

JAZZ, COMPOSITION

Bachelor's degree	4
Jazz composition, instrument performance and expression.....	4
Ensemble skills	4
Structural awareness and writing of music	4
History and aesthetics of jazz	5
Pedagogical skills.....	5
Career knowledge and skills	5
Master's degree	6
Instrument performance and expression	6
Structural awareness and writing of music	6
Pedagogical skills.....	6
Career knowledge and skills	7
UNIT DESCRIPTIONS, BACHELOR'S DEGREE	7
Jazz composition, instrument performance and expression.....	7
6sk Jazz composition	7
Jazz composition C	8
Jazz composition B	8
6sp- Main instrument, composer.....	9
Instrument or voice performance D	10
Instrument or voice performance C and B	10
S-JZs- Secondary instruments.....	10
Ensemble skills	10
S-JZ1 Ensemble (jazz band)	10
S-JZ2 Repertoire workshop	11
Structural awareness and writing of music	11
S-JZ3 Basics of jazz improvisation and theory.....	11
S-JZ4 'The jazz line 1' – basics of melodic jazz improvisation	12
S-JZ6 Jazz rhythm 1.....	13
S-JZ9 Jazz harmony 1	13
S-JZ24 Jazz harmony 2.....	14
S-JZ13 Arrangement 1	15
S-JZ5 Jazz ear training 1.....	15
S-JZ12 Jazz ear training 2.....	16

S-JZ23 Arrangement 2	17
History and aesthetics of jazz	18
S-JZ7 History of jazz	18
S-JZ17 Aesthetics of jazz.....	18
Pedagogical skills.....	19
S-JZ10 Jazz pedagogy 1	19
S-JZ10 Jazz pedagogy 1.....	20
Career knowledge and skills	21
S-JZ8 Masterclass	21
S-Y8 Music and IT.....	21
S-JZ18 Jazz business.....	22
Proficiency demonstration	23
S-JZSoK Proficiency demonstration, jazz composition (Bachelor of Music).....	23
Maturity essay.....	23
UNIT DESCRIPTIONS, MASTER´S DEGREE	25
Jazz composition, instrument performance and expression.....	25
6sm Jazz composition	25
Level A performance examination.....	25
6sp- Main instrument, composer.....	25
S-JZs- Secondary instruments.....	26
Structural awareness and writing of music	26
S-JZ22 Jazz ear training 3.....	26
Pedagogical skills.....	27
S-JZ10 Jazz pedagogy 1	27
S-JZ14 Jazz pedagogy 2.....	28
S-JZ29 Composition pedagogy.....	28
S-JZ26 Ensemble pedagogy.....	29
Career knowledge and skills	29
S-JZ15 Music production.....	29
S-JZ18 Jazz business.....	30
Proficiency demonstration	31
S-JZSoM Proficiency demonstration, jazz composition (Master of Music).....	31
Level A master’s recital	31
Research paper	31
Maturity essay.....	32
OTHER STUDIES.....	32
S-JZ16 ‘The jazz line 2’ – advanced melodic jazz improvisation.....	32

S-JZ8 Masterclass	33
S-JZ11 Jazz rhythm 2 – rhythm section.....	33
S-JZ20 Arrangement workshop	34
S-JZ21 Supplementary ensembles	34

Bachelor's degree

Jazz composition, instrument performance and expression

A student who has completed the module is expected to:

- have a command of the basic techniques of jazz composition and of the essential techniques and ergonomics on his/her instrument
- be able to control sound production on his/her instrument (timbre, intonation, etc.)
- have a command of jazz phrasing (control and variation of eighth notes, articulation, dynamics, etc.)
- have a command of rhythmic expression in jazz (relationship to pulse/groove, use and development of rhythmic motifs, polyrhythms, etc.)
- know the melodic language of jazz (expressing harmonic movement in melody, use and variation of melodic motifs)
- know the harmonic language of jazz (voice-leading and chords)
- have control of musical form in improvisation (placement of motifs in the big picture, shaping the music by varying expression).

6sk Jazz composition 33 cr (11 + 11 + 11 cr)

Jazz composition C

Jazz composition B

6sp- Main instrument, composer 12 cr (4 + 4 + 4 cr)

Instrument or voice performance D

Instrument or voice performance C and B

S-JZs - Secondary instruments 9 cr (3 + 3 + 3 cr) secondary instrument studies should be begun during Bachelor's-level studies

Ensemble skills

A student who has completed the module is expected to:

- be able to rhythmically synchronise his/her singing and/or playing with an ensemble
- be capable of rhythmic and melodic-harmonic communication with other musicians
- be able to lead a performance
- be able to rehearse an ensemble
- be able to design a feasible programme for an ensemble.

S-JZ1 Ensemble (jazz band) 24 cr (8 + 8 + 8 cr)

S-JZ2 Repertoire workshop 14 cr (7 + 7 cr)

Structural awareness and writing of music

A student who has completed the module is expected to:

- be able to comprehend and write melodies, harmonies and formal structures in historical stylistic contexts
- be able to comprehend and use various rhythmic features in jazz (jazz phrasing, polyrhythms, metres, metrical modulations, etc.)
- be able to comprehend and apply various melodic-harmonic types of expression (tonal, modal, chromatic)
- be able to comprehend and apply various harmonic frameworks (tonal, modal, chromatic)
- be able to arrange and orchestrate for jazz ensembles of various sizes in style-appropriate ways.

S-JZ3 Basics of jazz improvisation and theory	6 cr
S-JZ4 'The jazz line 1' – basics of melodic jazz improvisation	2 cr
S-JZ6 Jazz rhythm 1	6 cr
S-JZ9 Jazz harmony 1	6 cr
S-JZ24 Jazz harmony 2	6 cr
S-JZ13 Arrangement 1	9 cr
S-JZ5 Jazz ear training 1	6 cr
S-JZ12 Jazz ear training 2	6 cr
S-JZ23 Arrangement 2	9 cr

History and aesthetics of jazz

A student who has completed the module is expected to:

- be able to identify the historical styles of jazz and their principal features
- be able to identify significant jazz musicians and ensembles
- be able to identify significant jazz recordings
- be familiar with the core jazz repertoire
- be able to analyse and verbalise musical content by listening
- be familiar with the principal features of jazz styles and to employ them in a controlled manner in his/her own performances.

[S-JZ7 History of jazz](#) 10 cr (5 + 5 cr)

[S-JZ17 Aesthetics of jazz](#) 2 cr optional

Pedagogical skills

A student who has completed the module is expected to:

- have the interactive skills required for teaching situations
- be able to give constructive feedback
- be able to analyse and verbalise musical content by listening
- be able to consistently delimit, process and present the matter to be taught
- have a command of time management in teaching situations.

[S-JZ10 Jazz pedagogy 1](#) 6 cr

[S-JZ14 Jazz pedagogy 2](#) 6 cr

Career knowledge and skills

A student who has completed the module is expected to:

- be familiar with operators and employment opportunities in the field of jazz
- be capable of clear and coherent written and oral communications
- have the required performance and interaction skills
- be familiar with the basics of entrepreneurship and productisation
- have sufficient language skills (native language, foreign languages)
- be capable of networking at home and abroad
- be familiar with funding opportunities, institutions and socially influential parties in the field
- have a command of the basics of music technology and of information and communications technology.

[S-JZ8 Masterclass](#) 4 cr

[S-Y8 Music and IT](#) 4 cr

[S-JZ18 Jazz business](#) 4 cr optional

[S-JZSoK Proficiency demonstration](#) 10 cr

Master's degree

Instrument performance and expression

A student who has completed the module is expected to:

- have a command of the basic techniques of jazz composition and of the essential techniques and ergonomics on his/her instrument
- be able to control sound production on his/her instrument (timbre, intonation, etc.)
- have a command of jazz phrasing (control and variation of eighth notes, articulation, dynamics, etc.)
- have a command of rhythmic expression in jazz (relationship to pulse/groove, use and development of rhythmic motifs, polyrhythms, etc.)
- know the melodic language of jazz (expressing harmonic movement in melody, use and variation of melodic motifs)
- know the harmonic language of jazz (voice-leading and chords)
- have control of musical form in improvisation (placement of motifs in the big picture, shaping the music by varying expression).

[6sm Jazz composition](#) 74 cr (32 + 32+ 10 cr)

[Jazz composition A](#)

[6sp- Main instrument, composer](#) compulsory at Master's level if not completed earlier

[S-JZs- Secondary instruments](#) compulsory at Master's level if not completed earlier

Structural awareness and writing of music

A student who has completed the module is expected to:

- be able to comprehend and write melodies, harmonies and formal structures in historical stylistic contexts
- be able to comprehend and use various rhythmic features in jazz (jazz phrasing, polyrhythms, metres, metrical modulations, etc.)
- be able to comprehend and apply various melodic-harmonic types of expression (tonal, modal, chromatic)
- be able to comprehend and apply various harmonic frameworks (tonal, modal, chromatic)
- be able to arrange and orchestrate for jazz ensembles of various sizes in style-appropriate ways.

[S-JZ22 Jazz ear training 3](#) 6 cr

Pedagogical skills

A student who has completed the module is expected to:

- have the interactive skills required for teaching situations
- be able to give constructive feedback
- be able to analyse and verbalise musical content by listening
- be able to consistently delimit, process and present the matter to be taught
- have a command of time management in teaching situations.

[S-JZ10 Jazz pedagogy 1](#) 6 cr

[S-JZ14 Jazz pedagogy 2](#) 6 cr

For the 60 cr *Teacher's pedagogical studies* module, the following units must also be completed:

[S-JZ29 Composition pedagogy](#) 6 cr

[S-JZ26 Ensemble pedagogy](#) 2–6 cr

Career knowledge and skills

A student who has completed the module is expected to:

- be familiar with operators and employment opportunities in the field of jazz
- be capable of clear and coherent written and oral communications
- have the required performance and interaction skills
- be familiar with the basics of entrepreneurship and productisation
- have sufficient language skills (native language, foreign languages)
- be capable of networking at home and abroad
- be familiar with funding opportunities, institutions and socially influential parties in the field
- have a command of the basics of music technology and of information and communications technology.

[S-JZ15 Music production](#) 6 cr

[S-JZ18 Jazz business](#) 4 cr optional

[S-JZSoM Proficiency demonstration](#) 20 cr

UNIT DESCRIPTIONS: Bachelor's degree

Jazz composition, instrument performance and expression

[6sk Jazz composition](#) (33 cr (11 + 11 + 11 cr))

Learning outcomes

A student who has completed the unit is expected to:

- have a comprehensive overview of the evolution of African-American music from a composer's perspective
- be familiar with the principal styles of jazz composition from the 1920s onwards
- have a thorough familiarity with the work of principal composers in the various stylistic periods of jazz
- be capable of varying thematic material and of adapting existing works to recast them in another style
- have a command of style-appropriate sectional writing
- have a command of contrapuntal and polyphonic writing
- have a command of formal structures and compositional elements typical for jazz (harmony, rhythm, melody, form, timbre)
- be able to orchestrate for various types of ensemble
- be able to integrate harmonisation into the composition process
- be capable of insightful artistic expression as a composer.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Completing assignments
- Timetable for level C and B performance examinations to be agreed with the head of the department at the student's annual HOPS discussions
- Assessment by the examination board on a scale of 0 to 5. (see Assessment criteria)
- The student is given oral feedback.

Teaching and learning methods

- Individual tuition, maximum 30 h per academic year
- Working with orchestras

- Completing assignments
- Independent studying of jazz compositions

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Jukkis Uotila

Jazz composition C

Completion

1. Active class attendance and completing assignments, including at least 8 pieces representing at least the following categories:

- pieces based on blues tonality
- tonal jazz pieces with swing rhythm
- ballads
- pieces in bop style
- modal pieces or pieces containing modal sections
- pieces emulating a specific stylistic model (e.g. Duke Ellington, Thelonious Monk, Wayne Shorter, Charles Mingus, Ornette Coleman)

The assignments form a composition portfolio, which the student must submit to the examination board in the form of written music (some may be submitted as audio recordings) at least six weeks before the examination.

2. Performance of a programme of the student's compositions (minimum 40 min) with a medium ensemble (3 to 6 winds and rhythm section, or similar ensemble).

This programme is to include one piece selected by the student; the remainder will be selected by the examination board from the composition portfolio. One of the pieces may be written for big band or a similar ensemble. If a big band piece is included, it must be submitted to the examination board in the form of a score and recording at least six weeks before the examination.

Prerequisites

Jazz harmony 1

Arranging 1

Jazz ear training 2

Jazz rhythm 1

History of jazz for one year

Assessment

The examination board gives oral feedback and assesses the entire unit on a scale of 0 to 5.

Jazz composition B

Completion

1. Active class attendance and completing assignments, including at least 8 pieces of which at least 5 must represent some of the following categories:

- pieces based on blues tonality
- tonal jazz pieces with swing rhythm
- ballads
- pieces in bop style
- modal pieces or pieces containing modal sections
- pieces in irregular meters
- through-composed pieces
- pieces in duple time

- pieces emulating a stylistic model (e.g. Thad Jones, Gil Evans, Duke Ellington, Bob Brookmeyer)

The assignments form a composition portfolio, which the student must submit to the examination board in the form of written music (some may be submitted as audio recordings) at least six weeks before the examination.

2. Performance of a programme of the student's compositions with a medium ensemble (5 to 9 winds and rhythm section, or similar ensemble), minimum 50 min, including a freely selected set of maximum 20 min.

At least two of the pieces must be scored for big band or a similar ensemble. The big band piece(s) must be submitted to the examination board in the form of a score and recording at least six weeks before the examination. The examination board will select the pieces to be performed in addition to the freely selected set from the composition portfolio, minimum 30 min.

Prerequisites

Arranging 2

Jazz harmony 2

Level C performance examination with a minimum grade of satisfactory (2/5)

Assessment

The examination board gives oral feedback and assesses the entire unit on a scale of 0 to 5.

Gsp- Main instrument, composer (12 cr (4 + 4 + 4 cr))

Learning outcomes

A student who has completed the unit is expected to have an in-depth understanding of the aesthetics of jazz as a composer through experience of instrumental or vocal performance

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Level D performance examination at a minimum. The student may complete a level C or B performance examination if he/she wishes.
- Assessment by the examination board on a scale of 0 to 5.
- The student is given oral feedback.

Teaching and learning methods

Individual tuition, maximum 16 h per academic year for 3 academic years

Individual practising

Unit overview

Issues in instrument/vocal technique, improvisation, sight-reading, free solo improvisation, scales and chords (not for Drums or Percussion), comping exercises (Piano, Guitar, Double Bass, Mallets), transposition exercises.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Piano and Hammond organ: Mikko Helevä

Guitar: Sami Linna

Bass, sax, clarinet, trumpet, trombone, violin, voice, flute and mallets: Jussi Kannaste

Drums and percussion: Jussi Lehtonen

Instrument or voice performance D

Completion

1. A total of 6 pieces rehearsed, in various tempos, including at least one piece in each of the following categories:

- 'jazz standards'
- jazz works from the 1940s to today (bop, modal, free, etc.)
- works with Latin/rock/ethno influences

All pieces must be played/sung from memory.

2. Technical assignments such as scales and chords

3. Sight-reading assignment

4. Free solo improvisation

Assessment

The examination board gives oral feedback and assesses the entire unit on a scale of 0 to 5.

Instrument or voice performance C and B

See the curriculum for *Jazz instrument and voice performance*.

S-JZs- Secondary instruments

Secondary instrument studies may only be completed for a Master's degree, but it is recommended that students begin their secondary instrument studies during their Bachelor's-level studies. All students must study piano. Secondary instruments for students whose main instrument is piano are to be agreed in the individual study plan (HOPS) of each student.

The unit is intended to last three academic years (9 cr (3 + 3 + 3 cr)).

For unit descriptions, see the curriculum for *Jazz instrument and voice performance*.

Ensemble skills

S-JZ1 Ensemble (jazz band) (16 cr (8 + 8 cr))

The student may be awarded credits for one semester (4 cr) or one academic year (8 cr).

Learning outcomes

A student who has completed the unit is expected to:

- be capable of interactive performance in a small ensemble
- be able to influence the direction and dramaturgy of a performance with his/her expressive skills
- identify the special features and demands of various styles of jazz and to execute these in playing/singing
- be capable of varied and controlled rhythmic expression in an ensemble
- be able to rehearse and lead a small ensemble
- identify features essential for dramaturgy in an individual piece and in a concert programme as a whole.

Assessment

pass/fail

Completion and feedback

- Participating in ensemble work and completing the assignments given (The unit is compulsory for 3 academic years for instrumentalists and singers and for 2 academic years for composers.)
- Performing at ensemble recitals each semester
- Recital programmes must be performed from memory
- Completion is awarded by the supervising teacher (pass/fail)

- The student is given oral feedback.

Teaching and learning methods

- Supervised small ensemble work (maximum 8 students), maximum 45 h per semester; tuition given under various teachers one semester or academic year at a time
- Transcription, arrangement and composition assignments and individual practising of repertoire, 63 h per semester

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Jussi Kannaste

S-JZ2 Repertoire workshop (7 cr)

The student may be awarded credits for one semester (3.5 cr) or one academic year (7 cr).

Learning outcomes

A student who has completed the unit is expected to be able to play/sing a total of 120 jazz standards and original works from memory (having learned 30 pieces per semester).

Assessment

pass/fail

Completion and feedback

- Workshop participation
- (The unit is compulsory for 2 academic years for instrumentalists and singers (14 cr) and for one academic year for composers (7 cr).)
- Repertoire examination once per semester
- Assessment of the repertoire examination by the teacher, pass/fail
- The student may be awarded credits for one semester (3.5 cr) or one academic year (7 cr).
- The student is given oral feedback.

Teaching and learning methods

Group tuition, maximum 30 h per semester

Independent practising of repertoire, 65 h per semester

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Coordinating teacher

Mikko Helevä

Structural awareness and writing of music

S-JZ3 Basics of jazz improvisation and theory (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the basic concepts and general terminology of African-American music
- be able to read and write chord symbols
- identify the most common types of scale (major and related modes; melodic minor and related modes; harmonic minor; symmetrical scales)
- be able to associate a scale with a chord symbol
- identify the most common types of structure used in jazz pieces

- know the melodic language of jazz improvisation through analysis of transcriptions and listening to examples
- be able to devise tonal solo lines
- be able to devise chord progressions with expanded voicings
- be able to harmonise melodies in a style-appropriate way.

Assessment

On a scale of 0 to 5.

Completion and feedback

- Active class attendance and completing assignments
- (students in the Department of Jazz may be awarded completion on the basis of a proficiency test)
- Written examination
- The teacher assesses the written examination on a scale of 0 to 5

Teaching and learning methods

Lectures, maximum 60 h: listening examples, analysis of transcriptions

Independent work, 183 h: writing solo lines and chord voicings, and harmonising melodies

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Sami Linna

S-JZ4 'The jazz line 1' – basics of melodic jazz improvisation (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to analyse the shape and direction of a tonal melody
- be able to improvise and notate melodies expressing tonal direction
- be able to draw on the directionality of functional harmony in diverse ways when improvising melodies.

Assessment

pass/fail

Prerequisites

No prerequisite units, but students are required to have a baseline skill level at least equivalent to *Basics of jazz improvisation and theory*.

Completion and feedback

- Written-out solo melody of at least 32 measures to a given harmonic structure
- Active class attendance.
- The teacher assesses the unit as pass/fail
- The student is given oral feedback.

Teaching and learning methods

- Lectures and ensemble playing, maximum 14 h
- Independent practising of features reviewed in class
- Writing solo melodies

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Sami Linna

S-JZ6 Jazz rhythm 1 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to express rhythms typical of African-American music in singing
- comprehend various polyrhythmic sequences in a given structure
- notate rhythms by ear
- identify metres
- be able to perform a polyrhythmic structure by singing and clapping
- be able to improvise a coherent and style-appropriate rhythmic sequence.

Assessment

pass/fail

Prerequisites

Students whose main subject is not Jazz: Basics of rhythm in African-American music or equivalent studies at a pop/jazz music institute

Completion and feedback

- Rhythm reading and phrasing assignments
- Performing polyrhythms using more than one limb
- Rhythmic improvisation
- Notating rhythms by ear
- The teacher assesses the written portion alone, pass/fail, and the oral portion with a colleague, pass/fail.
- The student is given oral feedback.

Teaching and learning methods

- Group tuition, maximum 60 h
- Individual practising, 102 h: Playing and singing exercises, writing rhythms by ear, homework, coordination assignments combining singing and movement

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Jussi Lehtonen

S-JZ9 Jazz harmony 1 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to harmonise a tonal and a modal melody using chord symbols
- be able to re-harmonise a functional and a modal chord progression using chord symbols
- be able to harmonise a melody in 4 to 6 parts, using various kinds of chords and voicings (clusters, quartal chords, functional close and open harmony, hybrids)
- be able to devise chord progressions based on parallel chords and movement, on modal borrowed chords, on modal cadences and on incomplete chords
- be able to analyse all of the above in a given chord progression.

Assessment

On a scale of 0 to 5.

Prerequisites

Basics of jazz improvisation and theory

Completion and feedback

- Active class attendance and completing assignments
- Written examination

- The teacher assesses the written examination and the assignments on a scale of 0 to 5. The grade for the unit is the average of these grades.
- The student is given oral feedback.

Teaching and learning methods

Group tuition, maximum 60 h

Exercises (topic-specific exercises, composition studies, re-harmonisations of tunes written by others, analysis of chord progressions and textures, listening)

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Coordinating teacher

Sami Linna

S-JZ24 Jazz harmony 2 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the modal/chromatic harmonies of prominent jazz ensembles and composers at the chord voicing level
- be able to analyse the relationship between melody and harmony, taking into account the horizontal nature of jazz
- be able to manage dissonances in a controlled manner in modal and chromatic environments
- be able to harmonise melodies by combining tonal, modal, polytonal and chromatic structures.

Assessment

On a scale of 0 to 5

Prerequisites

Jazz harmony 1

Completion and feedback

- Active class attendance
- Completing assignments
- Written examination or project
- The teacher assesses the examination or project and the assignments as a whole.
- The student is given oral feedback.

Teaching and learning methods

- Lectures and playing through and analysing music examples and exercises, maximum 60 h
- Transcription, harmonisation, re-harmonisation and composition assignments
- Listening to music examples

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Coordinating teacher

Sami Linna

S-JZ13 Arrangement 1 (9 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to transpose and orchestrate for the most common instruments used in jazz ensembles
- be able to write a bass line and a counter-melody to a given melody
- be able to harmonise a melody in 2 to 6 parts in various ways (duet, triads, block chords, expanded chords, clusters, linear) and combine various texture types creatively
- know how to use a rhythm section creatively when arranging
- be able to design and deliver an arrangement for a jazz ensemble with 3 to 10 musicians
- be able to adapt an existing arrangement structurally
- be able to write a clear score and instrument parts of his/her arrangement.

Assessment

pass/fail

Prerequisites

Basics of jazz improvisation and theory

Completion and feedback

- Active class attendance and completing assignments
- Arrangement workshop participation
- Final project: Arrangement for medium-size jazz ensemble (5 melody instruments + rhythm section)
- The teacher assesses the entire unit as a whole, pass/fail

Teaching and learning methods

- Group tuition, maximum 60 h: Lectures and arrangement workshop
- Assignments (topic-specific assignments, arrangements for jazz ensembles of various sizes from trio to nonet), analysis of existing arrangements, listening

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Coordinating teacher

Sami Linna

S-JZ5 Jazz ear training 1 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to sight-sing melodies in a single key or mode written in the treble clef
- be able to notate melodies in a single key or mode by ear
- be able to identify tonal and modal chord progressions with triads, seventh chords and ninth chords by ear
- be able to sing improvised melodies over blues changes, expressing the harmonic changes
- be able to express jazz rhythms when singing melodies.

Assessment

On a scale of 0 to 5

Prerequisites

Basics of jazz improvisation and theory

Completion and feedback

The final examination consists of four assignments:

1. Transcription by ear of a monophonic tonal or modal melody

2. Transcription by ear of a chord progression containing triads, seventh chords and ninth chords
3. Sight-singing assignment written in the treble clef (preparation time: 5 min)
4. Improvisation over blues changes

The teacher assesses assignments 1 and 2; an examination board with two members assesses assignments 3 and 4. Each assignment is assessed on a scale of 0 to 5, and the grade for the unit as a whole is the average of all grades.

The student is given oral feedback.

Teaching and learning methods

- Lectures and class assignments, maximum 60 h: Transcription of melodies and chords by ear, sight-singing and improvised singing
- Independent work, 102 h: Singing exercises and transcriptions by ear from recordings

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Mikko Helevä

S-JZ12 Jazz ear training 2 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to sing melodies written in the treble and bass clefs that contain key changes and are more chromatic than in Jazz ear training 1
- be able to notate by ear monophonic melodies that are chromatic and contain key changes
- be able to notate two simultaneous melody parts by ear
- be able to identify by ear tonal chord progressions containing expanded voicings and key changes
- be able to improvise sung melodies in an I Got Rhythm structure, expressing the chord changes.

Assessment

On a scale of 0 to 5

Prerequisites

Jazz ear training 1

Completion and feedback

The final examination consists of six assignments:

1. Transcription by ear of a monophonic tonal or modal melody
2. Transcription by ear of a texture with two simultaneous tonal melodies
3. Transcription by ear of a tonal chord progression expanded voicings
4. Sight-singing assignment written in the treble clef
5. Sight-singing assignment written in the bass clef
(total preparation time for assignments 4 and 5: 10 min)
6. Improvisation on the I Got Rhythm structure

The teacher assesses assignments 1, 2 and 3; an examination board with two members assesses assignments 4, 5 and 6. Each assignment is assessed on a scale of 0 to 5, and the grade for the unit as a whole is the average of all grades.

The student is given oral feedback.

Teaching and learning methods

- Lectures and class assignments, maximum 60 h: Transcription of melodies and chords by ear, sight-singing and improvised singing

- Independent work, 102 h: Singing exercises and transcriptions by ear from recordings

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Coordinating teacher

Mikko Helevä

S-JZ23 Arrangement 2 (9 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to design and deliver an arrangement for big band, including producing performance materials
- be able to analyse scores and the comprehend various kinds of musical texture
- know how to write for big band, including expanded chord voicings and writing in various styles
- have a command of arranging techniques involving overlapping melodic and rhythmic elements (contrapuntal approach)
- know how to write sectional and linear textures
- be able to orchestrate for big band
- be able to combine textures in arrangements
- be able to devise melodic and rhythmic motifs for arrangements and use these to create textures for various instrument combinations in a big band
- be able to adapt arrangements in various ways
- be able to write arrangement studies in the styles of prominent jazz arrangers such as Duke Ellington, Gil Evans, Thad Jones, Oliver Nelson, etc.
- know how to create coherence in an arrangement by recycling musical material.

Assessment

pass/fail

Prerequisites

Jazz harmony 1, Arrangement 1

Completion and feedback

- Active class attendance and completing assignments
- Final project: Arrangement for big band
- The teacher assesses the entire unit as a whole, pass/fail
- The student is given oral feedback.

Teaching and learning methods

- Group tuition, maximum 60 h
- Assignments (arrangements on specific topics, stylistic exercises), analysis of existing arrangements, listening

Timing

Tuition given every year

Recommended year of completion

Master's 1st year

Coordinating teacher

Sami Linna

History and aesthetics of jazz

S-JZ7 History of jazz (10 cr (5 + 5 cr))

(Students of Jazz)

Learning outcomes

A student who has completed the unit is expected to:

- know the historical evolution of jazz and its social and cultural backgrounds
- be able to identify the particular features of the various periods and styles of jazz (New Orleans jazz, Chicago jazz, swing, bebop, cool, third stream, hardbop, West Coast, free jazz, jazz-rock, New Age, etc.)
- be able to identify on recordings the greatest soloists of various periods (Louis Armstrong, Coleman Hawkins, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Ornette Coleman, McCoy Tyner, Pat Metheny, etc.)
- recognise the most significant works of the principal composers/arrangers of various periods (Jelly Roll Morton, Duke Ellington, Thelonious Monk, Charles Mingus, Gil Evans, Wayne Shorter, Herbie Hancock, etc.)
- recognise the principal small ensembles (Miles Davis, John Coltrane, Art Blakey, Weather Report, etc.) and big bands (Fletcher Henderson, Duke Ellington, Count Basie, Woody Herman, Dizzy Gillespie, Thad Jones / Mel Lewis, etc.) in the history of jazz,
- be familiar with the influence of rock, ethnic music styles and classical music on the forms and styles of jazz.

Assessment

pass/fail

Completion and feedback

- Two-page essay on jazz; the student must submit the essay before being allowed to take the final examination
- Final examination in three parts:
 - a) blind listening test (5 tracks)
 - b) multiple-choice quiz (10 questions)
 - c) essay on a given topic from the history of jazz
- The teacher assesses each of parts a, b and c as pass/fail
- The student is given written feedback.

Teaching and learning methods

- Lectures, maximum 60 h per academic year
- The unit spans two academic years (5 cr per academic year); completion (10 cr) is awarded when the student has passed both years' courses.
- Reading literature in the field
- Listening to music; practising recognising musicians, bands and features
- Preparing the essay

Timing

Tuition given every year

Coordinating teacher

Jukkis Uotila

S-JZ17 Aesthetics of jazz (2 cr)

Exploration of aesthetic values and artistic criteria specifically from the perspective of jazz.

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the stylistic and aesthetic evolution of jazz

- be able to analyse the underlying factors and cause-and-effect relationships in artistic decisions
- be familiar with the constantly changing global conception of the aesthetics of jazz
- be capable of independent artistic appraisal drawing on the consensus-based view of the values of jazz.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Philosophical discussion on the aesthetics of jazz (2-page essay)
- The teacher assesses the unit as pass/fail on the basis of the student's attendance: completion requires attendance at 8 sessions of 2 x 45 min each; the attendance record can be accumulated over more than one year.

Teaching and learning methods

- Lectures and listening to music in class, maximum 30 h
- Preparing the essay
- Preparing listening examples for class

Timing

Tuition given every year

Recommended year of completion

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

Coordinating teacher

Jukkis Uotila

Pedagogical skills

Students must complete either *Jazz pedagogy 1* or *2* for their Bachelor's degree.

S-JZ10 Jazz pedagogy 1 (6 cr)

Pedagogy of individual tuition and lectures

Learning outcomes

A student who completes this unit is expected to be able to design and deliver a lecture or music lesson that:

- progresses logically
- has a feasibly delimited topic
- forms a clearly structured unit with efficient time management
- Moreover, a student who completes this unit is expected to:
 - be able to interact flexibly with learners
 - be able to select teaching methods and materials appropriately for the learner's level and particular characteristics
 - be able to illustrate key features of jazz by singing, verbalising, playing examples from recordings and playing on an instrument
 - be able to provide the learner with tools for independent practising and development of the topic taught
 - be able to foster the evolution of the learner's artistic expression
 - be able to give constructive feedback.

Assessment

- The teaching practice and test lecture are assessed by the teacher, each on a scale of 0 to 5.
- The test lesson is assessed by the examination board on a scale of 0 to 5.
- The student's grade for the unit is calculated using weighting: test lesson 60%, teaching practice 20% and test lecture 20%.

Prerequisites

Jazz harmony 1, Main instrument performance C.

Teaching and learning methods

- Lectures
- Working with a practice pupil, minimum 16 h
- Preparing for teaching practice
- Preparing the test lecture
- Written assignments
- Independent work, total 114 h

Completion and feedback

- Active class attendance and completing assignments
- Participating in teaching practice and feedback discussions
- Giving a test lecture
- Giving a test lesson
- The student is given oral feedback

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Sami Linna

S-JZ10 Jazz pedagogy 1 (6 cr)**Learning outcomes**

A student who completes this unit is expected to be able to design and deliver a jazz ensemble music lesson that:

- progresses logically
- has a feasibly delimited topic
- forms a clearly structured unit with efficient time management
- Moreover, a student who completes this unit is expected to:
 - be able to interact flexibly with a group
 - be able to select teaching methods and materials appropriately for the group's level, lineup and particular characteristics
 - be able to illustrate key features of jazz by singing, verbalising, playing examples from recordings and playing on an instrument
 - be able to provide the group members with tools for independent practising and development of the topic taught, taking the role and particular features of each instrument into account
 - be able to give constructive feedback to all members of the ensemble.

Assessment

- The student's teaching skills are assessed by the teacher on a scale of 0 to 5.
- The test lesson is assessed by the examination board on a scale of 0 to 5.
- The grade for the unit is the average of these grades.

Prerequisites

Jazz harmony 1, Main instrument performance C.

Completion and feedback

- Active class attendance
- Participating in teaching practice and feedback discussions
- Giving a test lesson
- The student's teaching skills are assessed by the teacher on a scale of 0 to 5.

- The test lesson is assessed by the examination board on a scale of 0 to 5.
- The grade for the unit is the average of these grades.
- The student is given oral feedback.

Teaching and learning methods

- Lectures, maximum 8 h
- Rehearsing the ensemble, monitoring rehearsals and participating in feedback discussions, 68 h
- Independent work, 72 h

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Sami Linna

Career knowledge and skills

S-JZ8 Masterclass (12 cr (4 + 4 + 4 cr))

Learning outcomes

A student who has completed the unit is expected to:

- be able to communicate verbally and musically with guest artists
- be able to adapt to various levels of demands and to challenging situations
- be familiar with several approaches to improvisation
- be familiar with key influential names in jazz.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Participating in lectures and/or workshops
- Questions and comments
- Completion is awarded by the head of department on the basis of hours reported.

Teaching and learning methods

- Lectures and workshops led by various guest teachers, 30 h per semester
- Ensemble playing under the supervision of guest teachers
- Performances in ensembles assembled by guest teachers
- Preparing for lectures/workshops: e.g. familiarising oneself with the guest teacher's music and career, thinking about questions to ask

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Jussi Kannaste

S-Y8 Music and IT (4 cr, 106 h)

Learning outcomes

A student who has completed the unit is expected to:

- know how to receive and send e-mail with attachments, how to use online teaching materials and how to perform an FTP file transfer (Introduction, 4 h)

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

Assessment

The entire unit is assessed as pass/fail

Completion and feedback

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

Teaching and learning methods

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

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Otto Romanowski

S-JZ18 Jazz business (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the basic information required for understanding the professional field of a jazz musician, covering grants, concerts, tours, receiving compensation for work done, publicity, contracts, the Finnish Musicians' Union, benefits, etc.
- be familiar with the operating environment of jazz in Finland and abroad
- be able to write a clear project description, band CV, press release, personal CV and grant application
- have a basic competence in publicity and marketing
- be able to describe his/her artistic work and music orally and in writing.

Assessment

pass/fail

The coordinating teacher assesses the unit on the basis of attendance and completed assignments.

Completion and feedback

- Active class attendance and completing assignments
- The coordinating teacher assesses the unit on the basis of attendance and completed assignments.
- The student is given oral and written feedback

Teaching and learning methods

- Lectures, maximum 60 h. The coordinating teacher draws up the lecture timetable and invites lecturers.
- Written exercises
- Project exercises
- Public speaking exercises
- Independent work, total 43 h

Timing

Tuition given every year

Recommended year of completion

Master's 2nd year

Coordinating teacher

Jussi Kannaste

Proficiency demonstration

S-JZSoK Proficiency demonstration, jazz composition (Bachelor of Music) (10 cr)

Learning outcomes

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

The proficiency demonstration includes at minimum a level B bachelor's recital in jazz composition.

Assessment

pass/fail

Prerequisites

All other studies included in the student's individual study plan.

Completion and feedback

Assessment by an examination board appointed by the head of department, and oral feedback.

Completion is awarded by the head of department.

Recommended year of completion

Bachelor's 3rd year

Target group

Students in the Department of Jazz

Coordinating teacher

Jussi Kannaste

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 need not demonstrate command of Finnish or Swedish in a proficiency demonstration for a Master's degree completed in the same language.

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

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

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

UNIT DESCRIPTIONS: Master's degree

Jazz composition, instrument performance and expression

6sm Jazz composition (74 cr (32 + 32+ 10 cr))

Learning outcomes

A student who has completed the unit is expected to:

- have the capability to work as a professional composer and arranger
- be able to identify his/her strengths as a composer/arranger and to resolve artistic questions with a comprehensive approach
- be able to apply and combine the knowledge he/she has learned in order to further develop his/her artistic idiom
- be able to design and deliver an insightful concert programme (composing, arranging, rehearsing and leading an ensemble)
- have the capability to pursue postgraduate studies.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Completing assignments
- Timetable for the level A performance examination to be agreed with the head of the department at the student's annual HOPS discussions
- Assessment by the examination board as pass/fail
- (see Assessment criteria)
- The student is given oral feedback.

Teaching and learning methods

- Individual tuition, maximum 30 h per academic year
- Working with orchestras
- Completing assignments
- Independent studying of jazz compositions

Coordinating teacher

Jukkis Uotila

Level A performance examination

Completion

Design and delivery of a composition concert, 60-90 min

Assessment

The examination board gives oral feedback and assesses the entire unit as pass/fail.

Prerequisites

- *Level B performance examination* with a minimum grade of satisfactory (2/5)
- *Piano performance, secondary instrument or Pianist's secondary instrument*, unless completed in the Bachelor's degree or similar university degree
- All other studies required for the degree according to the student's individual study plan (HOPS)
- If the student's Bachelor's degree was not completed at the Sibelius Academy, the student may be required to complete the *Level B performance examination* first, at the discretion of the head of the department.

6sp- Main instrument, composer

Main instrument studies may be completed at the Master's level, but it is recommended that students begin their main instrument studies during their Bachelor's-level studies.

S-JZs- Secondary instruments

Secondary instrument studies may be completed at the Master's level, but it is recommended that students begin their secondary instrument studies during their Bachelor's-level studies. All students must study piano. Secondary instruments for students whose main instrument is piano are to be agreed in the individual study plan (HOPS) of each student.

Structural awareness and writing of music

S-JZ22 Jazz ear training 3 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to reproduce (notate and sing) free-tonal melodies by ear
- be able to identify interval structures with multiple pitches
- be able to improvise melodies based on a given melody and interval motifs, over a pedal point or a bass ostinato.

Assessment

On a scale of 0 to 5

Prerequisites

Jazz ear training 1

Completion and feedback

- Active class attendance
- Two examinations, one in December and the other in May. Both examinations include three melody assignments, one harmony assignment and one sight-singing assignment (preparation time: 5 min).
- Transcription of a jazz solo approved by the teacher, to be submitted to the teacher no later than at the May examination
- The notation assignments are assessed by the teacher on a scale of 0 to 5 each. An examination board with two members assesses the sight-singing assignment on a scale of 0 to 5. The unit grade is the average of the above grades. The student is given oral feedback.

Teaching and learning methods

- Lectures and class assignments, maximum 60 h:
- Transcription of melodies and chords by ear
- Sight-singing and improvised singing
- Listening to and analysing music
- Independent practising:
- Sight-singing
- Singing or playing by ear, following recordings
- Notating melodies by ear
- Singing harmonies as arpeggios
- Transcribing jazz solos

Timing

Tuition given every year

Recommended year of completion

Master's 3rd year

Coordinating teacher

Mikko Helevä

Pedagogical skills

Students will already have completed either *Jazz pedagogy 1* or *2* for their Bachelor's degree and must now complete the other unit for their Master's degree.

Students who wish to complete the 60 cr *Teacher's pedagogy studies* module must complete all the pedagogical units listed below.

S-JZ10 Jazz pedagogy 1 (6 cr)

Pedagogy of individual tuition and lectures

Learning outcomes

A student who completes this unit is expected to be able to design and deliver a lecture or music lesson that:

- progresses logically
- has a feasibly delimited topic
- forms a clearly structured unit with efficient time management.

Moreover, a student who completes this unit is expected to:

- be able to interact flexibly with learners
- be able to select teaching methods and materials appropriately for the learner's level and particular characteristics
- be able to illustrate key features of jazz by singing, verbalising, playing examples from recordings and playing on an instrument
- be able to provide the learner with tools for independent practising and development of the topic taught
- be able to foster the evolution of the learner's artistic expression
- be able to give constructive feedback.

Assessment

The teaching practice and test lecture are assessed by the teacher, each on a scale of 0 to 5. The test lesson is assessed by the examination board on a scale of 0 to 5. The student's grade for the unit is calculated using weighting: test lesson 60%, teaching practice 20% and test lecture 20%.

Prerequisites

Jazz harmony 1, Main instrument performance C.

Teaching and learning methods

- Lectures
- Working with a practice pupil, maximum 16 h
- Preparing for teaching practice
- Preparing the test lecture
- Written assignments
- Independent work, total 114 h

Completion and feedback

- Active class attendance and completing assignments
- Participating in teaching practice and feedback discussions
- Giving a test lecture
- Giving a test lesson
- The student is given oral feedback.

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Sami Linna

S-JZ14 Jazz pedagogy 2 (6 cr)

Ensemble pedagogy

Learning outcomes

A student who completes this unit is expected to be able to design and deliver a jazz ensemble music lesson that:

- progresses logically
- has a feasibly delimited topic
- forms a clearly structured unit with efficient time management.

Moreover, a student who completes this unit is expected to:

- be able to interact flexibly with a group
- be able to select teaching methods and materials appropriately for the group's level, lineup and particular characteristics
- be able to illustrate key features of jazz by singing, verbalising, playing examples from recordings and playing on an instrument
- be able to provide the group members with tools for independent practising and development of the topic taught, taking the role and particular features of each instrument into account
- be able to give constructive feedback to all members of the ensemble.

Assessment

- The student's teaching skills are assessed by the teacher on a scale of 0 to 5.
- The test lesson is assessed by the examination board on a scale of 0 to 5.
- The grade for the unit is the average of these grades.

Prerequisites

Jazz pedagogy 1

Completion and feedback

- Active class attendance
- Participating in teaching practice and feedback discussions
- Giving a test lesson
- The student's teaching skills are assessed by the teacher on a scale of 0 to 5.
- The test lesson is assessed by the examination board on a scale of 0 to 5.
- The grade for the unit is the average of these grades.
- The student is given oral feedback.

Teaching and learning methods

- Lectures, maximum 8 h
- Rehearsing the ensemble, monitoring rehearsals and participating in feedback discussions, 68 h
- Independent work, 72 h

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 2nd to 3rd year

Coordinating teacher

Sami Linna

S-JZ29 Composition pedagogy (7 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with basic issues in composition pedagogy
- be aware of several possible approaches for resolving for technical and artistic issues in jazz composition

- have the capability of teaching jazz composition.

Assessment

pass/fail

Completion and feedback

Attendance is required for completion.

Teaching and learning methods

Individual tuition, maximum 30 h; tuition given in connection with main subject teaching

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Coordinating teacher

Sami Linna

S-JZ26 Ensemble pedagogy (2–6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with basic issues in ensemble pedagogy
- be aware of several possible approaches for resolving for technical and artistic issues in ensemble playing
- have the capability of teaching ensemble playing.

Assessment

pass/fail

Completion and feedback

Ensemble participation is required for completion.

Teaching and learning methods

Group tuition, maximum 90 h per academic year; tuition given in connection with the feedback discussions of the *Ensemble* unit (6p16).

Completion and feedback

Participating in an ensemble

Keeping a learning diary on ensemble practice for one year while completing *Jazz pedagogy 2*

Essay discussing technical and artistic issues of ensemble playing from a pedagogical perspective

The coordinating teacher for pedagogy gives oral feedback on the essay and the learning diary.

Teaching and learning methods

Supervision in connection with the *Ensemble* unit

Feedback discussions

Timing

Tuition given every year (in connection with the *Ensemble* unit)

Recommended year of completion

Master's 1st to 2nd year

Coordinating teacher

Sami Linna

Career knowledge and skills

S-JZ15 Music production (6 cr)

Learning outcomes

The aim is to gain hands-on experience of the creating, rehearsing, performing and marketing of a music production.

Assessment

pass/fail

Completion and feedback

- Designing and delivering a recording, tour, concert series or other project and participating in it as an instrumentalist, singer, conductor, arranger and/or composer. Such a production may be implemented outside the university.
- Students are required to write a report on the project, on the basis of which completion is awarded by the head of the department.

Teaching and learning methods

Rehearsals, recordings and/or performances

Timing

Tuition given every year

Recommended year of completion

Master's 2nd year

Coordinating teacher

Jussi Kannaste

S-JZ18 Jazz business (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have the basic information required for understanding the professional circumstances of a jazz musician, covering grants, concerts, tours, receiving compensation for work done, publicity, contracts, the Finnish Musicians' Union, benefits, etc.
- be familiar with the operating environment of jazz in Finland and abroad
- be able to write a clear project description, band CV, press release, personal CV and grant application
- have a basic competence in publicity and marketing
- be able to describe his/her artistic work and music orally and in writing.

Assessment

pass/fail

The coordinating teacher assesses the unit on the basis of attendance and completed assignments.

Completion and feedback

- Active class attendance and completing assignments
- The coordinating teacher assesses the unit on the basis of attendance and completed assignments.
- The student is given oral and written feedback.

Teaching and learning methods

- Lectures, maximum 60 h. The coordinating teacher draws up the lecture timetable and invites lecturers.
- Written exercises
- Project exercises
- Public speaking exercises
- Independent work, total 43 h

Timing

Tuition given every year

Recommended year of completion

Master's 2nd year

Coordinating teacher

Jussi Kannaste

Proficiency demonstration

S-JZSoM Proficiency demonstration, jazz composition (Master of Music) (20 cr)

Learning outcomes

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

The student also has the capability to progress to further studies.

Completion of the proficiency demonstration:

- Level A master's recital
- Research paper

Assessment

pass/fail

Prerequisites

All other studies included in the student's individual study plan.

Completion and feedback

Assessment by an examination board appointed by the head of department, and oral feedback.

The research paper is assessed by a teacher(s) assigned by the head of the department, and the student is given written feedback.

Completion is awarded by the head of department.

Level A master's recital

Learning outcomes

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

Assessment

On a scale of 0 to 5

Completion and feedback

Assessment by an examination board appointed by the head of department, and oral feedback.

Recommended year of completion

Master's 3rd year

Target group

Students in the Department of Jazz

Coordinating teacher

Teacher assigned by the head of the department

Research paper

Learning outcomes

A student who has completed the unit is expected to:

- know the basic principles of information searching and be able to write informative texts
- be able to reflect critically on issues significant for jazz and to express his/her views in writing.

Assessment

pass/fail

Completion and feedback

The research paper is assessed by one or more teachers assigned by the head of the department, and the student is given written feedback.

Teaching and learning methods

- Individual instruction concerning the content of the paper and its language

- Compiling and analysing material
- Writing the research paper

Timing

Tuition given every year

Recommended year of completion

Master's 3rd year

Target group

Students in the Department of Jazz

Coordinating teacher

Jussi Kannaste

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 need not demonstrate command of Finnish or Swedish in a proficiency demonstration for a Master's degree completed in the same language.

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

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

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

OTHER STUDIES

S-JZ16 'The jazz line 2' – advanced melodic jazz improvisation (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a varied and insightful command of melodic improvisation within the tonal structures of jazz
- be able to apply modal and chromatic jazz idioms in a tonal environment
- be able to perform a modal and chromatic melodic line in a 'time, no changes' environment.

Assessment

pass/fail

Completion and feedback

- Written-out solo melody of at least 32 measures to a given harmonic structure
- Active class attendance and completing assignments
- The teacher assesses the unit as pass/fail according to the student's attendance
- The student is given oral feedback.

Teaching and learning methods

- Lectures and ensemble playing, maximum 14 h

- Independent practising of features reviewed in class
- Writing solo melodies

Timing

Tuition given every year

Recommended year of completion

Master's 2nd year

Coordinating teacher

Jukkis Uotila

S-JZ8 Masterclass (4 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to communicate verbally and musically with guest artists
- be able to adapt to various levels of demands and to challenging situations
- be familiar with several approaches to improvisation
- be familiar with key influential names in jazz.

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Participating in lectures and/or workshops
- Questions and comments
- Completion is awarded by the head of department on the basis of hours reported

Teaching and learning methods

- Lectures and workshops led by various guest teachers, 30 h per semester
- Ensemble playing under the supervision of guest teachers
- Performances in ensembles assembled by guest teachers
- Preparing for lectures/workshops: e.g. familiarising oneself with the guest teacher's music and career, thinking about questions to ask

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Coordinating teacher

Jussi Kannaste

S-JZ11 Jazz rhythm 2 – rhythm section (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a command of the most common types of rhythmic context in jazz (straight ahead jazz, shuffle, backbeat feel, samba / bossa nova, songo, even 8th feel, etc.) in playing with a rhythm section
- be able to accompany up-tempo and ballad numbers and harmonically complex pieces
- be able to create a rhythmic texture in irregular metres.

Assessment

pass/fail

Completion and feedback

- Active class attendance and ensemble playing
- The teacher assesses the unit as pass/fail according to the student's attendance
- The student is given oral feedback.

Teaching and learning methods

- Supervised ensemble playing, maximum 60 h
- Practising features reviewed in class and listening to examples
- Individual practising, 60 h per academic year

Timing

Tuition given every year

Recommended year of completion

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

Coordinating teacher

Jussi Lehtonen

S-JZ20 Arrangement workshop (1 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to rehearse and conduct his/her own arrangements
- be capable of efficient time management and collaboration in rehearsing a new piece of music
- be able to analyse problems in an arrangement and in a rehearsal and to find solutions to them.

Assessment

pass/fail

Completion and feedback

- Active workshop attendance (arrangement workshops are arranged 4 times per academic year, 4 x 45 min each)
- Completion is awarded by the teacher (pass/fail) on the basis of sufficient attendance (4 workshop sessions; these may be accumulated in more than one year).

Teaching and learning methods

- Supervised work with a practice ensemble, maximum 16 h
- Independent advance learning of arrangements, 11 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 2nd year

Coordinating teacher

Sami Linna

S-JZ21 Supplementary ensembles (1–15 cr)

Learning outcomes

A student who completes this unit is expected to be able to work with a variety of ensembles.

Assessment

pass/fail

Completion and feedback

- Participating in an ensemble
- Written report on ensemble participation
- Completion is awarded by the head of the department (pass/fail)

Teaching and learning methods

No classroom tuition. Ensemble work, 27–405 h

Timing

Tuition given every year

Coordinating teacher

Jussi Kannaste