

## SECONDARY SUBJECT MODULES

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# Faculty of Classical Music

## Pedagogy of general music subjects, secondary subject module (20–30 cr)

### Learning outcomes

A student who has completed the secondary subject module is expected to:

- have gained the capability required for independent teaching and planning in general music subjects and/or composition
- be able to teach a variety of general music subjects and teaching modules to a standard required for undertaking typical teaching duties in the field
- have improved pedagogical skills particularly with a view to the pedagogy of group teaching subjects and general music subjects and/or composition.

### Compulsory units

(at least one completed to 10 cr)

*Pedagogy of general music subjects 1 (6–10 cr)*

*Pedagogy of general music subjects 2 (6–10 cr)*

### Optional units

The secondary subject module must include at least one optional unit supporting the student's command of the subjects to be taught or the pedagogy of group music teaching so that the student will have sufficient capability for group teaching and sufficient competence in general music subjects. The applicable units are to be agreed with the coordinating teacher on the basis of the student's earlier studies and may include any of the following:

*S-Y4a-g Advanced structural awareness of music (2–10 cr)*

*History of Western art music, advanced studies*

*S-Y3c Structural awareness of music 2 / Post-tonal music workshop (2–3 cr)*

*Creative musicianship skills*

*S-MK12 Choral conducting (Music Education main subject studies)*

*S-MK9 Music and movement (Music Education main subject studies)*

*Improvisation*

The student may choose to focus on either introductory and basic teaching or teaching of advanced learners.

### Prerequisites

*Pedagogy of general music subjects 1 or 2*

At least 10 cr of studies in the pedagogy of the student's main subject (recommended)

### Coordinating teacher

Coordinating teacher for pedagogy, Department of Composition and Music Theory

### Application process

A student may apply for the right to study for this secondary subject module when he/she has completed *Pedagogy of general music subjects 1 or 2*. At that point, a detailed individual study plan (HOPS) will be prepared for the secondary subject module, taking into account the student's previous studies, interests and development needs, drawing on experience gained in *Pedagogy of general music subjects 1 or 2*.

## Composition, secondary subject module (25–30 cr)

### Learning outcomes

A student who has completed the secondary subject module is expected to:

- have developed his/her technical competence in composition to a proficient artistic standard with regard for instance to the handling of melody, rhythm, harmony, counterpoint, small-scale forms and texture in short works for small ensembles
- be able to identify expressive and technical issues that interest him/her and be able to use a goal-oriented approach to resolve them
- be aware of the respective special characteristics of vocal and instrumental music
- have improved in-depth skills in an area that is of central importance to his/her composition work and be aware of areas with which he/she was previously unfamiliar.

### Compulsory units

*S-Y34 Composition 1s (1.5 years of tuition) (20 cr)*

### Optional units

*Harmony & voice-leading units*

*Orchestration*

*Supplementary composition courses*

*Music analysis units*

*Applicable music theory units*

### Prerequisites

Two years of *Introduction to composition* (previously V25) or equivalent skills

*Introduction to harmony & voice-leading* or equivalent skills

### Coordinating teacher

Professor of Composition

### Application process

The right to study for the composition secondary subject module may be applied for in March, August and November. An individual study plan (HOPS) for a secondary subject is to be prepared at the same time. The right to study may be applied for by any student with sufficient prerequisites. The student's ambition and stated goals and the quality of his/her artistic output will be taken into account when considering the right to study.

## S-Y34 Composition 1s (20 cr)

Compulsory unit in the composition secondary subject module included in a Master's degree

### Learning outcomes

A student who has completed the unit is expected to:

- have developed his/her technical competence in composition to a proficient artistic standard with regard for instance to the handling of melody, rhythm, harmony, counterpoint, small-scale forms and texture in short works for small ensembles
- be able to identify expressive and technical issues that interest him/her and be able to use a goal-oriented approach to resolve them
- be aware of the respective special characteristics of vocal and instrumental music.

### Assessment

On a scale of 0 to 5

### Prerequisites

Two *Introduction to composition* courses

### Unit structure

There are no separate courses in this unit. At the end of the unit, the composition examination board assesses the student's attainment of the learning outcomes on a scale of 0 to 5.

**Target group**

Students whose secondary subject is Composition

**Coordinating teacher**

Professor of Composition

**Unit overview**

Initially, the focus is on small-scale exercises; later, the student progresses to composing short pieces for small ensembles. Analysis of applicable historical works supports both approaches.

**Teaching and working methods**

- Individual composition tuition, maximum 42 h (3 semesters, 14 h per semester)
- Group tuition, maximum 15 h (3 semesters, 5 h per semester)
- Independent work on composition and analysis assignments, minimum 476 h (3 semesters, 159 h per semester).

**Recommended year of completion**

Master's 1st to 2nd year

**Completion and feedback**

- Active class attendance
- Preparation of compositions for evaluation
- The student must submit 3 to 6 original works for evaluation, representing at least 3 of the following genres:
  - works for solo instruments
  - chamber music (maximum 5 performers)
  - vocal music
  - choral music
  - electronic music

Assessment by the examination board on a scale of 0 to 5.

## Music theory, secondary subject module (22–30 cr)

**Learning outcomes**

A student who has completed this module is expected to:

- have improved the music theory and music analysis skills acquired in earlier studies
- be able to conceptualise the structure of music and to discuss it with precise terminology
- be further aware of the importance of history and styles in analysing music
- be able to employ his/her improved awareness and knowledge of music theory to support his/her artistic interests.

**Compulsory units**

One year of studies in structural awareness of music:

*S-ST10 Basics of harmony & voice-leading (11 cr) OR S-ST11a Harmony & voice-leading 1a (14 cr)*

**either of the following:** *S-ST6 Advanced tonal analysis (6–9 cr) OR S-ST7 Advanced post-tonal analysis (6–9 cr)*

**either of the following:** *S-STT2 Aspects of music theory (3 cr) OR S-STT5 Current topics (4 cr)*

**Optional units**

*S-ST11a Harmony & voice-leading 1a (if Basics of harmony & voice-leading is included in the secondary subject module)*

*S-ST11b Harmony & voice-leading 1b (if Harmony & voice-leading 1a is included in the secondary subject module)*

*Seminars*

*Advanced analysis courses*

*S-Y16 Partimento*

*Other Master's-level courses in Composition and Music Theory*

**Prerequisites**

Studies in structural awareness of music included in the Bachelor's degree, or equivalent knowledge and skills.

**Coordinating teacher**

Professor of Music Theory

**Application process**

The right to study for the music theory secondary subject module may be applied for in March, August and November. An individual study plan (HOPS) for a secondary subject is to be prepared at the same time. The right to study may be applied for by any student with sufficient prerequisites.

## Contemporary music performance, secondary subject module (15–25 cr)

**Learning outcomes**

A student who has completed this module is expected to:

- have gained the instrumental capability to perform contemporary music in various styles and aesthetic approaches
- be able to perform contemporary music as a soloist and as a member of an ensemble
- have personal experience of writing music employing techniques and strategies typical in contemporary music
- have experience of working in various roles and environments
- have the capability to progress to further studies.

**Compulsory units**

*S-Y35 Contemporary music performance (5.5–8.5 cr)*

**Optional units**

1) Advanced contemporary music performance (2–19.5 cr)

Possible courses to be included:

*NYKYlabra contemporary music laboratory (may be completed multiple times)*

*NYKYensemble contemporary music ensemble (may be completed multiple times)*

*Composition workshop for instrumentalists*

*Post-tonal analysis (may be completed multiple times)*

*UMLP (2–8 cr)*

*Contemporary music masterclass*

*Applicable courses offered by Composition and Music Theory*

*Improvisation courses*

*Inter-art projects at the University of the Arts Helsinki*

2) Applicable music technology units

3) Other units to be agreed separately

**Prerequisites**

Main instrument studies included in the Bachelor's degree

**Coordinating teacher**

Coordinating teacher for contemporary music

**Application process**

No separate application required

### S-Y35 Contemporary music performance (5.5–8.5 cr)

#### Learning outcomes

A student who has completed this unit is expected to:

- have instrumental capability for performing contemporary music
- have experience of performing contemporary music
- have personal experience of writing music employing techniques typical in contemporary music.

#### Assessment

pass/fail

#### Unit structure

This unit consists of three courses:

*Contemporary music ensemble project (3 cr) (may be completed again as part of Advanced contemporary music performance)*

*Composition workshop for instrumentalists (2–5 cr)*

*Instrumental NYKYworkshops (3 cr) (may be completed again as part of Advanced contemporary music performance)*

#### Target group

Secondary subject students in *Contemporary music performance*

#### Coordinating teacher

Coordinating teacher for contemporary music

#### Unit overview

- The NYKYensemble course involves rehearsing and performing a concert in the NYKYensemble concert series.
- The Composition workshop for instrumentalists is an introduction to the basics of composition.
- Instrumental NYKYworkshops introduce students to instrument techniques and notations typically used in contemporary music, by instrument group.

#### Teaching and working methods

- NYKYensemble course: group tuition, maximum 26 h; individual practising, 53 h
- Composition workshop for instrumentalists course: group tuition, maximum 28 h; individual work, 25–80 h
- Instrumental NYKYworkshop course: group tuition, maximum 5 h; individual practising, 8 h
- Individual tuition as required

#### Recommended year of completion

Master's 1st to 2nd year

#### Completion and feedback

- Active class attendance
- Completing the assignments given

### S-Y36 Advanced contemporary music performance (2–19.5 cr)

#### Learning outcomes

A student who has completed this unit is expected to:

- have improved capability in performing contemporary music in one or more of the following areas:
  - instrumental capability to perform contemporary music in various styles and aesthetic approaches

- experience of performing contemporary music in various ensembles
- personal experience of writing music employing techniques typical in contemporary music
- analysis of post-tonal music
- special issues in new music
- improvisation
- working in an inter-art project.

### **Assessment**

pass/fail

### **Unit structure**

The unit may be made up of the following courses according to the student's preferences:

*NYKYlabra contemporary music laboratory (may be completed multiple times)*

*NYKYensemble contemporary music ensemble (may be completed multiple times)*

*Composition workshop for instrumentalists*

*Post-tonal analysis (may be completed multiple times)*

*UMLP (2–8 cr)*

*Contemporary music masterclass*

*Applicable courses offered by Composition and Music Theory*

*Improvisation courses*

*Inter-art projects at the University of the Arts Helsinki*

### **Target group**

Secondary subject students in *Contemporary music performance*

### **Coordinating teacher**

Coordinating teacher for contemporary music

### **Unit overview**

Augmenting students' skills in contemporary music performance through a variety of courses.

### **Teaching and working methods**

Various, depending on the course

### **Recommended year of completion**

Master's 1st to 2nd year

### **Completion and assessment**

Unit completion is assessed by the coordinating teacher.

## **Performance coaching, secondary subject module (minimum 15 cr)**

### **Learning outcomes**

A student who has completed this secondary subject module is expected to:

- understand the physical and mental factors influencing performances
- understand the basics of performance coaching and be able to employ them independently in his/her work and musical interaction
- understand the basics of how to practice ergonomically
- understand the potential of creative expression in improving performance skills.

### **Units included in the secondary subject module**

*Performance coaching 1, 2, 3 (minimum 6 cr)*

*Creative performance studies (minimum 3 cr)*

*Literature review (minimum 4 cr) (new unit, see description below)*

*Physical education studies (minimum 2 cr)*

*Optional courses relevant for the subject, selected from common studies of the University of the Arts Helsinki*

### **Prerequisites and application process**

Any student may apply through his/her HOPS. No prerequisites.

### **Number of students admitted**

Every student who applies will be admitted, capacity permitting.

## **S-Y37 Literature review (4 cr)**

### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with essential research findings and literature concerning performance coaching for musicians
- have a wide familiarity with the physical and mental factors influencing performing and with practicing techniques
- understand the basics of the various techniques used in performance coaching.

### **Assessment**

pass/fail

### **Completion and feedback**

The student is expected to read at least 5 books and write an analytical essay of about 5 pages on each of them.

Oral feedback.

### **Teaching and learning methods**

Independent work: reading literature and preparing the literature review.

### **Recommended year of completion**

This unit may be completed in any year.

### **Unit overview**

The student is required to prepare a literature review on literature relevant for the secondary subject, as agreed with the coordinating teacher.

### **Literature**

Arjas, Päivi: *Varmasti lavalle – muusikoiden esiintymisvalmennus*, Atena

Gallway, Timothy & Green, Barry: *The Inner Game of Music*, Doubleday

Greene, Don: *Performance Success: Performing Your Best Under Pressure*, Kindle Edition

Hallam, Susan & Gaunt, Helena: *Preparing for success, a practical guide for young musicians*, Institute of Education, London

Klickstein, Gerald: *The Musician's Way - A Guide to Practice, Performance, and Wellness*

Rosset i Llobet, Jaume & Adam George: *The Musician's Body – a maintenance manual for peak performance*, Ashgate, Guildhall School of Music and Drama

Werner, Kenny: *Effortless mastery*, Jamey Aebersold Jazz

Williamon, Aaron: *Musical Excellence – Strategies and techniques to enhance performance*, Oxford

Williams, Susan: *Quality Practice - a musician's guide*

### **Coordinating teacher**

Päivi Arjas

## **Early music, secondary subject module (15–25 cr)**

### **Learning outcomes**

A student who has completed this secondary subject module is expected to:

- be familiar with the historical predecessors of his/her main instrument



- be conversant with stylistic issues and means of expression.

### **Units included in the secondary subject module**

*S-IY5 Secondary instrument performance 1, period instruments (2.5 or 5 cr)*

and/or

*S-IY6 Secondary instrument performance 2, period instruments (5 or 10 cr)*

*S-VM8 Baroque ensemble (1–3 cr)*

- the student participates playing a period instrument or his/her own instrument

*S-VM7 Baroque orchestra (1–3 cr)*

- the student participates in a Baroque orchestra period playing a period instrument

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

*Strings (2 cr)*

*Recorder, traverso, oboe, bassoon, trumpet, horn, clarinet (1–2 cr)*

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

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

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

- the student is given both individual tuition and group tuition

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

*S-VM6 Baroque instrument study (1–3 cr)*

- the student is introduced to a predecessor of his/her own instrument
- the unit also includes information on other period instruments

*Early dances*

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

*S-VM15 Baroque dance (2 cr)*

*Projects and courses (Variable course (0.5–10 cr)*

*e.g. attending masterclasses as an observer (0.5–3 cr)*

The units listed above may also be completed separately without them being defined as a secondary subject module.

### **Prerequisites and application process**

There are no prerequisites for this module. The secondary subject module is planned individually for each student with the coordinating teacher designated by the head of the Early Music Department.

### **Number of students admitted**

- The aim is for tuition to be given to all students who apply.
- Information required for cost assessment.
- The secondary subject module may incorporate units including individual tuition.
- Separate groups may be established for secondary subject students.

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

*Winds (1–2 cr)*

*Strings (2 cr)*

Recommended for students whose main subject is not Early Music

### **Learning outcomes**

A student who has completed the unit is expected to:

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

- have the capability to play in a Baroque orchestra (strings).

**Assessment**

pass/fail

**Prerequisites**

Level C performance in the student's own instrument or equivalent skills (winds)

**Winds (1–2 cr)**

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

**Completion and feedback**

Active class attendance

Oral and/or written feedback

**Teaching and learning methods**

Group tuition, maximum 10 h

Independent work

**Timing**

Tuition given every year

**Coordinating teacher**

Jari S. Puhakka

**Strings (1-2 cr)**

Recommended for students whose main subject is not Early Music

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

**Completion and feedback**

Active class attendance

Performances

Oral and/or written feedback

**Teaching and learning methods**

Group tuition, maximum 20 h

Independent work

**Timing**

Tuition given every year

**Coordinating teacher**

Minna Kangas

## Church music, secondary subject module (minimum 16 cr)

**Learning outcomes**

A student who has completed this secondary subject module is expected to:

- be conversant with the basics of liturgical music (such as singing hymns and psalms), accompanying on the organ, choral conducting and improvisation
- be conversant with how voice, organ and choir can be used in church music
- have experience of making music in a group.

**Units included in the secondary subject module**

The secondary subject module consists of the following units:

*S-KM1 Church music practices 1 (4 cr)*

*S-Y23 Secondary instrument performance, organ (5 cr), one year*

*S-KM40 Supplementary studies in church music (4 cr)*

*(Comprising the proficiency demonstration in Church Music but without active job duty)*

*S-KM30 Liturgy study (3 cr)*

Total: 16 cr

**Optional units:**

*S-Y23 Secondary instrument performance, voice (5 cr)*

*S-KM46 Organ improvisation 1 (5 cr)*

**Prerequisites and application process**

Applications for the right to study must be submitted to the head of the Department of Church Music, who will grant the right to study on the basis of a sight-reading proficiency test on the piano. The number of participants is limited, and to be admitted to the module a student must have sufficient music-reading and keyboard skills.

**Number of students admitted**

The number of students admitted is decided by the head of the Department of Church Music.

The secondary subject module includes individual tuition as follows:

*Secondary instrument performance, organ: 14 h.*

Also, if the student applies for the following and is granted the right to study:

*Secondary instrument performance, voice: 14 h.*

*Organ improvisation 1: 14 h.*

## **Organ performance, secondary subject module (minimum 15 cr)**

**Learning outcomes**

A student who has completed this secondary subject module is expected to:

- have basic skills and knowledge in organ performance
- be conversant with easy organ repertoire.

**Units included in the secondary subject module**

The secondary subject module consists of the following units:

*Secondary instrument performance, organ (5 cr per year: one year (5 cr), two years (10 cr) or maximum three years (15 cr))*

Any of the following units may be included to bring the total credits earned up to at least 15 cr:

*Organ improvisation 1 (5 cr), Church Music*

*Organ improvisation 1 (9 cr), Organ performance*

*Organ structure and maintenance (2 cr)*

*History of organ performance (6 cr)*

**Prerequisites and application process**

Applications for the right to study must be submitted to the head of the Department of Church Music, who will grant the right to study on the basis of a proficiency test and a statement from the Professor of Organ. The number of participants is limited, and to be admitted to the module a student must have sufficient music-reading and keyboard skills and performance capability. The number of students admitted is decided by the head of the Department of Church Music.

**The secondary subject module includes individual tuition as follows:**

*Secondary instrument performance, organ: 28–84 h*

Also, if the student applies for the following and is granted the right to study:  
*Organ improvisation 1*, Church Music: 14 h.  
*Organ improvisation 1*, organ performance: 28 h.

## Advanced orchestral studies for winds (15 cr)

(flute, oboe, clarinet, bassoon, horn, trumpet, trombone)

The individual tuition hours included in apprenticeship training are deducted from the main instrument tuition quota. Entry to this unit is always by audition only.

### Learning outcomes

A student who has completed this secondary subject module is expected to:

- be familiar with the operating environment and working methods of a professional orchestra
- have improved capability for ensemble playing, for work in a professional orchestra and for preparing for auditions.

### Units included in the secondary subject module (15 cr)

*Apprenticeship training (8 cr)*

*Audition training (1 cr)*

### Optional units (total 6 cr):

*Academy Woodwinds or Academy Brass (1–3 cr)*

*Instrument section performance (1–3 cr)*

*Chamber music*

*or other studies separately agreed with the head of department*

### Prerequisites and application process

- There are no prerequisites for this unit.
- Auditions for apprenticeship training for winds are held once every academic year.

### Number of students admitted

Students accepted through the audition procedure.

## S-IO29 Apprenticeship training (8 cr)

(flute, oboe, clarinet, bassoon, horn, trumpet, trombone)

Apprenticeship training does not replace the compulsory *Orchestra performance*.

Entry to this unit is always by audition only.

### Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the operating environment and working methods of a professional orchestra
- have added capability for working as a member of a professional orchestra.

### Assessment

pass/fail

### Completion and feedback

- Participating in at least four orchestra periods (2 cr each) in a professional orchestra in the Helsinki metropolitan area.
- Regular attendance at rehearsals and performances.
- Oral feedback from the instructor during and after the period.

### Teaching and learning methods

- Supervised work playing with a professional orchestra.
- Individual tuition from a colleague playing the same instrument, maximum 2 h per orchestra period.

- Independent practice.

**Timing**

Every year

**Coordinating teacher**

Woodwinds: Harri Mäki

Brass: Pasi Pirinen

## Advanced orchestral studies for strings

**Learning outcomes**

A student completing studies in each of the following specialisations is expected to:

1. Instrumental core competence
  - have a command of instrument technique on his/her main instrument and its expressive means to a standard required of professional musicians
  - be able to make independent artistic choices in an orchestral context
  - be widely familiar with the various styles of orchestral music and be able to leverage this knowledge in his/her artistic work
  - be widely and diversely familiar with orchestral repertoire
  - have experience of ensemble playing in various ensembles and understand his/her role as a member of an ensemble
  - be able to prepare for and deal with various performance situations.
2. General musical skills
  - be able to understand and analyse the music he/she performs
  - have the sight-reading skills required from a professional musician.
3. Pedagogical skills
  - understand the competence profile required of a principal
  - be able to lead sectional rehearsals.
4. Study skills
  - understand the particular characteristics of an orchestra musician's profession.
5. Career skills
  - be able to function in a variety of roles as a professional orchestra musician
  - be able to work with other people
  - know the audition practices of professional orchestras
  - be familiar with the orchestral repertoire commonly prescribed for auditions.
6. Interaction and communication, language skills
  - have the capability to function as a member of an orchestra
  - be able to give and to receive feedback.

**Units relevant for this specialisation:**

*S-IO31 Chamber orchestra (0.5–2 cr per period)*

*S-IO5 Audition training (1–2 cr)*

*S-IO24 Sight-reading and orchestral repertoire (0.5–2 cr)*

*S-IO22 Concertmaster training (1–5 cr)*

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

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

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

*S-Y38 Conducting workshop (6 cr)*

*S-IO30 Apprenticeship training (6 cr)*

*S-IO32 Ensemble coaching (0.5–2 cr)*

*S-IO31 Chamber orchestra (0.5–2 cr per period)*

### **Learning outcomes**

A student who has completed the unit is expected to:

#### Instrumental core competence

- have a command of instrument technique on his/her main instrument and its expressive means to a standard required of professional musicians
- be able to make independent artistic choices in an orchestral context
- be widely familiar with the various styles of orchestral music and be able to leverage this knowledge in his/her artistic work
- be widely and diversely familiar with orchestral repertoire
- have experience of ensemble playing in various ensembles and understand his/her role as a member of an ensemble
- be able to prepare for and deal with various performance situations.

#### General musical skills

- be able to understand and analyse the music he/she performs.

#### Study skills

- understand the particular characteristics of an orchestra musician's profession.

#### Career skills

- be able to function in a variety of roles as a professional orchestra musician
- be able to work with other people.

#### Interaction and communication, language skills

- have the capability to function as a member of an orchestra
- be able to give and to receive feedback.

### **Assessment**

pass/fail

#### **Completion and feedback**

- Regular attendance at rehearsals and performances
- Oral feedback

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

- Group tuition (12–35 students), maximum 30 h
- A guest teacher or assistant teacher participates in the tuition alternating or in parallel with the principal teacher, maximum 35 h
- Independent practising

#### **Timing**

Tuition given every year

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

Master's 1st to 2nd year

#### **Target group**

Primarily Master's-level students

#### **Coordinating teacher**

Tero Latvala

*S-Y38 Conducting workshop (6 cr)*

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

### **Learning outcomes**

A student who has completed this unit is expected to:

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

### **Assessment**

pass/fail

### **Prerequisites**

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

### **Unit structure**

The unit consists of one course.

### **Completion and feedback**

Active class attendance (no absences allowed). Oral feedback.

### **Teaching and learning methods**

#### **1. Teaching methods**

- Group tuition (8–12 students), 80 h. All students on the course also play and sing in the rehearsal ensemble.
- Introduction to conducting (two days, 4 h per day) at the start of the autumn semester
- Three 2-day sessions (6 h per day) in the autumn semester (with a different focus in each session: choir, wind orchestra, orchestra)
- Three 2-day sessions (6 h per day) in the spring semester (focus areas as in the autumn)

#### **2. Participating in the tuition with the teacher**

The course involves multiple teachers.

#### **3. Independent work by the student**

Independent preparation, 82 h.

#### **4. Teaching material and literature**

Repertoire as selected by the teachers.

### **Timing**

Every year

### **Recommended year of completion**

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

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

### **Target group**

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

### **Coordinating teacher**

Atso Almila

### **S-IO30 Apprenticeship training, strings (6 cr)**

Entry to this unit is by audition. The unit lasts one semester and replaces the student's compulsory orchestra performance unit for that semester.

### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the operating environment and working methods of a professional orchestra
- have added capability for working as a member of a professional orchestra.

### **Assessment**

pass/fail

**Completion and feedback**

- Three periods in a professional orchestra during one semester
- Independent practice
- Regular attendance at rehearsals and performances
- Oral feedback from the instructor during and after the period

**Teaching and learning methods**

Individual tuition from a professional musician playing the same instrument, maximum 6 h per period

**Timing**

Tuition given every year

**Coordinator**

Anna Rombach

**S-IO32 Ensemble training (0.5–2 cr)**

No tuition given in the 2018–2019 academic year.

**Learning outcomes**

A student who has completed the unit is expected to:

- have a command of instrument technique on his/her main instrument and its expressive means to a standard required of professional musicians
- be able to make independent artistic choices in an orchestral context
- be widely familiar with the various styles of orchestral music and be able to leverage this knowledge in his/her artistic work
- be widely and diversely familiar with chamber orchestra repertoire
- have experience of ensemble playing in various ensembles and understand his/her role as a member of an ensemble
- be able to prepare for and deal with various performance situations
- be able to understand and analyse the music he/she performs
- understand the competence profile required of a principal
- be able to lead sectional rehearsals
- understand the particular characteristics of an orchestra musician's profession
- be able to function in a variety of roles as a professional orchestra musician
- be able to work with other people
- have the capability to function as a member of an orchestra
- be able to give and to receive feedback.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance in group tuition
- Oral feedback

**Teaching and learning methods**

- Group tuition (10–30 students), maximum 40 h
- A guest teacher or assistant teacher participates in the tuition alternating or in parallel with the principal teacher, maximum 32 h
- Independent practising

**Timing**

Tuition given every year

**Recommended year of completion**

Master's 1st to 2nd year

**Target group**



Primarily Master's-level students; Bachelor's-level students as necessary.

**Unit overview**

Includes stylistic training, repertoire performance, in-depth exploration of the repertoire in the chamber orchestra periods, bowing and fingering practices, instrument techniques, training for ensemble playing and interaction, techniques for rehearsing an ensemble, section principal training.

**Coordinating teacher**

Tero Latvala

## Chamber music, secondary subject module (15 cr)

**Coordinating teacher**

Professor of Chamber Music Marko Ylönen

**Learning outcomes**

A student who has completed this secondary subject module is expected to:

- be familiar with the working practices of chamber music ensembles
- have improved capability for ensemble playing and for performing chamber music on a professional basis
- be widely and diversely familiar with chamber music repertoire.

**Units included in the secondary subject module (15 cr)**

*Chamber music 1 (1–3 cr) and/or Chamber music 2 (12 cr), minimum 12 cr*

*Elective chamber music studies as needed, maximum 3 cr (e.g. masterclasses and/or projects in chamber music)*

Unit descriptions may be found in the curricula for Classical instruments.

**Prerequisites and application process**

This secondary subject module is intended for students whose main subject is in Classical instrument performance. Any student may apply through his/her HOPS.

**Number of students admitted**

All applicants may be admitted, at the discretion of the head of the department.

# Faculty of Music Education, Jazz and Folk Music

## Jazz, secondary subject module (15–25 cr)

### Learning outcomes

A student who has completed the secondary subject module is expected to be able to understand the rhythmic, melodic and harmonic essential features of jazz and incorporate them into his/her music-making.

### Units included in the secondary subject module

Studies in the Jazz secondary subject module begin with

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

*S-JZ6 Jazz rhythm 1 (6 cr)*

These units may be completed simultaneously. They must be completed before taking other jazz studies.

Examples of units that may be completed:

*S-JZ5 Jazz ear training 1 (6 cr)*

*S-JZ9 Jazz harmony 1 (6 cr)*

*S-JZ13 Arrangement 1 (9 cr)*

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

*S-Y39 Jazz and improvisation workshop (7 cr), proficiency test on instrument or voice required*

*Personal instrument studies*

Unit descriptions are available under main subject studies or elective units in the Jazz curriculum.

### Prerequisites and application process

Students may apply through their individual study plan (HOPS), no previous skills required.

### Number of students admitted

All students who sign up for the unit may attend, capacity permitting.

## Folk music, secondary subject module (15–25 cr)

### Description

The purpose of the Folk music secondary subject module is to provide students with information and practical competence in the typical features, styles and phenomena of the folk music of Finland and of neighbouring areas. Students are required to become familiar with folk music from a number of perspectives: making music, composing, dancing and collaboration. Folk music studies focus above all on creativity, on the joy of making music together and on the discovery of a musician's personal voice. Students with varying levels of musicianship skills and with different backgrounds in folk music competence may study together. It is also possible for students to develop their folk music skills to the very highest level; by taking this secondary subject module, students learn to understand what elements make up competence in folk music. Improvisation, variation and composition are addressed in various ways in every unit in this module. Learning by ear, performing skills and evolving a personal style are also cornerstones of the studies.

Students completing the Folk music secondary subject module are also introduced to methods for teaching folk music that are communal and emphasise diversity and creativity. A student who completes this module may employ the skills learned in his/her artistic and pedagogical activities in other genres of music as well.

This secondary subject module is suitable for students who wish to develop their musicianship by embracing communal methods, improvisation and creative music-making. It is also suitable for Music Education students whose main instrument is a folk instrument. Some of the units may also be taken through the Open University.

The module may be studied in Finnish; some of the units are also taught in English.

### **Learning outcomes**

A student who has completed the secondary subject module is expected to:

- understand the essential historical, aesthetic, communal and creative features of folk music and be able to apply them in his/her own music-making
- be conversant with an area of folk music to a high enough standard to be able to play or sing and/or dance in an identifiable specific folk music style
- understand the plurality of the historical styles of folk music in Finland, their connections to other genres of music and to international musical phenomena, and be able to acquire more information on them
- understand the historical nature of folk music as music for social occasions and its modern nature as a leisure pastime, a heritage pursuit, an art form and a vehicle for artistic expression
- understand how folk music relies on memory for the conveying of tradition, and have improved skills for learning by ear
- have a command of basic skills and repertoire in folk music, folk singing and folk dance and be able to develop these skills further independently
- be able to vary musical material and improvise and be able to develop these skills further independently
- understand and be able to apply communal processes of composing and arranging in making music in an ensemble.

### **Units included in the secondary subject module (15-25 cr)**

#### **Compulsory units (13 cr)**

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

*S-FM69 Folk music ensemble (4 cr)*

*S-FM3 Folk song (3 cr)*

*S-FM14 Folk dance (3 cr)*

#### **Optional units (2–12 cr)**

*S-FM61 Arranging folk music for ensemble (3 cr)*

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

*S-FM22 Instrument building and maintenance 1 (3 cr)*

*S-FM42 Folk song ensemble (3 cr)*

*S-FM23 Introduction to folk music pedagogy (1 cr)*

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

*S-FM5 Introduction to folk instruments (2 cr)*

*S-FM7 Folk Big Band (2–4 cr)*

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

*S-FM19 Improvisation, expression and performance (3–4 cr)*

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

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

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

*Basics of runo singing (3 cr)*

*S-FM67 Voice and body (3 cr)*

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

Unit descriptions are available under main subject studies or elective units in the Folk Music curriculum.

### **Prerequisites and application process**

Any student enrolled at the Sibelius Academy may apply for the module through his/her HOPS. A limited number of students are admitted through the Open University to some units. Prerequisites are determined on a case-by-case basis for each unit.

### **Number of students admitted**

All students who sign up for the unit may attend, capacity permitting. For each unit, the maximum number of students whose main subject is not Folk Music is given.

## **Global Music as a secondary subject (15–25 cr)**

Global Music is offered as a secondary subject to students in other degree programmes and through the Open University. Students may choose any combination of units from the Global Music offering between a minimum of 15 cr and a maximum of 30 cr. The 2 packages described below may also be combined in different ways.

### **Learning Outcomes**

A student who has completed the secondary subject module is expected to:

- have developed the ability to perform, communicate and collaborate in a wide range of musical, cultural and socially-engaged contexts
- have knowledge of at least two musical traditions and of diverse approaches to playing, creating, improvising and analysing music from various cultural perspectives around the world
- be able to actively contribute to society and engage with the community in meaningful ways, having acquired an in-depth understanding of the pedagogical thinking, communication and collaborative skills needed in an intercultural context.

### **Package 1: Global Music**

*S-GM1 Transcultural ensemble (4–8 cr) (1 semester or whole year)*

*S-GM2 Global ensemble (4–8 cr) (1 semester or whole year)*

*S-GM9 Global rhythms 1 (2–4 cr) (1 semester or whole year)*

*S-GM3 Global Orchestra (3–6 cr) (1 semester or whole year)*

*S-GM31 Creative leadership skills (3 cr) (1 semester)*

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

*S-GM15 ICE (Improvisation, intercultural communication, expression) (2 cr) (intensive period)*

*S-GM7 Global music creation 1 (2–4 cr) (1 semester or whole year)*

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

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

Package 1 may also be offered as a series of intensive weekend periods aimed at students through the Open University as well as musicians and teachers attending as part of continuing professional development. This would also provide pathways for immigrant musicians and refugee musicians to develop skills before applying for our degree programme, for example. A ‘junior department’ version of this may also be offered for young musicians.

### **Package 2: Global Music with a focus on Global Choir leadership**

*S-GM24 Inspiration course in Global Choir leadership (5–10 cr) (2 intensive weekend periods per semester)*

These could also be taken as optional units or continuing professional development courses through the Open University.

*S-GM4 Global Choir (3–6 cr) (1 semester or whole year)*

*S-GM31 Creative leadership skills (3 cr) (1 semester)*

*S-GM10 Global pedagogy (5–10 cr) (2 – 3 semesters)*

*S-GM9 Global rhythmic 1 (2–4 cr) (1 semester or whole year)*

Unit descriptions are available in the Global Music Bachelor's degree and Master's degree curricula.

## Arts engagement, secondary subject module (25 cr)

**Coordinating department: Music Education**

### **Description**

Arts engagement is a **bridgebuilder** to the arts. Arts engagement studies instruct future professionals in various branches of the arts in artistic and pedagogical work engaging with children, adolescents and adults from varied backgrounds and with arts organisations. The studies in this module are organised jointly with a professional network in the field. The studies are intended for students in all subjects of all the schools of the University of the Arts Helsinki.

#### Social dialogue and influence:

The Arts engagement module of the University of the Arts Helsinki is aligned with national education, culture and learning development policy: general education, basic education in the arts, liberal adult education, availability and accessibility of culture, arts and wellbeing, inter-sectoral cultural cooperation, regional cultural activities.

Studies in arts engagement involve interaction with various kinds of communities (learners from varied backgrounds, interculturalism, refugees, various age groups) as part of everyday curricula and cultural education plans. Students participate in arts engagement at arts institutions and in regional cultural activities. The studies include improving students' practical working life skills and contacts that will be important for future employment prospects.

#### Internationalism:

International vs. national networking: sharing long-term best practices through collaborative learning and research. The module enhances existing national and international networks and fosters new ones. Inspiring environment for learning, research and artistic activities:

Studies in arts engagement / audience outreach are partnered with national and international arts institutions that have leading expertise.

#### Mobility and collaboration:

The module leads to the establishment of a network of experts in inter-art arts engagement / audience outreach and enhances students' practical working life skills. Even as of this moment, the artistic and pedagogical competence created is generating job opportunities.

### **Learning outcomes**

A student who has completed this secondary subject module is expected to:

- be conversant with designing arts engagement workshops
- be familiar with the roles of an educator/musician/artist in workshops
- have the capability for designing extensive projects and for managing large structures
- be familiar with best practices in arts engagement in various contexts
- have a command of the potential of arts engagement in the social media and in digital learning environments
- have a command of arts engagement communications, marketing and producing
- be able to function in various cooperation networks nationally and internationally
- be able to participate in social dialogue through means of arts engagement.

## **Arts engagement basic studies (10 cr)**

### **Creative musicianship skills 1–5 (Creative skills 1–5) (total 10 cr)**

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

Creative skills provides a wide selection of tools for training in improvisation, creativity and composition. Inter-art dialogue and a philosophy accepting diverse approaches and individuals in improvisation are key components in the training. The training also equips students for phenomenon-based teaching under the new curricula in schools and arts education institutions.

Creative skills 1 and 3 are compulsory; for the rest, the student may select 4 cr in Creative skills 2, 4 or 5 according to his/her interests.

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

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

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

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

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

## **Arts engagement working life skills (15 cr)**

### **S-Y30 Arts engagement best practices seminar (3 cr)**

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with best practices in arts engagement at arts institutions / in other contexts
- be familiar with forms of arts engagement and how to guide them
- be conversant with arts engagement in digital learning environments
- have a command of arts management in arts engagement: communications and marketing, producing.

#### **Assessment**

pass/fail

#### **Prerequisites**

10 cr in Creative skills 1–5

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

- Seminar work, 32 h
- Group or duo work, 12 h
- Supervisor guidance, 12 h
- Independent work, 24 h

#### **Timing**

Tuition given every year or every other year

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

3rd to 5th year

#### **Target group**

Students in various departments of the Sibelius Academy, possibly students in other schools of the University of the Arts Helsinki. Students may apply for units in a separate application process through the Open Campus.

*S-Y31 Arts engagement field work (12 cr (6 + 6 cr))*

*S-Y32 Collaboration project 1 with a national network (6 cr)*

## **Collaboration between arts institutions and arts universities**

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a command of designing an inter-art, multi-discipline collaboration from the perspective of an arts institution
- be conversant with working with a variety of operators in an inter-art context
- be capable of a shared expert role with representatives of various branches of the arts and of the education sector
- be familiar with the repertoire-based creative inter-art process and how it is evaluated and developed
- have evolved an in-depth artistic and pedagogical interaction with learners of various ages and skill levels in various target groups.

### **Assessment**

pass/fail

### **Prerequisites**

Arts engagement basic studies (10 cr) and Arts engagement best practices seminar (3 cr)

### **Teaching and learning methods**

- Common training period, 16 h
- Field work with a partner, 60 h
- Preparing and participating in a final production, 20 h
- Feedback discussion, 2 h
- Independent work, 66 h

### **Timing**

Tuition given every year or every other year

### **Recommended year of completion**

4th to 5th year

### **Target group**

Students in various departments of the Sibelius Academy, possibly students in other schools of the University of the Arts Helsinki. Students may apply for units in a separate application process through the Open Campus.

### **Partners**

Finnish National Opera and Ballet; Aalto Arts; comprehensive schools and upper secondary schools in Espoo, Vantaa and Helsinki; other partners

## **S-Y33 Collaboration project 2 with a national and international network (6 cr)**

Hear this, I'm a composer!

### **Learning outcomes**

A student who has completed the unit is expected to:

- be conversant with the composition process for children, adolescents and adults from a learner perspective
- have a command of various approaches to composition: genres, topical and social subjects, inter-art approaches, interculturalism
- have a command of the stages of a creative process
- be able to listen to children, adolescents and adults in a creative process
- be able to pose questions that help learners discover their own voice
- be capable of flexible interaction in an inter-art setting with a shared expert role, whether with children, adolescents or adults
- be able to assume responsibility in a multi-discipline working group

- be able to reflect on and verbalise the stages of the creative process.

**Assessment**

pass/fail

**Prerequisites**

Arts engagement basic studies (10 cr) and Arts engagement best practices seminar (3 cr)

**Teaching and learning methods**

- Common training period, 16 h
- Field work, 70 h
- Preparing and participating in a final production, 20 h
- Feedback discussion, 2 h
- Independent work, 56 h

**Timing**

Tuition given every year or every other year

**Recommended year of completion**

4th to 5th year

**Target group**

Students in various departments of the Sibelius Academy, possibly students in other schools of the University of the Arts Helsinki. Students may apply for units in a separate application process through the Open Campus.

**Partners**

Helsinki Music Centre; various orchestras; music institutes; schools; learning centres; other partners

## Electroacoustic music composition, secondary subject module (22–30 cr)

**Coordinating department: Music Technology**

**Description**

This secondary subject module is intended for composers interested in employing electroacoustic means in their compositions and work.

**Learning outcomes**

A student who completes the secondary subject module is expected to:

- be able to compose for fixed media ('tape') for stereo and multichannel systems in the tradition of acousmatic music
- be able to compose mix music for 'tape', prerecorded or fixed material and acoustic instruments
- be able to compose for acoustic instruments and live processing
- know how to choose and operate the methods and tools for studio composition in the electroacoustic music genre
- be able to discuss the repertoire, techniques and vocabulary of acousmatic music, tape music and live electronics
- be able to analyse and critically assess the use and interaction of electroacoustic means in the contemporary composition world
- know how to set up studio recording equipment and a sound field recording and how to design complex recording equipment setups
- be able to explore the possibilities of audio software and hardware for studio composition.

**Target group**

Students in Bachelor's-level or Master's-level studies in Composition. The credit score for the module is 22–30 cr, and the studies are intended to be completed over a period of 3 years.



**Content units**

*S-MT22 Introduction to electroacoustic music (6 cr)*

*S-MT23 Acousmatic music composition (4 cr)*

*S-MT24 Electroacoustic music workshop (4 cr)*

*S-MT52 Individual electroacoustic composition tuition (4 cr)*

**Optional units (one must be taken)**

*S-MT25 Electroacoustic music seminar (4 cr)*

*S-MT35 Computer-assisted composition (CAC) (8 cr)*

*S-MT30 Programming with Max (8 cr)*

*S-MT29 SuperCollider (8 cr)*

*S-MT14 Experimental recording techniques (4 cr)*

Unit descriptions are available in the Music Technology curriculum.

**Tuition language**

English

**Prerequisites**

Composition studies, basic understanding of audio technology, previous contact with electroacoustic music.

**Number of students**

4–6 Students

## Recording and sound production, secondary subject module (21–30 cr)

**Coordinating department: Music Technology****Description**

This secondary subject module is intended for musicians who are interested in recording and producing music.

**Learning outcomes**

A student who has completed the secondary subject module is expected to:

- understands the basics of sound engineering
- understand the operating principles of microphones and stereo pairs and be able to apply these in recording instruments or small ensembles
- be competent in using a digital sound workstation
- be able to operate departments' studios and minor control rooms independently
- be able to create a recording production independently
- be familiar with and have a command of tools used for post-editing sound
- be familiar with editing, mixing and mastering methods appropriate for various music styles.

**Units included in the secondary subject module**

Students may earn 21–30 credits in this module. The studies may be completed in one or more academic years, beginning with *Basics of audio technology* and then completing the following courses, in this order:

***S-MT60 Basics of audio technology (3 cr)*****Learning outcomes**

A student who has completed the module is expected to:

- understands the basics of sound engineering

- understand the operating principles of microphones and stereo pairs and be able to apply these in recording instruments or small ensembles
- be competent in using a digital sound workstation.

**Assessment**

pass/fail

**Prerequisites**

*S-Y8 Music and IT*

**Completion and feedback**

Final examination

**Recommended year of completion**

2nd year

**Coordinating teacher**

Markus Bonsdorff

**Tuition language**

Finnish / English

**S-MT84 Studio technology and sound production 1, secondary subject (4 cr)**

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to operate departments' studios and minor control rooms independently
- be able to create a recording production independently.

**Assessment**

pass/fail

**Prerequisites**

*S-MT60 Basics of audio technology*

**Completion and feedback**

Active class attendance

Proficiency test

**Teaching and learning methods**

Attending group tuition

Completing and reporting on the individual and group assignments given by the teacher

Participating in the field recording exercise

**Recommended year of completion**

3rd year

**Coordinating teacher**

Markus Bonsdorff

**S-MT85 Studio technology and sound production 2, secondary subject (4 cr)**

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with and have a command of tools used for post-editing sound
- be familiar with editing, mixing and mastering methods appropriate for various music styles.

**Assessment**

pass/fail

**Prerequisites**

*S-MT84 Studio technology and sound production 1, secondary subject (4 cr)*

**Completion and feedback**

Active class attendance

Demonstrating command of theoretical knowledge  
Organising a recording session (production exercise)  
Completing and reporting on an independent assignment

**Teaching and learning methods**

Attending group tuition  
Completing and reporting on the individual and group assignments given by the teacher  
Introduction to the studio block at the Music Centre

**Recommended year of completion**

3rd to 4th year

**Coordinating teacher**

Markus Bonsdorff

[S-MT86 Studio technology and sound production 3, secondary subject \(4 cr\)](#)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with working practices in classical music recording production
- be capable of completing a demanding recording production task in a studio
- be familiar with the principal sound synthesis and sound processing methods used in electronic music.

**Assessment**

pass/fail

**Prerequisites**

*S-MT85 Studio technology and sound production 2, secondary subject (4 cr)*

**Completion and feedback**

Active class attendance  
Completing assignments given by the teacher

**Coordinating teacher**

Markus Bonsdorff

[S-MT59 Lecture series in music acoustics \(6 cr\)](#)

[S-MT74 Project \(1-10 cr\)](#)

Unit descriptions are available in the Music Technology curriculum.

**Tuition language**

Finnish; English if necessary

**Prerequisites and application process**

*Music and IT*. Any student may apply for the module through his/her HOPS.

## Electroacoustic music performance, secondary subject module (22–30 cr)

**Coordinating department:** Music Technology

### Description

This secondary subject module focuses on performing music in an electroacoustic music environment. It is intended for musicians eager to expand their sonic vocabulary by integrating electronic, analogue and digital audio tools into their performances. The main objective is to incorporate and combine electroacoustic tools with students' main acoustic instruments to perform pieces of the repertoire, new pieces and solo or group improvisation.

### Learning outcomes

A student who has completed the secondary subject module is expected to:

- be able to perform with various electroacoustic instruments and tools, identifying and leveraging their musical potential, their possibilities and challenges
- have acquired dexterity in performing and improvising with electronics; alone, in ensembles and in various forms of musical performance
- be able to design musical programmes involving audio technology and complex chains of audio and signal processing involving their own instrument and analog, digital and electronic extensions
- be able to participate in performances with loudspeaker orchestras and multichannel systems
- be able to discuss the live electronic music tradition, the repertoire and the artistic outcomes with a critical approach.

### Credits

The credit score for the module is 22–30 cr, and the studies are intended to be completed over a period of 2 or at most 3 years. Students may begin the studies in the 1st year of Bachelor's-level studies or at the Master's level.

#### 1st Year

*S-MT27 Live electronics atelier (6 cr)*

#### 2nd Year

*S-MT28 Electroacoustic improvisation (6 cr)*

#### Optional units (one of the following must be taken)

*S-MT53 Performing with electronic Instruments (6 cr)*

*S-MT26 Electroacoustic sound diffusion (6 cr)*

#### Optional units (one of the following must be taken)

*S-MT30 Programming with Max (8 cr)*

*S-MT29 SuperCollider (8 cr)*

*S-MT25 Electroacoustic music seminar (4 cr)*

*S-MT14 Experimental recording techniques (4 cr)*

*Studies in Ableton Live (4 cr)*

Unit descriptions are available in the Music Technology curriculum.

### Tuition language

English

### Prerequisites

Students must have a main instrument. Basic level of audio technology, composition and music theory. Previous contact with sound art or experimental music. Interest in electroacoustic music.

### Number of students

Designed for a group of 4–8 students