

FOLK MUSIC

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Bachelor's degree

Instrument and ensemble skills

A student who has completed the module is expected to:

- have technical, sonorous, stylistic and expressive command of his/her instrument to a professional standard
- know how to phrase and play in a style-appropriate way in the principal historical styles of Finnish folk music
- be conversant with improvisation and be able to use his/her instrument creatively in various artistic and inter-art projects
- read music fluently and have an excellent capability for understanding music by ear
- be familiar with the principal historical singing and instrumental styles in Finnish folk music and with related instruments and be able to apply the knowledge gained in his/her music-making, as a soloist and in a group
- have ensemble and interaction skills allowing him/her to be the leading member in a folk music ensemble
- be familiar with the history, core repertoire and ergonomics of his/her instrument and the principal musical phenomena in the instrument group
- be able to set himself/herself artistic and expressive challenges and to resolve them
- be capable of critical self-reflection as a musician and be able independently to further develop his/her skills and knowledge.

<u>S-FMpk-1...14 Main instrument</u>	30 cr
<u>S-FM1 Instrument collegium</u>	2 cr
<u>S-FM2 Repertoire workshop p</u>	3 cr
<u>S-FM3 Folk song</u> or	
<u>S-FM4a-c Folk song / voice use</u>	6 cr
<u>S-FM5 Introduction to folk instruments</u>	4 cr
<u>S-FM6a-c Folk music ensemble</u>	10 cr
<u>S-FM7a-c Folk Big Band</u>	8 cr
Total	63 cr

Folk music theory

A student who has completed the module is expected to:

- have good practical structural awareness of music and knowledge
- be conversant with core phenomena, concepts and issues in folk music theory
- understand and be able to analyse and produce melodic, rhythmic and harmonic structures typical of folk music
- be able to make transcriptions by hand and on computer of archival materials and contemporary music, appropriately for the style and purpose in question
- be able to apply the skills and knowledge acquired and to work and communicate with other music professionals when working with either folk music or other genres of music.

<u>S-FM8 Basics of music theory</u>	3 cr
<u>S-FM9 Basics of notation software</u>	1 cr
<u>S-FM10 Folk music theory 1</u>	3 cr
<u>S-FM11 Folk music theory 2</u>	6 cr
<u>S-FM12 Archival transcription</u>	5 cr
<u>S-FM13 Free accompaniment and improvisation 1</u>	2 cr

S-FM14 Folk dance

3 cr

Total

23 cr

Folk music history and research

A student who has completed the module is expected to:

- understand and identify historical manifestations and stylistic features of folk music in Finland and elsewhere
- understand folk music as a historical, social, aesthetic and societal phenomenon and as a component of music and culture in general
- be familiar with the recent history of Finnish folk music
- be conversant with the history of his/her main instrument and principal source materials
- understand and be able to use core folk music concepts
- understand the major areas and methods of folk music research and their typical applications
- be able to use literature in the field, archives and other material for his/her artistic, pedagogical and research activities
- be conversant with finding and storing information and research materials
- be able independently to design, deliver and evaluate artistic, pedagogical and/or research projects
- be able to present his/her ideas for artistic or research projects in oral or written form.

S-FM15 History of folk music and folk music studies 1

6 cr

S-FM16 History of folk music and folk music studies 2

6 cr

S-FM17 Introduction to research

3 cr

S-FM18 Proficiency demonstration seminar

2 cr

Total

16 cr

Creative, interactive and community skills

A student who has completed the module is expected to:

- be able to function in a constructive and interactive way in communities and in society at large, using elements from the tradition of folk music
- be able to engage in flexible and creative interaction with other artists and be able to manage artistic projects for which he/she has principal responsibility
- be familiar with body language and inter-art collaboration
- be familiar with the collaborative creative process and the techniques involved
- be able to use various techniques to improve his/her overall capability as a performer
- be able to analyse his/her artistic vision and communicate it to others
- be able to give and to receive feedback
- be able to reflect critically upon his/her own artistic processes and conclusions and upon those of others, and be able to be an active and constructive member of a working group
- have a basic command of composing and arranging tools and be able to apply them in executing traditional and new music.

S-FM19a-c Improvisation, expression and performance

10 cr

S-FM20 Composition and arrangement 1

8 cr

S-FM21 Current issues in folk music

2 cr

S-FM22 Instrument building and maintenance 1

3 cr

Total

23 cr

Folk music pedagogy

A student who has completed the module is expected to:

- understand the core concepts and methods in folk music pedagogy
- be able to place folk music pedagogy in a broader music education context
- be familiar with how the core folk music pedagogy methods are used
- understand the importance of folk music pedagogy in teaching and for the competence of a folk musician.

<u>S-FM23 Introduction to folk music pedagogy</u>	1 cr
<u>S-FM24 Basics of folk music pedagogy</u>	4 cr
Total	5 cr

Study skills, wellbeing and career skills

A student who has completed the module is expected to:

- know how to use the university's premises, equipment and communication channels
- be able to plan his/her studies in terms of content and timing and to set himself/herself short-term and long-term goals
- know how to use the university's services and resources to maintain his/her wellbeing
- find suitable units to study in the curricula of the various schools at the University of the Arts Helsinki
- be conversant with reflecting upon his/her actions and improving them
- have a basic knowledge of ergonomics
- have a command of the skills and knowledge required in working life
- understand various strategies and methods with which to manage and improve his/her actions.

<u>S-Y1 Study planning</u>	2 cr
<u>S-FM25 Study skills and wellbeing</u>	2 cr
<u>S-FM26 Folk musician's technology skills</u>	2 cr
<u>S-FM27 Folk musician's career</u>	3 cr
Total	9 cr

Proficiency demonstration

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

<u>S-FM29 Level B bachelor's recital</u>	6 cr (3rd year)
<u>S-FM28 Seminar paper</u>	4 cr (3rd year)
Total	10 cr

Elective studies 20 cr (6+8+6 cr)

Master's degree

Instrument and ensemble skills

A student who has completed the module is expected to:

- have technical, sonorous, stylistic and expressive command of his/her instrument to a demanding professional standard
- know how to phrase and play in a style-appropriate way in the principal historical styles of the folk music of Finland and other nations
- be conversant with playing a part in an ensemble, with various kinds of improvisation and with unusual playing techniques
- be able to use his/her instrument creatively in various artistic and inter-art projects
- read music fluently and have an excellent capability for understanding music by ear
- be familiar with the principal historical singing and instrumental styles in Finnish folk music and with related instruments and be able to apply the knowledge gained in his/her music-making, as a soloist and in a group, and also to share his/her knowledge
- have ensemble and interaction skills allowing him/her to be the leading member in a folk music ensemble
- be familiar with the history, core repertoire and ergonomics of his/her instrument and the principal musical phenomena in the instrument group
- be capable of critical self-reflection as a musician and be able independently to further develop his/her skills and knowledge
- have adopted the approach of a scholarly musician – music-making scholar, being able to create suitable repertoire for himself/herself and his/her instrument at the nexus of folk music tradition and other art forms
- understand folk music as a component of the field of the arts at large, be able to articulate and resolve artistic issues and to participate in artistic discussion.

<u>7pm1- Main instrument</u>	32 cr
<u>S-FM1 Instrument collegium</u>	2 cr
<u>S-FM30 Ensemble</u>	16 cr
<u>S-FM31 Improvisation in folk music</u>	3 cr
Total	53 cr

Structural awareness of folk music

A student who has completed the module is expected to:

- understand and know how to use core phenomena and concepts in folk music theory
- understand and be able to analyse and produce melodic, rhythmic and harmonic structures typical of folk music
- be able to make transcriptions by hand and on computer of archival materials and contemporary music, appropriately for the style and purpose in question
- be able to apply the skills and knowledge acquired and to work and communicate with other music professionals when working with either folk music or other genres of music.

<u>S-FM32 Folk music analysis</u>	10 cr
Total	10 cr

Folk music history and research

A student who has completed the module is expected to:

- understand and interpret historical manifestations and stylistic features of folk music in Finland and elsewhere
- be familiar with the history of and research on his/her main instrument and the core source materials, and be able to apply these in depth in his/her artistic work
- understand and be able to use, apply and revitalise core folk music concepts
- understand artistically oriented research and the potential it holds for folk musicians
- be able to use literature in the field, archives and other material for his/her artistic, pedagogical and research activities
- be able independently to design, deliver and evaluate demanding artistic, pedagogical and/or research projects
- have the oral and written presentation skills required from professionals
- be able to present his/her ideas for artistic or research projects in oral or written form or as multimedia.

S-FM33 Introduction to artistically oriented research 3 cr

S-FM34 Artistic project seminar 2 cr

Total 5 cr

Creative, interactive and community skills

A student who has completed the module is expected to be able to compose and arrange traditional and new music for his/her own use and for others, employing a variety of techniques.

S-FM35 Composition and arrangement 2 3 cr

Total 3 cr

Study skills, wellbeing and career skills

A student who has completed the module is expected to:

- be conversant with reflecting on his/her actions and artistic pursuits and improving them
- have the skills and knowledge required for international activities
- be conversant with various strategies and methods with which to manage and improve his/her activities.

S-FM36 Study skills and wellbeing 2 cr

S-FM37 Folk music management 5 cr

Total 7 cr

Proficiency demonstration

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

S-FM39 Master's recital 20 cr (3rd year)

S-FM38 Project seminar and project 15 cr (2nd to 3rd year)

Total 35 cr

Elective studies 37 cr (16+11+10 cr)

UNIT DESCRIPTIONS: BACHELOR OF MUSIC

180 cr

S-FMpk-1...14 Main instrument performance (30 cr (10+10+10 cr, 810 h))

Kanteles

Violin

Accordion

Harmonium

Piano

Winds

Clarinet

Saxophone

Mandolin

Guitar

Stringed instruments

Double bass

Harmonica

Percussion

Other main instrument

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with folk music styles on his/her instrument and be widely familiar with repertoire
- be proficient in the playing techniques of musicians representing at least three styles
- be familiar with the new technical and stylistic uses of the instrument
- be able to evolve an original style by applying both traditional and new techniques
- be able to improvise on the instrument in the context of various periods of folk music
- be able to apply traditional means creatively and to prepare repertoire independently
- be conversant with basic recording and sound system skills as appropriate for the instrument
- be capable of independent, goal-oriented practicing
- be capable of artistic expression on his/her instrument
- be able to give and to receive feedback.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

Course 1: New tradition (10 cr)

This course focuses on the more recent era of folk music: fiddler music, stanza-based songs and dance expressed in music.

Recommended year of completion

Bachelor's 1st or 2nd year

Completion and feedback

I Participation in individual and group tuition.

II Performance of 30 min, level C1 performance examination. An acoustic performance mainly including solo playing or singing.

The examination board gives oral feedback, pass/fail.

Course 2: Old tradition (10 cr)

This course focuses on the earlier era of folk music: music on the kantele and jouhikko, herdsmen's music, runo singing, hymn tunes and generally the long aesthetics of music with a limited pitch range.

Recommended year of completion

Bachelor's 1st or 2nd year

Completion and feedback

I Participation in individual and group tuition.

II Performance of 30 min, level C2 performance examination. An acoustic performance mainly including solo playing or singing.

The examination board gives oral feedback, pass/fail.

Course 3: Applying tradition (10 cr)

This course focuses on building on the skills acquired in the earlier courses and how to apply them to the student's own music making.

Prerequisites

Courses 1 and 2

Repertoire workshop

Instrument collegium

Recommended year of completion

Bachelor's 3rd year

Completion and feedback

I Participation in individual and group tuition.

II Performance examination (Bachelor's recital), 45 min. The performance may include solo, duo and/or ensemble playing. The level B performance examination or Bachelor's recital (6 cr) is included in the proficiency demonstration. For a more detailed description of the bachelor's recital, see *Proficiency demonstration*.

Completion and feedback (courses 1–3)

- Active class attendance and completing assignments given by the teacher
- Rehearsing a diverse repertoire
- Transcribing archive material according to the teacher's instructions
- Keeping a learning diary documenting the student's development, practicing and learning, and writing a self-evaluating process analysis in connection with performances for an examination board
- Students are given continuous oral feedback from the teacher in tuition situations
- After performances (courses 1 and 2), students are given oral feedback and a pass/fail assessment by the examination board and peer feedback from other students and colleagues. Students are also required to evaluate their progress in a written process analysis and orally in the feedback session.
- The examination board assesses the Bachelor's recital, pass/fail, and gives oral feedback. Students are also given oral peer feedback in the feedback session by other students and colleagues. Students are also required to evaluate their progress in a written process analysis and orally in the feedback session.

Teaching and learning methods

(10 cr = 270 h per academic year)

Teaching methods

- Individual tuition, maximum 28–40 h per academic year for 3 years; total maximum 84–120 h during Bachelor's-level studies
- A student may be given individual tuition for a total of 70 h per academic year for three years in the Bachelor's degree. The student may divide these individual tuition hours between his/her main instrument and other subjects (folk song, composition, secondary instrument, etc.) after consulting his/her HOPS teacher.
- Some tuition may be given in small groups as necessary.

- The student is required to play at dances and jam sessions during his/her studies.

Independent work by the student

- Independent practicing and preparing repertoire, 170–182 h per academic year
- Exploring and transcribing archival material, 30 h per academic year
- Keeping a learning diary, 28 h per academic year
- Writing a process analysis based on the learning diary for the examination board, 2 h per performance
- Independent work, total 230–242 h per academic year

Timing

Tuition given every year

Target group

Main subject students in Folk Music.

Unit overview

More detailed requirements for each instrument are given in the level performance examination descriptions.

Coordinating teacher

Coordinating teacher for the instrument, appointed by the head of the department

Main instrument performance, voice (30 cr (10+10+10 cr, 810 h))

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the styles of folk singing in Finland and neighbouring areas in various periods and have extensive familiarity with their tunes and poetry
- have the capability to compose poetry in various folk song genres
- be conversant with the history of various singing styles and have the capability to learn vocal styles in other cultures
- be able to apply the learned skills creatively, employing both traditional and modern voice use practices
- be capable of improvised singing in the context of various periods of folk music
- be conversant with basic recording and sound system skills as appropriate for the instrument
- be capable of independent, goal-oriented practicing
- be capable of artistic expression on his/her instrument
- be able to give and to receive feedback.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

Course 1: New tradition (10 cr)

This course focuses on recent strata in folk music, including rhymed stanzaic songs, ballads and dance songs.

Recommended year of completion

Bachelor's 1st or 2nd year

Completion and feedback

I Participation in individual and group tuition.

II Performance of 30 min, level C1 performance examination. An acoustic performance mainly including solo singing.

The examination board gives oral feedback, pass/fail.

Course 2: Old tradition (10 cr)

This course focuses on the earlier era of folk music: runo singing, laments, yoik from Dvina Karelia, hymn tunes, herdsman's music, kantele and jouhikko music and generally the long aesthetics of music with a limited pitch range.

Recommended year of completion

Bachelor's 1st or 2nd year

Completion and feedback

I Participation in individual and group tuition.

II Performance of 30 min, level C2 performance examination. An acoustic performance mainly including solo singing.

The examination board gives oral feedback, pass/fail.

Course 3: Applying tradition (10 cr)

This course focuses on building on the skills acquired in the earlier courses and how to apply them to the student's own music making.

Prerequisites

Courses 1 and 2

Repertoire workshop

Instrument collegium

Voice use and care

Recommended year of completion

Bachelor's 3rd year

Completion and feedback

I Participation in individual and group tuition.

II Performance examination (Bachelor's recital), 45 min. This may be a solo, duo or ensemble performance.

The level B performance examination or Bachelor's recital (6 cr) is included in the proficiency demonstration. For a more detailed description of the bachelor's recital, see Proficiency demonstration.

Completion and feedback (courses 1–3)

- Active class attendance and completing assignments given by the teacher
- Rehearsing a diverse repertoire
- Transcribing archive material according to the teacher's instructions
- Keeping a learning diary documenting the student's development, practicing and learning, and writing a self-evaluating process analysis in connection with performances for an examination board
- Students are given continuous oral feedback from the teacher in tuition situations
- After performances (courses 1 and 2), students are given oral feedback and a pass/fail assessment by the examination board and peer feedback from other students and colleagues. Students are also required to evaluate their progress in a written process analysis and orally in the feedback session.
- The examination board assesses the Bachelor's recital, pass/fail, and gives oral feedback. Students are also given oral peer feedback in the feedback session by other students and colleagues. Students are also required to evaluate their progress in a written process analysis and orally in the feedback session.

Teaching and learning methods

(10 cr = 270 h per academic year)

Teaching methods

- Individual tuition, maximum 28–40 h per academic year for 3 years;
- total maximum 84–120 h during Bachelor's-level studies
- A student may be given individual tuition for a total of 70 h per academic year for three years in the Bachelor's degree. The student may divide these individual tuition hours between his/her main instrument and other subjects (folk song, composition, secondary instrument, etc.) after consulting his/her HOPS teacher.
- Some tuition may be given in small groups as necessary.
- The student is required to play at dances and jam sessions during his/her studies.

Independent work by the student

- Independent practicing and preparing repertoire, 170–182 h per academic year
- Exploring and transcribing archival material, 30 h per academic year
- Keeping a learning diary, 28 h per academic year
- Writing a process analysis based on the learning diary for the examination board, 2 h per performance
- Independent work, total 230–242 h per academic year

Timing

Tuition given every year

Target group

Main subject students in Folk Music.

Unit overview

More detailed requirements for each instrument are given in the level performance examination descriptions.

Coordinating teacher

Coordinating teacher for the instrument, appointed by the head of the department

S-FM1 Instrument collegium (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the status of the instrument or instrument group in the history and current field of Finnish folk music and with comparable instrument groups in the folk music of other nations
- be familiar with live performances, recordings, archives, transcriptions and research literature and be able to use these as input for his/her musicianship
- be familiar with the ergonomics required when playing the instrument and find solutions to technical challenges
- be able to share his/her observations with other students and be comfortable with working in a professional community
- be familiar with the structure of his/her instrument and be able to make minor repairs himself/herself.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

This unit comprises separately organised sessions, for which 1 cr per year is awarded.

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, maximum 20 h per academic year
- Independent practising, at least 34 h per academic year

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Target group

Main subject students in Folk Music, by instrument group. Other students interested in the instrument in question may attend with the teacher's permission.

Unit overview

Discussion and processing of issues and themes essential for the instrument in question as posed by students and/or teachers. Instrument collegium sessions are conducted by teachers of the instrument in the Department of Folk Music in turn.

Coordinating teacher

Head of the department, with the coordinating teachers for the various instruments

S-FM2 Repertoire workshop (3 cr (1+1+1 cr))

Learning outcomes

A student who has completed the unit is expected to:

- have committed to memory an extensive repertoire covering various historical styles of folk music
- be able to participate actively in a jam session and be able to lead a jam session
- be conversant with playing a part in an ensemble and playing accompaniments in various styles of folk music
- be able to arrange and adapt repertoire for his/her own instrument that was originally created for other instruments.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

This unit comprises separately organised annual sessions, for which 1 cr per year is awarded.

Completion and feedback

- Active class attendance
- Independent practicing of repertoire
- Oral feedback from the teacher and peer review by other students in connection with the teaching
- This unit may be replaced by earning the Pelimannimerkki fiddler music badges and by attending the jam sessions held by Perinnearkku ry (to be agreed with the coordinating teacher).

Teaching and learning methods

Small group tuition, maximum 14 h per academic year

Independent practicing of repertoire, minimum 13 h per academic year

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

- Main subject students in Folk Music.
- Students with other main subjects may take the course with the teacher's permission.
- Master's-level students may continue with this unit as elective studies.

Coordinating teacher

Folk music teacher assigned by the head of the department

S-FM3 Folk song (3–6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the genres of Finnish folk song and the related tunes and poetry
- have a command of runo singing, rekilaulu and other essential folk song genres
- be able to sing using various voice production methods
- have experience of polyphonic singing
- have discovered a personal way of singing

- understand the historical context of folk songs.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

This unit may be completed in a short or long form:

- 3–6 cr as part of the Folk music secondary subject module; the 3 cr completion does not include individual tuition.
- The 6 cr completion is compulsory for instrumentalists whose main subject is Folk Music and includes individual tuition.

Completion and feedback

- Active class attendance and repertoire preparation
- Oral feedback given by the teacher during tuition
- Brief performance at the end of the unit, oral feedback by the teacher

Teaching and learning methods

- Small group tuition, 20 h
- Individual tuition, maximum 20 h (only in the 6 cr completion)
- Independent practicing and repertoire preparation, 40–122 h

Timing

Tuition given every year

Recommended year of completion

Main subject students in Folk Music: Bachelor's 1st to 3rd year

Others: At any time

Target group

- Instrumentalists whose main subject is Folk Music (6 cr completion is compulsory)
- Students with any other main subject (3 cr completion as an elective unit, or 6 cr completion)
- The unit may also be taken through the Open University.

Coordinating teacher

Lecturer in Folk Song (Anna-Kaisa Liedes)

Voice use studies for students with voice as main instrument (total 6 cr)

Course 1: Voice use (3 cr)

Course 2: Folk singer's voice use 1

Course 3: Folk singer's voice use 2

[S-FM4 Voice use](#) (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the principles of healthy and natural voice use
- be conversant with basic voice physiology
- be familiar with the principal voice production techniques used by folk singers
- be conversant with taking care of and improving his/her voice
- be aware of voice production problems and be able to prevent them.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is a group tuition unit.

Completion and feedback

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

Teaching and learning methods

Small group tuition, 30 h

Independent practicing, 51 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students with folk song as their main instrument.

The unit may also be completed for elective studies, capacity permitting.

Unit overview

Individual vocal exercises and study of the theory of voice use under the teacher's guidance and independently. Reading literature on voice physiology.

Coordinating teacher

Anna-Kaisa Liedes

S-FM4b Folk singer's voice use 1 (2 cr)

Learning outcomes

A student who has completed the course is expected to:

- be familiar with voice use techniques in Finno-Ugric and Scandinavian folk song styles
- have strengthened the respiratory muscles required for folk singing
- be aware of practices and habits in using his/her speaking and singing voice
- be conversant with taking care of and improving his/her voice
- be able to further improve his/her voice production.

Assessment

pass/fail

Prerequisites

Voice use

Completion

The unit is a group tuition unit.

Completion and feedback

- Active class attendance
- Independent practicing
- 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 practicing

Timing

Tuition given every year or every other year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students whose main instrument is folk song, and other students as an elective unit.

Unit overview

- Exploration of voice use methods through singing and various exercises
- Analysis of voice use methods in archival recordings
- Strengthening the respiratory muscles

Coordinating teacher

Anna-Kaisa Liedes

S-FM4c Folk singer's voice use 2 (1 cr)**Learning outcomes**

A student who has completed the course is expected to:

- have deeper familiarity with voice production techniques in various singing styles worldwide
- be able to apply the learned skills in exploratory voice use and vocal improvisation
- have learned to evaluate practices and habits in his/her own voice and in the voices of others.

Assessment

pass/fail

Prerequisites

Folk singer's voice use 1

Completion

The unit is a group tuition unit.

Completion and feedback

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

Teaching and learning methods

Small group tuition, 16 h

Independent work, 11 h

Timing

Tuition given every year or every other year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students whose main instrument is folk song, and as an elective unit for other students who have completed Folk singer's voice use 1.

Unit overview

- Exploration of voice use methods through singing and various exercises
- Analysis of voice use methods using various sources
- Exploration of vocal improvisation through exercises

Coordinating teacher

Anna-Kaisa Liedes

S-FM5 Introduction to folk instruments (4 cr (2+2 cr))**Learning outcomes**

A student who has completed the unit is expected to:

- have a basic familiarity with the playing techniques of at least two different folk instruments
- be familiar with the performance styles and tunes associated with principal folk instruments
- have the capability to coach ensembles including various folk instruments
- have the capability to write and arrange music for various folk instruments
- understand the historical context of folk instruments.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is a group tuition unit with small group tuition in periods for which 2 cr each is awarded.

Completion and feedback

- Active class attendance
- Independent work
- 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 in each 2 cr period

Independent practicing

Timing

Tuition given every year, but with varying instruments

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Main subject students in Folk Music; other students if capacity permits.

Unit overview

One of the folk instruments selected must be the violin or kantele, the other may be any instrument

Coordinating teacher

Sinikka Kontio

S-FM6a–c Folk music ensemble (10 cr (3+3+4 cr))

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with how to orchestrate, arrange and write music from or consistent with various periods of folk music for various ensembles, through both practical music-making and advance planning
- know how to use various folk instruments in ensembles
- be able to perform as a soloist or accompanist in an ensemble, both singing and playing an instrument
- be able to improvise in the contexts of various kinds of folk music
- be conversant with basic folk music repertoire while analysing and internalising the musical logic and resources of folk music
- be able to be an active member of an ensemble and control his/her playing and singing, taking account of the other members of the ensemble
- be familiar with basic sound system and studio engineering skills relevant for the ensemble
- be able to accompany and to play or sing a part by ear.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion: courses

1. New tradition (3 cr) (Bachelor's 1st year)

- I. Active class attendance and participation in productions
- II. Performing 1–2 times per semester with various ensembles or productions assembled from students in the same year of study, as a member and as a soloist. The ensemble here focuses on the newer era of folk music: fiddler music, stanzaic folk songs and dance music. The performance duration is 30 min.

2. Old tradition (3 cr) (Bachelor's 2nd year)

- I. Active class attendance and participation in productions
- II. Performing 1–2 times per semester with various ensembles or productions assembled from students in the same year of study, as a member and as a soloist. The ensemble here focuses on the earlier and more primitive era of folk music. The performance duration is 30 min.

3. Applying tradition (4 cr) (Bachelor's 3rd year)

- I. Active class attendance and participation in productions

- II. Performing 1–2 times per semester with various ensembles or productions assembled from students in the same year of study, as a member and as a soloist. The ensemble here focuses on applying ancient elements of folk music to avant-garde aesthetics. The performance duration is 45 min.

Teaching and learning methods

Group tuition, maximum 80 h per academic year for 3 years

Independent practising by the ensemble, 30 h per academic year for 3 years

Timing

Tuition given every year

Target group

Students in Folk Music, Bachelor's 1st year through 3rd year

A student whose main subject is not in Folk Music may be admitted to the unit with the teacher's permission, provided that capacity allows and that:

- the student has prior experience of folk music
- the student is proficient on his/her instrument.

Unit overview

Singing and playing instruments in an ensemble assembled each year. This includes:

- participating in rehearsals and performances playing several instruments (including voice)
- studying folk ensemble playing through recordings and transcriptions
- exploring the importance of timbre and of playing and singing styles
- exploring the importance and potential of instrumentation
- creating performances both traditional and more or less distanced from tradition in the ensemble without written preparation, on the basis of an archival recording and transcription and without such sources
- experimenting with and developing methods for ensemble rehearsing
- improvisation exercises rooted in the various layers and traditions of folk music
- rehearsing an extensive and diverse ensemble repertoire
- studying published folk music by playing, singing, listening, reading and analysing
- writing arrangements and rehearsing them based on ideas appearing in recent folk music recordings
- practicing how to use sound system equipment
- analysing and evaluating one's own performances
- performing at least once per semester.

Coordinating teacher

Petri Prauda and Jouko Kyhälä

S-FM7a–c Folk Big Band (8 cr (4+2+2 cr))

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with how to orchestrate, arrange and write music from or consistent with various periods of folk music for various ensembles, through both practical music-making and advance planning
- know how to use various folk instruments and their timbres in an orchestra
- be able to perform as a soloist or accompanist in an orchestra, both singing and playing an instrument
- be able to improvise in the contexts of various kinds of folk music
- be conversant with basic folk music repertoire while analysing and internalising the musical logic and resources of orchestrated folk music
- be able to be an active member of an orchestra and control his/her playing and singing, taking account of the other members of the orchestra
- be familiar with basic sound system and studio engineering skills relevant for the orchestra.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion: courses**1. Folk Big Band (4 cr) (Bachelor's 1st year)**

I Participation in teaching and productions

II Performing 1–2 times per semester as an orchestra member and a soloist.

2. Folk Big Band (2 cr) (Bachelor's 2nd year)

I Participation in teaching and productions

II Performing 1–2 times per semester as an orchestra member and a soloist.

3. Folk Big Band (2 cr) (Bachelor's 3rd year)

I Participation in teaching and productions

II Performing 1–2 times per semester as an orchestra member and a soloist.

Teaching and learning methods

Group tuition, maximum 40-80 h per academic year for 3 years

Independent practising, 10-20 h

Instrument group practice, 4–8 h

Timing

Tuition given every year

Target group

Students in Folk Music

A student whose main subject is not in Folk Music may be admitted to the unit with the teacher's permission, provided that capacity allows and that:

- the student has prior experience of folk music
- the student is proficient on his/her instrument

Unit overview

The Folk Big Band relies on 'core repertoire' and the producing, arranging and rehearsing of new material.

The orchestra executes one project per year. Some of the orchestra's activities fall outside the academic year.

Separate productions may be defined as elective units.

Singing and playing in an orchestra of folk instruments.

This includes:

- participating in rehearsals and performances as an active member of an instrument group
- exploring orchestral playing in folk style
- exploring the importance of timbre and of playing and singing styles
- exploring the importance and potential of instrumentation
- creating performances both traditional and more or less distanced from tradition in the ensemble without written preparation
- understanding the role and part of the student's instrument group
- experimenting with and developing methods for orchestra rehearsing
- improvisation exercises rooted in the various layers and traditions of folk music
- rehearsing a diverse repertoire
- studying how sound systems are operated
- studying sound engineering in a studio
- analysing and evaluating one's own performances
- performing at least once per semester.

Coordinating teacher

Petri Prauda

[Folk music theory](#) (18 cr)

The *Folk music theory* unit spans three years.

- In the 1st year, the student may take a skills test in the autumn semester to be exempted from *Basics of notation software* and *Basics of music theory*.
- *Folk music theory 1* should be taken in the spring semester of the 1st year.
- *Folk music theory 2* should be taken in the 2nd year.
- *Folk music theory 3 / Archival transcription* should be taken in the 3rd year. Each unit must be completed before taking the next.
- Students whose main subject is not in Folk Music may take portions of *Folk music theory 1* as individual courses.

S-FM9 Basics of notation software (1 cr)

Learning outcomes

A student who has completed the unit is expected to:

- know how to use Sibelius or other music notation software
- be able to write transcriptions on a computer.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

Skills test in using the notation software, to assess whether the student needs to take the course.

Completion and feedback

- Attending a proficiency test
- Attending group tuition
- Completing assignments
- Oral feedback given by the teacher

Teaching and learning methods

Skills test

Group tuition and exercises as needed, maximum 28 h

Timing

The course is organised in the autumn semester every year, with a one-week intensive period in August

Recommended year of completion

1st year

Target group

Main subject students in Folk Music.

Unit overview

The course involves learning the basics of using Sibelius notation software.

Coordinating teacher

Roope Aarnio

S-FM8 Basics of music theory for folk musicians (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the basic knowledge and skills in the theory of Western music that are necessary for studying folk music
- have the capability to continue improving his/her music theory and aural skills independently.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

Skills test to determine whether the student needs to take the course
The unit is a group tuition unit lasting one academic year

Completion and feedback

- Active class attendance
- Completing assignments
- Oral feedback given by the teacher

Teaching and learning methods

- Skills test
- Small group tuition as required, maximum 28 h
- Completing exercises, 56 h

Timing

Tuition given every year

Recommended year of completion

1st year, autumn semester / intensive period

Target group

Main subject students in Folk Music

Unit overview

The course covers the basic skills and knowledge in the notation and theory of Western music (melody, rhythm, harmony, notation) required for professional folk music studies.

Coordinating teacher

Roope Aarnio

S-FM10 Folk music theory 1 (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the core concepts, phenomena and issues related to the understanding of folk music
- be familiar with the tonalities, pitch sets, modes, scales, rhythmic patterns, dances, metres and acoustical phenomena in the folk music of Finland and of neighbouring areas
- have music theory and aural skills in folk music comparable to the advanced general syllabus in theory of music
- know how to use tonalities, pitch sets, modes and scales typical for folk music
- have sufficient practical skills and knowledge in the theory of music to be able to function as a folk musician and a member of a folk music ensemble
- be conversant with writing basic transcriptions and notation by hand.

Assessment

pass/fail

Prerequisites

Basics of notation software

Basics of music theory for folk musicians

Completion

The unit is a group tuition unit organised during the spring semester.

Completion and feedback

- Active class attendance
- Completing assignments
- Completing a revision exercise featuring important people and phenomena in folk music
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

Group tuition, maximum 28 h

Exercises, 56 h

Timing

Tuition given every year, in the spring semester

Recommended year of completion

1st year

Target group

Main subject students in Folk Music

Unit overview

The course includes analysis and singing/playing through which key concepts in understanding folk music are explored: pitch sets, tonalities, modes, pentatonics, acoustics, overtones, tuning systems, metres, beats, phrasing, types of dance and how to notate them.

Coordinating teacher

Roope Aarnio

S-FM11 Folk music theory 2 (6 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the core concepts, phenomena and issues related to the understanding of folk music and be able to apply them in his/her musicianship
- be able to analyse and interpret stylistic features, structures and other theoretical properties of folk music from various cultures and periods
- be conversant with basic skills in studying bodily rhythm
- be familiar with the theory of style-appropriate phrasing in Nordic folk music
- be familiar with core literature on folk music theory
- be familiar with the theory of style-appropriate melodic improvisation in various folk music styles
- be conversant with the basics of transcribing folk music
- be conversant with idiomatic folk music phrasing, in theory and in practice.

Assessment

pass/fail

Prerequisites

Folk music theory 1

Completion

The unit is a group tuition unit lasting one academic year

Completion and feedback

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

Teaching and learning methods

Group tuition, 56 h

Exercises, 112 h

Timing

Tuition given every year

Recommended year of completion

2nd year

Target group

Main subject students in Folk Music

Unit overview

The course includes analysing and practical music-making, through which key concepts in folk music theory and aural skill are explored: folk music harmony and harmonisation, microintervals, phrasing, polyrhythms, polymetres, basics of transcribing folk music, basis for stylistic analysis and style-appropriate improvisation, etc.

Coordinating teacher

Roope Aarnio

S-FM12 Archival transcription (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to search various archives for source material
- be familiar with the core concepts, phenomena and issues related to the understanding of folk music
- be able to write an exact transcription of an archival recording of a monophonic song or instrumental performance
- be able to understand and read folk music transcriptions made by others
- be able to analyse the phrase structure and form of a folk music piece
- be able to use computer software for transcription and notation
- be familiar with the principal methods, concepts and challenges in transcribing and notating folk music
- be able to notate monophonic traditional singing and playing from an archival recording
- be able to analyse the phrase structure and form of a folk music piece
- be able to read and understand folk music transcriptions by playing them himself/herself.

Assessment

pass/fail

Prerequisites

Folk music theory 1 and 2

Completion

The unit is a group tuition unit lasting one academic year

Completion and feedback

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

Teaching and learning methods

Group tuition, 56 h

Exercises, 84 h

Timing

Tuition given every year

Recommended year of completion

3rd year

Target group

Main subject students in Folk Music

Unit overview

The course involves writing transcriptions of archival materials.

Coordinating teacher

Ilona Korhonen

S-FM13 Free accompaniment and improvisation (2 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
- be able to use a keyboard instrument as a folk music teaching tool.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

- Active class attendance
- Independent practicing
- Oral feedback given by the teacher
- This unit may also be examined by the coordinating teacher.

Teaching and learning methods

- Small group tuition, 20 h
- Individual tuition as needed, maximum 4 h
- Independent practicing, 30 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Students in Folk Music

Those whose main instrument is the piano or harmonium or other harmony instrument may complete this unit by skills test and instead take *Free accompaniment and improvisation 2*.

Unit overview**Coordinating teacher**

Folk music teacher assigned by the head of the department

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

A student who has completed the unit is expected to:

- understand the rich content of the folk dance tradition
- be conversant with the basic types of partner dances found in Finland: schottische, mazurka, waltz, polka, polska, tango
- be conversant with the basic forms of the quadrille, a social group dance
- be familiar with the structure of the folk minuet
- be able to lead a simple chain dance and to call a quadrille
- be able to explain the importance of folk dance for folk music performance and be conversant with tempos and phrasings consistent with the various types of dance
- understand the special relationship between folk music and folk dance and be able to apply knowledge learned by dancing to instrumental music and singing
- have the capability to progress to the advanced folk dance course.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

- Active class attendance
- Independent practicing
- Oral feedback given by the teacher

Teaching and learning methods

Group tuition and dance events, total 60 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Target group

Students in Folk Music

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

Coordinating teacher

Reetta-Kaisa Iles

S-FM15 History of folk music and folk music studies 1 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have an overview of Finnish folk music from prehistory to the present day
- be familiar with the social, societal and aesthetic origins of folk music
- be familiar with the principal types of song and instrumental music, their performers and their performance practices
- be familiar with the history and usage of instruments used in folk music
- know how to use archives, literature and other information-searching methods.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is a group tuition unit lasting one academic year

Completion and feedback

- Active class attendance
- Completing assignments
- Completing a revision exercise featuring important people and phenomena in folk music
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

Group tuition, maximum 60 h

Exercises, 100-120 h

Timing

Tuition given every year

Recommended year of completion

1st year

Target group

Main subject students in Folk Music

Unit overview

This unit focuses on the history of Finnish folk music but also notes the international and cross-genre properties of folk music. The approach is partly chronological and partly from the perspective of the present day and present-day phenomena. A library information specialist introduces students to the use of databases.

Coordinating teacher

Juhani Näreharju

S-FM16 History of folk music and folk music studies 2 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with the history of his/her main instrument and principal source materials
- be able to compile and present history information in writing, in images and in sound
- be conversant with basic field work
- be able to examine folk music as a component of the musical cultures of Europe and the rest of the world.

Assessment

pass/fail

Prerequisites

History of folk music and folk music studies 1

Completion

The unit is a group tuition unit lasting one academic year

Completion and feedback

- Active class attendance
- Compiling and presenting history information and materials on the student's own main instrument
- Doing field work
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

- Group tuition, maximum 60 h
- Exercises, 100-120 h
- Guest teacher, maximum 20 h
- Individual tuition, maximum 8 h

Timing

Tuition given every year

Recommended year of completion

2nd year

Target group

Main subject students in Folk Music.

Unit overview

This unit focuses on the history of Finnish folk music but also notes the international and cross-genre properties of folk music. During the unit, the student is expected to compile and store for future reference all available sources and materials on the history of his/her main instrument.

Coordinating teacher

Juhani Näreharju

S-FM17 Introduction to research (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- understand the importance of research for research-based artistry
- understand key concepts, methods and fields in qualitative research
- know, understand and be able to use key folk music concepts in an academic context
- be able to communicate his/her artistic and research idea on a conceptual level
- understand societal, cultural and political issues from the perspective of the philosophy of art and science
- know how to use a library and reference databases in searching for information
- be able to read research literature critically
- be able to place folk music phenomena in the contexts of various fields of science and the arts.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is a group tuition unit lasting one academic year

Completion and feedback

- Active class attendance
- Reading the assigned texts
- Oral feedback given by the teacher

Teaching and learning methods

Group tuition, 24 h
Independent work, 30 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Main subject students in Folk Music and other main subject students.

Unit overview

This unit focuses on developing a research approach and conceptual thinking, taking into account properties that cross social and cultural boundaries and boundaries of musical genres. Students are required to read assigned texts, which are then discussed in the group. Students explore in practice how to use databases.

Coordinating teacher

Kristiina Ilmonen and Sinikka Kontio

S-FM18 Proficiency demonstration seminar (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to evaluate his/her learning and artistic activities critically
- have improved discussion and debating skills
- be able to write well-formed text
- be able to identify various types of text and to make stylistic choices according to the purpose of the text being written
- be able to write clear, informative text and to use source references
- be familiar with the basics of academic writing
- have the capability to write the final paper required for the proficiency demonstration.

Assessment

pass/fail

Prerequisites

Completion of the units allocated to the first two years of studies.

Completion and feedback

Active class attendance, completing assignments and writing a final paper. The student writes his/her maturity essay in connection with the seminar. Peer feedback and oral feedback given by the teacher

Teaching and learning methods

Seminar sessions, 30 h

Individual tuition, maximum 6 h

Independent work, at least 42 h

Teaching material and literature

Teaching material prepared by the teacher

Timing

Tuition given every year

Recommended year of completion

Third year of studies

Target group

Bachelor's-level students of Folk Music

Unit overview

The final paper in the proficiency demonstration may focus on artistic, pedagogical or research issues in folk music. The student may also choose to reflect on his/her artistic pursuits.

Coordinating teacher

Sinikka Kontio

S-FM19 Improvisation, expression and performance (10 cr (3+4+3 cr))

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with various kinds of improvisation and expression
- be conversant with group dynamics and the collaborative creative process through group improvisation
- be familiar with how to add staging and movement to a performance
- be able to perform in a staged performance
- be able to establish a broader and more in-depth relationship with his/her own instrument
- be familiar with the basics of musical performance art
- be able independently to develop his/her idiom and character as a performer.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

Students in three years of study work in groups at the Sibelius Academy Music Centre at Kallio-Kuninkala in intensive periods.

Course (3 cr), Bachelor's 1st year

Course (4 cr), Bachelor's 2nd year

Course (3 cr), Bachelor's 3rd year

Completion and feedback

- Active class attendance and exercises
- Feedback given by the teacher and peer feedback given by the group
- Performance and its self-evaluation in the group
- Oral feedback given by the teacher on the performance with a colleague

Teaching and learning methods

1. Teaching methods

Group tuition (8–25 students), 70–90 h per course (3–4 cr)

2. Participating in the tuition with the teacher simultaneously

Two teachers teach the unit in tandem.

The unit also has guest teachers, to a maximum of 12 h.

3. Independent work by the student

Independent practicing, 8 h per course

Independent group practicing by students, 10 h per course

4. Teaching material and literature

Timing

Tuition given every year

The 4 cr course that includes a performance production may be completed in any year of studies. The production course is given once every three years.

Recommended year of completion

Bachelor's 1st to 3rd year

Target group

Priority is given to main subject students in Folk Music.

The unit is compulsory at 10 cr for Bachelor's-level students and at 3 cr for students only completing a Master's degree. Other students in Folk Music may take these courses as elective studies.

Students with other main subjects may also take the unit with the teachers' permission if capacity allows.

Coordinating teacher

Vilma Timonen and Petri Prauda

S-FM20 Composition and arrangement 1 (2+2+4 cr)

This unit consists of three courses.

Composition and arrangement 1:

Introduction to composition and arrangement (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basic concepts, styles and tools of composing and arranging and with relevant historical phenomena
- understand the basics of orchestration and instrument studies
- understand and know how to use various methods and techniques of composition, individually and in a group
- be able to understand and identify structures, harmonies, rhythms, timbres and melodies in music (including phrasing and ornamentation)
- be able to use notation software for writing compositions and arrangements.

Assessment

Advisory assessment by the teacher, pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

1st year: *Introduction to composition and arrangement*

2nd year: *Creativity laboratory*

3rd year: *Folk music composition*

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, 28 h

Independent work and listening to music, 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Target group

Main subject students in Folk Music.

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

Coordinating teacher

Kalle Vainio

Composition and arrangement 1: Creativity laboratory (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to write arrangements and original compositions based on historical folk music styles
- know how to create arrangements for a small ensemble using both notation-based and sound-based methods and a combination of both
- know the basics of assisted composition
- know the basics of collective composition
- be able to use notation software for writing compositions and arrangements.

Assessment

Advisory assessment by the teacher, pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

- Active class attendance
- Writing a piece for the Creativity laboratory student group. The piece is then performed, and the process is discussed in the group.
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

Small group tuition, 28 h

Independent work, 26 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Target group

Main subject students in Folk Music.

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

Unit overview

Writing a piece for an ensemble consisting of course participants.

The piece is then performed, and the process is discussed in the group.

Coordinating teacher

Kalle Vainio

Composition and arrangement 1: Folk music composition (4 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with and able to use the basic concepts, styles and tools of composing
- be able to write arrangements and original compositions based on historical folk music styles at varying degrees of difficulty
- know how to create arrangements for a small ensemble using both notation-based and sound-based methods and a combination of both
- be able to write style-appropriate melodies as a basis for arrangement and to use materials from traditional styles as a basis for arrangement
- be able to analyse and modify structures, harmonies, rhythms, timbres and melodies in music (including phrasing and ornamentation) in his/her own works
- be able to use notation software for writing compositions and arrangements.

Assessment

Advisory assessment by the teacher, pass/fail

Prerequisites

Basics of music theory

1st year: *Introduction to composition*

2nd year: *Creativity laboratory*

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, 16–20 h

Individual tuition as required, 8–20 h

Independent work, xx–xx h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Main subject students in Folk Music.

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

Coordinating teacher

Timo Alakotila

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

Learning outcomes

A student who has completed the unit is expected to:

- have adopted an active developmental role in his/her field
- be able to function actively in a group
- be conversant with discussing essential phenomena in folk music orally and through music-making
- understand the nature of folk music as a social, communal and societal phenomenon historically and in the present day
- be able to apply essential skills and knowledge of a folk musician in group situations
- understand key issues in the field and be able to address them in various ways
- be able to adapt his/her actions to the context of a larger entity.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit. This unit may be completed multiple times and counted towards elective studies.

Completion

The unit is a period-based group tuition unit.

Completion and feedback

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

Teaching and learning methods

- Group tuition, maximum 80 h
- Tuition on the course is provided by several teachers coaching pairs and groups (maximum group size 60 students)

Timing

Tuition given every year

Recommended year of completion

1st year

Target group

Main subject students in Folk Music

Unit overview

This unit involves singing, playing instruments and dancing together as documented in historical folk music. Students explore the historical styles of the folk music of Finland and neighbouring areas. Students are introduced to various methods of artistic, pedagogical and activating group work. Narratives as a folk musician's tool. Artist meetings and profiling various folk music professionals. Using one's personality as a tool for artistic and pedagogical work.

This unit may be completed by attending the *Juurilla!* [Roots] intensive period, or as agreed separately.

Coordinating teacher

Kristiina Ilmonen

S-FM22 Instrument building and maintenance 1 (3 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

pass/fail

Prerequisites

For the long-term course (3 cr), a course in occupational safety in an instrument workshop is required (about 2 h)

Completion and feedback

- Students may choose among the following courses:
 - a) Build 3 folk instruments, one of them a larger one such as a kantele, jouhikko, etc.
 - b) Build small instruments as agreed with the teacher
 - c) Complete one major instrument building or maintenance project
 - d) Execute several different instrument building, maintenance or repair jobs
- Active class attendance
- Oral feedback given by the teacher during tuition
- Independently executed demanding instrument building or repair project

Teaching and learning methods

Guided group work on a long-term course (3 cr). Students must also reserve time for independent work.
or

Guided group work on short courses (1–2 cr each) totalling 3 cr. Students must also reserve time for independent work.

- Small group tuition, 40-60 h
- Independent work, 21-41 h

Timing

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 course covers the structure, history, maintenance and transport of specific instruments. Students are taught to make minor repairs and to evaluate when they should take their instrument to an instrument builder for repairs. 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-FM23 Introduction to folk music pedagogy (1 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand the core concepts and special features of folk music pedagogy
- understand the basic principles of pedagogical processes
- be able to analyse teaching situations
- understand the importance of interaction in teaching
- understand the importance of reflection in building a teacher identity.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

This unit is given in an intensive period and should be taken in the spring of the 1st year or early autumn of the 2nd year.

Completion and feedback

- Attending group tuition
- Completing assignments
- Observing teaching and reflecting on it
- Oral feedback given by the teacher

Teaching and learning methods

- Group tuition, lectures and exercises, 15 h
- Independent work, 10 h
- Observing teaching, 4 h

Timing

Tuition given every year

Recommended year of completion

1st or 2nd year

Target group

Main subject students in Folk Music

Unit overview

- Folk music pedagogy as a concept and a phenomenon
- Evolution and current state of folk music pedagogy
- Observing teaching, reporting and discussion
- Interactive skills: a teacher's resource
- Reflective practices in growing as a teacher

Coordinating teacher

Vilma Timonen

S-FM24 Basics of folk music pedagogy (2–4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have acquired an understanding of the skills required for a folk music instrument or voice teacher's job and a folk music group teacher's job
- understand the importance of folk music pedagogy competence for group leadership, societal participation and community development
- be able to give and to receive feedback
- be able to use interactive skills when communicating with a group
- understand the importance of reflection in growing as a teacher
- understand and identify how his/her folk musician personality may be leveraged as a teacher and instructor in various learning environments

- be able to design and deliver pedagogical programmes based on folk music phenomena
- understand and be able to apply essential collaborative methods in creative work
- be able to use folk music and principal folk music pedagogy methods as tools for learning and teaching
- be familiar with the folk music scene in Finland and its various pedagogical phenomena and challenges.

Assessment

pass/fail

Prerequisites

Bachelor's:

1st-year instrument and ensemble studies in folk music

Folk dance

History of folk music and folk music studies 1

1st year studies in *Improvisation, body language and performance*

Introduction to folk music pedagogy

Master's only:

There are no prerequisites for this unit.

Completion

The unit is organised as two courses of 2 cr each.

Completion and feedback

- Active class attendance
- Completing assignments
- Keeping a learning diary
- Oral feedback given by the teacher

Teaching and learning methods

- Group tuition, max 40 h
- Excursions and visiting teachers
- Independent work individually and in groups

Timing

Tuition given every year

Recommended year of completion

2nd year (Bachelor's)

1st year (Master's only)

Target group

- Main subject students in Folk Music.
- Bachelor's-level students are required to complete a 4 cr unit (courses 1 and 2).
- Students studying for a Master's degree only are required to complete a 2 cr unit (course 1).

Course 1:

- Memory as the foundation for folk musicianship
- Learning and teaching by ear
- Applying historical styles and repertoire to various instrument in folk music teaching
- Collaborative practices in folk music group teaching
- Basics of composition pedagogy, improvisation and creativity education in folk music
- Union of playing, singing and dancing in folk music pedagogy
- Observing and reflecting on various folk music pedagogy methods
- Conceptions of art and learning in the curriculum of the department of folk music and how they influence the evolution of folk music pedagogy
- Profile of a folk music professional (performer, teacher, scholar) and how to use it in one's own teaching work
- Giving and receiving feedback. The feedback system of the department of folk music: From list of faults to process analysis.

Course 2:

- Practicing and how to coach it
- Special features in teaching amateurs and professionals
- Features in teaching groups formed of learners of various ages and skill levels
- Exploring folk music teaching at music institutes and the curriculum
- Basics of folk music instrument pedagogy: introduction to essential concepts and methods.

Coordinating teacher

Vilma Timonen

S-Y1 Study planning (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to begin his/her studies effortlessly
- have sufficient information on how the university operates
- know of the teaching offered by other schools in the University of the Arts Helsinki and of common studies
- be able to plan and draw up an individual study plan (HOPS) and amend it as required
- be familiar with the structure of his/her degree, the studies required for completing it and the order of progression for studies in his/her main subject
- have a practical familiarity with studies in his/her main subject at the Sibelius Academy.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is designed as multiform learning and lasts one academic year.

Completion and feedback

The student:

- participates actively in the programme of the induction period held by the university and his/her department
- participates in the group meetings for new students (4 x 2 h) organised by the department in the autumn of his/her first semester
- have attended a discussion on his/her individual study plan (HOPS) in the spring of his/her first year and sign up for the courses in the next academic year in Weboodi
- writes a study diary describing his/her participation in the induction period and the group meetings for new students
- returns the study diary to the tutor, completion is awarded by the tutor
- gives feedback on the teaching.

The student is given oral feedback by the teacher and peer feedback by other students in connection with the tuition.

Teaching and learning methods

- Group tuition (maximum 8 students) 12–20 h
- Mentoring meetings with the tutor, maximum 6 h per student
- Independent work

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Target group

Main subject students in Folk Music.

Unit overview

Literature: Curriculum, instructions for new students, Weboodi and Sibelius Academy website.

Coordinating teacher

Head of the department

S-FM25 Study skills and wellbeing (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with monitoring, documenting, reflecting on and improving his/her actions as a learner and as a member of the community
- be able to set goals for his/her activities as a learner and an artist
- be familiar with various strategies and tools for guiding his/her activities
- understand the importance of ergonomic physical work for a professional musician
- be able to practise and to improve his/her practising
- be conversant with making time management choices and other choices based on personal priorities
- be able to identify typical challenges in the everyday life and career of a professional musician and to acquire means for dealing with them
- be able to evaluate his/her personal development critically and to seek help if required.

Assessment

pass/fail

Prerequisites

Study planning

Completion

The unit is designed as multiform learning and lasts one academic year.

Completion and feedback

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

Teaching and learning methods

- Group tuition (maximum 8 students) 12–20 h
- Mentoring meetings with the tutor, maximum 6 h per student
- Independent work
- Completing assignments

Timing

Tuition given every year

Recommended year of completion

1st year

Target group

Main subject students in Folk Music.

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

Unit overview

Exploring essential time management and self-guidance methods. Manual and digital tools for time management and planning. Basics of a musician's ergonomics. The importance of practicing and how to get better at it. Using learning diaries and practice diaries. Building a study path from the perspective of artistic identity and musicianship. Building the identity of a folk music professional. Goalsetting and tools for monitoring goal attainment. Reflecting on one's own actions alone and in a group.

Coordinating teacher

Kristiina Ilmonen

S-FM26 Folk musician's technology skills (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the essential technological tools needed in a musician's work
- know how to use classroom AV and sound equipment in the study environment
- know how to set up, connect and dismantle simple PA systems in a variety of environments
- understand the importance of a stage plot in a musician's work and be able to draw one
- understand the basics of studio sound engineering and know how to work as a musician in a recording situation
- know how to store, process and share sound and image files electronically
- know how to store and process material acquired in field work.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is designed as multiform learning and lasts one academic year.

Completion and feedback

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

Teaching and learning methods

- Group tuition, maximum 8 students, 20 h
- Independent work
- Completing assignments

Timing

Tuition given every year

Recommended year of completion

1st year

Target group

Main subject students in Folk Music.

The unit is available to students in other departments if they wish to gain an introduction to basic technological tools from the perspective of a musician with an acoustic instrument, if capacity allows.

Unit overview

Studying how to amplify various acoustic instruments in practical settings. Independent use of a light sound system in rehearsal and performance situations. Recording video and audio in performances, editing and sharing recordings. Studying studio work practices from a musician's perspective.

Coordinating teacher

Jouko Kyhälä

S-FM27 Folk musician's career (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the principal Finnish and international organisations, associations and unions in the field of music and particularly folk music
- be conversant with presenting and marketing his/her activities orally, in writing and in multimedia
- be familiar with the essential processes and job descriptions involved in staging a performance and a production
- be familiar with the principles of copyright as related to creative work and with practices in the music industry
- be able to write a project plan and a grant application complete with budget

- understand the essential features and challenges of freelance work
- be able to design and deliver a minor production in a variety of environments.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit is designed as multiform learning.

Completion and feedback

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

Teaching and learning methods

- Group tuition, 20 h
- Visits to principal institutions in the field
- Independent work
- Completing assignments

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Target group

Main subject students in Folk Music

Unit overview

Coordinating teacher

Riitta Huttunen

Proficiency demonstration, folk music (Bachelor of Music) (10 cr)

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

Completion

Completion of the proficiency demonstration:

1. Third recital on the student's main instrument (bachelor's recital)
2. Final paper or seminar paper

S-FM29 Level B bachelor's recital

Repertoire

The student is required during his/her 1st to 3rd years of study to rehearse an extensive repertoire including various historical styles of folk music. The programme of the bachelor's recital may include traditional folk music and/or the student's own compositions and/or arrangements based on or creatively applying elements from traditional styles.

The content of the bachelor's recital is described in more detail in the level performance examination descriptions.

Performances and their content

- A recital of about 45 min
- The student is the artistic director and leading musician in the recital.
- The student plays an active role in the planning, organising, producing and marketing of the recital.
- The performance may include solo, duo and/or ensemble numbers.

Assessment

An examination board appointed by the head of the department assesses the recital, pass/fail.

Completion is awarded by the head of department.

Prerequisites

Main instrument performance, courses 1–3

Instrument collegium

Repertoire workshop

Folk musician's career

History of folk music and folk music studies 1 and 2

Folk music theory 1 and 2

Improvisation, expression and performance (1st and 2nd year studies)

Folk musician's technology skills

S-FM28 Seminar paper

The student is to write the final paper in connection with the proficiency demonstration seminar. This paper may focus on musicianship, research or pedagogy as preferred by the student. The proficiency demonstration is approved at a public examination that begins with a musical performance by the student and a presentation of the artistic and written components of the proficiency demonstration.

Assessment

- Overall assessment of the proficiency demonstration as pass/fail.
- At this examination, the examination board assesses the proficiency demonstration and final paper as a whole and gives the student a written assessment.
- Completion is awarded by the head of department.

Prerequisites

History of folk music and folk music studies 1 and 2

Introduction to folk music research

Proficiency demonstration seminar

Introduction to folk music pedagogy

Basics of folk music pedagogy

Written communication

Maturity essay

According to the Government Decree on University Degrees (794/2004), for a Bachelor's degree the student must write a maturity essay which demonstrates conversance with the topic of the thesis and skills in the use of Finnish or Swedish (section 10).

For a Master's degree, the student must write a maturity essay which demonstrates conversance with the topic of the thesis. A student who has demonstrated Finnish or Swedish language skills in a proficiency demonstration for a Bachelor's degree need not demonstrate command of Finnish or Swedish in a proficiency demonstration for a Master's degree completed in the same language (section 16).

The language of the maturity essay shall be determined by the university for students who have been educated in a language other than Finnish or Swedish and for students who have been educated abroad (sections 6 and 16).

The student is to write the maturity essay on a **written communication course, a course forming part of his/her main subject studies with an integrated written assignment, or at the seminar included his/her Bachelor's or Master's degree that included writing a maturity essay.**

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

The student must agree on the topic of the maturity essay with the course or seminar teacher and receive instructions from the teacher on how to write the maturity essay.

The content of the maturity essay is to be approved by the unit or seminar teacher.

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

The final paper or seminar paper included in a Bachelor's or Master's degree must be completed (submitted for inspection) before the maturity essay may be submitted for inspection.

(NOTE: Seminars may include an integrated written communication component where the language teacher works together with the seminar teacher. Such arrangements are specified in the seminar unit description.)

UNIT DESCRIPTIONS: MASTER OF MUSIC

150 cr

7pm1- Main instrument performance (32 cr (16+16 cr))

Kanteles

Violin

Accordion

Harmonium

Piano

Winds

Clarinet

Saxophone

Mandolin

Guitar

Stringed instruments

Double bass

Harmonica

Percussion

Other main instrument

Voice performance

Learning outcomes

A student who has completed the unit is expected to:

- have a command of the playing technique, typical repertoire and expressive means on his/her main instrument to a demanding professional standard
- be widely familiar with the styles, techniques and aesthetics of folk music and be able to apply them creatively in his/her artistic work
- be able to perform in various demanding situations and to prepare for such situations appropriately by applying previously learned skills
- be able to design, rehearse and deliver extensive and demanding artistic projects
- be able to evaluate his/her own strengths and development needs in terms of technique, expression and artistic approach, and be capable of goal-oriented work
- be able to give and to receive feedback and to leverage the feedback received to foster his/her development
- have the capability to work as a full-fledged creative and independent professional artist.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Recommended year of completion

Master's 1st to 2nd year

Completion and feedback

I Active class attendance and rehearsing a varied repertoire.

II Keeping a learning diary documenting the student's development, practicing and learning, and writing a self-evaluating process analysis in connection with performances for an examination board.

III Performing at a minor matinee once in each academic year (except for the year in which the student gives his/her master's recital). What the matinees should be like and whether they are required at all must be agreed with the head of the department or the professor. These performances may also be included in the *Artistic project seminar*.

- The performances should be about 30 min long.
- Students are given continuous oral feedback from the teacher in tuition situations

- After performances, students are given oral feedback by teachers and peer feedback by other students. Students are also required to evaluate their progress in a written process analysis and orally in the feedback session.

Teaching and learning methods

(16 cr = 432 h per academic year)

Teaching methods

Individual tuition, maximum 60 h during Master's-level studies

Some tuition may be given in small groups as necessary.

Independent work by the student

Independent practising and preparing repertoire, 372 h per academic year

Keeping a learning diary, 28 h per academic year

Writing a process analysis based on the learning diary for the examination board, 2 h per performance

Independent work, total 402 h per academic year

Timing

Tuition given every year

Target group

Main subject students in Folk Music.

Coordinating teacher

Head of the department

Instrument collegium (2 cr)

(see description under Bachelor's-level studies)

S-FM30 Ensemble (16 cr (8+8 cr))

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with how to orchestrate, arrange and write music from or consistent with various periods of folk music for various ensembles independently, through both practical music-making and advance planning
- be able to facilitate a creative and interactive process in an artistic production
- be able to formulate an artistic vision and to be the artistic director of an ensemble
- be able to identify the stages of the artistic creative process going on in the group and to resolve any challenges that may arise
- be able to reflect critically on his/her work as an ensemble member and leader and to improve his/her work
- be widely familiar with folk music ensemble practices in Finland and elsewhere
- be conversant with professional ensemble work.

Assessment

pass/fail

Prerequisites

Bachelor's-level ensemble studies

Recommended year of completion

Master's 1st to 2nd year

Teaching and learning methods

Group tuition, maximum 80 h per academic year for 2 years

Exercises, 30 h per academic year

Timing

Tuition given every year

Target group

Main subject students in folk music.

A student whose main subject is not in Folk Music may be admitted to the unit, provided that capacity allows and that:

- the student has prior experience of folk music
- the student is proficient on his/her instrument

Unit overview

Music-making and creative work in an ensemble assembled each year.

Assessment

Advisory assessment by the teacher

Final concerts assessed by an examination board, pass/fail

Completion

- Active class attendance and practicing the repertoire
- Performance examination: a concert at the end of both academic years.
- One of the two ensembles described above must focus on the present and future state of folk music.
- The other may focus on a topic of the student's choice.

Coordinating teacher

Petri Prauda and Jouko Kyhälä

S-FM31 Improvisation in folk music (3 cr)

Students may choose among the following courses:

1 *Improvisation in fiddler music*

2 *The grammar of the polska*

3 *Improvisation in runo singing*

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

Improvisation in folk music: Improvisation in fiddler music (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand the melodic and rhythmic patterns typical for the various types of dance in fiddler music and be able to vary them with style-appropriate phrasing
- be able to adapt and apply features of improvisation found in a particular traditional style so as to suit his/her instrument
- be able to improvise coherently within given parameters
- be able to build and release tension within a given style
- be able to manage the form of the performance while improvising
- be able to improve his/her variation and improvisation skills independently.

Assessment

Advisory assessment by the teacher, pass/fail

Prerequisites

- Bachelor of Music in Folk Music or equivalent skills
- 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 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, 6 h
- Individual tuition as required, 6–8 h
- Independent work, 67–69 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

Main subject students in Folk Music.

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

Unit overview

- Small group tuition exploring means of melodic variation in various types of dance in fiddler music and practising the use of the method with live accompaniment and with recorded auxiliary material (online material).
- The student receives 6–8 hours of individual tuition in variation and improvisation.
- However, the focus of the unit is on independent practicing.

Coordinating teacher

Timo Alakotila

Improvisation in folk music: The grammar of the polska (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to vary and improvise style-appropriately in various types of dance in fiddler music
- be able to adapt and apply features of improvisation found in a particular traditional style so as to suit his/her instrument
- be able to improvise a coherent melody within the parameters given
- understand the logic of melodic shaping in traditional fiddler music
- be able to manage the form of the performance while improvising
- be able to improve his/her improvisation skills independently.

Assessment

pass/fail

Prerequisites

- Bachelor of Music in Folk Music or equivalent skills
- 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 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, 6 h
- Individual tuition as required, 6–8 h
- Independent work, 67–69 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

Main subject students in Folk Music.

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

Unit overview

Group tuition exploring the basics of improvisation in fiddler music, including listening to and evaluating exercises performed by other students. Individual tuition involves improvisation exercises under the teacher's guidance and evaluation of the student's performances.

Coordinating teacher

Jouko Kyhälä

Improvisation in folk music: Runo singing improvisation (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be widely familiar with *runo* tunes and their rhythmic formulae
- be able to formulate new *runo* tunes and to vary traditional tunes
- have a command of the *runo* singing metre and style and be able to improvise lines and entire poems in the traditional metre
- be able to carry a narrative in a poem.

Assessment

pass/fail

Prerequisites

Bachelor's-level folk song studies, *Basics of runo singing* or equivalent skills

Completion and feedback

- Active class attendance and completing assignments
- Oral feedback given by the teacher

Teaching and learning methods

Small group tuition, 20 h

Independent work, 61 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

- Students in Folk Music whose main subject is voice, and other students of the University of Arts Helsinki who are conversant with runo singing.
- The unit may also be taken through the Open University.

Coordinating teacher

Outi Pulkkinen

S-FM32 Folk music analysis (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- use the skills and knowledge acquired in folk music theory to analyse folk music
- be familiar with transcription practices alternative to Western notation
- be familiar with several methods for analysing folk music
- know how to select an analysis method suitable for the material at hand
- know how to write a report on the analysis, with appended sound and/or image files.

Assessment

pass/fail

Prerequisites

Basics of music theory

Folk music theory 1–2

Archival transcription

Completion

The unit mainly involves group tuition and lasts one academic year

Completion and feedback

- Active class attendance
- Students present their analysis project at its various stages
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

Group tuition, maximum 60 h

Individual tuition, maximum 12 h
Independent analysis work, maximum 195 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Main subject students in Folk Music

Unit overview

The unit introduces students to various methods for analysing folk music and to previous analyses. Students prepare a written analysis with sound and image files appended of historical archive material or of modern folk music. The project is to be stored in a multimedia format.

Coordinating teacher

Juhani Näreharju

S-FM33 Introduction to artistically oriented research (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the international field of artistically oriented research, specifically of art-oriented and artist-oriented research
- be able to identify processes and methods of artistically oriented research in the context of folk music
- be familiar with how an artistically oriented research framework applies to his/her work.

Assessment

pass/fail

Completion and feedback

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

Teaching and learning methods

- Group tuition, maximum 24 h
- Individual tuition, maximum 4 h
- Independent work, 53 h (literature reading, written assignments)

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Main subject students in Folk Music.

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

Unit overview

The purpose of the unit is to introduce students to the forms, concepts, publications, projects and publishing forums of artistically oriented research, in the arts in general and in music in particular. Special features of folk music from the perspective of artistically oriented research. Students are required to practice how to find a research angle and how to leverage it in their artistic work.

Coordinating teacher

Kristiina Ilmonen

S-FM34 Artistic project seminar (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to evaluate his/her artistic work analytically
- set a demanding and conceptually coherent goal for his/her Master's recital
- discuss artistic and conceptual issues in his/her field
- place his/her work in the context of folk music and of the arts at large
- be able to write a critically reflective process description of the preparation of his/her Master's recital
- deliver the Master's recital as required by the department in terms of its content.

Assessment

pass/fail

Prerequisites

This unit is to be taken in parallel with instrument and ensemble studies included in the Master's degree.

Completion and feedback

- Active class attendance
- Reading texts written by other students and being an opponent in their presentations
- Assigned reading
- Writing a process analysis text
- Feedback given by the teacher and peer feedback given by the group
- Presentation of the Master's recital and the process analysis at least twice during the seminar, the first presentation being the preliminary inspection
- Oral feedback given by the teacher on the preliminary inspection with a colleague

Teaching and learning methods

- Group tuition (3–10 students), maximum 32 h. Two teachers teach the unit, partly in tandem.
- Reading assignments, 6 h
- Writing assignments, 8 h
- Preparing for the preliminary inspection, 8 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Priority is given to main subject students in Folk Music.

Coordinating teacher

Kristiina Ilmonen

[S-FM35 Composition and arrangement 2](#) (3 cr)

Students may select these or any other composition and arrangement units available at the University of the Arts Helsinki.

[Composition and arrangement 2: Composition forms and methods](#) (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand and know how to use various methods and techniques of composition, individually and in a group
- be able to create music and communicate original musical ideas without written music
- be familiar with the methods and work practices of collaborative composition and be able to use a group as a tool for his/her creative output
- be able to compose and/or arrange music collaboratively, as an active member of a group or as its leading musician
- be familiar with joint composition by ear, from memory and assisted with written music
- be familiar with ways of using improvisation as a composition tool
- be able to use assisted composition as a method of arts engagement in various contexts.

Assessment

pass/fail

Prerequisites

Composition and arrangement 1 or equivalent skills (with the teacher's permission)

Completion

There are several options for this unit, focusing on various composition techniques and styles. Several of these may be selected and counted towards elective studies.

Completion and feedback

- Active class attendance
- 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, 32 h

Independent work, 49 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

Main subject students in Folk Music.

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

Coordinating teacher

Kalle Vainio

Composition and arrangement 2: Folk music NOW! (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- understand essential composition styles and methods in modern folk music and other kinds of music and be able to apply them in his/her own creative output
- be aware of the nature of the processes involved in composing music and be able to apply his/her learned skills to his/her work
- be aware of his/her voice as a composer and have the capability for self-expression.

Assessment

pass/fail

Prerequisites

Composition and arrangement 1

Completion

There are several options for this unit, focusing on various composition techniques and styles. Several of these may be selected and counted towards elective studies.

Completion and feedback

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

Teaching and learning methods

Lectures, composer visits and small group tuition, 30 h

Independent work, 24 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

Main subject students in Folk Music.

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

Coordinating teacher

Kalle Vainio

Composition and arrangement 2: Songwriting workshop (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have a theoretical and practical familiarity various means and techniques for writing popular songs, particularly their lyrics/poetry
- be familiar with some traditional folk song genres, specifically their metre
- be conversant in depth with a specific text type and be able to write lyrics in that genre
- understand the dynamics between music and text
- have the capability to write original songs in a folk or popular genre.

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
- Writing original songs
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

Small group tuition, 30 h

Individual tuition, 10 h

Independent work, 41 h

Timing

Tuition is given only if 3 or more students sign up for the unit.

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

Anna-Kaisa Liedes

Composition and arrangement 2: Advanced composition studies (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be thoroughly conversant with composing and/or arranging music in a selected context of his/her choice
- be able to use and apply essential composing and arranging techniques in his/her creative output.

Assessment

pass/fail

Prerequisites

Composition and arrangement 1 or equivalent skills (with the teacher's permission)

Completion

There are several options for this unit, focusing on various composition techniques and styles. Several of these may be selected and counted towards elective studies.

Completion and feedback

Individual composition work and sessions with the teacher

Oral feedback given by the teacher on the compositions

Teaching and learning methods

Individual tuition, 5–20 h

Independent work, 61–76 h

Timing

Tuition is given only if xx or more students sign up for the unit.

Recommended year of completion

Master's 1st to 3rd year

Target group

Main subject students in Folk Music.

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

Coordinating teacher

Timo Alakotila

S-FM36 Study skills and wellbeing (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with monitoring, documenting, reflecting on and improving his/her actions as a learner and as a member of the community
- be able to set short-term and long-term goals for his/her development as an artist
- be familiar with various strategies and tools for guiding his/her activities
- be conversant with making time management choices and other choices based on personal priorities
- be able to identify typical challenges in the everyday life and career of a professional musician and to acquire means for dealing with them
- be able to evaluate his/her personal development critically and to seek help if required.

Assessment

pass/fail

Prerequisites

Study planning

Bachelor's-level *Study skills and wellbeing* (2 cr)

Completion

The unit is designed as multiform learning and lasts two academic years.

Completion and feedback

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

Teaching and learning methods

- Group tuition (maximum 8 students) 12–20 h
- Mentoring meetings with the tutor, maximum 6 h per student
- Independent work
- Completing assignments

Timing

Tuition given every year

Recommended year of completion

Master's 1st and 2nd year

Target group

Main subject students in Folk Music.

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

Unit overview

Exploring essential time management and self-guidance methods. Manual and digital tools for time management and planning. Basics of a musician's ergonomics. The importance of practising and how to get better at it. Using learning diaries and practice diaries. Building a study path from the perspective of artistic

identity and musicianship. Building the identity of a folk music professional. Goalsetting and tools for monitoring goal attainment. Reflecting on one's own actions alone and in a group. Portfolio work. Visits by senior students.

Coordinating teacher

Kristiina Ilmonen

S-FM37 Folk Music Management (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the structures of the music industry, both in Finland and internationally,
- understand the background of the budgetary structures in the music industry,
- be familiar with various funding systems in Finland and internationally,
- be familiar with writing grant applications and project plans both in Finland and internationally,
- have the necessary skills for successful leadership of a project,
- be able to design and deliver a promotional campaign at a global music expo.

Assessment

pass/fail

Prerequisites

Bachelor's level *Folk musician's career* or equivalent skills.

Completion:

The unit is designed as multiform learning and lasts one academic year.

Completion and feedback

- Active class attendance
- Completing exercises
- Oral feedback from the teacher and peer feedback by other students in connection with the teaching

Teaching and learning methods

- Lectures, maximum 30 h with Folk Music, Glomas & NoFo students
- Work in small groups, 20 h
- Independent work, 85 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Target group

Main subject students in Folk Music.

Unit overview

Tuition is given mainly in English, as the focus is on international career skills.

Coordinating teacher

Riitta Huttunen

Proficiency demonstration, folk music (Master of Music) (35 cr)

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

Completion

Completion of the proficiency demonstration:

1. Master's recital
2. Project seminar and project

S-FM39 Level A master's recital (20 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to set himself/herself a demanding artistic goal and to engage in systematic and long-term work to attain it
- be able independently to design, conduct, rehearse and deliver an extensive artistic programme and perform as the leading musician
- have a broad command of the styles and aesthetic of folk music and be able to use them creatively in his/her artistic work
- have the capability to work as a professional artist.

Assessment

pass/fail

Prerequisites

Main instrument performance (Master's-level)

Ensemble

Composition and arrangement 2

Folk music analysis

Project seminar and project

Artistic project seminar

Completion

Teaching and learning methods

Individual tuition, maximum 40 h

Timing

Tuition given every year

Target group

Main subject students in folk music.

Unit overview

The student is to design the Master's recital together with a coordinating teacher assigned by the head of the department and to present his/her plan at the *Artistic project seminar* and in a written report.

Assessment

Advisory assessment by the teacher

Master's recital assessed by an examination board, pass/fail

Completion

Concert or production, duration about 60 min

Coordinating teacher

Head of the department

S-FM38 Project seminar and project (15 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the general logic of project work
- be able to set an artistic, pedagogical or other musical goal for a project
- be able to design the project work and organise it into stages
- be able to form the project into a presentation, recording or musical work
- be able to describe the stages of the project in writing
- be able to evaluate and comment on other students' projects
- be able to come up with alternative and new ways of completing projects.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

The unit mainly involves group tuition and lasts one academic year

Completion and feedback

- Active class attendance
- Reviewing earlier projects and presenting them to the rest of the group
- Being an opponent in the presentation of another student's project at the seminar
- Students present their projects at various stages of progress: a plan, a draft written report and a completed multimedia document
- Oral feedback from the teacher and peer review by other students in connection with the teaching

Teaching and learning methods

- Group tuition, maximum 60 h
- Individual tuition, maximum 24 h
- Independent project work, 300–350 h

Timing

Tuition given every year

Recommended year of completion

Master's 2nd year

Target group

Main subject students in Folk Music

Unit overview

Students are required to review earlier project documentation and research methods and literature related to their selected topic, and then design and deliver their projects mainly through independent work. The project report must be prepared and stored in multimedia format.

Coordinating teacher

Juhani Näreharju

Studies for pedagogically oriented Bachelor's degree in folk music

S-FM44 Folk music instrument pedagogy 1 (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of the basic techniques of his/her instrument and how to teach them
- be familiar with the core teaching materials and methods and basic techniques for his/her own instrument and how to implement them in individual and group tuition
- be able to assess learner progress and to give constructive feedback
- be able to produce teaching material for various teaching situations and for various kinds of learner
- be able to set learner-oriented learning goals and to plan his/her teaching according to them
- be able to reflect on his/her actions in writing and orally
- be familiar with the music institute folk music curriculum at the basic and secondary levels
- be able to design and deliver pedagogical units using folk music material and folk music pedagogy methods
- be able to interact flexibly with learners
- understand the special features of folk music and their pedagogical potential with a variety of learners
- be able to teach the basics of his/her own instruments to learners of various kinds.

Assessment

pass/fail

Prerequisites

Introduction to folk music pedagogy

Basics of folk music pedagogy

Completion and feedback

- Active class attendance
- Completing assignments
- Teaching practice xx
- Pedagogical portfolio
- Producing teaching material on a small scale
- Oral feedback given by the teacher

Teaching and learning methods

- Group tuition, maximum 30 h
- Teaching practice
- Independent work

Timing

Tuition given every year

Recommended year of completion

3rd year, autumn semester

Target group

Main subject students in Folk Music

Unit overview

- Key issues in evaluation
- Design and delivery of teaching, structure of a music lesson
- Teacher–learner relationship
- Basic instrument technique
- Principal textbooks and materials for the student’s own instrument and for folk music
- Instructions for practicing at home
- Reading music
- Learner’s practicing and performance coaching
- Instrument building, folk dance and folk song as learning environments

Coordinating teacher

Vilma Timonen

Studies for pedagogically oriented Master’s degree in folk music**S-FM45 Folk music instrument pedagogy 2 (4 cr)****Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the essential folk music teaching material, methods and basic techniques for his/her own instrument and to use them in individual and group tuition, and also be able to create new teaching material for a variety of needs
- be able to design and deliver pedagogical units using folk music material and folk music pedagogy methods
- be able to design and deliver balanced teaching and to evaluate its outcomes
- be able to mentor and coach learners of various ages both individually and in group tuition
- understand the importance of learning by ear and teaching from written music and be able to apply his/her teaching as required
- be able to apply the principles of ergonomic playing in his/her teaching creatively and appropriately for each learner
- be able to coach learners in their practicing and to foster the evolution of a learner’s artistic expression, creativity and performing capability
- have acquired the capability to teach introductory free accompaniment on his/her instrument
- be able to coach learners for level performance examinations and to evaluate these constructively

- be able to apply his/her subject didactic competence in his/her work as a teacher
- be capable of natural interaction with learners of various skill levels, ages and backgrounds and of teaching learners with both amateur and professional orientations
- be familiar with the particular didactic characteristics of music written and arranged for his/her instrument and be able to apply teaching materials critically
- understand the education system in his/her specialist field and its needs and be able to contribute to curriculum planning and other developmental undertakings.

Assessment

pass/fail

Prerequisites

Introduction to folk music pedagogy

Basics of folk music pedagogy

Folk music instrument pedagogy 1

Folk music main instrument performance and ensemble studies at the Bachelor's level

Folk song

Free accompaniment and improvisation 1

Instrument building

Introduction to folk instruments

Instrument collegium

Repertoire workshop

Completion

Completing and reporting on teaching practice

Completion and feedback

- Attending group tuition
- Completing assignments
- Pedagogical portfolio
- Oral feedback given by the teacher
- Teacher feedback with a colleague

Teaching and learning methods

Group tuition and exercises

Teaching practice: xx, xx

Independent work

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Target group

Main subject students in Folk Music

Coordinating teacher

Vilma Timonen

S-FM52 Societal skills of a folk music teacher (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand the societal dimensions of art and the importance of equality in the attainability of art
- be able to plan, organise and manage communal pedagogical processes
- be able to leverage his/her folk music competence as a pedagogical resource in various situations
- be able to apply communal pedagogy methods in pluralist learning environments
- be able to analyse and give a presentation of his/her field and its pedagogical activities

- be able to participate in public debate concerning ethics, equality, copyright, attainability and other current issues in arts and education
- be familiar with the principal theories relevant for folk music and be able to apply conceptual information in his/her own work.

Assessment

pass/fail

Prerequisites

Introduction to folk music pedagogy

Basics of folk music pedagogy

Folk music instrument pedagogy 1

Folk music instrument pedagogy 2

Bachelor of Music in Folk Music or equivalent skills

Completion and feedback

- Attending group tuition
- Completing assignments
- Pedagogical portfolio
- Oral feedback given by the teacher
- Assessment of the pedagogical project by the teacher with a colleague

Teaching and learning methods

- Group tuition
- Pedagogical project
- Independent work

Timing

Tuition given every year

Recommended year of completion

Master's 1st or 2nd year

Target group

Main subject students in Folk Music

Coordinating teacher

Vilma Timonen

S-FM50 Current issues in folk music pedagogy (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand folk music pedagogy research
- be familiar with the field of research in music education / arts education and the status of folk music in that field
- understand the societal dimensions of art and the importance of equality in the attainability of art
- be able to articulate his/her pedagogical goals and the values defining his/her activities in depth, both in writing and orally
- be capable of reflective pedagogical activities and of applying reflection creatively both in writing and in practical work
- be familiar with the concept of phenomenon-based learning and how it is applied to his/her specialist field.

Assessment

pass/fail

Prerequisites

Introduction to folk music pedagogy

Basics of folk music pedagogy

Folk music instrument pedagogy 1

Folk music instrument pedagogy 2

Societal competence of a folk music teacher

Completion and feedback

- Attending group tuition
- Completing assignments
- Pedagogical portfolio
- Attending a seminar or conference on arts pedagogy
- Oral feedback given by the teacher

Teaching and learning methods

Group tuition

Independent work

Timing

Tuition given every year

Recommended year of completion

Master's 2nd or 3rd year

Target group

Main subject students in Folk Music

Coordinating teacher

Vilma Timonen