



SIBELIUS ACADEMY, UNIARTS

BACHELOR OF GLOBAL MUSIC

180 cr

Curriculum

The Bachelor of Global Music programme embraces cultural diversity and aims to train multi-skilled, innovative musicians and educators with a strong understanding of intercultural collaboration and global responsibility. Students are expected to develop the ability to perform, communicate, collaborate, facilitate and lead in a wide range of musical, cultural and socially engaged contexts.

The term 'Global Music' is viewed in the broadest sense, incorporating multi-discipline and collaborative inter-art approaches alongside traditional and contemporary forms of artistic expression.

With intercultural collaboration at the heart of the programme, applicants are welcome from diverse cultural and musical backgrounds. Musicians may apply on any main instrument, voice or composition, including traditional instruments from around the world. Applicants with a background in other art forms may also be considered for the programme, provided they have a sufficient level of musical skills. Bachelor of Global Music is a 3-year programme taught in English and is a prerequisite for the Master of Global Music programme.

Main areas of study

The programme prepares students for a career as a global musician through:

- developing core performance and musicianship skills informed by a wide range of musical approaches around the world
- developing the student's own individual artistic identity
- giving students the opportunity to collaborate with other art forms and cultures, through the creation of new work
- training students to lead creative processes that facilitate collaboration across cultures and art forms
- pedagogical training that equips students with the skills to teach and lead projects in socially engaged community contexts (schools, immigrant communities, hospitals, etc.)
- fostering students' skills in intercultural collaboration and research

- helping students to develop creative entrepreneurial skills and ways of thinking, including project management, grant writing, promotion, using new media, creating a portfolio and cultivating flexible skills for employability.

Units are taught by experts in their field from the Sibelius Academy and by visiting teachers from around the world. Students may also take units at the other schools at the University of the Arts Helsinki—the Theatre Academy and the Academy of Fine Arts. Besides receiving individual and group tuition, students have opportunities for project based work and are to create a portfolio of new work through collaboration, with a series of performance opportunities.

Graduates of the Bachelor of Global Music programme will be well equipped to develop international careers as multi-skilled performers, collaborators, project leaders, educators and creative entrepreneurs.

General learning outcomes

A student who has completed the Bachelor of Global Music degree is expected to:

- have gained the necessary skills and understanding to work in an intercultural context
- be able to use music as a tool for intercultural communication, collaboration and expression
- have developed a strong foundation for his/her instrument and voice, in-depth knowledge of at least two musical traditions and an awareness of diverse approaches to playing, creating, improvising and analysing music from various cultural perspectives around the world
- be able to employ a wide range of musical, collaborative, multi-discipline and pedagogical approaches appropriate for various cultural contexts
- be able to interact, communicate and engage meaningfully with the community around him/her
- have developed a global mindset, including qualities such as respect, openness, compassion, integrity and an awareness of the societal and ethical issues of working in a transcultural context
- have the ability to communicate his/her ideas artistically, verbally and in written form.

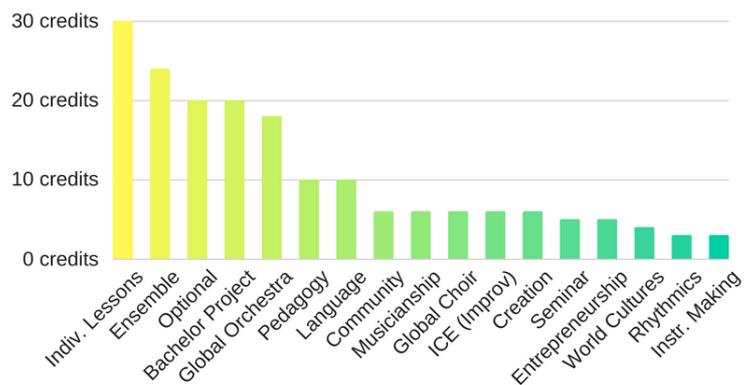
Bachelor of Global Music

Sibelius Academy, UniArts

3 years
180 credits



3 Year Study Plan Overview (180 credits)



Main thematic modules

In order to complete the Bachelor of Global Music degree, students move through four main modules covering the three years of study:

Global musicianship and transcultural collaboration

Aims

This module fosters the students' foundation skills as a global musician. Instrumental, vocal and musicianship skills are improved through both individual and group lessons, building a technical foundation and in-depth knowledge of at least two chosen musical traditions, besides promoting an awareness of musical and cultural diversity. Melody, rhythm, harmony and improvisation are approached from a wide variety of perspectives globally. Ensemble playing and performance skills are improved through band and choir units, including numerous performance opportunities.

Learning outcomes

A student who has completed the module is expected to:

- have acquired core musicianship skills through gaining knowledge and practical experience of a wide variety of techniques and musical approaches globally
- have flexible technical skills on their instrument and voice and be proficient at working with various forms of non-Western and Western notation systems, and also at working by ear and with improvisation
- have practical and theoretical knowledge and understanding of diverse approaches to rhythm, melody, harmony, texture, improvisation, expression and music creation
- have skills in ensemble playing, leading and collaboration within the context of ensembles made up of musicians from diverse musical and cultural backgrounds
- be able to analyse and conceptualise culturally diverse approaches to creating, performing and describing music and have an awareness of the diverse forms, functions and meanings of music globally
- have acquired general knowledge of diverse musical cultures and specialised knowledge of specific musical cultures relevant to his/her individual study pathway
- have the capability to collaborate with artists representing different art forms and cultures and have the skills to create new work that crosses cultural and artistic boundaries

Global musicianship and transcultural collaboration consists of the following units:

Transcultural ensemble	8–16 cr
Global ensemble	8–16 cr
Global orchestra	12 cr
Global Choir	6 cr
Global musicianship 1	4 cr
Global musicianship 2	2 cr
Global music creation 1	4 cr
Global music creation 2	4 cr
Global rhythmic 1	4 cr
Total: 60 cr	

Global pedagogy and community engagement

Aims

Students are expected to acquire the skills needed to connect with the community around them through developing pedagogical skills in a multicultural environment. This includes the ability to lead a wide variety

of pedagogical processes and develop the skills needed for working in socially engaged contexts, including areas of the community such as refugee centres, elderly homes, hospitals and people with special needs, for example.

Learning outcomes

A student who has completed the module is expected to:

- be familiar with the basics of pedagogical thinking and philosophy in a global context
- have acquired pedagogical skills and critical reflection skills when teaching and learning in diverse cultural contexts
- be aware of the diversity of approaches to teaching and learning in multi-cultural contexts
- be able to work with exercises related to intercultural communication, interaction and dialogue and to learn techniques for creating new music through collaborative processes with diverse groups of people
- have an understanding of the multiple ways in which musicians and other artists can contribute to society
- have acquired flexible musical, collaborative and interpersonal skills needed for working in socially engaged contexts
- have an understanding of using music as a tool for intercultural communication, interaction and collaboration within community contexts

Global pedagogy and community engagement consists of the following units:

Global pedagogy 1A	5 cr
Global pedagogy 1B	5 cr
Community engagement 1	2 cr minimum
Community engagement 2	2 cr minimum
Total: 14 cr	

Instrumental skills and artistic identity

Aims

The purpose of this module is to build a foundation of technical, performance and expression skills on their main instrument / voice and second instruments. Students are expected to develop in-depth knowledge of at least two musical traditions, which may include traditional and / or contemporary forms of musical expression from around the world. Students are exposed to multi-discipline ways of working and build skills in improvisation, communication and expression. A further purpose of this module is to gain an understanding of the principles of instrument making and sound production in various regions of the world. Students are also introduced to entrepreneurship skills, which connect to working towards building the foundation of the students' own artistic identity.

Learning outcomes

A student who has completed the module is expected to:

- have a technical command of his/her main instrument / voice and chosen musical languages
- have performance skills and demonstrate the ability to express himself/herself through the vehicle of his/her chosen musical language
- be able to use improvisation as a tool for intercultural communication and expression
- have an understanding of the diversity of approaches to building instruments around the world
- be aware of commonalities and differences between the ways in which cultures view the aesthetics of sound around the world

- have acquired creative entrepreneurial skills and ways of thinking, including project management, grant writing, promotion, using new media, creating a portfolio and cultivating flexible skills for employability

Instrumental skills and artistic identity consists of the following units:

Instrumental skills	30 cr
Entrepreneurship 1	2 cr
Entrepreneurship 2	2 cr
Experimental instrument making	3 cr
ICE (Improvisation, communication, expression)	6 cr
Total:	43 cr

Cultural diversity, music research and leadership

Aims

The purpose of this module is to focus on the students' ability to carry out their own research projects (artistic or otherwise) and develop their own artistic identity through the structure of the Bachelor's project. Students are also expected to further develop their leadership and entrepreneurial skills through planning, promoting and implementing the Bachelor's project.

Learning outcomes

A student who has completed the module is expected to:

- have improved his/her skills in field work, project design, management and implementation and be able to critically reflect on his/her own work
- be aware of the diversity that exists in the cultures and music of the world and have an understanding of the history of music from various cultural perspectives
- be able to analyse culturally diverse text and music, and also to write about and discuss issues related to working in an intercultural setting
- have acquired knowledge of chosen musical traditions and an understanding of musical and cultural diversity

Cultural diversity, music research and leadership consists of the following units:

Bachelor's project in Global Music	15 cr
Global Music Bachelor's project seminar	5 cr
Cultural diversity and music research	4 cr
Musical traditions of the world	4 cr
Total:	28 cr

Proficiency demonstration (10 cr)

Language studies (10 cr)

Optional studies (25 cr)

Optional units complement the main areas of study and may be chosen from the offering of Global Music optional units or from any other department at the University of the Arts Helsinki. Global Music optional units include the following:

Multi-discipline ensemble	4 cr
Global Orchestra (from the 3rd year)	3 cr minimum
Global Choir (from the 2nd year)	3 cr minimum
Inspiration course in Global Choir leadership	2 cr minimum
Global Ensemble	4 cr minimum
Community engagement 3	2 cr minimum
Music theory foundation course	2 cr
Total:	25 cr

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Module: Global musicianship and transcultural collaboration

Ensemble studies

Ensemble studies are made up of a combination of two ensemble types, *Transcultural ensemble* and *Global ensemble*. Students must complete a total of 24 cr in ensemble studies overall but may choose a lower or higher credit score for each ensemble unit (minimum 8 cr each).

S-GM1 Transcultural ensemble (8–16 cr)

(4 cr per semester)

A transcultural ensemble is made up of students representing different musical approaches and cultural traditions. Along with improving their skills in ensemble playing, leading, composing and arranging, students learn to share their own unique musical approaches and effectively collaborate with musicians from diverse backgrounds. The ensemble will create new music and arrangements of material from various cultural perspectives, producing a series of concerts over three academic years.

Learning outcomes

A student who has completed the unit is expected to:

- have a thorough understanding of the principles of collaboration in a transcultural ensemble context
- have acquired skills in deep listening and collaboration
- be able to draw on his/her own musical traditions or influences and effectively collaborate in a transcultural ensemble
- be able to actively contribute and learn to take on different roles within the ensemble, including accompanist, soloist, composer, arranger and facilitator
- have acquired skills for creating and arranging new music for a transcultural ensemble, both in session and in advance
- have acquired pedagogical skills to lead and rehearse the ensemble and to facilitate collaborative processes
- be able to analyse and evaluate their own process and performances

Timing

1st, 2nd and 3rd year

Assessment

Process-based discussion with the teacher and self-reflection

Reflective analysis of the performances with the teacher and fellow students

Assessment by the teacher, pass/fail

Teaching and learning methods

Supervised group work, maximum 60 h per semester

Independent practice outside of sessions

Completion and feedback

Active participation in a transcultural ensemble made up of musicians from diverse musical and cultural backgrounds

Assuming the roles of an ensemble player, leader, composer and arranger

Class attendance and independent practising of the repertoire

Public performance with the ensemble each year, 30–45 min

S-GM2 Global ensemble (8–16 cr)

(4 cr per semester)

The unit focuses on ensemble playing within specific styles from around the world. Students work with repertoire related to the traditions that are the focus areas in each period. Periods are taught by rotating teachers with in-depth knowledge of the chosen musical traditions. This may include music from both traditional and contemporary repertoire and various approaches to improvisation. The ensembles produce a series of concerts over three academic years.

Learning outcomes

A student who has completed the unit is expected to

- have a thorough understanding of the characteristics and style of the music in question
- have a thorough understanding of the core musical elements and be able to put them into practice
- have a thorough understanding of the history of the music in question and its connection to society

- be able to take on different roles within the ensemble
- be able to analyse and assess their own process and performances

Timing

2nd and 3rd year

Assessment

Process-based discussion with the teacher and self-reflection

Reflective analysis of the performances with the teacher and fellow students.

Teaching and learning methods

Supervised group work, maximum 60 h per semester

Completion and feedback

Minimum completion 8 cr (2 semesters), maximum completion 16 cr (4 semesters)

Active class attendance and familiarity with the repertoire

Fulfilling different roles within the ensemble

Public performance with the ensemble at the end of the unit, 30–45 min

S-GM3 Global Orchestra (12 cr (6 cr per year))

The *Global Orchestra* is a large-scale ensemble made up of mixed instruments and voices, including both Bachelor's-level and Master's-level students from different musical backgrounds. The Global Orchestra creates new music and arrangements, working by ear and with various forms of notation and improvisation. Regular performances are given by the orchestra each year.

Learning outcomes

A student who has completed the unit is expected to:

- have acquired skills for playing in a large ensemble
- have a command of techniques for actively taking on different roles and using his/her initiative as a versatile member of the Global Orchestra
- have improved skills in general musicianship and improvisation
- have acquired effective collaborative skills in a transcultural context
- have an understanding of various ways to create and rehearse music for a large transcultural ensemble, including working aurally and with various forms of notation

Timing

1st and 2nd year (optional in 3rd year)

Teaching and learning methods

Group tuition, maximum 60 h per year

Completion and feedback

Active class attendance, active participation as an ensemble member, participation in performances

Making an active contribution as a member of the Global Orchestra

Assessment

Assessment of the process and resulting performances by the instructor, pass/fail

S-GM5 Global musicianship 1 (4 cr)

Learning outcomes

A student who has completed the unit is expected to

- have basic theory and analysis skills in harmony, melody, rhythm and improvisation, drawing on techniques from diverse cultures and traditions
- be able to apply theoretical skills in practice through practical playing exercises
- have improved ear training skills, drawing on techniques from diverse cultures and traditions
- be able to read, write and transcribe using various forms of non-Western and Western musical notation

Timing

1st year

Teaching and learning methods

Small group tuition, maximum 60 h

Completion and feedback

Active class attendance, participation and practical implementation of the exercises

Completing the assignments given

Assessment

Assessment by the instructor, pass/fail

S-GM6 Global musicianship 2 (2 cr)

The unit focuses on approaches to improvisation found in musical traditions around the world. Students are introduced to a wide variety of improvisation techniques and have the opportunity to implement these techniques on their instrument and voice.

Learning outcomes

A student who has completed the unit is expected to:

- have an understanding of improvisation and the diversity of approaches found around the world
- be able to make a detailed analysis of a particular improvising tradition
- have acquired theoretical and stylistic knowledge of particular improvising traditions and be able to apply this in practice in his/her own music making

Timing

2nd year

Prerequisites

Global Musicianship 1

Teaching and learning methods

Small group tuition, maximum 60 h

Completion and feedback

Active class attendance, participation and practical implementation of the exercises

Completing the assignments given

Assessment

Assessment by the instructor, pass/fail

S-GM9 Global rhythmic 1 (4 cr)

Aims

The purpose of the unit is to teach core rhythmic skills through intensive focus on rhythmic techniques and approaches from diverse cultures and traditions. Students are introduced to a wide variety of rhythmic perspectives through movement, vocal and instrumental exercises.

Learning outcomes

A student who has completed the unit is expected to:

- have acquired core rhythmic skills through intensive focus on rhythmic techniques and influences from diverse cultures and traditions
- be able to apply in practice a wide range of rhythmic approaches through body percussion, vocal and movement work, and on instruments
- be able to demonstrate the practical implementation of these rhythmic techniques within the context of making music with others
- have acquired polyrhythmic skills drawing on approaches from different cultural perspectives
- be able to integrate various rhythmic approaches on his/her own instrument or voice

Timing

1st year

Assessment

Assessment by the instructor, pass/fail

Teaching and learning methods

Small group tuition, maximum 30 h per year

Completion and feedback

Active class attendance, participation and practical implementation of the exercises

S-GM7 Global music creation 1 (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basic theoretical ideas and concepts of creating, composing and arranging music in various cultural contexts
- have an understanding of the compositional, instrumental and vocal techniques found in various musical cultures
- have improved skills in composing and arranging for an ensemble with instruments from various musical cultures

Timing

1st year

Teaching and learning methods

Small group tuition, maximum 40 h

Independent work

Completion and feedback

Active class attendance, participation and practical implementation of the exercises

Completing the assignments given

Assessment

Assessment by the instructor, pass/fail

S-GM8 Global music creation 2 (4 cr)

Aims

The purpose of the unit is to build on the knowledge and skills acquired in *Global music creation 1* through focusing on specific musical cultures. Students are expected to improve their compositional skills within the context of a chosen musical tradition and to carry out field work and research related to the tradition. Knowledge and skills gained from this investigation will be implemented through composing pieces for small and large ensembles.

Learning outcomes

A student who has completed the unit is expected to:

- be able to carry out field work and research into a specific musical culture
- be able to apply their knowledge in order to compose music based on a specific musical culture
- be able to compose short exercises that demonstrate and develop their knowledge of the chosen musical tradition
- be able to compose extended pieces for small and large ensembles

Timing

2nd year

Prerequisites

Global Music Creation 1

Teaching and learning methods

Small group tuition in sessions every other week, maximum 30 h

Individual tuition, 30 min per week

Completion and feedback

Active class attendance, participation and practical implementation of the exercises

Completing the assignments given

Assessment

Assessment by the instructor, pass/fail

S-GM4 Global Choir (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have acquired basic vocal skills, techniques and confidence
- be familiar with a variety of approaches to using the voice, drawing on techniques and influences from diverse cultures
- have acquired vocal improvisation skills
- have the ability to integrate the voice and movement
- have acquired rhythmic choir and voice painting skills
- be familiar with a range of global repertoire and newly created pieces

Timing

1st year compulsory, optional in 2nd and 3rd year

Teaching and learning methods

Group tuition, maximum 60 h per year

Completion and feedback

Active class attendance, active participation in the choir, participation in performances

Making an active contribution as a member of the Global Choir

Assessment

Assessment by the instructor, pass/fail

Module: Global pedagogy and community engagement

S-GM10 Global pedagogy 1A (5 cr)

Unit content

Creative Leadership Skills (2 cr)

Approaches to leading a transcultural ensemble (2 cr) (linked to *Transcultural ensemble*)

Reflective practices (1 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to communicate and develop musical material in educational contexts with diverse groups
- have applied some of the basic group teaching methods and creative approaches in a multi-cultural context
- be familiar with reflective approaches to teaching
- be able to analyse and describe pedagogical processes in verbal and written forms
- be familiar with the basics of pedagogical thinking and philosophy
- be aware of the diversity of approaches to teaching and learning in multi-cultural contexts
- be conversant with a variety of workshop models designed to build creativity and collaboration in diverse group contexts
- have acquired the skills to lead group exercises related to intercultural communication, interaction and dialogue
- have a command of techniques for creating new music through collaborative processes
- be able to lead pedagogical processes with a transcultural ensemble

Timing

1st year (autumn and spring semester) and 2nd year (autumn semester)

Teaching and learning methods

Group tuition, maximum 30 hours

Completion and feedback

Active class attendance

Active participation in exercises and performances

Planning and developing material between classes and performances

Keeping a learning diary throughout the process

Assessment

Assessment by the instructor, pass/fail

S-GM11 Global pedagogy 1B (5 cr)

This unit is built around the *Global Community Orchestra* project, which is a community engagement project that focuses on forming an inclusive large ensemble made up of people from various age groups, cultures and levels of musical experience. The orchestra is open access and requires no former musical experience. Global music teachers and students lead the orchestra together, creating new music by drawing on inspiration from cultural diversity.

Unit content

Global Community Orchestra teaching practice (2 cr)

Creative leadership skills (2 cr)

Instrument pedagogy (1 cr)

Timing

2nd year (spring semester) or 3rd year

Learning outcomes

A student who has completed the unit is expected to:

- be able to communicate and develop musical material in educational contexts with diverse groups
- have applied some of the basic methods and creative approaches in a multi-cultural context
- be thoroughly familiar with reflective approaches to teaching
- be able to apply group teaching skills in practice by leading sections of the Global Community Orchestra
- be able to apply individual teaching skills in practice by teaching individual members of the Global Community Orchestra
- demonstrate flexible musical skills as a player in the Global Community Orchestra
- be able to adapt to changing roles as player, leader and collaborator
- be able to analyse and describe pedagogical processes orally and in writing

Prerequisites

Global pedagogy 1A

Completion and feedback

Active participation in the Global Community Orchestra

Teaching practice with small groups and individuals

Written reflections on the process

Assessment

Assessment by the instructor, pass/fail

Community engagement

Aims

Community engagement units aim to develop the skills needed for working in socially engaged contexts, including areas of the community such as refugee centres, homes for the elderly, hospitals and special needs groups. In each of the units, students take part in preparation sessions and are guided in planning and implementing an intensive project in the community. The scope of the units is 2–4 cr, depending on the length and structure of each project.

S-GM12 Community engagement 1 (2–4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have an understanding of the multiple ways in which musicians and other artists can contribute to society

- have acquired the skills needed for working in socially engaged contexts
- have an understanding of using music as a tool for intercultural communication, interaction and collaboration within community contexts
- have acquired the flexible musical skills needed for diverse community settings
- be conversant with a variety of workshop models designed to build creativity and collaboration in diverse group contexts
- have acquired the skills to lead group exercises related to intercultural communication, interaction and dialogue
- be able to take on different roles within the project, acting as supporting musician, collaborator and co-leader

Timing

1st year, intensive period

Teaching and learning methods

Group tuition, maximum 30 h

Completion and feedback

Active class attendance, active participation in the exercises

Active participation in a community engagement project guided by the teacher

Assessment

Discussion with the instructor, assessment pass/fail

S-GM13 Community engagement 2 (2–4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have gained an understanding of the multiple ways in which musicians and other artists can contribute to society
- be able to demonstrate and implement skills needed for working in socially engaged contexts
- demonstrate an understanding of using music as a tool for intercultural communication, interaction and collaboration within community contexts
- have acquired flexible musical skills needed for working in diverse community settings

Prerequisites

Community engagement 1

Timing

2nd year, intensive period

Teaching and learning methods

Group tuition, maximum 30 h

Completion and feedback

Active class attendance, active participation in the exercises

Active participation and some responsibility for leadership in a community engagement project guided by the teacher

Assessment

Discussion with the instructor, assessment pass/fail

Module: Instrumental skills and artistic identity

S-GM14 Instrumental skills (main instrument / voice, secondary instrument) (25 cr (5 cr per semester))

Students are to build a foundation of technical, performance and expression skills on their main instrument/voice and second instruments and acquire in-depth knowledge of at least two musical traditions, which may include traditional and/or contemporary forms of musical expression from around

the world. In the 3rd year of study, each student chooses a principal area of focus to demonstrate their instrumental skills on one of three possible pathways;

- Bachelor's recital
- Performance as an outcome of a *Community engagement project*
- Performance as an outcome of a *Multi-discipline project*

Specific assessment criteria are used for each of the pathways.

Learning outcomes

A student who has completed the unit is expected to:

- have a command of core technical, performance and expression skills on his/her main instrument or voice
- have a command of core technical, performance and expression skills on his/her second instrument(s) and/or voice
- have in-depth knowledge of at least two musical traditions, which may include traditional and/or contemporary forms of musical expression from around the world
- have and demonstrate an understanding of the culturally diverse technical and stylistic possibilities of the chosen instruments/voice
- be able to demonstrate stylistically and culturally diverse means for musical self-expression
- be familiar with the social context of the music in question
- at the end of the 3rd year, be able to articulate his/her musical and artistic vision both orally and in writing
- at the end of the 3rd year, have accomplished one of the following:
 - o an artistically ambitious recital that demonstrates an in-depth knowledge of the chosen forms of musical expression
 - o leadership of a community engagement project with a performance element
 - o leadership of a multi-discipline project with a performance element

Timing

1st, 2nd and 3rd year

Assessment:

Process evaluation by the instructor, pass/fail

Concert assessment by an examination board, pass/fail

Community engagement project assessment by an examination board, pass/fail

Multi-discipline project assessment by an examination board, pass/fail

Teaching and learning methods

Individual tuition and/or small group tuition, 30 h per semester for 6 semesters (total 180 h)

Discretionary small group tuition

Completion and feedback

Active class attendance, active participation and a high degree of self-initiative

Progress demonstration at the end of each academic year, 20–30 min

Recital, production or community event at the end of the 3rd academic year, 45 min

Written process analysis

S-GM15 ICE (improvisation, intercultural communication, expression) (6 cr (2cr per year))

The purpose of the unit is to focus on multi-discipline exercises designed to build skills in improvisation, communication and expression. The unit consists of a series of intensive periods delivered by a series of teachers representing various art forms and cultures.

Learning outcomes

A student who has completed the unit is expected to:

- have acquired core skills in improvisation, communication and expression through work on instruments, voice and body
- be able to use improvisation as a means for intercultural communication

- be able to use improvisation to develop diverse approaches to artistic expression
- be able to engage with multi-discipline approaches and communicate with others from different cultures and art forms
- be able to work outside of his/her established modes of practice and explore new forms of expression

Timing

1st, 2nd and 3rd year

Teaching and learning methods

Intensive group tuition periods, maximum 40 h each

Completion and feedback

Active participation in the courses and any resulting performances

Assessment

Discussion with the instructor

Discussion with the instructor and a colleague, assessment pass/fail

S-GM16 Instrument making and maintenance 1: Experimental instruments (3 cr)

How does an object become an instrument? How is the sound created and which parts of the instrument resonate? In which ways do different materials have an impact on the sound? How do ideas about sound and construction of instruments differ around the world?

These questions are the starting point in this unit for exploring the theory and aesthetics of sound production and instrument making from various cultural perspectives. Students are introduced to instrument making firstly by building different types of wind instruments and modifying various aspects of the construction in order to understand the effects on the sound produced. Students then experiment with instrument making using recycled materials and found objects collected during a field trip to a junk yard. Each student has his/her own guided project as part of the unit, creating an experimental instrument from the recycled materials in order to gain a further understanding of sound production and the creative ways in which basic materials become musical instruments.

Timing

1st year, spring semester

Learning outcomes

A student who has completed the unit is expected to:

- understand the theory of constructing various types of instrument and have an understanding of how sound is produced
- have an understanding of how materials have an impact on the sound that is produced
- have an understanding the diversity of approaches to constructing instruments around the world
- have discovered commonalities and differences between the ways in which cultures view the aesthetics of sound around the world
- have learned how to create an instrument using recycled materials and found objects

Teaching and learning methods

Group tuition, maximum 60 h

Completion and feedback

Class attendance and independent work

Assessment

Discussion with the instructor, assessment pass/fail

S-GM17 Global entrepreneurship 1 (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have acquired a creative entrepreneurial mindset
- have an awareness of how to utilise his/her unique skills sets

- have knowledge of and be able to work with the basic structures of the music industry, both in Finland and internationally
- have knowledge of various funding systems in Finland and internationally
- be able to compile his/her own promotional materials: CV, website, photos, posters, etc.

Assessment:

Discussion with the instructors and assessment, pass/fail

Timing

2nd year, spring semester

Teaching and learning methods

Lectures, maximum 30 h

Small group work, 20 h

Completion and feedback

Active class attendance

Completing the assignments given

S-GM18 Global entrepreneurship 2 (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to apply the skills of creating and performing in music videos and other online formats
- have the skills required for writing grant applications, both in Finland and internationally
- be able to plan and promote his/her own concert
- be able to compile a personal portfolio

Prerequisites

Global entrepreneurship 1

Assessment

Discussion with the instructors and assessment, pass/fail

Timing

2nd or 3rd year

Teaching and learning methods

Lectures, maximum 30 h

Small group work, 20 h

Completion and feedback

Active class attendance

Completing the assignments given

Module: Cultural diversity, music research and leadership

S-GM19 Cultural diversity and music research (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- Gain an awareness of current research and the work of researchers relating to music and cultural diversity
- Be able to demonstrate the ability to comprehend academic texts and research
- Be able to articulate the meanings of relevant terms such as multicultural, intercultural, transcultural, cultural appropriation etc. and reflect and/or debate these issues in relation to their own performance/education practice.
- Gain an understanding of current thinking and approaches to artistic research and how this relates to their own artistic practice

Timing

2nd year

Teaching and learning methods

Lectures, maximum 35 h

Workshops and small group tasks

Writing tasks

Discussion, discussion, discussion

Independent work or group work, c. 2 h per week

Critical reading and reflection

Ongoing group work

Completion and feedback

Active class attendance

Completing the assignments given

Assessment:

pass/fail

NB: 80% attendance requirement

In creative teams of 2–3, students record and share a short documentary (5–15 min of final audio-video material) on a topic of their choosing, relating to the broad theme of ‘cultural diversity and music’. This documentary should communicate the findings of a carefully developed research aim and related research questions, as decided upon by the creative team. The study should be informed by existing research. The study should attend to cultural and musical diversity in a critical and complex manner, going beyond simple description. Documentary material can be gathered through observation/video recording, interviews or other means. Students are expected to conduct their studies according to the highest standards of research ethics.

Autumn presentations

Each creative team is to submit a 2-page written outline with the following documentary details and present these to the group:

- Research aim and questions that their study addresses
- Short summary of 2 academic journal articles related to the chosen topic
- Rationale/justification for the research
- Who is participating in the research, and why
- Reflections on positionality & research ethics
- A detailed outline and timetable for recording and editing documentary material

Each presentation is allocated 20 min + 10 min of critical class discussion and support

Spring premiere screening

Each creative team is to share their documentary with a public audience. Students may also invite guests to the screening. Each creative team will also be allocated 15 minutes of Q & A time with the audience.

S-GM20 Musical traditions of the world (4 cr)

Through a series of interactive lectures, students develop a general knowledge of musical traditions around the world, gaining an understanding of the multitude of approaches to music-making and its connection to society and culture.

Learning outcomes

A student who has completed the unit is expected to:

- have an understanding of the broad range of approaches to music-making found in various parts of the world
- be aware of how music connects to its cultural context
- have an understanding of the musical effects of migration and globalisation

Completion and feedback

Active class attendance (NB: 80% attendance requirement)

Completing the assignments given

Assessment

Assessment by the teacher, pass/fail

S-GM21 Global Music Bachelor's project (15 cr)

Students may choose one of 3 possible pathways to follow for the Global Music Bachelor's project.

Pathways may also be combined in various ways:

- Artistic project with accompanying reflective text (15 pages minimum) and documentation. This may include audiovisual materials such as video interviews, rehearsal recordings, a CD, etc.
- Pedagogical project. This may be a creative project in the community (at schools, refugee centres, old people's homes, etc.) or a project that develops pedagogical approaches and materials. Reflective text and documentation (15 pages minimum).
- Thesis or research paper (30 pages minimum)

Learning outcomes

A student who has completed the unit is expected to:

- be able to design and deliver a personal project that embraces cultural diversity and demonstrates the ability to engage in intercultural communication and collaboration
- be able to lead the project with guidance and supervision from teachers
- have the skills for communicating their ideas and documenting their process clearly, both orally and in writing
- know how to present their written and artistic work at various stages of development within the context of a seminar

Timing

3rd year

Teaching and learning methods

Individual tuition, maximum 20 h

Group tuition, maximum 30 h

Completion and feedback

Seminar attendance and completing the assignments given

Delivery of the project

Presentation of the project, both orally and in writing

Assessment

Discussion with the instructor

Discussion with the instructor and a colleague, assessment pass/fail

S-GMoK Proficiency demonstration, Bachelor of Global Music (10 cr)

The proficiency demonstration is a demonstration of skills related to the student's major subject and constitutes part of the major subject studies.

Contents

One of the following pathways as described in *Instrumental skills and artistic identity*:

- S-GM44 Instrumental recital (5cr) an artistically ambitious recital that demonstrates an in-depth knowledge of the chosen forms of musical expression
 - S-GM45 Leadership of a community engagement project (5 cr) with a performance element
 - S-GM46 Leadership of a multi-discipline project (5 cr) with a performance element;
- and**
- S-GM23 Global Music Bachelor's project seminar (5 cr)

S-GM23 Global Music Bachelor's project seminar (5 cr)

Aims

The seminar is designed for students working towards the *Global Music Bachelor's project*. Students process and refine their project ideas and present their projects at various stages of development.

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basics of project planning, implementation and reporting
- be able to critically assess his/her own work and that of others

- be able to find relevant music research questions relating to pedagogy, artistic activity or research, including artistically oriented research
- have improved knowledge of current research and the work of scholars relating to music and cultural diversity
- be able to introduce his/her work in progress through a series of presentations
- be able to describe the phases of the project in writing
- have documented the outcomes of the project in written form and through recordings, videos, compositions and/or a concert or event
- be able to formulate and deliver a final presentation of his/her work at the seminar

Timing

3rd year

Prerequisites

Cultural diversity and music research

Teaching and learning methods

Group tuition, maximum 30 h

Individual tuition, maximum 20 h

Completion and feedback

Seminar attendance and completing the assignments given

Presentations of the project at various stages of development

Final presentation on completion of the project

Assessment

Discussion with the instructor

Discussion with the instructor and a colleague, assessment pass/fail

Parts are assessed according to the description of the skill levels for the units in question.

Maturity essay

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

The maturity essay is a written assignment which the student is to complete on a general examination day.

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

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

Optional units in Global Music

S-GM24 Inspiration course in Global Choir leadership (5 cr)

The purpose of the unit is to develop Global Choir leadership skills and approaches to working with the voice within the context of a global rhythmic choir. Main areas of study include rhythmic choir conducting techniques that embrace various musical cultures and aesthetics, vocal groove, teaching voice in a group, workshop tools, rehearsal techniques, rehearsal planning, body and rhythm work, choral improvisation and creative approaches to working with a choir.

The unit also provides a platform for rhythmic choir conductors to share experiences and ideas and benefit from the support of others working in the field.

The classes are structured as group tuition over two 3-day periods at the Sibelius Academy. Students participate in the choir as both conductors and singers. Singers are also welcome to participate in the unit as active members of the choir without taking the rhythmic choir conducting aspects of the course.

Unit structure: Two 3-day periods per semester (total: two semesters for 5 cr).

Target group

Students of the Sibelius Academy from any department with basic conducting/teaching skills

Open University students including choir conductors, music teachers, voice teachers, etc., with a minimum of 2 years' experience of teaching voice in groups, leading a vocal group or choir conducting

Singers may apply to be active members of the choir without studying the rhythmic choir conducting parts of the unit.

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with various conducting aesthetics and approaches to rhythmic choir conducting
- be able to apply the fundamental conducting tools with a choir in real time
- be able to apply the various rehearsing methods taught in order to rehearse a piece
- be aware of the multiple roles of the leader and the ways in which the leader can affect the group dynamics of a choir
- have acquired the skills needed to plan and prepare a rehearsal
- have gained an understanding of how to use various workshop tools, warmup exercises and body work techniques to help the singers understand and internalise the music
- know the basics of choral improvisation, circle singing and voice painting
- be aware of the tools to practise and create vocal groove
- understand the effects of spoken language on sung material

S-GM25 Community engagement 3 (2 - 4 cr)

The purpose of the unit is to foster the skills needed for working in socially engaged contexts, including areas of the community such as refugee centres, old people's homes, hospitals and special needs groups. In each of the *Community engagement* units, students take part in preparation sessions and are guided in designing and delivering an intensive project in the community.

Learning outcomes

A student who has completed the unit is expected to:

- have gained an understanding of the multiple ways in which musicians and other artists can contribute to society
- be able to demonstrate and apply skills needed for working in socially engaged contexts
- demonstrate an understanding of using music as a tool for intercultural communication, interaction and collaboration within community contexts
- have acquired flexible musical skills needed for working in diverse community settings

Timing

2nd year, intensive period

Prerequisites

Community engagement 1–2

Teaching and learning methods

Group tuition, maximum 30 h

Completion and feedback

Active class attendance, active participation in the exercises

Active participation and some responsibility for leadership of a community engagement project guided by the teacher

Assessment

Discussion with the instructor

Discussion with the instructor and a colleague, assessment pass/fail

S-GM26 Multi-discipline ensemble (3 cr)

The purpose of the unit is to explore collaborative approaches to working with artists representing various art forms, including dance, theatre and visual arts. Students form multi-discipline ensembles and create new work through collaboration. Multi-discipline ensembles are organised as intensive project-based periods.

Learning outcomes

A student who has completed the unit is expected to:

- be able to apply techniques for collaboration across art forms
- be able to apply the musical and communication skills required to create new work through collaboration
- be able to critically reflect on the collaborative process, both individually and as a member of a group
- be able to design and deliver an informal process demonstration event and/or performance situation

Timing

1st, 2nd or 3rd year, intensive periods

Teaching and learning methods

Group tuition, maximum 40 h per year

Completion and feedback

Active class attendance, active participation in the courses and any resulting performances

Contribution made as an active member of a multi-discipline ensemble

Assessment

Discussion with the instructor, assessment pass/fail

S-GM27 Music theory foundation course (2 cr)

This unit is designed for students who do not have a background or previous studies in the theory and notation of Western music. Students are expected to acquire a basic understanding on which to build their subsequent studies.

Learning outcomes

A student who has completed the unit is expected to:

- have an understanding of the notation system of Western music
- have an understanding of Western functional harmony and chord symbols
- be able to analyse harmonic structures
- be able to harmonise a melody in written form
- be able to communicate musical ideas by using Western notation

Timing

1st, 2nd or 3rd year, intensive periods

Teaching and learning methods

Group tuition, maximum 40 h per year

Completion and feedback

Active class attendance and completing the assignments given

Assessment

Assessment by the teacher, pass/fail