

*Unofficial translation from the original Finnish document*

## ELECTIVE UNITS

<b>FACULTY OF CLASSICAL MUSIC</b> .....	5
S-IY1 Chamber music 1.....	5
S-IY23 Chamber music 2 .....	6
S-IO15 Examination orchestra or choir.....	6
S-IP7 Orchestral instrument and piano repertoire and ensemble workshop.....	7
S-IP8 Supervised collaborative piano.....	8
S-IP9 Classical chamber music workshop .....	9
S-IP10 Interpreting notation and performance practices 1750–1850.....	9
S-IY5 Secondary instrument performance 1 .....	10
S-IY6 Secondary instrument performance 2 (5 or 10 cr) .....	11
S-Y25 Choir .....	12
S-Y38 Conducting workshop .....	13
S-Y10 General pedagogy lectures, separate course .....	14
S-IY19 Instrument pedagogy 3.....	15
S-Y19 Concert production .....	16
S-IY13 On-the-job training .....	16
S-IY22 Masterclass .....	17
S-IO17 Competition.....	17
S-IY16 Physical education .....	18
S-IY4 Body mapping .....	18
S-IY15 Feldenkrais Method .....	18
S-IY17 Pilates.....	19
S-IY18 Musician’s ergonomics.....	20
S-IO27 Introduction to the Alexander Technique for practicing and performance.....	20
S-IY10 Familiarity with the music scene.....	21
S-Y46 Introduction to classical piano .....	22
S-Y47 Piano basic studies .....	22
S-Y48 Piano seminar for Music Education piano students .....	23
S-Y49 Concerto week .....	23

S-IY11 Performance and learning coaching 1 .....	24
S-IY12 Performance and learning coaching 2 .....	25
S-IY25 Performance and learning coaching 3 .....	25
S-IY9 Creative skills 1.....	26
S-IY20 Creative skills 2.....	27
S-Y20 Creative skills 3.....	28
S-IY26 Creative skills 4.....	28
S-Y21 Creative skills 5.....	30
S-Y22 Variable course .....	31
S-VM14 Medieval and Renaissance dance .....	31
S-VM15 Baroque dance .....	31
S-Y18 Baroque voice performance studio .....	32
S-Y29 Introduction to Baroque instrument performance.....	32
S-Y17 Introduction to continuo playing .....	33
S-VM7 Baroque orchestra.....	34
S-VM21 Early music seminar.....	34
S-VM5 Structure and history of the harpsichord.....	35
S-VM16 Introduction to early music performance .....	35
S-LA45 Opera production (exchange students, students whose main subject is not opera).....	36
Church music.....	37
Units suitable for elective studies for students whose main subject is Church Music: descriptions given in the Church Music curriculum .....	37
Units suitable for elective studies for students whose main subject is Church Music and for other students: descriptions given in the Church Music curriculum.....	37
Church Music main subject units suitable as elective studies under other main subjects .....	37
Vocal art .....	38
Units suitable for elective studies under Vocal art and other main subjects (space permitting) ..	38
Vocal art main subject units suitable as elective studies under other main subjects (space permitting) .....	38
Composition and Music Theory .....	38
Composition and Music Theory main subject units suitable as elective studies under other main subjects .....	38
S-IY28 Creative improvisation for classical music students .....	39
S-Y11 Introduction to composition .....	39

S-Y14 Composition workshop for instrumentalists .....	40
S-Y12 Supplementary composition course (1–3 cr) .....	41
Units suitable as elective studies under any main subject .....	41
S-Y13 Supplementary music theory course .....	41
S-Y16 Partimento .....	42
S-Y15 Contemporary music performance practices .....	43
Early Music .....	43
Early Music main subject units suitable as elective studies under other main subjects .....	43
<b>FACULTY OF MUSIC EDUCATION, JAZZ AND FOLK MUSIC .....</b>	<b>43</b>
Arts Management .....	44
Units suitable for elective studies under other main subjects .....	44
Global Music .....	44
Jazz .....	44
Units suitable for elective studies under other main subjects .....	44
S-Y39 Jazz and improvisation workshop .....	44
S-Y40 Basics of jazz history .....	44
S-Y41 Basics of Finnish jazz history .....	45
Folk music .....	45
Units suitable for elective studies in Folk Music and under other main subjects .....	45
S-FM47 Folk music secondary instrument performance .....	45
S-FM64 Free accompaniment and improvisation 2 (3 cr) .....	46
S-FM46 Folk music masterclass .....	47
S-FM57 Inter-art production .....	48
S-FM62 Accompanying on violin 1 (2 cr) .....	48
S-FM63 Accompanying on violin 2 .....	49
S-FM55 Ornaments in folk music .....	50
S-FM53 Advanced folk dance (3 cr) .....	51
S-FM40 Dance, music and song from Tanzania as expression .....	51
S-FM49 Folk music research writing workshop .....	52
S-FM58 Conference attendance (1–6 cr) .....	53
S-FM43 Basics of the history of folk music .....	53
S-FM70 Thesis .....	54
S-FM69 Improvisation on small kanteles (2 cr) .....	55

S-FM66 Movement and voice – comprehensive improvisation .....	55
S-FM67 Voice and body .....	56
S-FM60 Instrument building and maintenance 2 .....	57
S-FM51 Creative methods in folk music pedagogy.....	58
S-FM65 Qi gong.....	58
S-FM48 Advanced studies in folk music.....	59
Folk Music main subject units suitable as elective studies under other main subjects .....	59
Instrument and ensemble skills .....	60
Structural awareness of folk music.....	60
Creative, interactive and community skills.....	60
Folk music pedagogy.....	60
Study skills, wellbeing and career skills .....	60
Music education.....	60
Units suitable for elective studies in Music Education and under other main subjects (descriptions in the Music Education curriculum) .....	60
S-Y27 Physical education .....	61
S-Y28 Project .....	61
S-MK51 Accompaniment .....	62
Music Education main subject units suitable as elective studies under other main subjects.....	63
Music Technology .....	63
Music Technology main subject units suitable as elective studies under other main subjects .....	63

## FACULTY OF CLASSICAL MUSIC

For more elective units, see the main subject unit descriptions.

### **S-IY1 Chamber music 1** (1–3 cr per academic year, total at least 3 cr)

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

The credits awarded depend on how demanding and extensive the works performed are.

#### **Learning outcomes**

A student who has completed the unit is expected to have become familiar with chamber music performance by performing two chamber music works in different styles and by exploring the performance practices related to their composers and styles.

#### **Assessment**

pass/fail

#### **Prerequisites**

There are no prerequisites for this unit.

#### **Completion and feedback**

I Active class attendance

II Performance with evaluation (one work, duration at least 10 min)

III Performances on instruments that cannot be placed in an ensemble may be completed in a chamber orchestra or other suitable context, subject to the approval of the coordinating teacher for chamber music.

The performance is assessed by a two-member examination board, pass/fail.

Oral feedback

#### **Teaching and learning methods**

Group tuition, maximum 28t h

Independent practice

#### **Timing**

Tuition given every year

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

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

#### **Target group**

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

#### **Unit overview**

This unit may be completed multiple times, beginning in the 1st year of study.

If the student has completed this unit once, the coordinating teacher for chamber music or the head of the department may determine whether and to what extent the student may be awarded another completion of this unit on the basis of his/her practical capability and/or other studies. However, this award may only be granted once (for one completion of 1–3 cr).

#### **Coordinating teacher**

Professor of Chamber Music Marko Ylönen

### **S-IY23 Chamber music 2** (12 cr)

*Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.*

#### **Learning outcomes**

A student who has completed the unit is expected to have a diverse and in-depth familiarity with chamber music repertoire and with performance practices related to various composers and styles, and be able to continue to practice and perform chamber music independently.

#### **Assessment**

0-5

#### **Prerequisites**

*Chamber music 1*

#### **Completion and feedback**

I Rehearsing and performing repertoire every academic year as agreed with the teacher.

II Chamber music recital

- The programme must be artistically coherent and provide a varied profile of the performer's ensemble skills. Minimum duration of programme: 45 minutes for ensembles including one or more wind instruments, 60 minutes for other ensembles
- If necessary, the examination board may give an individual member of the ensemble a grade that differs from the grade given to the ensemble.
- The examination board shall have 2 members in addition to the chair.
- Oral feedback

#### **Teaching and learning methods**

Group tuition, maximum 56 h

Independent practice

#### **Timing**

Tuition given every year

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

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

#### **Target group**

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

#### **Unit overview**

The unit comprises the preparation of 8 chamber music works.

This unit may be completed multiple times. No exemptions from this unit will be granted.

*Chamber music 2* cannot be completed with a duo consisting of a wind instrument and piano.

#### **Coordinating teacher**

Professor of Chamber Music Marko Ylönen

### **S-IO15 Examination orchestra or choir** (0.5–2 cr)

This unit may only be counted once towards any degree.

#### **Learning outcomes**

A student who has completed this unit is expected to be familiar with one or more orchestral works with accompaniment.

#### **Assessment**

pass/fail

### **Completion and feedback**

Regular attendance at rehearsals and performances.

### **Teaching and learning methods**

-

### **Timing**

-

### **Coordinating teacher**

Head of the department

## **S-IP7 Orchestral instrument and piano repertoire and ensemble workshop** (3–4 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have an extended knowledge of repertoire through working in a duo with standard repertoire written for an orchestral instrument and piano or for orchestral instrument and orchestra performed in a keyboard reduction
- have improved his/her ensemble skills by focusing on elements of ensemble performance such as harmony perception, the importance and interaction of layers in the score, symbols used by composers, etc.

### **Assessment**

pass/fail

### **Prerequisites**

Pianists: *Piano performance B*

Orchestral instrumentalists: [own instrument] *performance C*

*Chamber music 1*

### **Completion and feedback**

- Completion requires active attendance according to the teaching and learning methods description:
  - Attending classes and performances by other students in the group
  - Performing at two workshop matinees
  - Two brief essays on works rehearsed by the student
  - The workshop teacher(s) assess the student's work according to the teaching and learning methods description.
- Oral feedback

### **Teaching and learning methods**

Group tuition, maximum 12 sessions (3 h each)

Independent practice and rehearsals with the student's duo partner

### **Timing**

Tuition given every year

### **Coordinating teacher**

Timo Koskinen

**S-IP8 Supervised collaborative piano** (4 cr for pianists and 2 cr for orchestral instrumentalists and singers)

An exchange student attending for one semester may be awarded half of the credits shown above for completing half of the unit.

### **Learning outcomes**

A student who has completed the unit is expected to:

- have broadened his/her knowledge of repertoire
- have improved ensemble skills
- have improved instrument control specific to various styles and genres
- have improved social skills and musical collaborative skills
- have improved sight-reading and musical comprehension skills.

### **Assessment**

pass/fail

### **Prerequisites**

Pianists: *Piano performance B*

Orchestral instrumentalists and singers: no minimum level requirement

*Chamber music 1*

### **Completion and feedback**

- Active class attendance
- Completion of work required in the teaching and learning methods description
- The teacher makes an overall assessment of the student's work in the unit.
- Oral feedback

### **Teaching and learning methods**

- Tuition by the supervising teacher, maximum 8 h
- Pianists gain experience of working in a chamber music context at a music institute in this one-year unit by working with one orchestral instrument or voice student at that student's lessons, rehearsals, examinations and other performances as assigned by the coordinating teacher for pianists' chamber music, total 30 h
- Orchestral instrumentalists or singers work with a pianist assigned by the coordinating teacher for pianists' chamber music, preparing and performing repertoire for his/her main instrument at his/her lessons, rehearsals, examinations and other performances, total 30 h
- Independent practising, 70 h (pianists)
- Independent practising, 16 h (orchestral instrumentalists, singers)

### **Timing**

Tuition given every year

### **Unit overview**

This unit may be completed multiple times. The hours recorded for any one completion must be accumulated during one academic year.

### **Coordinating teacher**

Timo Koskinen



### S-IP9 Classical chamber music workshop (1–4 cr)

#### **Learning outcomes**

The purpose of this unit is to provide the student with in-depth experience of challenges in performing Classical and early Romantic chamber music (Bach's sons, Haydn, Mozart, Beethoven, Schubert, etc.) by playing through repertoire and by an introduction to period-appropriate performance practices.

The student may use period instruments if he/she so wishes.

#### **Assessment**

pass/fail

#### **Completion and feedback**

I Active class attendance

II Preparation of 2–3 chamber music works from this era

III Assessed performance

The credit score depends on the student's input and attendance.

The examination board assesses the performance of the ensemble, pass/fail, and gives oral feedback.

The examination board has 2–3 members.

#### **Teaching and learning methods**

Group tuition, 44 h

Rehearsals and independent work, 64 h

Active class attendance and observing the work of other students

#### **Timing**

Tuition given every other year

#### **Coordinating teacher**

Tuija Hakkila

### S-IP10 Interpreting notation and performance practices 1750–1850 (1.5–3 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with how notation from the period is interpreted (articulation, rhythm, tempo, ornaments, tempo rubato, dynamics, declamation) and with performance practices and the differences in the above between the Enlightenment period and the Romantic period and onwards
- be familiar with and have explored literature from the period between 1750 and 1850 and newer literature commenting on same
- be familiar with period instruments and thereby with performance practices
- be able to discuss assignments in a group constructively and critically.

#### **Assessment**

The teacher assesses the unit on the basis of the student's participation and assignments, pass/fail.

#### **Completion and feedback**

Active class attendance

Completing required assignments, mainly in the form of discussions or brief essays

#### **Teaching and learning methods**

- Group tuition, 3–10 students
- Seminar discussions and assignment debriefing, 28 h per academic year
- 7 sessions per academic year

- Students may play their own instrument and/or fortepiano
- The coordinating teacher provides a bibliography on performance practices between 1750 and 1850 and information on archives

### Timing

Tuition is provided on an as-needed basis

### Target group

Piano students and other classical instrument performance students interested in period instrument performance

### Unit overview

The unit explores musical notation in the Enlightenment era, around the 19th-century watershed and in the high Romantic era. Performance practices are explored through notation, and changes in notation during the period covered are also examined. Instruments and sounds change, but how?

### Coordinating teacher

Anna Kuvaja

### S-IY5 Secondary instrument performance 1 (2.5 or 5 cr)

*The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.*

### Learning outcomes

A student who has completed the module is expected to:

- be familiar with the instrument in question and its basic technique
- be familiar with the voice instrument and basic vocal technique (*voice*)
- be familiar with music written for the instrument / for voice
- be able to prepare basic-level repertoire
- have the capability to progress to further studies
- be familiar with a historical predecessor of his/her main instrument (*period instrument*)
- be conversant with stylistic issues and means of expression (*period instrument*)
- be familiar with embellishments and ornaments (*period instrument*)
- have the capability to play with an ensemble or orchestra of period instruments (*period instrument*).

### Assessment

pass/fail

### Orchestra instruments and period instruments

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

### Completion and feedback

Active class attendance

Oral feedback

### Teaching and learning methods

Individual tuition, maximum 14 h

Independent practising

### Timing

Tuition given every year

### Coordinating teacher

Head of department for the instrument in question

## Voice and instruments other than orchestra and period instruments

### **Completion and feedback**

Class attendance for a minimum of one semester and a maximum of two academic years

Oral feedback

### **Teaching and learning methods**

Individual tuition, maximum 14 h; or small group tuition, maximum 64 h per academic year depending on the size of the group; for a minimum of one semester and a maximum of two academic years

Independent practising

### **Unit overview**

Voice performance: Voice tuition comprising the preparation of a repertoire of at least 20 songs (classical and folk songs) at a level of difficulty commensurate with the student's progress

Instrument performance: Tuition on a melody or harmony instrument comprising the preparation of at least 5 works at a level of difficulty commensurate with the student's progress

### **Timing**

Tuition given every year

### **Coordinating teacher**

Head of department for the instrument in question or for voice

## S-IY6 Secondary instrument performance 2 (5 or 10 cr)

*The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.*

### **Learning outcomes**

A student who has completed the module is expected to:

- be familiar with the instrument in question and have an improved command of its technique
- be familiar with the basics of voice use (*voice*)
- have the capability to progress to further studies
- have a broad knowledge of various styles and means of expression (*period instrument*)
- have improved capability to play with an ensemble or orchestra of period instruments (*period instrument*).

### **Assessment**

pass/fail

## Orchestra instruments and period instruments

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

### **Completion and feedback**

- Active class attendance.
- Performance examination: 3 works. The teacher and one colleague assess the unit. If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.
- Oral feedback

### **Teaching and learning methods**

Individual tuition, maximum 14 h or 28 h

Independent practising

### **Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**Voice and instruments other than orchestra and period instruments**

**Completion and feedback**

Active class attendance.

Voice performance: Performance examination:

- 3 songs. The teacher and one colleague assess the unit.

Other instrument performance:

- Performance examination: 3 works. The teacher and one colleague assess the unit.

Oral feedback

If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.

**Teaching and learning methods**

Individual tuition, maximum 28 h

Independent practising

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**S-Y25 Choir** (1–4 cr)

Optional unit for inclusion in a Bachelor's or Master's degree. This unit may be completed multiple times.

**Learning outcomes**

A student who has completed the unit is expected to:

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

**Assessment**

pass/fail

**Completion and feedback**

Participation in a choir period.

**Teaching and learning methods**

Group tuition – choir rehearsals and performances, 1 cr maximum 21 h; 2 cr maximum 46 h; 3 cr maximum 71 h; 4 cr maximum 98 h

**Participating in the tuition with the teacher simultaneously:**

Vocal soloists, assisting singers and instrumentalists, opera coach and conductor as needed. In opera productions also an artistic production team.

**Independent work by the student:**

Independent work consists of practicing the repertoire for the period and rehearsing any stage work

required, and committing music to memory if required. Independent study amounts to a minimum of 6 h (1 cr), 8 h (2 cr) or 10 h (3–4 cr).

**Teaching material and literature**

The repertoire for the period.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st to 3rd year.

Master's 1st to 2nd year.

**Target group**

This unit is open to students in all departments of the Sibelius Academy. Depending on the period, students in other schools of the University of the Arts Helsinki and in the Open University may audition for admission to the unit.

**Unit overview**

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

**Coordinating teacher**

Professor of Choral Conducting Nils Schweckendiek (Helsinki) / Heikki Liimola (Kuopio)

**[S-Y38 Conducting workshop](#) (6 cr)**

An optional unit for all students of the Sibelius Academy, including the Junior Department.

**Learning outcomes**

A student who has completed the module is expected to:

- be familiar with conducting patterns
- have a clear and expressive conducting technique
- be able to rehearse both an instrument ensemble and a choir in basic-level repertoire
- be able to read a score independently and prepare for a rehearsal
- be familiar with the principal features of orchestral instruments and voice types.

**Assessment**

pass/fail

**Prerequisites**

Students must pass a proficiency test to be admitted to the unit.

**Completion: courses**

The unit consists of one course.

**Completion and feedback**

Active class attendance (no absences allowed)

Oral feedback

**Teaching and learning methods**

**1. Teaching methods**

Group tuition (8–12 students), 80 h. All students on the course also play and sing in the rehearsal ensemble.

Introduction to conducting (two days, 4 h per day) at the start of the autumn semester

Three 2-day sessions (6 h per day) in the autumn semester (with a different focus in each session: choir, wind orchestra, orchestra)

Three 2-day sessions (6 h per day) in the spring semester (focus areas as in the autumn)

**2. Participating in the tuition with the teacher simultaneously:**

The course involves multiple teachers.

**3. Independent work by the student**

Independent preparation, 82 h.

#### 4. Teaching material and literature

Repertoire as selected by the teachers.

#### Timing

Every year

#### Recommended year of completion

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

The course is also available to students in the Junior Department.

#### Target group

Students proficient in their instrument or voice who are interested in conducting.

#### Coordinating teacher

Atso Almila

### S-Y10 General pedagogy lectures, separate course (0.5 cr [5 lectures] or 1 cr [10 lectures])

#### Learning outcomes

A student who has completed the module is expected to:

- take various aspects and challenges of teaching into account in his/her own teaching
- have a command of the basic elements in various areas of teaching
- have acquired further tools and approaches for practical teaching work.

#### Assessment

pass/fail

#### Teaching and learning methods

Lectures, maximum 27 h

*Pedagogy 1*: lecture series in the spring semester (0.5 cr if completed separately)

*Pedagogy 2*: lecture series in the autumn semester (0.5 cr if completed separately)

#### Completion and feedback

Attendance at every lecture or, in case of non-attendance, watching the lecture on video and writing an essay on the topic for the student's pedagogical portfolio.

Oral feedback

Students who complete this unit as a separate course should return any such substituting essays to the coordinating teacher, Helka Kymäläinen.

#### Timing

Tuition given every year

#### Unit overview

The purpose of the unit is to discuss teaching from various perspectives and to inspire students to realise the many kinds of things and approaches that are involved in giving music lessons. Experts in the field provide concise information on various areas of teaching. Topics include: teaching methods and practicing techniques; ergonomic approaches to coaching instrumentalists; performance coaching; examining motivation and learning; developmental potential of children and adolescents; later adulthood music education; the teacher–learner relationship; key elements of group teaching; creativity in teaching; and improvisation teaching.

The lectures in each series are announced at the start of the term. Signing up in advance is not necessary.

Normally, this lecture series is included in the *Pedagogy 1 and 2* studies for the student's own instrument and is supplementary to teaching practice.

The autumn and spring parts of the lecture series may each be completed as a separate course, an overview of approaches to and aspects of pedagogy.

Lectures are given in both Finnish and English.

**Coordinating teacher**

Helka Kymäläinen

**S-IY19 Instrument pedagogy 3** (7 cr)**Learning outcomes***A. Lectures, seminars, guided discussions, written assignments*

A student who has completed the unit is expected to:

- be widely familiar with the repertoire and teaching methods for his/her instrument
- be familiar with the traditions of his/her instrument and its teaching and be able to evaluate these critically
- understand the importance in teaching of values and of conceptions of people and learning
- understand the role of his/her profession in society today and his/her potential for making an active contribution to same
- be able to analyse the culture of his/her instrument or its pedagogy orally and in writing
- be able to evaluate the general significance of his/her profession and of music teaching in society at large.

*B. Teaching practice and observation of university teaching and examination assessment*

A student who has completed the unit is expected to:

- be able to address the artistic and technical challenges in demanding repertoire for his/her own instrument independently from the perspective of teaching
- have the capability for independent teaching (including professional training, artistic soloist training and training of exceptional talent) and for the planning, development and management of teaching.
- be capable of giving and assessing teaching at the university level.

**Assessment**

pass/fail

**Prerequisites***Pedagogy 1 and 2* in the student's own instrument; level B performance examination in the student's own instrument**Courses included in the unit**

Joint lectures and seminars, 2 cr

Teaching by teachers in the student's own instrument, guided discussions, written assignments, 3 cr

Teaching practice, 1 cr

Observation of university teaching and examination assessment, 1 cr

**Completion and feedback**

Active class attendance and seminar participation

Observation

Teaching practice with advanced students, as organised for each instrument

**Feedback**

Learning outcomes A:

- Assessment of oral examination of lectures and portfolio work

Learning outcomes B:

- Oral assessment and feedback for teaching practice
- Observation of university teaching (e.g. masterclasses) and examination assessment: Report assessment

**Teaching and learning methods**

- The hours for each learning method are to be agreed separately for each instrument (total maximum 78 h)

- Lectures
- Seminar work and guided discussions
- Teaching practice
- Observation of teaching
- Reflection on teaching practice, book reports and other written assignments for portfolio

### **Timing**

Tuition given every third year, more frequently if necessary

### **Recommended year of completion**

Master's 1st or 2nd year

### **Coordinating teacher**

Coordinating teacher for pedagogy for each instrument

## **S-Y19 Concert production** (2–10 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with the various stages of organising a concert
- be capable of organising one or more concert programmes during a semester.

### **Recommended year of completion**

5.5-year degree programme: from the 4th year of study

2.5-year degree programme: from the 1st year of study

### **Assessment**

Assessment by two teachers, pass/fail

### **Teaching and learning methods**

No classroom tuition.

Study of how to plan and organise a concert.

### **Completion and feedback**

Public performance of rehearsed repertoire as a soloist or as a chamber musician.

### **Timing**

-

### **Coordinating teacher**

Head of the student's department

## **S-IY13 On-the-job training** (3–9 cr)

### **Learning outcomes**

A student who has completed the unit is expected to be familiar with working life and to have acquired skills for identifying learning needs and for orienting his/her studies.

On-the-job training is 1–3 months in length and is completed as separately agreed.

### **Assessment**

pass/fail

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training. Unit completion is awarded by the head of the student's department.

### **Completion and feedback**

Report on the on-the-job training (one A4 page) on the basis of learning diaries.

The report is to be returned after the on-the-job training.

Strings: copy of the employment contract

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training.

Unit completion is awarded by the head of the student's department.



**Teaching and learning methods**

The student sets goals for the on-the-job training.

A supervisor is appointed.

On-the-job training 1–3 months in length, completed as separately agreed

Writing the report, independent work

**Timing**

Tuition given every year

**Recommended year of completion**

It is not recommended to complete this unit until the 4th year of study at the earliest.

**Coordinating teacher**

Head of the student's department

**S-IY22 Masterclass** (0.5–3 cr)**Learning outcomes**

The student is expected to improve his/her skills on his/her main instrument and become familiar with diverse teachers in Finland or abroad.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance
- Observation of teaching
- Brief written report
- Assessed by the head of the department, the masterclass teacher or the coordinating teacher
- Eventual final recital

**Teaching and learning methods**

Group tuition and individual tuition

**Coordinating teacher**

Head of the student's department

**S-IO17 Competition** (3–10 cr)**Learning outcomes**

A student who has completed this unit is expected to have learned how to plan a repertoire that both leverages and fosters his/her strengths. By entering a competition, the student commits to a long-term rehearsal plan. The purpose of entering a competition is to improve the student's capability for functioning under pressure and for dealing with public criticism of his/her artistic performance.

The student must also be able to evaluate components of his/her performance after the competition.

**Assessment**

pass/fail

**Completion and feedback**

Entering a competition

Written report

Oral and/or written feedback

**Teaching and learning methods**

Practicing the competition repertoire

**Timing**

-

**Completion**

Competition repertoire

**Coordinating teacher**

Head of the student's department

**S-IY6 Physical education** (1–2 cr)

**Learning outcomes**

A student who has completed the unit is expected to have gained knowledge and ideas for improving and maintaining his/her physical fitness.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Teaching and learning methods

Group tuition, maximum 56 h

**Timing**

Tuition given every year

**Coordinating teacher**

Adele Salonen

**S-IY4 Body mapping** (2 cr)

**Learning outcomes**

A student who has completed this unit is expected to have an understanding of human anatomy and physiology such that will help him/her in studying the Alexander Technique and the Feldenkrais Method.

The purpose of the body mapping unit is to learn to understand how the human body functions with a view to developing an economic way of playing instruments. This helps prevent repetitive strain injuries, release the sound of the instrument and improve means of musical expression.

**Assessment**

pass/fail

**Completion and feedback**

Attending small group sessions

**Teaching and learning methods**

Small group tuition (c. 10 students), maximum 28 h

**Timing**

Tuition given every year

**Coordinating teacher**

Liisa Ruoho

**S-IY15 Feldenkrais Method** (0.5 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be better aware of himself/herself and his/her actions
- "Turn the impossible into the possible, the difficult into the easy and the easy into the pleasant."  
M. Feldenkrais.
- be aware that the aim of the method is to achieve an effortless and easy everyday life.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

**Teaching and learning methods**

Group tuition, maximum 9 h

The classes largely involve lying down on the floor, but also standing up.

Students should wear their everyday clothes to class.

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Unit overview**

The Feldenkrais® method is a bodily learning method whose principal tool is movement. The method helps people become aware of themselves and their actions.

In group sessions, the Feldenkrais teacher instructs students verbally to perform movements that shape themselves as familiar everyday movement sequences. There are no demonstrations; students are to perform the movements as they understand them, at their own pace. Movements are repeated many times, each repetition being different. Questions posed by the teacher help students seek solutions and answers for themselves: how to perform an action more easily, more lightly, with less energy and more beautifully.

**Coordinating teacher**

Marie Körkkö

**S-IY17 Pilates** (0.5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have increased body awareness
- have improved body control
- have learned correct breathing technique
- have learned to activate and strengthen core muscle groups
- have learned to use hands as a supporting tool
- have learned to form a balanced position for playing an instrument
- have learned to prevent repetitive strain injuries.

**Assessment**

pass/fail

**Prerequisites**

There are no prerequisites for this unit.

**Completion and feedback**

Active class attendance and completing assignments and exercises.

**Teaching and learning methods**

- Group tuition, maximum 20 students, maximum c. 15 h; note that there are 2 courses per year, 1 in the autumn and 1 in the spring; the course lasts one semester.
- Exercises and independent practising
- Teaching material and literature
- The teacher supplies exercise movement sequences

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Everyone

**Unit overview**

Pilates is a body control method that activates and strengthens core muscle groups with the aim of producing a body that is natural and balanced. Pilates fosters strong body support and good mobility. Applying the method enhances breathing, improves posture, stabilises the spine and strengthens the arms. Pilates enables musicians to find a relaxed and balanced posture for playing. For wind players and singers, strengthening core muscles supports voice production and projection. The method facilitates relaxed and supported arm action and is thus an excellent supporting exercise programme for all musicians. Pilates practice also reduces bodily stress and focuses the mind excellently.

**Coordinating teacher**

Tommi Hyytinen

**S-IY18 Musician's ergonomics** (1–3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- know the basics of body maintenance
- be able to identify un-ergonomic work practices and know how to correct them
- apply the skills learned in his/her work as a musician.

**Assessment**

pass/fail

**Completion and feedback**

I Active class attendance

II Performing an improvement assignment

III Group work

IV Keeping a learning diary

V Assessment by the teacher(s)

Oral feedback

**Teaching and learning methods**

Lectures, maximum 40 h

Group work

Improvement task and learning diary

**Timing**

Tuition as required (varies by instrument)

**Recommended year of completion**

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

**Coordinating teacher**

Päivi Arjas

**S-IO27 Introduction to the Alexander Technique for practicing and performance** (0.5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- know how to learn new skills quickly and efficiently
- be able to balance the body, mind and nervous system
- be able to prevent physical and mental damage to himself/herself such as musculoskeletal disorders, stress and fatigue

- be able to help his/her body to recover from physical and mental damage such as musculoskeletal disorders, stress and fatigue
- be aware of and help the body to recover from and heal physical and mental damage
- make an effort to acknowledge and change harmful habits
- function, move, play music and sing freely and without stressful tension in the body.

#### **Assessment**

pass/fail

#### **Completion and feedback**

- Active class attendance
- Assignments and exercises
- Final report
- Oral feedback

#### **Teaching and learning methods**

- Individual tuition, maximum 2 h
- Group tuition (3–10 students), maximum 8 h
- Exercises, reading literature, practising and online course, 3 h
- Teaching material and literature
- Material will be given out on the course

#### **Timing**

Tuition given every year

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

Bachelor's 1st year; Master's 1st year

#### **Unit overview**

- The course includes the basic principles of Alexander Technique and how they are applied to a musician's work and practice.
- 4 x group tuition (total 8 h) and 2 x individual tuition (30 min each, total 2 h); exercises 3 h. Total course duration: 13 h.
- The theory material and exercises can be found online (in English and Finnish). Independent practising consists of 15 min of Active Rest exercises per day and the applying of Alexander Technique tools to the student's own practising and work as a musician.

#### **Coordinating teacher**

Maria Vahervuo

### **S-IY10 Familiarity with the music scene** (2–3 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to have broadened his/her general musical knowledge by exploring concert music and music for the stage extensively.

#### **Assessment**

The teacher of the student's main instrument or other person assigned by the head of the department assesses this unit as pass/fail.

#### **Completion and feedback**

Attending at least 9 concerts/performances and writing a brief description of each (at least four A4 pages in total).

*Winds: detailed instructions on the department's pages in Artsi*

#### **Teaching and learning methods**

No tuition is given in this unit.

Attending concerts/performances and writing a brief description of each.

#### **Timing**

**Coordinating teacher**

Head of the student's department

**S-Y46 Introduction to classical piano** (3–5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have an overview of the basics, periods, composers and works of classical piano music
- have a familiarity with classical piano repertoire, playing techniques, practicing methods and phrasing.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance and participation in matinee performances
- Assessment by the teacher and one colleague, pass/fail
- Oral feedback

**Teaching and learning methods**

Small group tuition, maximum 28 h

**Timing**

Tuition is provided on an as-needed basis

**Target group**

This unit is intended for pianists whose main subject is pop/jazz piano.

**Unit overview**

The group tuition and independent practising include ensemble work, accompaniment, and score reading and sight-reading exercises with various kinds of texture.

**Coordinating teacher**

Juho Keränen

**S-Y47 Piano basic studies** (6 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to play the piano to accompany or with an ensemble in relatively simple pieces
- be able to sight-read simple keyboard textures from the Baroque period to contemporary music
- be able to perceive the harmonies in a piano texture even without chord symbols
- be able to use the piano as a tool for studying polyphonic choral and ensemble scores
- have a familiarity with the essential technical and interpretation issues in piano playing and a willingness to further improve his/her technique and practising.

**Assessment**

Pass/fail, oral feedback

**Completion and feedback**

- Active class attendance
- Rehearsing repertoire
- Ensemble assignment (accompaniment played from a written score)
- Sight-reading assignment in a classroom situation in the presence of a colleague of the teacher
- Oral feedback

**Teaching and learning methods**

Small group tuition (maximum 6 students), maximum 52 h

Individual tuition, 18 h during the academic year

**Timing**

Tuition given every year

**Target group**

The unit is a complementing elective unit in piano repertoire and technique for 1st-year students in Music Education who have piano as their secondary instrument.

**Unit overview**

The group tuition and independent practising include ensemble work, accompaniment, and score reading and sight-reading exercises with various kinds of texture.

The repertoire spans a wide range of styles and periods.

**Coordinating teacher**

Elisa Järvi

**S-Y48 Piano seminar for Music Education piano students** (2–3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principal styles and formal genres in piano music
- have a basic command of keyboard technique
- know about the expressive potential of the instrument
- have tools for ensemble playing and sight-reading
- be able to reflect on his/her own playing and on performances heard
- have a familiarity with classical music concerts on offer
- be able to place the music heard and played in a broader context
- have a familiarity with the history of piano repertoire and of the instrument (fortepiano)
- have improved confidence for performing
- have the knowledge and skills required for further study.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance and group work participation, small-scale performance
- Completing the oral and possibly written assignments given
- Oral feedback

**Teaching and learning methods**

Lectures, supervised tuition and concert attendance, maximum 26 h

Individual and group tuition sessions in alternate weeks

**Timing**

Tuition given every year

**Recommended year of completion**

1st to 2nd year

**Target group**

Music Education students, but also students with other main subjects

**Coordinating teacher**

Elisa Järvi

**S-Y49 Concerto week** (1–3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- have the capability to perform as a soloist with an orchestra
- be able to rehearse a solo part to performance standard
- be able to prepare orchestral parts with the necessary annotations: dynamics, bowings, agogical variations, rubato, articulation
- be able to lead the orchestra while playing and to follow the lead of another musician.

#### **Assessment**

pass/fail

#### **Completion and feedback**

Active class attendance, completing assignments and performing

#### **Teaching and learning methods**

- Group tuition (6–10 students), maximum 18 h
- Preparing a solo part to performance standard
- Preparing orchestral parts with the necessary annotations: dynamics, bowings, agogical variations, rubato, articulation
- Scheduling the student's own practising and rehearsals

#### **Timing**

Tuition given every year

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

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

#### **Target group**

Students whose main or secondary subject is Early Music

#### **Unit overview**

Students perform as soloists while leading an ensemble formed by the other group members.

#### **Coordinating teacher**

Minna Kangas

### **S-IY11 Performance and learning coaching 1** (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have improved musicianship, performance and practicing skills
- have discovered his/her musical strengths and personal idiom
- have discovered ways for dealing with performance situations.

#### **Assessment**

pass/fail

#### **Prerequisites**

Open University students may be given a skills test or background survey if required to ascertain their skill level.

#### **Completion and feedback**

- Active class attendance
- Learning diary
- Oral feedback

#### **Teaching and learning methods**

- Group tuition (maximum 20 students), maximum 28 h
- Active class attendance
- Group tuition, maximum 28 h, including discussions and practical exercises
- Practice diary

#### **Timing**

Tuition given every year



**Recommended year of completion**

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

**Unit overview**

The course is an introduction to the mental and physical factors affecting performances, facing an audience and working under pressure. The student is given information and practical experience of methods usable for managing performance situations. Setting feasible goals and improving the student's practicing and learning processes are also part of the course.

Improvement of practicing technique and performance skills is monitored with a portfolio.

**Coordinating teacher**

Päivi Arjas

**S-IY12 Performance and learning coaching 2** (1 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to apply the skills learned in *Performance and learning coaching 1* in practice
- recognise the requirements of various performance situations
- be able to prepare for various performance situations.

**Assessment**

pass/fail

**Prerequisites**

*Performance and learning coaching 1*

**NOTE!** *Performance and learning coaching 1 and 2* may be taken in parallel during the same semester.

**Completion and feedback**

- Active class attendance.
- Oral feedback

**Teaching and learning methods**

- Group tuition, maximum 2-5 students, maximum 14 h
- Practical exercises in small groups, concert hall rehearsal and videotaped performance

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group****Unit overview**

The unit includes practical exercises, discussions, relaxation and visualisation exercises, exercises with the student's own instrument and sheet music, videotaped performances.

**Coordinating teacher**

Päivi Arjas

**S-IY25 Performance and learning coaching 3** (2-5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to seek out new kinds of performing opportunities and venues
- be able to encounter various kinds of audience
- be able to plan artistically sound musical programmes and performances for various kinds of audiences

- be capable of natural verbal communication with the audience to introduce the music performed
- understand the basic principles of audience outreach work
- be able to find performing opportunities.

### **Assessment**

pass/fail

### **Prerequisites**

*Performance and learning coaching 1*

*Performance and learning coaching 2*

### **Completion and feedback**

- Planning a performance programme in pair work
- Design and delivery of a concert
- Peer review of partner's performance
- Written report
- Oral feedback

### **Teaching and learning methods**

- Group tuition (maximum 14 students), maximum 21 h
- Teachers: Päivi Arjas with Susanna Metsistö
- Learning methods:
  - o Design, advertising and delivery of a concert, writing a report
  - o Active class attendance
  - o Performance
  - o Reflection
  - o Written report
  - o Presenting the outcome to the group

### **Timing**

### **Recommended year of completion**

Master's 1st to 2nd year

### **Coordinating teacher**

Päivi Arjas

### **S-IY9 Creative skills 1** (3 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a basic understanding of constructive interaction and communication (verbal and non-verbal communication)
- be familiar with the creative process and how it can be used as a teaching tool (e.g. Movement, emotion and language)
- be familiar with the basics of group work and various workshop techniques
- have a wide-ranging capability for employing improvisation in an inter-art context.

### **Assessment**

pass/fail

### **Prerequisites**

-

### **Completion and feedback**

- Participation in classroom tuition and workshops
- Self-assessment
- Written assessment

**Teaching and learning methods**

- Group tuition, maximum 54 h, including periods of classroom tuition
- Project work in small groups
- Feedback discussion

**Timing**

Every year

**Target group**

Students in various departments; Open University students may also attend.

**Unit overview**

Creative skills facilitates smooth interaction and communication with a variety of parties and groups. The unit introduces students to various workshop techniques in inclusive artistic activities, to the creative process and to the importance of the instructor in supporting the creative process and establishing a welcoming environment: an individual can only express himself/herself if he/she feels safe.

Creative skills provides a wide selection of tools for training in improvisation, creativity and composition. Inter-art dialogue and a philosophy accepting diverse approaches and individuals in improvisation are key components in the training.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-IY20 Creative skills 2** (4 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to apply the skills learned in *Creative skills 1* in workshops with adolescents and adults of various ages
- understand various interaction situations
- have acquired new perspectives and abilities for improvisation and composing and for inter-art collaboration
- be capable of designing and delivering individual project periods
- be able to function in a multi-professional team.

**Assessment**

pass/fail

**Prerequisites**

*Creative skills 1*

**Completion and feedback**

- Active participation in workshop work at a school, arts institution or other similar community
- Self-assessment
- Written assessment
- Participation in a production

**Teaching and learning methods**

- Tuition including project work at a school or other similar community, maximum 107 h
- Participation in the final production
- Feedback discussion
- Written assessment

- Supervised workshop with two professional instructors

**Timing**

Every year

**Target group**

Students in various departments; Open University students may also attend.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-Y20 Creative skills 3** (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have the capability to plan entire projects and to manage large entities
- be conversant with workshop planning and the various roles of musicians in workshop activities
- have acquired new perspectives and abilities for improvisation and composing
- be conversant with various interaction situations.

The course is given in the spring semester each year. Participants who are not students at the University of the Arts Helsinki may be accepted through the Open University.

**Assessment**

pass/fail

**Prerequisites**

*Creative skills 1*

**Completion and feedback**

- Participation in classroom tuition and workshops
- Self-assessment
- Written assessment
- Participation in a production

**Teaching and learning methods**

- Group tuition, maximum 54 h, including periods of classroom tuition
- Project work
- Participation in the final production
- Feedback discussion
- Written assessment

**Timing**

Every year

**Target group**

Students in various departments; Open University students may also attend.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-IY26 Creative skills 4** (3 cr) (advanced studies)

### **Creative musicianship skills in instrument teaching**

This unit builds on the basics learned in units *Creative skills 1–3* and explores new approaches to liberate participants' instrumental playing. This includes approaches such as making music based on images and poems,

importing mental images and emotional states into musical expression and improving precision in ensemble playing through various exercises.

Students create new ensemble pieces together using various approaches. Students apply what they learn and study new, effective exercises for instrumental pedagogy, in both individual and group tuition. Students further learn new approaches for planning instrument workshops and their own projects, and new application possibilities are generated by brainstorming.

The course is suitable for major subject students.

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to perform more freely and more diversely on his/her instrument
- be able to apply this freer idiom to his/her studies and performances
- be able to apply various approaches to his/her improvisation and teaching of improvisation
- be able to create a coherent performance out of improvised ensemble playing together with others
- be able to apply what he/she has learned to instrumental pedagogy for students of various ages, in both individual and group tuition
- be able to plan own projects in instrument teaching independently
- be able to apply what was learned and to come up with new ways of teaching improvisation.

#### **Assessment**

pass/fail

#### **Prerequisites**

*Creative skills 1*

#### **Completion and feedback**

- Active class attendance
- Self-assessment
- Written assessment

#### **Teaching and learning methods**

- Group tuition, maximum 80 h, including:
- Project work
- Classroom tuition periods
- Participation in the final production
- Feedback discussion
- Homework assignments
- Written assessment

#### **Timing**

Tuition given every year

#### **Unit overview**

Literature for Creative skills 1–4:

Keith Johnstone: *IMPRO!*

Kari Uusikylä–Janne Piirto: *Luovuus – taito löytää, rohkeus toteuttaa*

Simo Routarinne: *Improvisoi*

Simo Routarinne: *Valta ja Vuorovaikutus*

#### **Coordinating teacher**

Erja Joukamo-Ampuja

## **S-Y21 Creative skills 5** (4 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with inclusive artistic processes, based on the abilities acquired in *Creative skills 1–4*
- be conversant with literature in the field and have presented it to the group
- be able to create workshop sessions for student groups
- be able to apply the knowledge and skills learned in creative processes with various approaches (inter-art projects, composition projects for adolescents, improvising ensemble).

The course concludes with an improvised performance built on the capabilities of the ensemble.

### **Assessment**

pass/fail

Completion requires attendance at most of the sessions and participation in the final performance.

Every student must in turn prepare workshop exercises for 1 or 2 sessions and prepare other course material as necessary. Every student must come up with a starting idea for an improvised work for the group and read at least one book relevant to the topic and present it to the group.

### **Prerequisites**

*Creative skills 1, 3 and 4*

### **Completion and feedback**

Completion requires attendance at most of the sessions and participation in the final performance.

Every student must in turn prepare workshop exercises for 1 or 2 sessions and prepare other course material as necessary. Every student must come up with a starting idea for an improvised work for the group and read at least one book relevant to the topic and present it to the group.

### **Teaching and learning methods**

The overall hours of the course (107 h) are divided as follows:

- Group sessions, maximum 40 h
- Joint rehearsals
- Guest lectures / workshops
- Joint planning and meetings
- Independent preparation, 24 h
- Literature
- Preparing 1–2 teaching sessions
- Planning/composing an original work
- Possibly a teaching session
- Independent practising, 23 h
- Rehearsals in small groups
- Own music-making

### **Unit overview**

Literature to be agreed in the group

### **Timing**

Every year

### **Target group**

Students in various departments; Open University students may also attend.

### **Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-Y22 Variable course** (0.5–10 cr)**Learning outcomes**

A student who has completed the unit is expected to have augmented his/her skills and/or knowledge through studies for which the university does not have a confirmed unit description.

The content and scope of the unit and its teaching and working methods are to be confirmed by the head of the department, who also confirms completion.

**Assessment**

pass/fail

**Coordinating teacher**

Head of the department

**S-VM14 Medieval and Renaissance dance** (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with dances of the Middle Ages and the Renaissance in the Western world (e.g. basse danse, ballo, pavane, gaillard, branle)
- know the basic dancing techniques in the aforementioned dances
- have performed the aforementioned dances.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance and participating in the concluding performance
- Oral and/or written feedback

**Teaching and learning methods**

Dance tuition, 32 h

**Timing**

Tuition given every year

**Coordinating teacher**

Maria Hostikka

**S-VM15 Baroque dance** (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with courtly (stage) and social dances of the Baroque period in the Western world (e.g. bourree, minuet, gavotte, sarabande)
- know the basic dancing techniques in the aforementioned dances
- have performed the aforementioned dances.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance and participating in the concluding performance

Oral and/or written feedback

**Teaching and learning methods**

Dance tuition, 32 h

**Timing**

Tuition given every year

**Coordinating teacher**

Maria Hostikka

**S-Y18 Baroque voice performance studio** (3–8 cr)**Learning outcomes**

A student who has completed the module is expected to:

- be familiar with one style of Baroque voice performance and its essential performance practices
- be familiar in overview with the primary sources for the style selected
- be able to work independently with a Baroque ensemble
- have the capability to progress to further studies.

**Assessment**

Assessment by the teacher assisted by one colleague, pass/fail

**Prerequisites**

Voice students applying for active participation are required to have completed *Introduction to Baroque voice performance* at the Sibelius Academy at 3 cr or to have equivalent skills, to be verified by a proficiency test or a survey of earlier study as necessary.

**Completion and feedback**

- Active class attendance
- Learning outcomes:
  - o Performing a set of works in the selected style at the concluding concert of the unit
  - o An essay demonstrating the student's familiarity with the topic, e.g. in the form of extensive programme notes
  - o Assessment by the teacher assisted by one colleague
  - o Oral and/or written feedback

**Teaching and learning methods**

- Group tuition in groups of at least 5 students, maximum 28 h (number of participants limited) (1 cr)
- Working in an ensemble of 2–6 students and performing with the ensemble (2–5 cr)
- Research paper (1–2 cr)
- A typical completion of this unit earns 3 to 6 cr.

**Recommended year of completion**

Master's 1st to 2nd year

**Timing**

Tuition given every year

**Coordinating teacher**

Tuuli Lindeberg

**S-Y29 Introduction to Baroque instrument performance** (1–2 cr)

Winds (1–2 cr)

Strings (2 cr)

Recommended for students whose main subject is not Early Music

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the relevant special features in instrument technique
- be familiar with the principles of playing a Baroque wind instrument (*winds*)
- be familiar with the expressive means, sound production and performance practices of Baroque instruments (*winds*)



- be familiar with the expressive means and performance practices of early music (*strings*)
- have the capability to play in a Baroque orchestra (*strings*).

**Assessment**

pass/fail

**Prerequisites**[Own instrument] *performance C* or equivalent skills (winds)**Winds (1–2 cr)**

*The aim is to familiarise students with performing on a Baroque wind instrument (recorder, traverso, Baroque oboe, Baroque bassoon, Baroque trumpet, natural horn, Baroque trombone or Classical clarinet) and for them to gain the capability to progress to further studies on a Baroque instrument.*

**Completion and feedback**

Active class attendance

Oral and/or written feedback

**Teaching and learning methods**

Group tuition, maximum 10 h

Independent work

**Timing**

Tuition given every year

**Coordinating teacher**

Jari S. Puhakka

**Strings (1–2 cr)**

*Recommended for students whose main subject is not Early Music*

*The aim is to familiarise students with performing on a Baroque string instrument (Baroque violin, Baroque viola, Baroque cello, violone) and for them to gain the capability to progress to further studies on a Baroque instrument.*

**Completion and feedback**

Active class attendance

Performances

Oral and/or written feedback

**Teaching and learning methods**

Group tuition, maximum 20 h

Independent work

**Timing**

Tuition given every year

**Coordinating teacher**

Minna Kangas

**S-Y17 Introduction to continuo playing** (3 cr)

This unit is intended specifically for pianists, organists, choral conductors, orchestral conductors and any other students whose main subject is not harpsichord.

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of Baroque continuo playing
- be able to read basso continuo numbering
- be able to play a continuo accompaniment suitable for the ensemble or orchestra context at hand.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Completing exercises

Oral and/or written feedback

**Teaching and learning methods**

Individual tuition, maximum 10 h

Coaching for a group or ensemble assembled by the student himself/herself, maximum 10–20 h

**Timing**

Tuition given every year

**Coordinating teacher**

Assi Karttunen

**S-VM7 Baroque orchestra** (1–3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with work practices in a Baroque orchestra
- have the basic capability required for playing with a Baroque orchestra
- be familiar with orchestral music from the Baroque period.

**Assessment**

pass/fail

**Prerequisites**

Baroque instrument performance coaching or equivalent skills.

**Completion and feedback**

Participating in the work of a Baroque orchestra

Performing in a Baroque orchestra

Oral and/or written feedback

**Teaching and learning methods**

Group tuition

**Timing**

Tuition given every year

**Coordinating teacher**

Minna Kangas

**S-VM21 Early music seminar** (4–10 cr)

(students whose main subject is in Early Music must complete at least 4 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the practices of seminar work
- be familiar with the basics of writing academic text in the context of a short essay
- have basic research skills
- recognise particular features in the tradition of research on early music performance.

**Assessment**

pass/fail

**Prerequisites**

Introduction to early music performance.

**Completion and feedback**

- Active class attendance and completing the given assignments
- Learning outcomes:
- Summary of a text agreed on with the teacher
- Research paper and its presentation at the seminar
- Being an opponent in the presentation of another student's project at the seminar
- Assessment by the teacher
- Oral and/or written feedback

**Teaching and learning methods**

- Seminar attendance in a group of at least 6 students, maximum 56 h (limited number of participants) (1–2 cr)
- Written assignments (1–2 cr)
- Summary paper (0.5 cr)
- Research paper (5 cr)
- Being an opponent in the presentation of another student's project at the seminar (0.5 cr)
- A typical completion of this unit earns 4 to 8 cr.

**Timing**

Tuition given every other year (alternating with *Introduction to early music performance*)

**Recommended year of completion**

Master's 1st to 2nd year

**Coordinating teacher**

Assi Karttunen

**S-VM5 Structure and history of the harpsichord** (1–6 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the structure and history of the harpsichord and with the theory and practice of harpsichord tuning
- have a command of the tuning systems required for various musical styles
- be able to perform basic maintenance on the instrument.

**Assessment**

pass/fail

**Completion and feedback**

Attending lectures and rehearsals plus final examination, or equivalent literature examination

Oral and/or written feedback

**Teaching and learning methods**

Lectures and supervised practice, maximum 56 h

**Timing**

Tuition given every year

**Target group**

This unit is intended for harpsichord students, other Baroque instrument students and anyone else interested.

**Coordinating teacher**

Anssi Mattila

**S-VM16 Introduction to early music performance** (1–4 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of seminar work
- be familiar with the essential points of the history of early music performance
- be familiar with the main areas and concepts in early music performance
- be familiar with the main primary sources concerning his/her own instrument
- be aware of his/her role in the field of historically informed performance (HIP).

**Assessment**

pass/fail

**Prerequisites**

There are no prerequisites for this unit.

**Completion and feedback**

- Active class attendance.
- Learning outcomes: Reflection essays on subjects to be agreed with the teacher
- Assessment by the teacher
- Oral and/or written feedback

**Teaching and learning methods**

Lectures, listening to music, group work in groups of at least 8 students, maximum 24 h (1 cr)

Researching sources and literature; writing assignment based on them and on the lectures, maximum 84 h (1–3 cr)

**Timing**

Tuition given every other year (alternating with *Early music seminar*)

**Recommended year of completion**

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

**Target group**

Recommended for students with a main or secondary subject in Early Music but also for anyone interested in historically informed performance

**Coordinating teacher**

Assi Karttunen

**S-LA45 Opera production (exchange students, students whose main subject is not opera)**

(4–14 cr)

The aim is for the student to learn an entire role or a significant portion of a role and to familiarise himself/herself with how to combine the various elements of music theatre such as music, text, singing, voice production, performing on stage, ensemble work, communication and dramatic expression, under the tuition of an artistic production team.

**Learning outcomes**

A student who has completed the unit is expected to:

- have the capability to create a full-fledged and rich interpretation of an opera role and to credibly portray a character on stage
- have the basic skills for confidently combining the vocal, textual and other musical elements required for performing a role.

**Assessment**

On a scale of 0 to 5 (Master's-level students in the Voice Department)

Oral feedback (Bachelor's-level students in the Voice Department and exchange students)

**Prerequisites**

- Possibly an audition on the basis of which one or more soloists are selected for an opera.

- Work before the unit: Exploring material agreed upon with the teacher: translating the text, studying the music in depth and learning and acquiring command of the musical material.

#### **Completion and feedback**

- Participating in the rehearsal period and performances of an opera production.
- Oral feedback given by the examination board.
- This unit may be completed multiple times.
- Oral feedback given by the examination board

#### **Teaching and learning methods**

- Individual tuition in the context of the production, maximum 30 h
- Group tuition, maximum 50–230 h per production
- Teaching by two or more teachers simultaneously as needed, maximum 230 h.
- Independent work by the student:
- Independent work, 114 h
- The teaching language is to be announced when the course is announced.

#### **Timing**

When productions are staged, and according to the solo parts required.

#### **Coordinating teacher**

Markus Lehtinen

## **Church music**

See also the Church Music complete secondary subject module

### [Units suitable for elective studies for students whose main subject is Church Music: descriptions given in the Church Music curriculum](#)

S-KM48 *Ensemble music* (1–3 cr)

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

### [Units suitable for elective studies for students whose main subject is Church Music and for other students: descriptions given in the Church Music curriculum](#)

S-KM37 *Gregorian chant*

S-KM47 *History of the organ and organ music*

S-KM49 *Performance skills* (3 cr)

S-KM50 *Handbell performance* (2 cr)

S-KM51 *Music fairy tale production* (3 cr)

S-KM52 *Basics of music technology* (2 cr)

S-KM54 *Text interpretation* (4 cr)

S-KM55 *Voice use and care* (2 cr)

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

S-KM53 *Accompaniment* (1–6 cr)

### [Church Music main subject units suitable as elective studies under other main subjects](#)

Descriptions given in the Church Music curriculum

S-KM2a & 2b *Choral conducting, church music*

S-KM4 *Choral conducting C*

S-KM18 *Choral conducting B*

S-KM19 *Choral conducting A*

## Vocal art

### Vocals suitable for elective studies under Vocal art and other main subjects (space permitting)

Descriptions given in the Vocal Art curriculum

S-LA35 *Lied study* (2 cr)

S-LA36 *Aria workshop* (2 cr)

S-LA38 *Opera chorus* (2–4 cr)

S-LA39 *Student production* (2–4 cr)

S-LA40 *Participation in a music theatre production* (2–5 cr)

### Vocal art main subject units suitable as elective studies under other main subjects (space permitting)

(for details, see 'Target group' in the unit descriptions)

Descriptions given in the Vocal Art curriculum

S-LA1 *Expressive skills 1: 'Physical and personal' basics* (5 cr)

S-LA2b *Expressive skills 2b: Dance* (2.5 cr)

S-LA4 *Expressive skills 4: Stage practicum* (11 cr)

S-LAO3 *Ensemble singing, vocal art* (2 cr)

S-LA8 *Vocal music studio, vocal art* (10 cr)

S-LA9 *Oratorio studio* (4 cr)

S-LA11 *Voice pedagogy 1* (10 cr)

S-LA16 *History of Finnish opera* (2–3 cr)

S-LA18 *Lied studio* (10 cr)

S-LA20 *Baroque vocal music* (2.5 cr)

S-LA21 *Concert vocal music production* (2 cr)

S-LA22 *Solo part in an extensive concert work* (2 cr)

S-LA23 *Concert vocal music repertoire seminar* (2 cr)

S-LA24 *History of concert vocal music* (0.5 cr)

S-LA25 *Culture and literature* (5 cr)

## Composition and Music Theory

See also the Composition and Music Theory complete secondary subject modules

### Composition and Music Theory main subject units suitable as elective studies under other main subjects

(for details, see 'Target group' in the unit descriptions)

Descriptions given in the Composition and Music Theory curriculum

S-ST38 *Composition performance practicum* (3 cr) (course)

S-ST39 *Text or poetry analysis practicum* (2 cr) (course)

S-ST42 *Microtonality* (2 cr) (course)

S-ST40 *Lecture series on music of our time* (1 cr) (course)

S-ST41 *Lecture practicum on contemporary music* (2 or 8 cr) (course)

S-ST9 *Preparatory course in harmony & voice-leading* (1 cr)

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

S-ST14 *Orchestration 1* (6 cr)

Introduction to music philology and editing (3–8 cr) (course)

S-ST6 *Advanced tonal analysis* (6–9 cr) (course)

S-ST7 *Advanced post-tonal analysis* (6–9 cr) (course)

S-STT2 *Aspects of music theory* (3 cr) (course)

### **S-IY28 Creative improvisation for classical music students** (4 cr)

This course is supplementary for classical music students as an introduction to free instrumental expression off the printed page. Free improvisation is used as a tool to release students from the fear of mistakes and the pressures of performance. The skills taught bring welcome diversity to the competence of classically trained musicians.

#### **Learning outcomes**

A student who has completed the unit is expected to:

- understand the importance of group dynamics and be able to work in a group without problems
- be able to draw on emotional expression and mental images when playing music
- be able to focus on listening to others and to supporting and developing ideas presented by others in his/her playing
- have a command of methods for building up an improvised piece of music
- have a command of modal harmony
- be able to employ various scales and rhythms in free expression
- be able to improvise using preset structures (formal structures).

#### **Assessment**

pass/fail

#### **Completion and feedback**

Tuition attendance, independent practice

Final concert

Oral or written feedback at the teacher's discretion.

#### **Teaching and learning methods**

Small group tuition (10–15 students), maximum 56 h

Tuition includes 3 weekend periods; participation in all periods is compulsory (teachers: Erja Joukamo-Ampuja, Teemu Kide, Max Tabell)

#### **Timing**

Tuition given every year or every other year

#### **Coordinating teacher**

Appointed by the head of the department

### **S-Y11 Introduction to composition** (6 cr) (=V25) (course)

This course may be completed twice; the second year builds on the skills learned in the first. The right to study for this course must be separately applied for.

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a command of basic composition techniques specific to various periods and genres of music

- be able to take the properties of the performing ensemble and the purpose of the music into account when composing
- have an understanding of the problems involved in creative work.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Completing the course assignments

**Feedback**

Oral or written feedback at the teacher's discretion.

**Teaching and learning methods**

Individual or small group tuition, maximum 28 h

Independent work by the student, minimum 132 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's, Master's

**Target group**

Students whose main subject is not Composition

**Unit overview**

Composition technique exercises to the extent suitable for the student's skills and needs

Writing small-scale compositions in styles consistent with the student's areas of interest

Analysing performing ensembles that are of interest to the student

**Coordinating teacher**

Coordinating teacher for composition as a secondary subject

**S-Y14 Composition workshop for instrumentalists (1.5–3 cr) (course)**

Elective course

This course may be taken multiple times.

**Learning outcomes**

A student who has completed the unit is expected to:

- have a basic competence in the craft of composition
- have basic skills in how to use musical elements and imagination in composing.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance and completing assignments

**Feedback**

Oral or written feedback at the teacher's discretion.

**Teaching and learning methods**

Group tuition or small group tuition, maximum 28 h per semester

Independent work by the student, minimum 14–52 h per semester

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's, Master's

**Target group**

Students whose main subject is not Composition



**Unit overview**

The course involves analysing music and composing small-scale works and also performing them.

**Coordinating teacher**

Appointed by the head of the department

**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

**Units suitable as elective studies under any main subject****S-Y13 Supplementary music theory course (1–3 cr)**

Forms part of the module: Elective studies

This course may be taken multiple times.

**Learning outcomes**

A student who has completed the unit is expected to be conversant or widely familiar with a specific topic or area in music theory, aural skills or music history.

**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**

As needed

**Recommended year of completion**

Bachelor's, Master's

**Target group**

Everyone

**Unit overview**

Students study a specific topic or area in music theory, aural skills or music history under the teacher's guidance.

**Coordinating teacher**

Appointed by the head of the department

**S-Y16 Partimento** (2 cr)

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the partimento practice and its history
- have practical knowledge of the craft of partimento through writing and keyboard playing.

**Assessment**

pass/fail

**Prerequisites**

*Structural awareness of music 2* or equivalent skills.

**Completion and feedback**

Active class attendance and completing assignments

**Feedback**

Oral or written feedback at the teacher's discretion.

**Teaching and learning methods**

Group tuition or small group tuition, maximum 28 h per semester

Independent work by the student, minimum 25 h per semester

**Timing**

Tuition given every year or every other year

**Recommended year of completion**

Bachelor's 3rd year, Master's

**Target group**

Students whose main subject is Composition, Music Theory, Early Music, Church Music or piano.

**Unit overview**

The course is an overview of the history and practices of partimento. The core content of the course is in creating partimento realisations in the galant style. Students are encouraged to explore partimento practices through playing them on the keyboard.

**Coordinating teacher**

Appointed by the head of the department

### **S-Y15 Contemporary music performance practices** (3–5 cr) (course)

Elective course

*Contemporary performance* secondary subject module, elective course

This course may be taken multiple times.

#### **Learning outcomes**

A student who has completed the course is expected to:

- be familiar with extended playing techniques on his/her instrument
- understand the basics of microtonal and electroacoustic music
- be able to perform simple graphic scores
- understand various ways in which improvisation is used in contemporary music
- be able to analyse particular features of contemporary music in writing (optional).

#### **Assessment**

pass/fail

#### **Completion and feedback**

Active class attendance including music-making, and completing assignments

#### **Feedback**

Oral or written feedback at the teacher's discretion.

#### **Teaching and learning methods**

Group tuition or small group tuition, maximum 56 h

Independent work by the student, minimum 56–133 h

#### **Timing**

Tuition given every year or every other year

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

Bachelor's, Master's

#### **Target group**

Everyone

#### **Unit overview**

The course covers extended playing techniques on various instruments, graphic notation, ways in which improvisation is used in contemporary music and the basics of microtonal and electroacoustic music.

#### **Coordinating teacher**

Appointed by the head of the department

## **Early Music**

See also the *Early Music* complete secondary subject module

### **Early Music main subject units suitable as elective studies under other main subjects**

Descriptions given in the Early Music curriculum

S-Y6 *Conducting a Baroque ensemble* (1–5 cr)

S-Y7 *Introduction to Baroque vocal music* (1–4 cr)

S-VM16 *Introduction to early music performance* (1–4 cr)

## **FACULTY OF MUSIC EDUCATION, JAZZ AND FOLK MUSIC**

## Arts Management

### Units suitable for elective studies under other main subjects

All units except *Research seminar 1–3* and *Proficiency demonstration* are suitable for elective studies under other main subjects.

Students are admitted to all units space permitting.

## Global Music

See the *Global Music* complete secondary subject module.

## Jazz

See also the *Jazz* complete secondary subject module.

### Units suitable for elective studies under other main subjects

#### S-Y39 Jazz and improvisation workshop (7 cr) (for students in other degree programmes)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to improvise and be familiar with the basic principles of jazz performance
- be familiar with a selection of jazz standards.

##### **Assessment**

pass/fail

##### **Prerequisites**

Audition

##### **Completion and feedback**

Participating in rehearsals, and at least one performance per academic year

Completion is awarded by the supervising teacher.

##### **Teaching and learning methods**

Supervised work in small groups with various instructors, maximum 74 h per academic year

Individual practising, 115 h per academic year

##### **Timing**

Tuition given every year

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

Bachelor's 1st year –

##### **Target group**

Students with other main subjects

#### S-Y40 Basics of jazz history (3 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to identify the musical features of various styles of jazz
- be familiar with the stages in the historical evolution of jazz styles
- be able to analyse and date jazz while listening to it.

The student is further expected to have knowledge of:

- the principal people who have influenced the development of jazz

- jazz as part of African-American culture
- how the evolution of the music industry has influenced the history of jazz.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Final examination including a listening test

**Teaching and learning methods**

Lectures, 64 h

**Recommended year of completion**

Bachelor's 1st year –

**Target group**

Students with other main subjects

**S-Y41 Basics of Finnish jazz history** (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be aware of the development of jazz in Finnish culture
- be aware of the major figures who have influenced the development of Finnish jazz
- be aware of the interaction between African-American jazz and Finnish culture.

The student is expected to be able to analyse and date jazz while listening to it.

**Assessment**

pass/fail

**Prerequisites**

Students must have an understanding of the musical features of various styles of jazz.

**Completion and feedback**

Active class attendance

Final examination including a listening test

**Teaching and learning methods**

Lectures, 64 h

**Recommended year of completion**

Bachelor's 1st year –

**Target group**

Students with other main subjects

**Folk music****Units suitable for elective studies in Folk Music and under other main subjects**

See also the *Folk Music* complete secondary subject module.

**S-FM47 Folk music secondary instrument performance** (4–8 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have a basic command of technique on the instrument
- be familiar with traditional tunes and principal playing styles on the instrument and be more thoroughly conversant with some of these
- be able to play the instrument with style-appropriate phrasing

- be familiar with the history and structure of the instrument and know how to search for information on it
- be able to lead folk music ensembles including the instrument
- be able to write and arrange music for the instrument
- be able to play music on the instrument with variations and improvisation, and with phrasing appropriate for a traditional style of folk music
- be able to improve his/her skills further with the instrument independently.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

Performance examination (only 8 cr): assessed by the teacher assisted by a colleague, pass/fail

#### **Completion**

The unit may be completed at 4 cr or 8 cr. A performance examination is only included in the 8 cr completion.

#### **Completion and feedback**

Active class attendance and practicing the repertoire

Oral feedback given by the teacher during tuition (4 cr)

Performance examination (only the 8 cr completion): a programme designed by the student on the chosen instrument. Programme duration about 20 min.

#### **Teaching and learning methods**

Small group tuition as required, 10–20 h

Individual tuition, maximum 20-45 h

Independent practicing and repertoire preparation, 78–151 h

#### **Timing**

Tuition is provided on an as-needed basis.

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

Bachelor's level and/or Master's level

#### **Target group**

Main subject students in Folk Music.

Students with other main subjects may take the unit with the teacher's permission.

#### **Unit overview**

The unit may also be completed by exploring a style of folk dance rather than an instrument.

#### **Coordinating teacher**

Jouko Kyhälä

### **S-FM64 Free accompaniment and improvisation 2 (3 cr)**

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to harmonise and accompany music in typical Finnish folk music styles and other kinds of music, both by ear and reading a score
- be able to accompany communal singing and music-making, both by ear and reading a score
- be able to vary his/her accompaniments in style-appropriate ways
- have explored a particular style of harmonisation and accompaniment in more depth.

#### **Assessment**

pass/fail

#### **Prerequisites**

*Free accompaniment and improvisation 1* or equivalent skills.

#### **Completion and feedback**

Active class attendance

Independent work

Oral feedback given by the teacher

**Teaching and learning methods**

Individual tuition, 8-12 h

Small group tuition, 20 h

Independent practicing, 49-53 h

**Timing**

Tuition is provided on an as-needed basis.

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Target group**

Main subject students in Folk Music and other main subject students

**Unit overview**

The unit is customised according to which instruments the students play and what their needs are.

**Coordinating teacher**

Folk music teacher assigned by the head of the department

**S-FM46 Folk music masterclass** (1–4 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- know various ways of conveying information and skills in a folk music setting
- be able to communicate and learn in various situations with various teachers
- be familiar with experts in the field of folk music, nationally and internationally
- understand different ways of making music and creating art
- be able to discuss essential issues in folk music in a variety of contexts.

**Assessment**

Advisory assessment by the teacher, pass/fail

For students with other main subjects, the teacher evaluates whether they have sufficient instrument skills and stylistic competence to be allowed to take the unit.

**Completion**

This unit may be completed multiple times and counted towards elective studies.

**Completion and feedback**

Active class attendance

Oral feedback from the teacher and peer review by other students in connection with the teaching

**Teaching and learning methods**

Small group tuition, 12–30 h

Individual tuition as required

Independent work, 15–78 h

**Timing**

Every year

**Recommended year of completion**

Bachelor's-level, Master's-level and postgraduate students

**Target group**

Main subject students in Folk Music.

Students with other main subjects may take the courses with the teacher's permission.

**Coordinating teacher**

Head of the department

### S-FM57 Inter-art production (2–6 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to function actively in a multi-discipline group
- understand various possibilities and approaches in designing a performance and in setting goals for artistic output
- be able to leverage his/her musicianship skills in contributing to an inter-art production
- have improved potential for performing on stage in a dramatic context
- have learned various group work methods
- understand different ways of making music and creating art
- be able to discuss essential issues in artistic work in a variety of contexts.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

Performance assessment by the teacher and one colleague, pass/fail

#### **Prerequisites**

For students with other main subjects, the teacher evaluates whether they have sufficient instrument skills and stylistic competence to be allowed to take the unit.

#### **Completion**

This unit may be completed multiple times and counted towards elective studies.

#### **Completion and feedback**

- Active class attendance
- Oral feedback from the teacher and peer review by other students in connection with the teaching
- Performances and their self-evaluation in the group

#### **Teaching and learning methods**

- Small group tuition, 20–40 h
- Independent work, 34–122 h
- Performances

#### **Timing**

Tuition is provided on an as-needed basis.

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

Bachelor's-level, Master's-level and postgraduate students

#### **Target group**

Main subject students in Folk Music.

Students with other main subjects may take the courses with the teacher's permission.

#### **Coordinating teacher**

Vilma Timonen

### S-FM62 Accompanying on violin 1 (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the basics of accompanying on the violin
- be familiar with the basic rhythm of the schottische
- be conversant with playing a drone accompaniment and on using open fifths, triads and seventh chords.

#### **Assessment**

Advisory assessment by the teacher, pass/fail



**Completion and feedback**

Active class attendance and completing assignments

Oral feedback given by the teacher

**Teaching and learning methods**

- Online teaching material
- This is a distance learning unit.
- Small group tuition, 2 h
- Independent work, 52 h

**Timing**

Tuition is provided on an as-needed basis.

**Target group**

- For students with any main subject.
- The unit may also be taken through the Open University.
- The unit is intended for violinists and anyone else who can play a violin. No previous familiarity with folk music is required.

**Unit overview**

The unit explores how to accompany music on the violin, using text, video and audio recordings and sheet music. The unit is to be completed independently in the Optima learning environment online, after which a meeting of the students is held (60 min). The unit lasts about 8 weeks.

Students need an Internet browser capable of playing Flash 10.3 media to view the teaching material. For returning unit assignments, students must also have equipment capable of recording audio in MP3 format (a computer with relevant software and a built-in microphone, or a separate recording device).

**Coordinating teacher**

Suvi Oskala and Kirsi Vinkki

**S-FM63 Accompanying on violin 2 (2 cr)****Learning outcomes**

A student who has completed the unit is expected to:

- be thoroughly conversant with playing a drone accompaniment and on using open fifths, triads and seventh chords
- be familiar with rhythmically and technically more challenging elements of accompaniment
- be able to accompany easy folk music pieces
- be able to improve his/her skills further with the instrument independently.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Completion and feedback**

Active class attendance and completing assignments

Oral feedback given by the teacher

**Teaching and learning methods**

- Online teaching material
- This is a distance learning unit.
- Small group tuition, 2 h
- Independent work, 52 h

**Timing**

Tuition is provided on an as-needed basis.

**Target group**

For students with any main subject.

The unit may also be taken through the Open University.

**Unit overview**

The unit explores how to accompany music on the violin, using text, video and audio recordings and sheet music. The unit is to be completed independently in the Optima learning environment online, after which a meeting of the students is held (60 min). The unit lasts about 8 weeks.

Students need an Internet browser capable of playing Flash 10.3 media to view the teaching material. For returning unit assignments, students must also have equipment capable of recording audio in MP3 format (a computer with relevant software and a built-in microphone, or a separate recording device).

**Coordinating teacher**

Suvi Oskala and Kirsi Vinkki

**S-FM55 Ornaments in folk music (2 cr)****Learning outcomes**

A student who has completed the unit is expected to:

- understand the basic principles and styles of melodic ornamentation in folk music
- be able to play and vary various ornaments on his/her own instrument
- be familiar with essential stylistic issues of melody playing in folk music
- be conversant with approaches to variation and with playing in a personal style.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Prerequisites**

There are no prerequisites for this unit. No previous familiarity with folk music is required. The unit is suitable for instrumentalists with any instrument and for singers.

**Completion**

The unit is an online tuition unit. The unit explores ornamentation in folk music through text, video and audio recordings and sheet music. The unit is to be completed independently in the Optima learning environment online. The course lasts 8 weeks. Students need an Internet browser capable of playing Flash 10.3 media to view the teaching material. For returning unit assignments, students must also have equipment capable of recording audio in MP3 format (a computer with relevant software and a built-in microphone, or a separate recording device).

**Completion and feedback**

The course includes two final assignments and also 5 interim assignments to be returned to support the learning process.

The coordinating teacher gives feedback on all returned assignments.

**Teaching and learning methods**

Online unit / distance learning

Independent work, 54 h

**Timing**

Tuition is provided on an as-needed basis.

**Target group**

- For students with any main subject.
- The unit may also be taken through the Open University.
- The unit is intended for anyone who is interested in playing and singing folk music. The exercises are designed so that they will work on any instrument.

**Coordinating teacher**

Kirsi Vinkki and Suvi Oskala

### **S-FM53 Advanced folk dance** (3 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have acquired broader and more in-depth knowledge and skills in folk dance
- have learned more variations of partner dances: schottische, mazurka, waltz, polka, polska, tango
- have a command of the folk minuet and polska (double dance)
- have learned more variations of Nordic partner dances
- have learned more dance figures for the western Finnish quadrille and the Karelian quadrille
- have learned how to apply learned folk dance skills in his/her teaching work
- be familiar with various ethnic dance traditions (e.g. dances from the Balkans) through exploring brief samples
- have a thorough understanding of the interaction between music and dance and know how to influence it.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

Prerequisites

*Folk dance* or equivalent skills with the teacher's permission

#### **Completion**

This unit may be completed multiple times and counted towards elective studies.

#### **Completion and feedback**

Active class attendance

Oral feedback from the teacher and peer review by other students in connection with the teaching

#### **Teaching and learning methods**

Small group tuition, 20–30 h

Independent work, 51–61 h

#### **Timing**

Tuition is provided on an as-needed basis.

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

Bachelor's-level, Master's-level and postgraduate students

#### **Target group**

Main subject students in Folk Music.

Students with other main subjects may take the courses with the teacher's permission.

#### **Unit overview**

#### **Coordinating teacher**

Reetta-Kaisa Iles

### **S-FM40 Dance, music and song from Tanzania as expression** (3 op)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the traditional rhythms, songs and bodily performance of Tanzanian culture
- have improved motor skills and performance skills through practice of drumming, singing and dancing simultaneously and separately
- be conversant with bodily expression in traditional music
- understand the importance of music, singing and dancing as part of social situations in traditional communities.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Completion**

This unit may be completed multiple times and counted towards elective studies.

**Completion and feedback**

Active class attendance

Oral feedback from the teacher and peer review by other students in connection with the teaching

**Teaching and learning methods**

Group tuition, 30 h

Independent practising, 51 h

**Timing**

Tuition is provided on an as-needed basis.

**Recommended year of completion**

All students

**Target group**

For students with any main subject

**Coordinating teacher**

Arnold Chiwalala

**S-FM49 Folk music research writing workshop** (2–6 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with reading and writing scholarly text
- be accustomed to evaluating and improving scholarly text written by himself/herself and others
- be able to find, evaluate and use research literature
- be conversant with reference practices typically used in folk music research
- be conversant with the key concepts in folk music research
- be able to write text in a style consistent with the publication
- be able to pursue scholarly writing independently.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Prerequisites**

*Introduction to folk music research* or equivalent knowledge

**Completion**

This unit may be completed multiple times and counted towards elective studies.

**Completion and feedback**

- Attending workshop classes and writing an original article intended for publication
- Oral feedback from the teacher and peer review by other students in connection with the teaching
- This unit may be awarded variable credits, depending on the extent of the text and how it is to be published. The unit scope must be agreed with the teacher on a case-by-case basis.

**Teaching and learning methods**

Small group tuition, 15-45 h

Individual tuition as needed, maximum 5–15 h

Independent work (reading and writing), 34-102 h

**Timing**

Tuition is provided on an as-needed basis.

**Recommended year of completion**

Recommended for Master's-level and postgraduate students

**Target group**

Students whose main subject is Folk Music, at the Master's and postgraduate levels

Students with other main subjects may take the courses with the teacher's permission.

**Unit overview**

The research area or approach of a student taking this unit may be in any research framework that has something to do with folk music.

**Coordinating teacher**

Heikki Laitinen

**S-FM58 Conference attendance** (1–6 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with attending research symposia, seminars and conferences
- be used to giving talks and presentations on his/her own artistic work, research or teaching.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Completion**

This unit may be completed multiple times and counted towards elective studies.

**Completion and feedback**

- Participating in a conference, symposium or seminar as a listener or a speaker, returning a written report to the coordinating teacher
- Oral feedback from the teacher and peer review by other students in connection with the teaching
- This unit may be awarded variable credits. The credit award is higher if the student is a speaker at the event. The unit scope must be agreed with the teacher on a case-by-case basis.

**Teaching and learning methods**

- Independent work, 27–162 h
- Small group tuition if needed for preparing a talk at a conference
- Brief learning report after the conference

**Timing**

Tuition is provided on an as-needed basis.

**Recommended year of completion**

Recommended for Master's-level and postgraduate students

**Target group**

Students whose main subject is Folk Music, at the Master's and postgraduate levels

Students with other main subjects may take the courses with the teacher's permission.

**Coordinating teacher**

Kristiina Ilmonen

**S-FM43 Basics of the history of folk music** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the big picture of the history of folk music in Finland and its key phenomena from prehistory to the present day
- be familiar with the social, societal and aesthetic origins of folk music
- be able to research background information for phenomena in modern folk music
- be able to consider Finnish folk music as one of the world's music cultures.

### **Assessment**

Advisory assessment by the teacher, pass/fail

### **Completion and feedback**

Active class attendance, completing assignments, final examination

### **Teaching and learning methods**

- Lectures given every other week.
- Lectures and exercises, 30 h
- Independent work, 50 h

### **Timing**

Tuition is provided on an as-needed basis.

### **Target group**

For students with other main subjects and students of the Open University

### **Coordinating teacher**

Juhani Näreharju

## **S-FM70 Thesis** (22 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to formulate and resolve a research question in the field of folk music
- be able to describe the process and results of his/her research project in written form
- be conversant with using databases and research literature
- have the capability to undertake independent research.

### **Assessment**

Advisory assessment by the teacher, pass/fail

### **Completion and feedback**

- Independent work
- Oral and/or written feedback by the teacher during supervision
- Presenting the thesis at a seminar (e.g. project seminar, introduction to artistic research, folk music postgraduate seminar)
- Writing a thesis
- The head of the department appoints two inspectors for the thesis; they must return their statements within two months. The head of the department confirms the student's grade on the basis of the statements and awards completion of the thesis.

### **Teaching and learning methods**

Individual tuition, maximum 30 h

Independent research work and seminar visits, total 564 h

### **Timing**

Tuition is provided on an as-needed basis.

### **Target group**

Master's-level students in Folk Music

### **Coordinating teacher**

Head of the department

### S-FM69 Improvisation on small kanteles (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a command of basic technique on the 5-string and 10-string kantele, plucking and strumming chords using the damping technique
- be able to improvise independently on the 5-string kantele
- be able to participate in a prolonged improvisation in a group on the 5-string and 10-string kantele
- understand the basics of traditional minimal aesthetics on small kanteles
- understand the historical context of various types of kantele
- have explored the role of the kantele in Finnish folk music by attending concerts and listening to recordings.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

#### **Completion**

The unit is given as weekly small group tuition during one semester.

#### **Completion and feedback**

- Active class attendance, independent practicing and completing assignments
- Oral feedback from the teacher and peer review by other students in connection with the teaching

#### **Teaching and learning methods**

- Small group tuition, maximum 20 h
- Small group work, 6 h (assignments)
- Independent work, 28 h

#### **Timing**

Tuition is provided on an as-needed basis.

#### **Target group**

For students with any main subject.

The unit may also be taken through the Open University.

#### **Coordinating teacher**

Pauliina Syrjälä

### S-FM66 Movement and voice – comprehensive improvisation (3 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with methods of practicing vocal improvisation, movement improvisation and comprehensive bodily improvisation
- have expanded means for comprehensive experiencing and expression
- have liberated and improved performance skills
- have a deeper understanding of the focus and means of his/her independent artistic work
- be familiar with using text and speech as material for improvisation
- have an improved grasp of how to build an improvisation relative to space and time
- be able to further develop his/her expressive potential with various movement, voice and mental exercises.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

**Completion**

This unit may be completed multiple times and counted towards elective studies.

**Completion and feedback**

Active class attendance and completing exercises

Oral feedback given by the teacher

**Teaching and learning methods**

Group tuition, maximum 30 h

Independent work, 51 h

**Timing**

Tuition is provided on an as-needed basis.

**Recommended year of completion**

At any time

**Target group**

For students with any main subject and students of the Open University Students of the University of the Arts Helsinki are admitted on a first come, first served basis; students of the Open University are selected also on the basis of their motivational letters and CVs.

**Unit overview**

Comprehensive improvisation exercises combine voice, movement, speech and music.

**Coordinating teacher**

Outi Pulkkinen (SibA) and Soile Lahdenperä (TeaK)

**S-FM67 Voice and body** (2-3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be aware of the principal muscle groups involved in voice production, both cognitively and experientially, and know exercises to develop them
- know the basics of voice care
- be able to liberate his/her voice use and explore new dimensions in it
- understand the comprehensive nature of the voice, i.e. the connection between mind, body, voice and speech, and know exercises to reinforce this connection
- have had powerful experiences of the symbiosis of voice and movement
- be able to further improve his/her voice production comprehensively.

**Assessment**

Advisory assessment by the teacher, pass/fail

**Completion and feedback**

Active class attendance and completing assignments

Oral feedback given by the teacher

**Teaching and learning methods**

Small group tuition, 24 h

Independent work, 30–57 h

**Timing**

Tuition is provided on an as-needed basis.

**Target group**

- For students with any main subject.
- The unit may also be taken through the Open University.



- The unit is suitable for singers and for anyone else included in natural and comprehensive vocal expression.

#### **Unit overview**

This unit focuses on how the voice is rooted in the body, with voice production and voice care exercises, physical exercises, exploration of how sound is felt in the body and the connection and interaction of voice and movement. Improvised exercises combine voice, movement, speech and music. Exercises for relaxing, activating the brain and enhancing consciousness reinforce the learning process. Students are requested to wear loose clothing. If the unit is given as an intensive period, it is worth 2 cr.

#### **Coordinating teacher**

Outi Pulkkinen

### **S-FM60 Instrument building and maintenance 2** (3–5 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to identify factors that influence the generation of sound and the timbre of instruments
- have learned instrument building techniques through practical experience
- know the basics of how to maintain and repair instruments
- be familiar with the significance of instrument building in the history, aesthetics and teaching of (folk) music
- have the capability to use this knowledge for instance in teaching
- be familiar with the use of hand-held tools and power tools.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

#### **Prerequisites**

*Instrument building and maintenance 1* (3 cr) or equivalent skills, and instrument workshop work safety training (about 2 h)

#### **Completion**

This unit may be completed at 3 to 5 cr, depending on how demanding the instrument making project is.

#### **Completion and feedback**

- Active class attendance
- Oral feedback given by the teacher during tuition
- Independently executed demanding instrument building or repair project

#### **Teaching and learning methods**

Small group tuition, 30-40 h

Independent work, 51-95 h

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

Bachelor's, Master's or postgraduate studies

#### **Target group**

Main subject students in Folk Music.

Students with other main subjects may take the unit with the teacher's permission.

#### **Unit overview**

Instrument building courses are for students to improve their handicraft skills and to learn about instrument building and its logic by engaging in instrument building themselves. The unit includes a demanding instrument building or repair project.

Instrument materials for the course must be purchased by the students themselves. Examples of past projects and their material costs: Electric guitar: wood c. EUR 100 (+VAT) and hardware c. EUR 300+; bass guitar: wood c. EUR 120 (+VAT) and hardware c. EUR 300+.

#### **Coordinating teacher**

Kirsi Vinkki

### S-FM51 Creative methods in folk music pedagogy (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- understand and be able to use creative teaching methods typical for folk music pedagogy in individual and group tuition
- be able to apply his/her folk music expertise and to create new folk music pedagogy methods
- be able to evaluate teaching materials and methods and to develop them further.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

#### **Prerequisites**

Introduction to folk music pedagogy

#### **Completion and feedback**

- Active class attendance and completing assignments
- Oral feedback from the teacher and peer review by other students in connection with the teaching

#### **Teaching and learning methods**

Small group tuition, 20 h

Independent work, 34 h

#### **Timing**

Tuition is provided on an as-needed basis.

#### **Target group**

For students with any main subject.

The unit may also be taken through the Open University.

#### **Unit overview**

The unit is an overview of various aspects of folk music pedagogy in theory and through practical exercises. (Encouraging variations. Facilitating collaborative composition. Learning to improvise: low-threshold improvisation. Holistic musicianship as a teaching approach. Collaborative work methods in individual and group tuition. Dance supporting musicianship.)

#### **Coordinating teacher**

Vilma Timonen

### S-FM65 Qi gong (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with the basics of a Chinese form of meditation exercise
- understand the importance of breathing for bodily wellbeing
- be practiced in focusing and relaxing.

#### **Assessment**

Advisory assessment by the teacher, pass/fail

#### **Completion and feedback**

Active class attendance, independent practicing

Oral feedback given by the teacher

#### **Teaching and learning methods**

Small group tuition, 30 h

Independent work, 24 h

**Timing**

Tuition is provided on an as-needed basis.

**Target group**

For students with any main subject.

The unit may also be taken through the Open University.

**Coordinating teacher**

Head of the department

**S-FM48 Advanced studies in folk music** (1–12 cr)

**Learning outcomes**

A student who has completed the unit is expected to have a command of and be able to evaluate, apply and creatively resolve practical, artistic or theoretical issues having to do with various areas of folk music.

**Assessment**

pass/fail

**Completion**

The goals and content, teaching and learning methods, scope, completion and assessment for this unit are to be confirmed by the head of the department on application by the student and on a case-by-case basis. The studies undertaken may be units, courses or seminars given at the Sibelius Academy or another university, or individual tuition, or literature examinations. Units already completed may also be accepted for inclusion if not otherwise included in the student's degree.

**Completion and feedback**

Active class attendance

Completion defined separately

**Teaching and learning methods**

1. Teaching methods

Teaching methods determined on a case-by-case basis

2. Independent work by the student

Independent practicing/composing as required

Independent group practicing by students as required

Preparing repertoire as required

Completing course assignments as required

Reading assignments as required

Writing assignments as required

**Timing**

Completion of the unit must be agreed on separately with the head of the department.

**Target group**

Priority is given to main subject students in Folk Music.

Students with other main subjects may take the unit if capacity allows.

This unit is suitable for the offering of the Open Campus.

**Unit overview**

The unit may include artistic, research-oriented or pedagogical elements.

**Coordinating teacher**

Head of the Department of Folk Music

**Folk Music main subject units suitable as elective studies under other main subjects**

Descriptions given in the Folk Music curriculum

### Instrument and ensemble skills

- S-FM2 *Repertoire workshop* (1 cr)
- S-FM7 *Folk Big Band* (2–4 cr)
- S-FM13 *Free accompaniment and improvisation 1*
- S-FM5 *Introduction to folk instruments* (2 cr)
- S-FM3 *Folk song* (3–6 cr)
- S-FM4a *Voice use* (3 cr)
- S-FM4b *Folk singer's voice use 1* (2 cr)
- S-FM4c *Folk singer's voice use 2* (1 cr)
- S-FM6 *Folk music ensemble* (4 cr)

### Structural awareness of folk music

- S-FM14 *Folk dance* (3 cr)

### Creative, interactive and community skills

- S-FM35 *Composition and arrangement 2: Songwriting workshop* (3 cr)
- S-FM31 *Improvisation in folk music* (3 cr)
  - 1 Improvisation in fiddler music
  - 2 The grammar of the polska
  - 3 Runo singing improvisation
- S-FM19 *Improvisation, expression and performance* (3–4 cr)
- S-FM22 *Instrument building and maintenance 1* (3 cr)

### Folk music pedagogy

- S-FM23 *Introduction to folk music pedagogy* (1 cr)
- S-FM24 *Creative methods in folk music pedagogy* (2 cr)

### Study skills, wellbeing and career skills

- S-FM21 *Current issues in folk music* (2 cr)

## **Music education**

See also the *Arts Engagement* complete secondary subject module

### Units suitable for elective studies in Music Education and under other main subjects (descriptions in the Music Education curriculum)

For details, see 'Target group' in the unit descriptions.

- S-MK44 *Introduction to music therapy* (5 cr)
- S-MK39 *Later adulthood music/arts education* (4 cr)
- S-MK34 *Advanced orchestral and ensemble conducting* (4 cr)
- S-MK35 *Piano free accompaniment and improvisation pedagogy 2* (10 cr)
- S-MK40 *Voice pedagogy in popular music 1* (10 cr)
- S-MK41 *Voice pedagogy in popular music 2* (10 cr)

S-MK42 *Voice pedagogy in popular music 3* (10 cr)  
 S-MK43 *Ensemble singing* (1–5 cr)  
 S-MK36 *Children's music* (5 cr)  
 S-MK47 *Music and movement as a specialisation* (10 cr)  
 S-MK48 *Early childhood music education as a specialisation* (10 cr)  
 S-MK38 *Ensemble pedagogy* (6 cr)  
 S-MK50 *Let's play, ensemble course* (2 cr)  
 S-Y27 *Physical education* (1–2 cr)  
 S-Y28 *Project* (1–20 cr)  
 S-MK49 *Basics of ensemble work* (4 cr)

### **In addition to the above**

#### **S-Y27 Physical education** (1–2 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with a type of dance, sport or exercise
- have improved physical fitness skills
- be familiar with the basics of improving and maintaining physical fitness.

##### **Assessment**

pass/fail

##### **Prerequisites**

There are no prerequisites for this unit.

##### **Completion and feedback**

Active class attendance

The teacher gives oral feedback.

##### **Teaching and learning methods**

Group tuition, maximum 30 h

##### **Timing**

Tuition given on an as-needed basis

##### **Coordinating teacher**

Head of the department

##### **Unit overview**

The unit may be weighted towards dance on the one hand or physical exercise on the other. Options for this unit include courses in: music and movement, exercise for relaxation and physical fitness, jazz dance, step up, Afro dance, Latin dance and creative physical exercise. This unit is suitable for the offering of the Open Campus.

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

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

#### **S-Y28 Project** (1–20 cr)

##### **Learning outcomes**

Learning outcomes are to be agreed with the coordinating teacher on a case-by-case basis.

##### **Assessment**

pass/fail

##### **Prerequisites**

There are no prerequisites for this unit.

**Completion and feedback**

The student is required to draw up a written project plan for exploring a selected specialist area, for approval by the head of the department. The plan must include:

- project goals and timetable
  - proposed amount of work to be completed by the student and its stages (27 h = 1 cr)
  - request for preferred coordinating teacher, if the student has one; for projects of more than 10 cr, a request for coaching sessions may be included.
- Writing a report on the project
  - Written feedback is given by the coordinating teacher.

**Teaching and learning methods**

Delivering the project as designed in the project plan

Individual coaching, maximum 5 h

**Timing**

Tuition given as required

**Coordinating teacher**

Coordinating teacher assigned by the head of the department

**Recommended year of completion**

Master's 1st to 2nd year

**S-MK51 Accompaniment** (1–5 cr)**Learning outcomes**

A student who has completed the unit is expected to be able to accompany other musicians, either alone or as a member of an accompanying ensemble.

**Assessment**

pass/fail

**Prerequisites**

There are no prerequisites for this unit.

**Completion and feedback**

Playing as an accompanist at instrument or voice lessons or at level performance examinations at the Sibelius Academy, and at related rehearsals, either alone or as a member of an ensemble

Verifiable reporting of accompaniment hours (name of student accompanied in a level performance examination, and date)

Peer feedback

**Teaching and learning methods**

Playing as an accompanist at instrument or voice lessons or at level performance examinations at the Sibelius Academy, and at related rehearsals, either alone or as a member of an ensemble: minimum 10 h

Independent work by the student, minimum 17 h

**Timing**

Tuition given as required

**Coordinating teacher**

Head of the Music Education Department

**Unit overview**

Playing as an accompanist at instrument or voice lessons or at level performance examinations at the Sibelius Academy, either alone or as a member of an ensemble. This unit may be completed a maximum of 5 times. The hours recorded for any one completion must be accumulated during one academic year.

The coordinating teacher determines the hours required for completion if the student does not accompany a level performance examination. Completion is awarded by the head of department on the basis of hours reported.

Accompanying a level performance examination

Level B: 2 cr

Level C or equivalent: 1 cr

Level D or equivalent: 0,5 cr

Accompanying in contexts other than a level performance examination: hours as required and verified by the teacher, amounting to at least 1 cr (27 h of work)

### **Recommended year of completion**

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

### **Music Education main subject units suitable as elective studies under other main subjects**

Descriptions given in the Music Education curriculum

For details, see 'Target group' in the unit descriptions.

(NOTE! Main subject students in Music Education are given priority for most of these units.)

S-MK1 *Introduction to technology in music education* (2 cr)

S-MK5 *Free accompaniment and improvisation 1* (4 cr)

S-MK6 *Ensemble 1* (10 cr)

S-MK9 *Music and movement* (3 cr)

S-MK7 *Free accompaniment and improvisation 2* (4+4 cr, total 8 cr)

S-MK8 *Ensemble 2* (7 cr)

S-MK12 *Choral conducting* (4 cr)

S-MK13 *Orchestral and ensemble conducting* (5 cr)

## **Music Technology**

See the complete secondary subject modules given by the Department of Music Technology

### **Music Technology main subject units suitable as elective studies under other main subjects**

Descriptions given in the Music Technology curriculum

S-MT18 *Media and sound art 1* (4–8 cr)

S-MT19 *Media and sound art 2* (8–11 cr)

S-MT25 *Electroacoustic seminar* (4 cr)

S-MT27 *Electronic music performance studio* (8–11 cr)

S-MT28 *Electroacoustic improvisation* (8 cr)

S-MT33 *Basics of digital signal processing* (4 cr)

### **S-Y8 Music and IT (4 cr)**

#### **Learning outcomes**

A student who has completed the unit is expected to:

- know how to receive and send e-mail with attachments, how to use online teaching materials and how to perform an FTP file transfer (Introduction, 4 h)
- know how to produce music in a DAW environment and have basic skills in mixing (Sequencer, 4 h)

- know how to use music notation software and how to share sheet music created on a computer (Notation, 4 h)
- be familiar with producing visual materials, with various file formats and with compiling a simple HTML website using such materials and updating such a website remotely (Publication, 4 h + 4 h).

**Assessment**

The entire unit is assessed as pass/fail

**Completion and feedback**

- Learning outcomes a–d:
- Introduction to online materials on basic information
- Active class attendance
- Assignments to be completed as determined by the teacher for the various sections (a–d)

**Teaching and learning methods**

- Students should sign up for the unit in WebOodi in the spring; they will be allocated to tuition groups in the autumn and spring. Address: [www5.siba.fi/tvt-ilmo](http://www5.siba.fi/tvt-ilmo)
- Studying basics using the online learning material ([www5.siba.fi/tvt](http://www5.siba.fi/tvt)), maximum 30 h
- Attending practice groups: sections a–c, 4 h each, and section d, 8 h (grand total 20 h)
- Independent completion of assignments, maximum 56 h
- Prerequisites
- Reviewing the material at [www5.siba.fi/tvt](http://www5.siba.fi/tvt)
- Repeated completions
- Each section of the unit may only be completed once.

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st year

**Coordinating teacher**

Otto Romanowski