243 h)

Optional unit

Learning outcomes

A student who has completed the unit is expected to have extended his/her practical skills and gained tools for his/her artistic work.

Assessment

pass/fail

Completion

Composition performance practicum

Text and poetry analysis practicum

Microtonality

Other composition course

Completion and feedback

Active class attendance and completing the assignments given on the courses

Teaching and learning methods

Classroom teaching, 1–60 h

Independent work, amount to be determined on a case-by-case basis for each project

Timing

See the course descriptions

Recommended year of completion

Bachelor's 3rd year

Target group

Students whose main subject is Composition; undergraduate and postgraduate students in Music Performance.

Unit overview

Active class attendance.

Coordinating teacher

Professor of Composition

S-ST38 Composition performance practicum (3 cr, 80 h) (course)**Learning outcomes**

A student who has completed the unit is expected to:

- have the interaction skills required for the collaboration between composer and performer
- be conversant with the issues related to performing a composition (if a composer)
- be conversant with the issues related to composing (if a performer).

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing the assignments given

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Group tuition, maximum 56 h

Independent work on the assignments given, minimum 24 h

Timing

Tuition given every year

Recommended year of completion

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

Target group

Students whose main subject is Composition; undergraduate and postgraduate students in Music Performance.

Unit overview

The Composition performance practicum is a working group that brings together students of composition on the one hand and of music performance on the other. Group members are required to write music for the group and to perform and study new music from the perspective of a composer and a performer. Working methods also include improvisation, along with study and analysis of existing contemporary music.

Coordinating teacher

To be appointed each academic year.

S-ST39 Text or poetry analysis practicum (2 cr, 53 h) (course)

Learning outcomes

be conversant in understanding the structural and thematic properties of texts in composing, performing or studying vocal music

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing reading assignments and exercises

Teaching and learning methods

Small group tuition, maximum 16 h

Individual tuition (focusing on vocal music texts selected by the student), maximum 4 h

Independent work (analyses of selected texts), minimum 33 h

Timing

Tuition given every other year

Target group

Suitable for students with any main subject

Unit overview

Students are introduced to a selection of methods for text analysis and literary criticism, with the main focus being on contemporary poetry.

Coordinating teacher

Professor of Composition

S-ST42 Microtonality (2 cr) (course)

Learning outcomes

A student who has completed the unit is expected to have acquired an overview of microtonal music; of the theory, practice and history of microtonality and tuning systems; and of the related notation, aural skills, orchestration and technology.

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing the assignments given

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Group tuition, maximum 28 h

Independent work on the assignments given, minimum 24 h

Timing

Every other year

Recommended year of completion

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

Target group

Students whose main subject is Composition or Music Theory; undergraduate and postgraduate students in Music Performance.

Unit overview

The course is an in-depth introduction to microtonal music and to the theory, practice, history, notation, aural skills, orchestration and technology of microtonality and tuning systems, using various working methods.

Coordinating teacher

To be appointed each academic year.

S-Y12 Supplementary composition course (1–3 cr)

Forms part of: **Supplementary composition (1–9 cr)**

This course may be taken multiple times.

Learning outcomes

A student who has completed the unit is expected to be conversant with a specific area of composition.

Assessment

pass/fail

Completion and feedback

Active class attendance

Completing the assignments given

Feedback

Oral or written feedback at the teacher's discretion.

Teaching and learning methods

Individual, group or small group tuition, maximum 14 h per credit

Independent work on the assignments given, minimum 13 h per credit

Timing

Tuition given on an as-needed basis

Recommended year of completion

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

Target group

Students whose main or secondary subject is Composition

Unit overview

Students study a specific topic or area of composition under the teacher's guidance.

Coordinating teacher

Professor of Composition

Analysis, history and methodology studies, minimum 26 cr**S-ST31 Advanced course in the history of music** (2–10 cr)**Learning outcomes**

A student who has completed the unit is expected to have advanced his/her knowledge of the history of music according to his/her orientation.

Assessment

pass/fail

Prerequisites

History of Western music included in the Bachelor's degree.

Completion

The unit may consist of several courses. Execution may vary.

Completion and feedback

Completion of the courses that make up the unit

Recommended year of completion

Master's 1st to 2nd year

Target group

For students whose main subject is Composition or Music Theory.

Coordinating teacher

Professor of Music History

S-ST514 Music theory research 2 (minimum 16 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of research planning and how to apply the selected methods in a concrete research task
- be able to research and use materials and sources independently
- be conversant with academic writing.

Assessment

pass/fail

Prerequisites

Music analysis, music theory (Bachelor of Music)

Completion

Music research seminar (6 cr) OR Music analysis research seminar (6 cr)

Research paper (10–20 cr)

Completion and feedback

Completion of the courses that make up the unit

Recommended year of completion

Master's 1st to 3rd year

Target group

For students whose main subject is Composition.

Coordinating teacher

Professor of Composition

S-ST32 Music research seminar (6 cr, 160 h) (course)

S-ST33 Music analysis research seminar (6 cr, 160 h) (course)

Music theory research unit, compulsory/optional *)

*) One of the two seminars supporting the writing of the thesis (music theory) or final paper (composition) included in the Master's degree is compulsory for students whose main subject is music theory or composition. The *Music analysis research seminar* is intended for students whose thesis has a topic related to music analysis or the history of music. Other students with composition or music theory as their main subject should attend the *Music research seminar*.

Learning outcomes

A student who has completed the course is expected to:

- have a command of research planning and how to apply the selected methods in a concrete research task
- be able to research and use materials and sources independently
- be conversant with academic writing
- have the capability to progress to postgraduate studies.

Assessment

pass/fail

Prerequisites

Introduction to research (if the student's main subject is music theory)

Proseminar (if the student's main subject is music theory)

Bachelor's proficiency demonstration

Completion and feedback

- Active seminar attendance for at least one academic year, generally until the student has finished his/her research paper or thesis
- Oral or written feedback at the examination board's discretion.
- Teaching and learning methods
- Small group tuition, maximum 56 h per academic year; independent work, minimum 104 h per academic year
- Tuition may be given jointly with the *Proseminar* or with the *Master's thesis seminar* in other departments.
- Active seminar attendance: presenting a research plan and reporting on research progress at the seminar, studying the research of other students and giving feedback at the seminar, acting as opponent in the presentation of another student's paper at the seminar once per academic year

Recommended year of completion

Master's 1st to 3rd year

To be completed in parallel with the *Master's thesis* (Music Theory) or *Research paper* (Composition)

Target group

Students whose main subject is Composition or Music Theory;

Unit overview

Seminar work for acquiring practice in research through an individual research task.

Coordinating teacher

Professor of Music Theory

S-ST510 Research paper (10 or 20 cr, 267 or 533 h)

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

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the use of research planning and the selected research methods as applied to the research task at hand
- know how to find and use materials and sources
- be conversant with the principles of academic writing and be able to present content logically and clearly
- have the capability to write an extensive thesis in postgraduate studies.

Assessment

Based on the thesis examiners' statements, the head of the department awards the final paper a grade on a scale of 0 to 5.

Prerequisites

Bachelor's proficiency demonstration.

Courses included in the unit

There are no separate courses in this unit.

Completion and feedback

The research paper is to be submitted for inspection as determined separately; see the current instructions: [link] The head of the department appoints two inspectors for the research paper. They are required to return separate statements or a joint statement, including a grade proposal, within 2 months.

Teaching and learning methods

- Individual tuition, maximum 10 h
- Independent work, minimum 257 h (10 cr) or 523 h (20 cr)
- Writing a research paper on a topic to be agreed with the teacher. Writing the paper: selection of topic and method, exploring source materials, presenting a research plan, conducting research, writing a research report. Reviewing to the extent required for the present purpose: information searching methods, the use of libraries and databases in research, source criticism, research methods, philosophy of science, the structure of an academic research paper, use of references and preparing a bibliography and summary.

Timing

Tuition given every year

Recommended year of completion

Master's 2nd to 3rd year

Completion should be begun in parallel with the *Music research seminar* or *Music analysis research seminar*. The research paper must be completed about 3 months before completing the Master's degree.

Target group

Students whose main subject is Composition

Unit overview

Seminar work for acquiring practice in research through an individual research task.

Coordinating teacher

Professor of Music Theory

S-ST511 Current topics 2 (8 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have in-depth familiarity with current phenomena in the field of music and with aesthetic issues in creative musical arts and related branches of the arts
- have expanded knowledge of the technical and aesthetic phenomena in composition in late 20th-century and contemporary music and gained means for further independent study.

Assessment

pass/fail

Completion

Lecture series on music of our time (1 cr) in two semesters (= 2 cr)

Lecture practicum on contemporary music, at least 3 completions (= 6 cr)

Recommended year of completion

Master's 1st to 2nd year

Target group

For students whose main subject is Composition.

Coordinating teacher

Professor of Composition

S-ST40 Lecture series on music of our time (1 cr, 27 h) (course)

Completion requires 2 cr.

This course may be taken multiple times.

Learning outcomes

A student who has completed the course is expected to be familiar with current phenomena in the field of music and with aesthetic issues in creative musical arts and related branches of the arts.

Assessment

pass/fail

Completion and feedback

Participation in teaching and discussions, attendance 26 h per 1 cr.

This course may be taken multiple times.

Teaching and learning methods

Lectures and discussion, maximum 28 h per semester

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Students whose main subject is Composition or Music Theory; optional for all other students

Unit overview

The unit consists of lectures by guest lecturers and a final group discussion.

Coordinating teacher

To be appointed by the Professor of Composition

S-ST41 Lecture practicum on contemporary music (2 cr, 53 h) (course)

Completion requires 6 cr.

Learning outcomes

A student who has completed the course is expected to have expanded knowledge of the technical and aesthetic phenomena in composition in late 20th-century and contemporary music and gained means for further independent study.

A student who has completed the unit two or more times is expected to have further expanded his/her knowledge of the technical and aesthetic phenomena in composition in contemporary music.

Assessment

pass/fail

Prerequisites

Music analysis theory and practicum 1–4

Completion

The course consists of packages (2 cr each), which may be taught by various teachers.

Completion and feedback

Active class attendance, analyses and written assignments, reviews and presentations, and other assignments included in the course

This unit may be completed multiple times.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Small group tuition, maximum 20 h per 2 cr package; lectures/talks by the teacher and discussion

Independent work or group work, minimum 33 h per 2 cr package

The work involved will vary depending on the teacher's preferences.

Timing

Tuition given every year or every other year

Recommended year of completion

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

Target group

Students whose main subject is Composition; optional for all other students

Recommended year of completion

Master's 1st to 2nd year

Unit overview

The course is an introduction to aesthetic and technical phenomena in very recent music.

Coordinating teacher

Professor of Composition

Introduction to music philology and editing (3–8 cr, 80–214 h) (course)

Learning outcomes

A student who has completed the course is expected to:

- be familiar with the basic concepts and issues of music philology, the principles of source research and editing, and types of edition
- be able to research source material, to form an overall understanding of the material, to analyse the significance of individual sources for editing and to prepare a written report on the findings of the source research
- be familiar with principal notational practices and styles (from c. 1750 onwards)
- be able to analyse the relationship between notation, musical performance and performance traditions
- have the capability to undertake independent research and text-critical music editing.

Assessment

On a scale of 0 to 5

Prerequisites

Introduction to research (if the student's main subject is Music Theory)

Proseminar (if the student's main subject is Music Theory)

Bachelor's proficiency demonstration

Completion and feedback

Active class attendance and completing a written assignment (e.g. a book report), or an editing exercise of variable scope (to be agreed with the coordinating teacher); the credit score awarded depends on the scope of the exercise

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Group tuition, maximum 56 h

Studying the literature and editions discussed in class

Exercises, 25–135 h

Literature

Georg Feder 1987/2011: *Musikphilologie/Music Philology*;

James Grier 1996: *The Critical Editing of Music*;

Helga Lühning (ed.) 2002: *Musikedition: Mittler zwischen Wisenschaft und musikalischer Praxis*;

Robert Pascall 2004: 'Sources and Editions' in *A Performer's Guide to Music of the Romantic Period* (ed. Anthony Burton).

Timing

Tuition given every year

Recommended year of completion

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

Target group

Students whose main subject is Composition or Music Theory; students in other departments

Unit overview

Small group tuition exploring the basics of music philology and music editing through lectures, literature and assignments.

Coordinating teacher

Docent in music philology

Harmony & voice-leading and orchestration, minimum 20 cr

S-ST35 Harmony & voice-leading 2 (12–32 cr [2–4 x 6–8 cr], 320–853 h)

Learning outcomes

A student who has completed the unit is expected to have expanded his/her competence in working with the resources of Western music beyond the styles and assignments addressed in *Harmony & voice-leading 1* and have learned to work more independently in acquiring increased command of issues of harmony, counterpoint, style, expression and quality relevant for the subjects addressed.

Assessment

On a scale of 0 to 5

Prerequisites

Harmony & voice-leading 1 or equivalent studies. In the latter case, it is recommended that *Harmony & voice-leading 2* be taken at full length (32 cr).

Courses included in the unit

The unit is either given during one year or is divided into two courses lasting one year each (12 cr or 16 cr per year). Progress in the first year is assessed as pass/fail. At the end of the second year, the student's attainment of the learning outcomes is assessed on a scale of 0 to 5.

Completion and feedback

Active class attendance

Composition exercises, and possibly analyses, submitted for evaluation.

After the first year, the teacher assesses progress as pass/fail. After the second year, the teacher and at least one colleague assess the entire unit on a scale of 0 to 5.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Individual tuition for minimum 2 and maximum 4 semesters, 14 h per semester

Some of the tuition may be given as small group tuition.

Independent work (analyses and composition exercises), 146–199 h per semester

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Students whose main subject is Composition or Music Theory, and any other students who have completed *Harmony & voice-leading 1*.

Unit overview

The working methods are principally the same as in *Harmony & voice-leading 1*, but the selection of focus topics (1–4) varies greatly, depending on the student's needs and the teacher's discretion. For students whose main subject is Music Theory, one of the focus topics may be linked to their Master's thesis.

Harmony & voice-leading 2 for students of Composition has a post-tonal focus. If a student has completed his/her Bachelor's-level studies somewhere else than at the Department of Composition and Music Theory at the Sibelius Academy, elements from previous harmony & voice-leading courses may be included in *Harmony & voice-leading 2*.

Coordinating teacher

Coordinating teacher for harmony & voice-leading

S-ST36 Orchestration 2 (8 cr, 213 h)

Learning outcomes

A student who has completed the unit is expected to:

- have improved the orchestration skills acquired in *Orchestration 1*
- have gained experience in resolving demanding orchestration situations, for instance in scoring for large orchestras or for soloist with orchestra
- have expanded his/her repertoire in analysis and transcription to the 20th century
- have the capability independently to improve his/her orchestration competence in areas that he/she has identified as being of interest.

Assessment

On a scale of 0 to 5

Prerequisites

Orchestration 1.

Completion and feedback

Active class attendance

Completing assignments

The teacher and one colleague assess the unit on a scale of 0 to 5.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Individual tuition, maximum 28 h

Group tuition and workshops on a discretionary basis

Independent work on the assignments given, minimum 185 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Students whose main subject is Composition or Music Theory; conducting students; others

Coordinating teacher

Appointed by the head of the department

S-ST512 Orchestration 3 (1-6 cr, 27–160 h)

Learning outcomes

A student who has completed the unit is expected to:

- be able to resolve situations where issues of composition technique and orchestration technique are inseparably linked
- be widely familiar with orchestration practices, instrument resources and texture types in contemporary music.

Assessment

pass/fail

Prerequisites

Orchestration 1–2.

Completion and feedback

Active class attendance

Working with material or completing other assignments

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Individual tuition, maximum 5 h per 1 cr

Tuition may be divided between composition and orchestration teachers on a discretionary basis

Independent work with self-generated material and analysis assignments as necessary, minimum 22 h per 1 cr

The credit score for this unit is to be determined in the student's individual study plan (HOPS).

Timing

Tuition given every year or every other year

Recommended year of completion

Master's 2nd to 3rd year, in parallel with the *Orchestration project*

Target group

Students whose main subject is Composition

S-ST513 Orchestration project (1–4 cr, 27–107 h)**Composition (Master of Music), optional****Learning outcomes**

A student who has completed the unit is expected to be capable of a professional contribution and interaction with performers in an artistic project where music that he/she has written for orchestra is rehearsed and/or performed.

Assessment

pass/fail

Prerequisites

Orchestration 1 and *Rehearsal attendance*. This unit is to be completed in parallel with *Orchestration 2* or *Orchestration 3*.

Completion and feedback

Active class or event attendance and/or completing the agreed assignments

This unit may be completed multiple times.

Oral or written feedback at the examination board's discretion.

Teaching and learning methods

Working methods determined on a case-by-case basis

Classroom teaching is organised on a discretionary basis.

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

Timing

Tuition given every year or every other year

Recommended year of completion

Master's 2nd year

Target group

Students whose main subject is Composition

Unit overview

Project participation. The content of this unit varies from one year to another.

Coordinating teacher

Appointed by the head of the department

Music-making and structural awareness skills, optional studies

See Bachelor's-level studies.

S-Y4 Advanced structural awareness of music (2–7 cr) Bachelor's 3rd year to Master's 1st year

S-ST19 Advanced score playing (4–8 cr) Bachelor's 2nd to Master's 1st year, courses:

S-ST20 Score playing and analysis 1 (4 cr)

S-ST21 Score playing and analysis 2 (4 cr)

Proficiency demonstration, composition (Bachelor of Music)

[S-STSoM Proficiency demonstration, composition](#) (Master of Music) (20 cr)

Learning outcomes

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

A student who has completed the unit is expected to have the technical competence required for creative composing and the ability to process and express in writing the cognitive and aesthetic issues related to composing, and also have the capability to progress to postgraduate studies.

Assessment

pass/fail

Prerequisites

Composition 2

Composition project

Research paper

Maturity essay

Completion and assessment

The head of the department assesses the student's portfolio.

Teaching and learning methods

Independently compiling a portfolio

Recommended year of completion

Master's 3rd year

Target group

Students whose main subject is Composition

Unit overview

Students are required each to compile a portfolio, including:

- sample works for *Composition 2* (2–6 works, to be selected with the supervising teacher)
- written report

Coordinating teacher

Head of the Department of Composition and Music Theory

[Maturity essay](#)

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

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

The student is to write the maturity essay in a written communication unit under his/her main subject, integrated into another unit, or at a seminar.

The student must agree on the subject of the maturity essay with his/her main instrument teacher, the chairman of the examination board assessing his/her Bachelor's or Master's recital, or other teacher designated by the head of the department. The content of the maturity essay is also to be approved by this teacher.

Language checking of the maturity essay in a Bachelor's degree is performed by a teacher in the language in question. The language teacher advises the student on correcting the language of the maturity essay as necessary.

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

or

Maturity essay

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.