



## Curriculum

### **Master of Global Music 150 cr**

#### **Pathway 1:**

Master of Global Music, Sibelius Academy, University of the Arts  
Helsinki

#### **Pathway 2:**

Nordic Master of Global Music (GLOMAS)  
Joint master programme between SibA (Finland) and RAMA (Denmark)

*Please note that the decision of whether to offer two pathways has not been finalised. At present, the following curriculum allows the possibility to follow either pathway.*

## Introduction

Students with a previous Bachelor's degree or equivalent may apply for two possible pathways through the Master of Global Music programme.

**Master of Global Music** is a degree programme offered by the Sibelius Academy of the University of the Arts Helsinki.

**Nordic Master of Global Music (GLOMAS)** is a joint study programme of the Sibelius Academy of the University of the Arts Helsinki in Finland and the Royal Academy of Music in Aarhus, Denmark.

This programme brings together musicians from a diverse range of musical and cultural backgrounds. The programme embraces cultural diversity and aims to train innovative transcultural musicians and educators with a strong sense of global responsibility. Through the Master of Global Music curriculum, students will develop the ability to perform, communicate, collaborate and lead in a wide range of musical, cultural and socially engaged contexts.

Taking inspiration from the richness of cultural diversity, students strive to form their own unique artistic and pedagogical identities within the global context. 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.

The programme emphasises the development of essential skills required in transcultural musical settings. Students are introduced to diverse musical practices, with importance placed on improvisation and experiencing music in the body. Subjects relevant to the career of a professional musician are also covered, including musical leadership, project management, entrepreneurial skills and applied research. Students engage with diverse traditions and implement a Master's project based on fieldwork, which involves travelling to a country of the student's choice in order to study a particular musical tradition in depth. The Master's project is the scarlet thread in the programme, requiring a high degree of self-discipline and responsibility.

*Nordic Master of Global Music only:* GLOMAS students study in and experience two Nordic countries, enabling students to expand and refine their musical profile while acquiring an awareness of the existing Nordic multicultural music scene.

Graduates of the programme are well equipped to develop international careers as multi-skilled performers, collaborators, project leaders, educators and creative entrepreneurs. The programme leads to a Master of Music Degree (MMus).

## General learning outcomes

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

- have a broader and more thorough command of the musical skills and thinking required for professional work in an intercultural context
- be able to communicate and collaborate effectively in an intercultural and multi-discipline context
- be able to express himself/herself articulately both orally and in writing and be able to contribute to various forms of research in the area of transcultural arts practice
- have established a foundation for his/her own artistic identity and have the capability to reinforce this foundation through continuing professional development
- be able to contribute actively to society and to engage with the community in meaningful ways
- have a more thorough understanding of the pedagogical thinking, communication and collaborative skills needed in an intercultural context

# Master of Global Music

Sibelius Academy, UniArts

2.5 years

150 credits



## Main thematic modules

In order to complete the Master of Global Music degree, students move through four main modules:

### Global musicianship and transcultural collaboration

A student who completes the module is expected to:

- have improved skills in global musicianship and transcultural collaboration acquired through a series of interrelated units
- have improved skills in playing with small and large ensembles
- have a more in-depth knowledge of specific musical traditions
- have improved techniques for collaborating with musicians from diverse cultural backgrounds
- have improved skills in global rhythms, improvisation and expression

Transcultural ensemble and global ensemble studies total 16 cr

<b>Transcultural ensemble</b>	8–16 cr
<b>Global ensemble</b>	4–8 cr
<b>Global Orchestra</b>	3 cr minimum
<b>Global rhythmic 2</b>	4 cr
<b>Intensive periods</b>	6 cr
<b>Study planning</b>	2 cr

### Global pedagogy and community engagement

A student who has completed the module is expected to:

- have explored further the skills needed to connect with the community around him/her through continuing to acquire pedagogical skills in a multicultural environment, building on skills acquired in Bachelor's-level studies
- have assumed increasingly demanding leadership roles
- be able to employ a wide variety of pedagogical processes in socially engaged contexts, including areas of the community such as refugee centres, old people's homes, schools, hospitals and special needs groups

<b>Global music pedagogy</b>	4 cr
<b>Creative leadership skills</b>	4 cr
<b>Community engagement project</b>	2 cr minimum

### Instrumental skills and artistic identity

A student who has completed the module is expected to:

- have improved technical, performance and expression skills on his/her main instrument/voice and second instrument(s)
- have studied in depth at least two musical traditions; these may include traditional and/or contemporary forms of musical expression from around the world
- have developed a strong and personal artistic identity and be able to present that identity within the context of performances, a promotional portfolio and seminar presentations

<b>Instrumental studies</b>	15 cr
<b>Project seminar</b>	4 cr
<b>Global entrepreneurship 3</b>	8 cr

## Cultural diversity, music research and leadership

A student who has completed the module is expected to:

- have an understanding of cultural diversity and music research
- be able to plan and carry out his/her own field work
- have acquired skills in planning and leading a large-scale master project with an artistic, pedagogical or research focus
- be able to successfully implement and present his/her vision

<b>Cultural diversity and music research 2</b>	6 cr
<b>GLOMAS field studies</b>	6 cr
<b>Proficiency demonstration</b>	34 cr
<b>Maturity essay</b>	0 cr

## Optional Studies (40 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:

<b>Multi-discipline ensemble</b>	4 cr
<b>Global Orchestra</b>	3 cr minimum
<b>Global Orchestra composition</b>	4 cr
<b>Global Choir</b>	3 cr min
<b>Inspiration course in Global Choir leadership</b>	2 cr min
<b>Global ensemble</b>	4 cr min
<b>Community engagement 3</b>	2 cr min
<b>Music theory foundation course</b>	2 cr

# Unit Descriptions

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## 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 16 cr in ensemble studies overall.

## S-GM1 Transcultural ensemble (8–16 cr)

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

### Assessment

Process-based discussion with the teacher and self-reflection

Reflective analysis of the performances with the teacher and fellow students

Assessment by an examination board, pass/fail

### Teaching and learning methods

Supervised group work, maximum 60 h per semester (total 240 h)

### Completion and feedback

Active class attendance and familiarity with the repertoire

Public performance with the ensemble each semester, 30–45 min (total: 4 performances)

## S-GM2 Global ensemble (4–8 cr)

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.

### 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**

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 (3 cr per semester)

For Nordic GLOMAS students, this course connects to *Global Big Band* (3 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMAS curriculum at RAMA.

**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, 2nd and 3rd year

**Teaching and learning methods**

Group tuition, maximum 60 h per year

**Completion and feedback**

Active class attendance, active participation as a band member, participation in performances

Making an active contribution as a member of the Global Orchestra

**Assessment**

Discussion with the instructor

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

## S-GM28 Global rhythmic 2 (4 cr)

For Nordic GLOMAS students, this course connects to *Singing, Dancing, Playing* (2 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMAS curriculum at RAMA.

**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

**Prerequisites:**

*Global rhythmic 1* or equivalent skills

**Assessment**

Discussion with the instructor

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

**Recommended year of completion**

1st or 2nd year

**Teaching and learning methods**

Small group tuition, maximum 30 h

**Completion and feedback**

Active class attendance, participation and practical implementation of the exercises

Individual research project, presentation at the end of the unit

## S-Y1 Study planning (2 cr)

**Learning outcomes**

A student who has completed the unit is expected to

- be capable of beginning his/her studies smoothly
- have sufficient information about the functions of the university
- know how to plan and write an individual study plan (HOPS) and update it as necessary
- know the structure of his/her degree and the modules and units included in it, and how major subject studies should proceed
- be familiar with studies in his/her major subject at the Sibelius Academy

**Assessment**

pass/fail

## S-GM29 Intensive periods (6 cr (2 cr per period))

**Learning outcomes**

A student who has completed the unit is expected to

- be able to improve his/her skills in performance, artistic expression and improvisation
- have a deeper understanding of working in a transcultural context
- be able to work in a cross-cultural ensemble
- be able to analyse and share music from his/her own background
- be able to express a personal set of values which provides a foundation for his/her developing professional practice
- have the ability to contribute to research into topics of concern in their own practice, subject area and wider educational contexts
- have the ability to reflect on the practical, individual, social and cultural dimensions of music-making

**Completion and feedback**

Pre-set assignments

Active class attendance

Class assignments

Artistic work

Reflection diary

**Assessment**

Discussion with the instructor, assessment pass/fail

## S-GM30 Global music pedagogy (4 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the characteristics of multicultural music pedagogy
- be able to act as pedagogical 'interpreters' when musical cultures converge
- be familiar with the basics of pedagogical thinking
- be comfortable in giving both individual tuition and group tuition

- have acquired the skills and awareness necessary to tap into the communicative potential of music in multicultural contexts
- be able to design and deliver a project in the community based on multicultural music pedagogy

#### **Assessment**

pass/fail

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

Small group tuition, maximum 40 h

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

1st year

#### **Completion and feedback**

Active class attendance

Completing the assignments given

Active participation in a multicultural outreach project in the community

## S-GM31 Creative leadership skills (4 cr)

For Nordic GLOMAS students, this course connects to *Transmission* (3 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMAS curriculum at RAMA.

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have acquired the creative leadership and communication skills required to facilitate workshop processes with diverse groups of people
- practice and refine his/her techniques as leaders and be able to effectively lead a variety of processes within a global community context
- foster creativity and new music through workshop processes, drawing on a wide range of musical influences
- be able to effectively facilitate transcultural collaborations
- be familiar with concepts such as tacit knowledge, shared ownership and shared meaning

#### **Assessment**

Discussion with the instructor, assessment pass/fail

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

Small group tuition, maximum 40 h

#### **Completion and feedback**

Active class attendance, participation and practical completion of the exercises

Execution of a community project

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

1st or 2nd year

## S-GM32 Community engagement project (2–4 cr)

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.

#### **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
- be able to take on different roles within the project, acting as supporting musician, collaborator and co-leader

#### **Timing**

1st, 2nd or 3rd 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

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

## S-GM33 Instrumental studies (15 cr)

At the Master's level, students continue to improve and refine their 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 their final year of study, each student chooses a principal area of focus to demonstrate their instrumental skills on one of three possible pathways:

- Master'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. Pathways may also be combined and integrated into the student's Master's project. (see *Global Music Master's project*). The credits for the recital are included in the proficiency demonstration.

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a thorough command of technical, performance and expression skills on their main instrument or voice
- have a thorough command of technical, performance and expression skills on their second instruments 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 a thorough 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
- be able to articulate his/her musical and artistic vision both orally and in writing
- be able to demonstrate stylistically versatile means for musical self-expression and a unique artistic voice
- be able to comprehensively express his/her musical and artistic vision
- be able to demonstrate skills in stage presence and communication

#### **Timing**

1st, 2nd and 3rd year

### **Teaching and learning methods**

Individual tuition and/or small group tuition, 30 h per semester for 5 semesters

Discretionary small group tuition

### **Completion and feedback**

In their final year of study, students are to accomplish one of the following:

- an artistically ambitious recital that demonstrates an in-depth knowledge of their chosen forms of musical expression
- leadership of a community engagement project with a performance element
- leadership of a multi-discipline project with a performance element

Each of the pathways includes a written process analysis and presentation element.

### **Assessment**

Evaluation by the instructor, pass/fail

Recital 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

## S-GM35 Project seminar (4 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have improved skills in 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 that relate to pedagogy, artistic activity or research, including artistic research
- 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 and defend his/her findings to an opponent and audience

### **Assessment**

Discussion with the instructor, assessment pass/fail

### **Teaching and learning methods**

Lectures, assignments and seminar sessions, 20 h

Individual tuition, maximum 28 h

Discussion with the supervisor and other experts

### **Completion and feedback**

Active class attendance and completing the assignments given

Presentations of the stages of the project at the seminar

Final presentation and defence of the project with an opponent and audience

## S-GM34 Global Entrepreneurship 3 (8 cr)

For Nordic GLOMAS students, this course connects to *Entrepreneurship* (2 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMA curriculum at RAMA.

### **Learning outcomes**

A student who has completed the unit is expected to

- be able to design and deliver a promotional campaign at a global music expo
- be able to create a personal multi-media portfolio
- be able to design and deliver a promotional campaign for his/her Master's recital or project

**Assessment**

Discussion with the instructors, assessment pass/fail

**Recommended year of completion**

1st and 2nd year

**Teaching and learning methods**

Lectures, maximum of 30 h

Small group work, 20 h

**Completion and feedback**

Active class attendance

Completing the assignments given

## S-GM36 Cultural diversity and music research 2 (6 cr)

For Nordic GLOMAS students, this unit connects to *Global Music Cultures* (2 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMAS curriculum at RAMA.

**Learning outcomes:**

A student who has completed the unit is expected to:

- be familiar with past and present ethnomusicological research
- have a knowledge of ethnomusicological thinking as a way of understanding music
- be familiar with academic information retrieval
- be familiar with practice based and artistic research
- have attained a wide range of research perspectives through a series of guest lectures

**Recommended year of completion**

1st year

**Teaching and learning methods**

Lectures, maximum 30 h

Individual tuition, maximum 20 h

Small group work, 30 h

**Completion and feedback**

Active class attendance

Completing the assignments given

## S-GM37 Global music field studies (6 cr)

Field studies are an integral part of the Global Music Master's project. Students are required to undertake an intensive field trip with the aim of immersing themselves into a specific musical culture or pedagogical practice in order to get closer to an insider's (emic) perspective. Students are required to analyse and reflect upon collected data (field journal, audio and video recordings, etc.), which will be used as part of the documentation and written work for the final project.

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the essential methods and possible approaches in field work
- have gained knowledge of a specific musical practice and the relevant methodology for studying this practice
- be able to analyse and reflect upon his/her collected data in written form
- be able to absorb the field work material and integrate it into his/her own artistic practice
- be able to communicate his/her findings in presentation format

**Completion and feedback**

Planning and execution of the field trip

Written report (6–10 pages) on completion of the field work

Presentation at the seminar

**Teaching and learning methods**

Group tuition and individual tuition as part of the project seminar

**Assessment**

Discussion with the instructor, assessment pass/fail

**Recommended year of completion**

2nd year or 4th semester

## S-GMoM Proficiency demonstration, Master of Global Music

### (34 cr)

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

**Contents**

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

- S-GM47 Instrumental recital, master (5 cr), an artistically ambitious recital that demonstrates an in-depth knowledge of the chosen forms of musical expression
- S-GM48 Leadership of a community engagement project, master (5 cr) with a performance element
- S-GM49 Leadership of a multi-discipline project, master (5 cr) with a performance element
- and**
- S-GM50 Final ensemble concert, master (4 cr) of the *Transcultural ensemble* or *Global ensemble* unit
- and**
- presentation and written work connected to the chosen pathway for the Global Music Master's project

**Assessment**

Parts 1 and 2 are assessed according to the description of the skill levels for the units in question.

Part 3 is assessed in a public examination, where an examination board will evaluate the presentation and written work, providing the student with feedback and assessment (pass/fail).

## S-GM40 Global Music Master's project (25 cr)

(included in the *Proficiency demonstration*)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to apply his/her skills, knowledge, artistic understanding and problem-solving abilities in new or unfamiliar environments within broader (or multi-discipline) contexts related to his/her field of study
- have demonstrated clear leadership and collaborative skills in a transcultural context
- have a constructively critical approach towards intercultural transmission and his/her artistic development
- be able to communicate his/her conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously
- be able to contribute to research into topics of concern in his/her practice, subject area and wider educational contexts

**Completion and feedback**

Completion of the project

Presentation of the project, including aural, written and multimedia aspects

Students may choose one of 3 pathways to follow. Pathways may also be combined in different ways:

- Artistic project with accompanying reflective text (20–30 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 (20–30 pages minimum).
- Thesis or research paper (40 pages minimum).

**Assessment**

Discussion with the instructor

Assessment by the supervisor and an external examiner. Final assessment by the head of the department, pass/fail

## Maturity essay

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

The purpose of the maturity essay is for the student to demonstrate his/her knowledge in the subject of the Master’s thesis and in its methodological and theoretical choices, and his/her ability to examine the significance of the thesis in a broader context. 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.

## OPTIONAL STUDIES

### 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-GM3 Global Orchestra (3 cr per semester)

For Nordic GLOMAS students, this course connects to *Global Big Band* (3 cr) in Aarhus, Denmark in the 2nd semester. Refer to the GLOMAS curriculum at RAMA.

**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, 2nd and 3rd year

**Teaching and learning methods**

Group tuition, maximum 60 h per year

**Completion and feedback**

Active class attendance, active participation as a band member, participation in performances

Making an active contribution as a member of the Global Orchestra

**Assessment**

Discussion with the instructor

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

## S-GM41 Global Orchestra composition (4 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- have acquired skills in creating and leading his/her own music with a large ensemble involving instruments from various musical cultures
- have acquired leadership skills within the context of a large ensemble
- have improved skills in improvisation, composition and arrangement
- have acquired the skills required to both lead and collaborate effectively in a transcultural context
- be able to creatively embrace the instrumental, vocal and stylistic characteristics of diverse musical cultures in his/her own composing and arranging
- have developed a personal approach to composing and arranging for large ensemble setting

**Recommended year of completion**

2nd year

**Teaching and learning methods**

Group tuition, maximum 60 h

Individual tuition, maximum 10 h

**Completion and feedback**

Completion of a composition for the Global Orchestra

Planning of implementation of appropriate rehearsal techniques for the Global Orchestra

Performance or recording of the composition

**Assessment**

Discussion with the instructor

Discussion with the instructor and a colleague, assessment 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 acquired rhythmic choir and voice painting skills
- be familiar with a range of global repertoire and newly created pieces

### Timing

1st, 2nd or 3rd year, optional

### 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

Discussion with the instructor

Discussion with the instructor and a colleague, pass/fail

## 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-GM2 Global ensemble (4–8 cr)

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.

### 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

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-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