

## Classical music, instrument / guitar

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## **Bachelor's degree**

### **Instrument and ensemble skills, minimum 87 cr**

- have acquired a playing technique and expressive means on his/her main instrument to a professional standard
- be able to prepare repertoire on his/her main instrument independently
- have a basic knowledge of the various styles of art music
- be widely familiar with the core repertoire for his/her main instrument
- be familiar with the historical predecessors (Early Music: later development) of his/her main instrument
- have acquired the capability for playing in various ensembles and orchestras (orchestral instruments and Early Music)
- be able to prepare for and deal with various performance situations
- have the sight-reading skills and creative musicianship skills required from a professional musician

#### **Compulsory studies:**

[\*\*3kk Guitar performance \(Bachelor of Music\) \(28+28+28 cr\)\*\*](#) 84 cr

[\*\*S-IG2 Ensemble playing, guitar\*\*](#) 3 cr

#### **Optional studies:**

*(may be included in either a Bachelor's or a Master's degree)*

[\*\*S-IY8 Contemporary music ensemble\*\*](#) (3-15 cr)

[\*\*S-IG3 Guitar duo\*\*](#) (3 cr)

[\*\*S-IG4 Free accompaniment and improvisation 1, guitar\*\*](#) (3 cr)

[\*\*S-IG5 Free accompaniment and improvisation 2, guitar\*\*](#) (5 cr)

[\*\*S-IY7 Technique workshop\*\*](#) (2 cr)

[\*\*S-IG6 Sight-reading, guitar\*\*](#) (3 cr)

[\*\*S-IG7 Guitar structure and maintenance\*\*](#) (3 cr)

[\*\*S-IY5 Secondary instrument 1, period instruments\*\*](#) (2,5-5 cr)

[\*\*S-IY6 Secondary instrument 2, period instruments\*\*](#) (5 -10 cr)

### **Proficiency demonstration and maturity essay, 10 cr**

[\*\*S-IYoK Proficiency demonstration, classical instrument performance \(Bachelor of Music\)\*\*](#) 10 cr

*Guitar level B bachelor's recital, including the related repertoire examination and other requirements*

[\*\*Maturity essay \(0 cr\)\*\*](#) compulsory

## General musical skills, minimum 33 cr

A student who has completed the module is expected to:

- have the structural awareness skills and music reading skills required from a professional musician in the context of his/her main subject be able to learn, analyse and rehearse music both by ear and by reading music, and understand musical structures in practical situations
- be conversant with the essential aural skills, music analysis competence, harmony & voice-leading thinking and the history of music required from a professional musician
- be able to approach musical materials independently and to analyse the music he/she rehearses, and have the capability to describe and conceptualise music
- be well familiar with the history, repertoire, styles and genres of Western art music and be able to approach music aware of its historical context.

### S-Y2 Structural awareness of music 1 (9-10 cr)

<u>S-Y2a 1a: Aural skills</u>	4 cr
<u>S-Y2b 1b: Applied analytical skills</u>	5-6 cr

### S-Y3 Structural awareness of music 2 (12-14 cr)

<u>S-Y3a 2a: Applied analytical skills</u>	5-6 cr
<u>S-Y3b 2b: Aural skills and repertoire workshop</u>	5 cr
<u>S-Y3c 2c: Post-tonal music workshop</u>	2-3 cr

Students must earn **at least 24 cr** in studies in structural awareness of music. If the combined credit score for Structural awareness of music 1 and 2 is less than 24 cr, the student must make up the difference by earning a sufficient number of credits under Advanced structural awareness of music (2–10 cr), which otherwise is an elective unit.

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

S-Y5a-e History of Western art music (9–12 cr) 9 cr

### Optional studies:

(may be included in either a Bachelor's or a Master's degree)

S-IY9 Creative skills 1 (3 cr)

S-IG8 History of guitar music (3 cr)

## Pedagogical skills, minimum 5 cr

Students must complete either Option A or Option B. Option A is recommended.

### Option A

A student who has completed the module is expected to:

- have acquired basic pedagogical knowledge and skills
- have a broad-based view of a teacher's profession
- have a conception of the outlook in his/her field
- have the career skills required for applying for jobs and for working as an instrument teacher
- be able to give tuition in his/her own instrument both individually and in a group
- be able to improve his/her teaching skills.

<a href="#">S-OP1 Introduction to pedagogy</a>	(1 cr)
<a href="#">S-IY2 Pedagogy 1</a>	(10 cr)
<a href="#">S-IY3 Pedagogy 2</a>	(10 cr)

### **Option B**

A student who has completed the module is expected to:

- have acquired an understanding of the skills required for an instrument teacher's job
- be familiar with how individual tuition is given in his/her instrument.

### [S-IY4 Introduction to instrument pedagogy](#) (5 cr)

## **Study and career skills, and ergonomic studies, minimum 2 cr**

A student who has completed the module is expected to:

- be capable of independent, methodical and long-term practising and work
- understand the particular requirements of a musician's profession and of his/her own instrument and be able to pace his/her practicing and work with a view to these requirements
- recognise his/her strengths and have acquired the capability for lifelong learning
- be able to adopt a variety of roles as a professional musician on his/her own instrument, including teaching duties
- be able to apply his/her skills in new situations and environments
- be able to work with other people
- be able to function under pressure and in changing circumstances
- be able to manage his/her mental and physical wellbeing.

### **Compulsory studies:**

[S-Y1a-d Study planning](#) 2 cr

Optional studies:

*(may be included in either a Bachelor's or a Master's degree)*

[S-IY11 Performance and learning coaching 1](#) (2 cr)

[S-IY12 Performance and learning coaching 2](#) (1 cr)

[S-IY14 Body Mapping](#) (2 cr)

## **Language studies (compulsory, statutory) total 10 cr**

*Unit descriptions for language studies are given in the degree requirements under 'Language studies'.*

**Written communication** 1 cr

**Finnish 1** 4 cr

**Foreign language** 5 cr

## **Elective studies (minimum 10 cr)**

*(may include secondary subject studies)*

*A selection of unit descriptions for elective studies is given in the degree requirements under 'Elective units'.*

## Master's degree

### Instrument and ensemble skills, minimum 71 cr

A student who has completed the module is expected to:

- have a command of the technique and means of expression on his/her main instrument to a standard required for demanding concert performances
- be able to make independent artistic choices
- be widely familiar with the various styles of art music and be able to leverage this knowledge in his/her artistic work
- be widely and diversely familiar with the repertoire for his/her main instrument
- have acquired the ensemble playing skills required from a professional musician, and in the case of orchestral instruments also the skills required for playing with various kinds of orchestras
- be able to perform in demanding situations and to prepare for such situations appropriately.

#### Compulsory studies:

[3km Guitar performance \(Master of Music\) \(29+29+10 cr\)](#) 68 cr

[S-IG2 Ensemble playing, guitar](#) 3 cr

#### Optional studies:

[S-IY8 Contemporary music ensemble](#) (3 -15 cr)

[S-IG3 Guitar duo](#) (3 cr)

[S-IG4 Free accompaniment and improvisation 1, guitar](#) (3 cr)

[S-IG5 Free accompaniment and improvisation 2, guitar](#) (5 cr)

[S-IY7 Technique workshop](#) (2 cr)

[S-IG6 Sight-reading, guitar](#) (3 cr)

[S-IG7 Guitar structure and maintenance](#) (3 cr)

[S-IY5 Secondary instrument 1, period instruments](#) (2,5-5 cr)

[S-IY6 Secondary instrument 2, period instruments](#) (5-10 cr)

### Proficiency demonstration and maturity essay, 20 cr

[S-IYoM Proficiency demonstration, classical instrument performance \(Master of Music\)](#) 20 cr

*Guitar level A master's recital, including the related repertoire examination and other requirements*

[Maturity essay \(0 cr\)](#) compulsory

### General musical skills and communication skills, minimum 9 cr

A student who has completed the module is expected to:

- have music perception skills and structural awareness of music to a standard required of an independent professional musician
- be able to approach musical materials independently and creatively and to formulate his/her own musical views
- be able to describe and conceptualise music and to apply structural awareness, analysis and communication skills in working life situations (e.g. ensemble playing, pedagogy)
- be able to establish a personal appreciation of music from various periods and to leverage his/her knowledge of the history of music in his/her artistic work

- have in-depth analytical and structural awareness skills commensurate with his/her orientation and professional profile (e.g. in music analysis, harmony & voice-leading and arrangement skills, aural skills or improvisation)
- have the capability to work in a variety of professional communities, including multilingual and multicultural communities
- be able to speak and write about music in professional and other contexts in his/her native language and in a foreign language
- be able to use various means and channels of communication
- be able to give and receive feedback and be familiar with the grounds for assessment and feedback
- be familiar with the basics of academic writing, including basics of information searching, basics of the ethical and lawful use of information, and source criticism.

*Students must select studies amounting to **at least 9 cr** from the offering listed below, out of which the final paper must account for at least **2 cr**. A student may select studies other than those listed below by agreeing on this separately with the head of the department.*

<a href="#"><u>S-Y4 Advanced structural awareness of music</u></a>	(2-10 cr)
<a href="#"><u>S-Y9 History of music theme units</u></a>	(1-4 cr)
<a href="#"><u>S-IY24 Performance practices and repertoire research</u></a>	(1-6 cr)
<a href="#"><u>S-IY27 Master's degree, research and writing skills</u></a>	(2-6 cr tai 12 cr)
<a href="#"><u>S-IG8 History of guitar music</u></a>	(3 cr)
<a href="#"><u>S-IY9 Creative skills 1</u></a>	(3 cr)
<a href="#"><u>S-IY19 Instrument pedagogy 3</u></a>	(7 cr)

## **Career and study skills, minimum 3 cr**

A student who has completed the module is expected to:

- be able independently to adopt a variety of roles as a professional musician on his/her own instrument, including teaching duties
- be able to apply his/her skills in new situations and environments
- be able to network and to find new ways of being employed as a musician in a changing society
- be able to act responsibly and ethically in working life
- have the capability to improve his/her competence in composition, arrangement, improvisation or free accompaniment.

*Students must select studies amounting to **at least 3 cr** from the offering. A student may select studies other than those listed below by agreeing on this separately with the head of the department.*

[S-Y1a-d Study planning \(0.5+0.5+0.5+0.5, total 2 cr\)](#) (2 cr)

**NOTE!** This is compulsory if the student has not completed a Bachelor's degree at the Sibelius Academy.

## **Elective studies (minimum 30 cr)**

Secondary subject module / customised secondary subject module (minimum 15 cr)

*(Students may begin their secondary subject studies at the Bachelor's level. Secondary subject studies will be credited at the Master's level, but any credits included in the Bachelor's degree will not count towards the Master's degree.)*

*Secondary subject modules are given in the degree requirements under 'Complete secondary subject modules'.*

*A selection of unit descriptions for elective studies is given in the degree requirements under 'Elective units'.*



## UNIT DESCRIPTIONS : BACHELOR OF MUSIC

### Module: Instrument and ensemble skills

#### 3kk Guitar performance (Bachelor of Music) (28+28+28 cr, total 84 cr)

##### Learning outcomes

A student who has completed the unit is expected to:

- have the capability for independent artistic work
- have an understanding of the expressive means for performing music
- have a sufficient command of the technique required for performing the repertoire
- know the specific features of the essential stylistic periods in the repertoire for his/her instrument and have a familiarity with expressive challenges in guitar performance at a professional level
- have the capability to progress to the level B performance examination, which is included in the Bachelor of Music degree.

##### Assessment

pass/fail

##### Prerequisites

None

##### Teaching and learning methods

- Individual tuition, for a maximum of 3 academic years, maximum 60 h
- Small group teaching is organised on a discretionary basis.
- The student agrees on annual goals with his/her teacher
- The unit includes performing each academic year.

##### Timing

Tuition given every year

##### Target group

Instrument students with guitar as their main instrument

##### Unit overview

The student becomes acquainted with the various styles of classical guitar music, from Renaissance to contemporary, through playing repertoire. He/she is required to resolve notational challenges and to acquire information on guitar music. He/she will acquire performance and become familiar with various teaching traditions, e.g. through masterclasses.

##### Coordinating teacher

Lecturer / coordinating teacher in Guitar

#### S-IG2 Ensemble playing, guitar (3 cr)

##### Learning outcomes

A student who has completed the unit is expected to:

- be able to control his/her playing to adapt it to the other ensemble members
- be able to lead the rehearsals and performances of a small ensemble
- have acquired ensemble skills.

##### Assessment

pass/fail

##### Completion and feedback

Participating in rehearsals, and at least one performance

Oral feedback

**Teaching and learning methods**

Ensemble rehearsals, 56 h, of which supervised maximum 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Lecturer / coordinating teacher in Guitar

**OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:**

**S-IY8 Contemporary music ensemble** (3–15 cr)

1 period = 3 cr

**Learning outcomes**

A student who has completed the unit is expected to have the capability for understanding and performing 20th-century and 21st-century music and for conceiving concert programmes, for ensemble playing, for project management and for musical collaboration in projects including improvisation and performance art.

This unit consists of 4-week periods each concluding with a recital.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance and participation in performances

Oral feedback

**Teaching and learning methods**

Group tuition, maximum 30 h per period

**Timing**

Tuition given every other year

**Coordinating teacher**

Tuija Hakkila

**S-IG3 Guitar duo** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to control his/her playing to adapt it to the other duo player
- be familiar with major works written for guitar duo
- have a broad-based command of the various elements involved when playing in a guitar duo.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance
- Performances
- Assessed performance

**Teaching and learning methods**

- Independent practice
- Tuition, maximum 28 h

**Timing**

Tuition given every year

**Coordinating teacher**

Coordinating lecturer

**S-IG4 Free accompaniment and improvisation 1, guitar** (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be able to play triads and seventh chords
- know typical chord progressions and accompaniments on the guitar
- be familiar with various styles of rhythm music and improvisation
- have the capability to accompany other musicians on the guitar from chord symbols and by ear without chord symbols.

**Assessment**

The teacher and one colleague assess the unit as pass/fail.

**Completion and feedback**

- Active class attendance
- Completing the assignments given
- Transcription assignment: Preparing a fake sheet (including chord symbols and structure of the piece)
- Examination:
  - Harmonising a given melody
  - Accompanying a given piece
  - Simple chorale accompaniment played from a figured bass part
  - 12-bar blues (keys up to 3 accidentals)
  - Diatonic circle of fifths in minor (C, D, E, F, G, A and B minor), with an accompaniment selected by the examination board
  - 2-3 pieces from the rehearsed repertoire, representing different styles
  - Preparation time for the first three items: total 15 min

Oral feedback

**Teaching and learning methods**

Small group tuition, 56 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Coordinating lecturer

**S-IG5 Free accompaniment and improvisation 2, guitar** (5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have a wide knowledge of styles in terms of harmony, rhythm and phrasing and in how the guitar is used
- be familiar with the use of extended harmonies in various keys
- have a fair competence in understanding and perceiving rhythm and melody

- have a capability for practical work and be able to cope with a wide variety of accompaniment duties in performances and teaching situations.

#### **Assessment**

The teacher and one colleague assess the unit on a scale of 0 to 5.

#### **Prerequisites**

*Free accompaniment and improvisation 1*

#### **Completion and feedback**

- Active class attendance
- Completing the assignments given
- Transcription assignment (melody, chord symbols and solo part)
- Examination:
  - Harmonising and accompanying a given melody
  - Accompanying a given piece from chord symbols in the appropriate style
  - Accompanying a piece with extended chords (including II–V sequences in major and minor keys)
  - Freely chosen ensemble or solo piece prepared earlier
  - 3 pieces from the rehearsed repertoire, representing different styles
  - Preparation time for the first two items: total 15 min
- Oral feedback

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

Individual and small group tuition, 56 h

#### **Timing**

Tuition given every year

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

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

#### **Coordinating teacher**

Coordinating lecturer

### **S-IY7 Technique workshop** (2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a solid basic technique and the capability for resolving technical issues in musical works
- be capable of methodical and goal-oriented practicing
- be familiar with various ways of practicing playing technique.

#### **Assessment**

pass/fail

#### **Completion and feedback**

Active class attendance.

Oral feedback

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

Group tuition, maximum 28 h; independent work, 25 h

#### **Timing**

Tuition given every year

#### **Unit overview**

The purpose of the technique workshop is to work at the student's basic technique through technical exercises, reviewing the student's particular technical problems. The student may also bring in works in

which he/she has found problems, to which solutions will then be sought collaboratively. The unit also involves reviewing practice techniques and various ways of practising.

**Coordinating teacher**

Coordinating lecturer

**S-IG6 Sight-reading, guitar** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of sight-reading and fast learning
- have played through core repertoire as extensively as possible
- be able to read the bass clef as well as the treble clef
- be able to identify and execute the specific features of various musical styles and to control rhythm and pulse effortlessly
- know fingering techniques that help in sight-reading
- be thoroughly familiar with the guitar fretboard.

**Assessment**

Assessment by the teacher and one colleague, pass/fail

**Completion and feedback**

Practical examination

Oral feedback

**Teaching and learning methods**

Small group tuition (2–3 students), 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Unit overview**

- Thorough familiarity with the guitar fretboard
- Fingering technique, position changes
- Melodic and polyphonic textures
- Playing from a bass clef staff
- Improving rhythmic and melodic awareness
- Identifying intervals and chords

**Coordinating teacher**

Andrzej Wilkus

**S-IG7 Guitar structure and maintenance** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with factors that influence the structure and sound production of a guitar
- have a command of basic maintenance procedures for the guitar
- be able to evaluate the quality of workmanship on a guitar
- be able to evaluate the condition of a guitar.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

Oral feedback

**Teaching and learning methods**

Lectures and demonstrations, 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Coordinating lecturer

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

*The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.*

**Learning outcomes**

A student who has completed the module is expected to:

- be familiar with the instrument in question and its basic technique
- be familiar with the voice instrument and basic vocal technique (*voice*)
- be familiar with music written for the instrument / for voice
- be able to prepare basic-level repertoire
- have the capability to progress to further studies
- be familiar with a historical predecessor of his/her main instrument (*period instrument*)
- be conversant with stylistic issues and means of expression (*period instrument*)
- be familiar with embellishments and ornaments (*period instrument*)
- have the capability to play with an ensemble or orchestra of period instruments (*period instrument*).

**Assessment**

pass/fail

**Orchestra instruments and period instruments**

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

**Completion and feedback**

Active class attendance

Oral feedback

**Teaching and learning methods**

Individual tuition, maximum 14 h

Independent practice

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

## **Voice and instruments other than orchestra and period instruments**

### **Completion and feedback**

Class attendance for a minimum of one semester and a maximum of two academic years

Oral feedback

### **Teaching and learning methods**

- Individual tuition, maximum 14 h; or small group tuition, maximum 64 h per academic year depending on the size of the group; for a minimum of one semester and a maximum of two academic years
- Independent practice

### **Unit overview**

Voice performance: Voice tuition comprising the preparation of a repertoire of at least 20 songs (classical and folk songs) at a level of difficulty commensurate with the student's progress

Instrument performance: Tuition on a melody or harmony instrument comprising the preparation of at least 5 works at a level of difficulty commensurate with the student's progress

### **Timing**

Tuition given every year

### **Coordinating teacher**

Head of department for the instrument in question or for voice

## **S-IY6 Secondary instrument performance 2** (5 or 10 cr)

The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.

### **Learning outcomes**

A student who has completed the module is expected to:

- be familiar with the instrument in question and have an improved command of its technique
- be familiar with the basics of voice use (voice)
- have the capability to progress to further studies
- have a broad knowledge of various styles and means of expression (period instrument)
- have improved capability to play with an ensemble or orchestra of period instruments (period instrument).

### **Assessment**

pass/fail

## **Orchestra instruments and period instruments**

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

### **Completion and feedback**

- Active class attendance.
- Performance examination: 3 works. The teacher and one colleague assess the unit. If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.
- Oral feedback

### **Teaching and learning methods**

- Individual tuition, maximum 14 h or 28 h
- Independent practice

### **Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**Voice and instruments other than orchestra and period instruments**

**Completion and feedback**

- Active class attendance.
- Voice performance: Performance examination:  
3 songs. The teacher and one colleague assess the unit.
- Other instrument performance:  
Performance examination: 3 works. The teacher and one colleague assess the unit.
- Oral feedback

If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.

**Teaching and learning methods**

Individual tuition, maximum 28 h

Independent practice

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**Module: Proficiency demonstration and maturity essay, 10 cr**

**S-IYoK Proficiency demonstration, classical instrument performance (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 comprises a level B bachelor's recital, including the related repertoire examination and other requirements.

**Assessment**

pass/fail

**Prerequisites**

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

**Completion and feedback**

The Bachelor's recital is assessed by an examination board appointed by the head of the department, either on a scale of 0 to 5 or pass/fail, depending on the instrument. The examination board gives oral feedback. Completion is awarded by the head of department.

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 3rd year

**Target group**

Classical Music instrument and voice students

**Coordinating teacher**



Head of the department

## **S-t3b-5151 Guitar performance B**

A student who completes the unit is expected to:

- have a command of the principal styles of music for the guitar and the instrument technique and artistic interpretative capability required for them
- have a command of musical forms and of sound production and touch on the guitar
- have the capability to progress to Guitar performance A.

Rehearsing repertoire from repertoire list 2, at least three times the amount required for the performance examination.

### **Completion**

I Rehearsing and performing repertoire every academic year

The annual performance must have a duration of 20 to 30 min. Also, during this unit the student must plan and execute one public performance with a duration of about 45 min that is an original programme conceived by himself/herself. The annual performance is not required in the academic year in which this performance is executed.

II Level B bachelor's recital:

a–e) 5 works from categories 1 to 6, from at least four categories

f) 1 work from category 7

The repertoire must be performed from memory; an exception may be made in the case of the contemporary work on a case-by-case basis. In special cases, other repertoire may be played from the score if so agreed with the coordinating teacher.

The duration of the programme must be no less than 40 min and no more than 60 min.

The repertoire performed at the level performance examination must be sufficiently demanding and diverse as a whole. In unclear cases, it is recommended that the student discuss the programme with the coordinating teacher well in advance.

### **Assessment**

II Examination board assessment on a scale of 0 to 5

### **Maturity essay**

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

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

The student is to write the maturity essay in a written communication unit under his/her main subject, integrated into another unit, or at a seminar.

The student must agree on the subject of the maturity essay with his/her main instrument teacher, the chairman of the examination board assessing his/her Bachelor's or Master's recital, or other teacher designated by the head of the department. The content of the maturity essay is also to be approved by this teacher.

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

The maturity essay is accepted by a teacher appointed by the head of the department.

**Assessment:** content of the maturity essay, pass/fail; for a Bachelor's degree also a language check, pass/fail

## Module: General musical skills

### Structural awareness of music (minimum 24 cr)

Students must complete studies as follows:

- *Structural awareness of music 1a: Aural skills* (4 cr)
- *Structural awareness of music 1b: Applied analytical skills* (5-6 cr)
- *Structural awareness of music 2a: Applied analytical skills* (5-6 cr)
- *Structural awareness of music 2b: Aural skills and repertoire workshop* (5 cr)
- *Structural awareness of music 2c: Post-tonal music workshop* (2-3 cr)

If the student does not complete the aforementioned courses to their maximum extent, the student must take advanced studies in structural awareness of music in addition so as to make up the minimum of 24 cr.

### S-Y2 Structural awareness of music 1 (9-10 cr)

#### Learning outcomes

A student who has completed the unit is expected to:

- have the structural awareness of music required for professional study of music and robust music reading skills at least to a standard relevant for core repertoire for small ensembles and soloists in his/her main subject, and be conversant with working methods that will further improve his/her structural awareness
- be familiar with the basic concepts of musical structures and organisation and of tonality and modes, and be able to apply this knowledge in the core repertoire in his/her main subject and link it to the practical experience of music (e.g. keys and key signatures, intervals, consonance/dissonance, suspension/resolution, other basic voice leading characteristics, common chord notation practices such as scale degrees, chord symbols and basso continuo numbering, cadences as musical milestones, concepts of rhythm and metre, basic concepts in modal music)
- have a command of core aural skills, being able to notate, analyse, read and internalise diatonic, chromatic, modal and modulating melodies and harmonic textures
- be able to understand and analyse harmony in practical situations to a standard required for his/her main subject (e.g. harmonisation, chord intonation, transcription by ear)
- be able to rehearse, read, notate and analyse phenomena of rhythm and metre at least to a standard relevant for core repertoire in his/her main subject
- be able to understand and analyse musical structures by ear, by reading and while making music, and have the capability to explore the structures of music and discuss them
- be familiar with acoustic phenomena and have the capability to address intonation issues when making music

- have a basic familiarity with creating and adapting polyphonic textures and understanding harmony and various structural principles through his/her own creative work (writing, playing exercises).

Weightings appropriate for various main subjects are applied to the learning outcomes and completion procedures (see the course descriptions for more details).

#### **Assessment**

pass/fail

#### **Prerequisites**

Based on the entrance examination, a student may be required to take remedial studies (also known as 'bridge studies') before taking the unit or in parallel with the unit.

#### **Completion**

The unit is made up of the following courses:

*Structural awareness of music 1a: Aural skills*

*Structural awareness of music 1b: Applied analytical skills*

#### **Timing**

Courses weighted for various main subjects are given on an annual basis, with semi-annual starts if necessary (e.g. for 'bridge studies' or exchange students).

#### **Unit overview**

The courses *Structural awareness of music 1a: Aural skills* and *Structural awareness of music 1b: Applied analytical skills* form a mutually supportive pair and can partly share the same repertoire. These courses may be taken consecutively or simultaneously, depending on the circumstances. Repertoire may also be integrated with music history courses.

Weightings appropriate for various main subjects are applied to the learning outcomes and completion procedures. This may involve features such as: ensemble selection for analysis and harmony & voice-leading exercises (e.g. ensemble and texture types relevant for the student's main instrument), pedagogical approaches to harmony (e.g. analysing voice leading in textures with two or more parts) and harmony perception exercises (including part-based harmony perception and intonation exercises, chord-based improvisation, transposition and ornamentation exercises on a keyboard). Customised teaching content will be devised for various main subjects and instrument groups as far as possible. If the repertoire on a student's main instrument is heavily weighted towards contemporary music, this unit may include teaching on the structures of post-tonal music (e.g. scale-based aural skills exercises). Part-completions in this unit may also be integrated with other units.

The course is based on group teaching on a workshop basis, i.e. it mainly involves guided execution of practical exercises (various types of analysis both by ear and with the aid of a score, singing and rhythm exercises, exercises in harmony & voice-leading, arrangements).

### **S-Y2a Structural awareness of music 1a: Aural skills** (4 cr)

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

- Group tuition (maximum 12 students), 56 h
- Independent work by the student: e.g. transcription and analysis exercises by ear, singing practice
- Independent practice in small groups is possible

#### **Completion and feedback**

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- fluent music reading skills at least to a standard relevant for the core solo and small ensemble repertoire in the student's main subject
- aural skills techniques (e.g. the ability independently to resolve writing and analysis assignments and to practice repertoire)
- transcribing melodies by ear, sight-singing, analysis and practical knowledge of chords by ear in situations relevant for the student's main subject (ensemble singing, ensemble intonation practice, transcribing music by ear)
- rhythm assignments: reading out, transcribing by ear and analysing

**Assessment and feedback** focus on study skills, fluency in essential music reading and structural awareness, and the student's strengths and development needs in view of further studies. Cooperation between the teachers who teach the same students is encouraged in the assessment. Part-completions in this unit may be integrated with completions or repertoire in other units (e.g. aural skills exercises in choral conducting units).

### **S-Y2b Structural awareness of music 1b: Applied analytical skills** (5–6 cr)

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

- Group tuition (maximum 12 students), 56 h
- Instruction and exercises in small groups, e.g. 14 h per group (4 students)
- Independent work by the student: music analysis assignments, harmony & voice-leading or arrangement assignments, practicing aural skills assignments, practicing music reading skills and learning basic concepts, total \_\_\_ h
- Independent practice in small groups is possible

#### **Completion and feedback**

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- fluent music reading skills at least to a standard relevant for the core solo and small ensemble repertoire in the student's main subject assessment in connection with music analysis assignments and with interim tests if necessary
- music analysis as relevant for the core solo and small ensemble repertoire in the student's main subject: analysing works on the basis of various types of query, applying the concepts learned in practical musical situations, and perception by ear (e.g. understanding musical form)
- harmony & voice-leading assignments to write and possibly to play: creating a multi-part texture, basics of voice leading

The extended option requires the student to submit for assessment assignments analysing entire works, or harmony & voice-leading or arrangement exercises.

**Assessment and feedback** focus on study skills, fluency in essential music reading and structural awareness, and the student's strengths and development needs in view of further studies. Cooperation between the teachers who teach the same students is encouraged in the assessment. Part-completions in this unit may be integrated with completions or repertoire in other units (e.g. aural skills exercises in choral conducting units).

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

1st year

#### **Credited substituting studies**

Recognition for prior learning by skills test or other initial assessment.

#### **Coordinating teacher**

Lecturer in Aural Skills or Lecturer in Music Theory (coordinating teachers in each main subject)

## S-Y3 Structural awareness of music 2 (12–14 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a command of music reading skills and structural awareness to a standard required for professional musicianship and for his/her main subject (e.g. structural analysis of extensive works, reading polyphonic scores and various types of texture, using orchestral scores, understanding harmony and polyphony on the basis of reading music)
- have robust practical aural skills: understanding harmony and polyphony by ear and by reading music (e.g. in ensemble work and in transcribing polyphonic textures), understanding and rehearsing post-tonal repertoire, and being able to read, understand and notate complex rhythmic and metrical events to a standard required for his/her main subject (e.g. changing metres, polyrhythms)
- be familiar with and be able to apply the basic principles of intonation and tuning systems at least to a standard required for his/her main subject
- be able to analyse at least the repertoire that is relevant for his/her main subject and to leverage analyses in practical musical work, be able to apply key analytical concepts and techniques (e.g. reductions), and be able to describe his/her musical experiences and participate in conversations about music
- be able to select and evaluate concepts to describe various music programmes and styles and to adopt historically informed perspectives on same (e.g. when practicing instrumental repertoire)
- be able to create various types of musical texture (weighted towards the needs of his/her main subject), have the capability to write arrangements and possibly to compose original works, and build an awareness through his/her own work of the structures and stylistic features of music
- have an improved knowledge of music written in the 20th and 21st centuries, have the capability to work with post-tonal music, and have developed his/her experiential relationship to contemporary music and have improved skills for rehearsing it.

Weightings appropriate for various main subjects are applied to the learning outcomes and completion procedures (see the course descriptions for more details).

### **Assessment**

pass/fail

### **Prerequisites**

*Structural awareness of music 1* or equivalent skills.

It is recommended that the unit *History of Western art music (9 cr)* (or *History of Western art music for church musicians (4 cr)*) be taken in parallel with this unit at the latest.

### **Completion: name, scope and assessment of course if different from that of the unit**

The unit is made up of the following courses:

*Structural awareness of music 2a: Applied analytical skills* (5–6 cr)

*Structural awareness of music 2b: Aural skills and repertoire workshop* (5 cr)

*Structural awareness of music 2c: Post-tonal music workshop* (2–3 cr)

*Structural awareness of music assignments* (1–2 cr)

Course 2a (*Applied analytical skills*) may be replaced with the unit *Introduction to harmony & voice-leading* (study right granted on the basis of a recommendation from the teacher). In this case, it is recommended that the student also take the units *Music analysis theory and practice I–IV* or *Music analysis theme unit*.

Course 2c is also available as an elective component in *Advanced structural awareness of music*, and *Baroque music applied analytical skills* is available to students other than students of early music.

### **Timing**

The courses in this unit are organised every year.

**Unit overview** (general part)

The courses *Applied analytical skills*, *Aural skills and repertoire workshop* and *Post-tonal music workshop* form a mutually supporting whole. These units may partly share the same repertoire (e.g. tonal music transcription assignments by ear, aural skills exercises and harmony & voice-leading exercises), and repertoire may also be integrated with music history units. Courses weighted appropriately for various main subjects and instrument groups will be given for the *Applied analytical skills* and the *Aural skills workshop* units as far as possible.

**Recommended year of completion**

2nd year; *Post-tonal music workshop* in the 3rd year, or a summer period no earlier than after the 1st year

**S-Y3a Structural awareness of music 2a: Applied analytical skills** (5–6 cr)

This course focuses on music analysis and on harmony & voice-leading skills in which the focus may vary depending on the students' main subjects. The course is designed to build on the analytical skills acquired in the unit *Structural awareness of music 1* so that the student will attain the structural awareness capability of a professional musician and will be able to apply analysis independently in his/her studies and his/her work as a musician. The analysis exercises in the course lead to an understanding of extensive works and to the ability to formulate analytical questions and to select viewpoints and concepts to describe various music programmes and styles. The harmony & voice-leading exercises (e.g. analytical reductions, arrangements and adaptations) may be weighted towards improving analytical skills on the one hand or towards facilitating the adaptation, arrangement and possibly composition of music on the other, depending on the needs of the group and of the individual student.

**Teaching and learning methods**

- Group tuition (maximum 12 students), 56 h
- Instruction and exercises in small groups, 56 h per group (possibly tuition in pairs or individually for a period of time)
- Independent work by the student, e.g. music analysis assignments, harmony & voice-leading or arrangement assignments

**Completion and feedback**

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- music analysis assignments: analysis of musical works based on a variety of approaches
- harmony & voice-leading or arrangement assignments: creating a multi-part texture, basics of voice leading, in writing and playing on an instrument when necessary

The more extensive option requires the student to submit for assessment analysis and/or harmony & voice-leading assignments, to be determined according to the student's main subject or the course

**S-Y3b Music perception skills 2b: Aural skills and repertoire workshop**

This course builds on the aural skills acquired in the *Structural awareness of music 1* unit through exercises with post-tonal melodies (singing, notating) and more complex rhythmical structures (changing metres, polyrhythms) and a more in-depth understanding of harmony and polyphony (notation by ear of music in two or more parts, transcription by ear and ensemble singing). The course includes an introduction to score reading (including C clefs and transposing instruments) and an introduction to further repertoire. Ensemble work (ensemble singing and playing by ear or improvising, depending on the students' main subjects) plays an important role.

**Teaching and learning methods**

Group tuition (maximum 12 students), 56 h

Instruction and exercises in small groups, e.g. 28 h per group (4 students)

Independent work by the student, e.g. singing, music reading and transcription exercises

**Teaching material and literature****Completion and feedback**

The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:

- understanding harmony and textures in two or more parts (e.g. two-part transcription assignments)
- understanding post-tonal melodies by singing and transcribing
- rhythm assignments: reading out, transcribing by ear and analysing
- introduction to score reading
- ensemble singing and/or ensemble playing and rehearsing an ensemble, if relevant for the students' main subjects

**S-Y3c Post-tonal music workshop**

The purpose of this course is to give an improved knowledge of music written in the 20th and 21st centuries, to develop an experiential relationship to contemporary music and to facilitate skills for rehearsing it. The course explores post-tonal musical materials through various analysis assignments. This may also involve students experimenting with textures and instruments and devising their own exercises. The course interacts with the course *History of Western art music: 20th and 21st-century music* and contrasts with it in that this course focuses on a more personal approach to a limited repertoire. The exercises involve learning to read various types of musical notation, gaining courage to face notational challenges in contemporary music and perceiving the role of the various elements of music (e.g. texture, timbre, register) in how works are organised and in musical expression.

**Teaching and learning methods**

Group tuition (maximum 12 students), 56 h

Independent work by the student, e.g. analysis tasks

**Completion and feedback**

Participation in small group assignments and returning analysis assignments

**Structural awareness of music assignments**

The purpose of this course is to allow students to complete the exercises qualifying for a higher credit score as a separate course.

**Teaching and learning methods**

Independent work: analysis or harmony & voice-leading exercises

Instruction and exercises in small groups, e.g. 5 h per group (4 students)

**Completion and feedback**

Completing exercises and participating in small group work.

Assessment and feedback concern both the student's working skills and his/her proficiency in the structural awareness of music of central importance for his/her main subject. The assessment also takes note of the student's strengths with a view to further elective and secondary subject studies. Teachers teaching the same students collaborate on assessment and feedback as necessary.

Weighting appropriate to the students' main subjects is applied to the learning outcomes and completion procedures, and part-completions in this course may also be integrated with other units.

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

Module and/or secondary subject to which the unit belongs:

General music studies (Bachelor's degree)

Pedagogy of general music subjects as a secondary subject

General music skills and communication skills (Master's degree)

#### **Learning outcomes** (Bachelor's-level)

A student who has completed the unit is expected to:

- have improved competence in aural skills, music analysis, harmony & voice-leading / arrangement skills or other structural awareness of music relevant for his/her studies
- have a structural understanding of music to a standard required for a Bachelor's degree
- have the capability to progress to Master's-level studies (see also the learning outcomes for the *Structural awareness of music 2* unit)
- have a preliminary awareness of personal areas of professional interest and have the required prerequisite skills acquired through secondary subject studies or elective studies.

#### **Assessment**

pass/fail

#### **Prerequisites**

*Structural awareness of music 1–2*, with the following specifications:

*Post-tonal analysis* – prerequisite: *Post-tonal music workshop*

*Introduction to harmony & voice-leading* – sufficient baseline competence (teacher's recommendation)

*Analysis of tonal music* – sufficient baseline competence (teacher's recommendation)

*Music analysis theory and practice I–IV* – sufficient baseline competence (teacher's recommendation)

*Introduction to the theory of early music* – may be completed in parallel with *Structural awareness of music 1–2*

Being granted a study right for courses for which an assessment of baseline competence is a prerequisite, a teacher recommendation (e.g. from the teacher of *Structural awareness of music 2*) or a skills test is required.

#### **Completion**

The unit comprises one or more of the courses described below. The content of the thematic courses may change year on year.

#### Music analysis and theory of music

*Music analysis theme unit* (2–3 cr)

*Post-tonal music workshop* (unless included in the compulsory studies in the student's main subject) (2–3 cr)

*Introduction to the theory of early music* (4–5 cr)

*Baroque music applied analytical skills* (5 cr) (for students whose main subject is not in Early Music)

(the following are units for students whose main subject is in Composition and Music Theory):

*Music analysis theory and practicum I–IV* (3–4 cr per course)

*Advanced tonal analysis* (3–9 cr)

*Advanced post-tonal analysis* (3–9 cr)

#### Harmony & voice-leading and arrangement

*Introduction to writing and arranging music* (2–3 cr)

*Introduction to harmony & voice-leading* and *Basics of harmony & voice-leading* (1+11 cr)



## Aural skills

*Advanced aural skills* (4 cr)

*Aural skills repertoire unit* (2 cr)

Master's-level studies, also available as elective studies for Bachelor's-level students:

*Composition performance practicum*

*Composition workshop for instrumentalists*

*Orchestration*

*Orchestral instruments*

*Score playing*

## **Target group**

Classical music instrument and voice performance students (compulsory in the sense that students must gain a total of 24 cr in studies in structural awareness of music), 10 cr compulsory for conducting students. Available as elective studies for students with other main subjects (e.g. in Church Music, Conducting or Music Education).

## **Recommended year of completion**

3rd year (*Introduction to the theory of early music* for students in Early Music: 1st to 3rd year)

## **Introduction to writing and arranging music** (2–3 cr, 53–80 h)

The purpose of this unit is for the student to acquire improved skills for creating musical textures and for adapting music. This may involve writing practical arrangements or analytical harmony & voice-leading exercises, according to the needs of the student and of the group. This unit may be completed multiple times.

## **Teaching and learning methods**

- Group tuition (maximum 12 students) and individual or small group tuition, total 42 h per group (e.g. 14 h of group tuition and 4–5 h of inspecting assignments per pair of students).
- Independent work, 35–62 h:

The student may practice skills such as writing small-scale arrangements for ensembles relevant for his/her main subject or professional orientation, or adapting music for practical purposes (e.g. pedagogical arrangements and re-scoring music for another type of ensemble). On the other hand, the student may attain an improved stylistic competence through writing music and complementary working methods (e.g. playing an instrument, improvisation). The unit repertoire and the focus of assignments may change year on year.

## **Completion and feedback**

Completion: Participation in group work and completing harmony & voice-leading assignments and arrangements by agreed deadlines

The teacher gives out extensive assignments at the beginning of the unit

The student is given feedback on the assignments both during the unit and at its conclusion in addition to feedback given by the teacher, peer review is encouraged (e.g. trying out arrangements and commenting on them)

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

## **Prerequisites**

*Structural awareness of music 1*

*Structural awareness of music 2: Applied analytical skills*

**Timing**

Every year

**Music analysis theme unit** (2–3 cr)

The purpose of this unit is to focus on practical analysis. The repertoire to be analysed may change from one course to the next and may be customised with a view to students' other studies or current projects (productions, solo repertoire, chamber music repertoire). The aim is for the student to gain a confident command of basic music analysis skills and concepts (e.g. formal analysis of extensive works), to gain an in-depth understanding of the selected repertoire and to learn to select music analysis concepts and approaches in a historically informed way. The student is also intended to learn to study music in the light of specific issues and to pose analytical queries in which music analysis may dovetail with issues of performance and interpretation.

**Teaching and learning methods**

- Group tuition (maximum 12 students), 28 h
- Independent work and small group assignments, 25–52 h
- The student learns to express his/her analytical observations and interpretations orally and/or in writing (e.g. talks, small group work or written analyses) and to use music analysis literature.

**Completion and feedback**

Participation in group work and completing individual and small group assignments

The assignments required for the extensive completion are to be determined at the beginning of the sub-unit (e.g. an independent written analysis).

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

**Timing**

Every year

The repertoire may change year on year, and the unit may be completed multiple times.

**Prerequisites**

*Structural awareness of music 1*

*Structural awareness of music 2a: Applied analytical skills*

**Aural skills repertoire unit** (2 cr, 53 h)

A student who completes the unit is expected to be conversant with applying aural skills methods for instance in ensemble playing and in practical working life situations (e.g. transcribing by ear). The unit focuses on repertoire to be determined separately. The teaching mostly involves singing and making music in an ensemble, and the unit may include independent practicing by the students.

**Teaching and learning methods**

Small group tuition, maximum 28 h

Independent work and independent small group rehearsals, minimum 25 h

The listening and writing assignments are customised for each course so as to foster familiarity with the selected repertoire and to cater to the professional and perception-related needs of the students.

### **Completion and feedback**

Participation in small group work and completing assignments

Possibly a demonstration or performance

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

### **Prerequisites**

Principally *Structural awareness of music 1* and *Structural awareness of music 2: Aural skills*.

Courses may be organised within this unit that may be taken in parallel with *Structural awareness of music 1*.

### **Timing**

Every other year

### **Advanced aural skills** (4–5 cr, 107–134 h)

A student who completes the unit is expected to:

- have aural skills competence to a standard required for highly demanding professional duties (e.g. rehearsing contemporary music, choral or orchestral conducting and advanced music analysis)
- be able to practice and learn demanding post-tonal repertoire, to notate and understand by ear music in multiple parts (e.g. transcription exercises in 2 to 4 parts), to read a wide range of scores and to understand and rehearse demanding rhythmic structures (e.g. polyrhythms and advanced two-part rhythm exercises) The content may be weighted and delimited according to the group and the students' needs.

### **Teaching and learning methods**

- Small group tuition, maximum 56 h
- Independent work, 53–78 h (e.g. practicing singing and rhythm assignments, transcription by ear and repertoire analysis assignments)

### **Completion and feedback**

Participation in small group work and completing assignments

Tests and examinations (e.g. sight-singing, rhythm reading, ensemble work and transcribing by ear)

The precise course completion requirements and the assignments required to be awarded the extended credit score are given by the teacher at the beginning of the course

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

### **Prerequisites**

*Structural awareness of music 2* is recommended; at least the aural skills component is compulsory

## S-Y4b Introduction to the theory of early music (5 cr, one semester 2–3 cr)

### **Unit overview**

The purpose of the course is to introduce students to essential music theory concepts and terminology and notation practices of the Renaissance and early Baroque periods.

A student who completes the unit is expected to:

- be conversant with concepts relevant for understanding monophonic and polyphonic modal music and early Baroque music
- be able to read notation from the period
- be aware of the historical contexts and changing use of concepts and terms in the theory of music.

Topics covered in the unit include the eight-mode system, the gamut and hexachord solmisation, *musica ficta*, interval-based harmonic thinking and basso continuo numbering, cadences, Renaissance mensural notation and early Baroque notation, *tactus* and tempo proportions, just intonation and other tuning systems as necessary. Working methods include exploring repertoire by analysing and listening, singing and playing, reviewing literature and transcribing historical notation into modern notation. The unit also provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in the theory, notation and performance practices of early music.

### **Teaching and learning methods**

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, e.g. 7 h per 3 students

The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.

### **Timing**

Every other year (alternating with Baroque music applied analytical skills)

### **Recommended year of completion**

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

### **Target group**

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

### **Completion and feedback**

Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)

Music writing assignments (transcriptions from historical notation into modern notation and other assignments such as reductions or cadences)

## Baroque music applied analytical skills (5–6 cr; 2–3 cr per one semester)

### **Unit overview**

The purpose of this unit is to explore the stylistic and textural features of Baroque music through music of the French Baroque. The material reviewed comprises dance-based French pieces – airs and instrumental doubles – and the themes explored include the interaction of text and music (rhetoric and how the text influences the shaping of the music) and the interaction between performance and analysis. Working methods include familiarisation with repertoire, creating own stylistic exercises, literature reviews and group discussions. The objective is to increase students' general awareness of musical structures, harmony and voice-leading skills, capability to use source literature and group work skills. The course may also include arrangement assignments, analysis of other repertoire from the Baroque period and possibly rehearsing a performance.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in Baroque music. This course may be taken instead of Applied analytical skills in the unit *Structural awareness of music 2*, and it can be included as an elective component in the unit *Advanced structural awareness of music*.

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

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, maximum 14 h per 3 students  
The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.
- Participation in group work (exploring repertoire by listening, playing and singing; group discussions; literature review)
- Writing music (stylistic exercises)

#### **Literature**

Ranum, Patricia M. *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*.

#### **Timing**

Every other year (alternating with Introduction to the theory of early music)

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

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

#### **Target group**

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

#### **Completion and feedback**

Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)

Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments

The assignments required for the extensive completion are to be agreed at the beginning of the course.

#### **S-Y5 History of Western art music** (9–12 cr)

This is a compulsory unit included in the module 'general musical studies' in the Bachelor's degree (Classical Instrument and Voice Performance, Composition and Music Theory, Orchestra and Choir Conducting, Wind Orchestra Conducting).

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a broad-based familiarity with music and be able to further expand his/her knowledge and awareness of the history of music as follows:
- be able to analyse music heard and scores read from the perspective of the history of music
- be familiar with conceptions of epochs and style periods, developmental trend and genres in writings on the history of music and be aware of the historical context of any given concepts and views concerning music
- be able to use core specialist terminology and to examine documents of various kinds (texts, editions of music and recordings) in their historical context
- be able to leverage his/her knowledge and awareness of the history of music in his/her musical work as follows:
- be conversant with information searching and be able to place music in its historical context

- be able to evaluate various interpretations and approaches vis-à-vis tradition (e.g. by using sources that illustrate performance traditions) and to leverage his/her knowledge of history to add depth to his/her own interpretations and approaches
- be able to express and explain his/her views on music in conversation and in writing.

Specific focus areas may be applied to the learning outcomes depending on the student's main subject.

### **Assessment**

pass/fail

### **Prerequisites**

It is recommended that the units *Structural awareness of music 1–2* be completed in parallel with this unit.

### **Completion: name, scope and assessment of course if different from that of the unit**

This unit comprises at a minimum the courses *History of music I–IV*, to a minimum total of 9 cr:

*History of music I: Introduction*, 2 cr

*History of music II: From Baroque to Classical*, 2–3 cr

*History of music III: From Classical to Romantic*, 2–3 cr

*History of music IV: Music of the 20th and 21st centuries*, 2–3 cr

*History of music essay*, 1 cr

### **Target group**

Classical Instrument and Voice Performance, Composition and Music Theory, Orchestra and Choir Conducting, Wind Orchestra Conducting.

### **Unit overview**

*History of music I–IV* presents a chronological survey of Western art music and its key phenomena from Antiquity to the 21st century. The purpose of this set of units is to instruct students in history-conscious music studies and to provide a facility for using and constantly improving their historical knowledge as part of their professional activities. The units focus on analytic music listening and the processing of listening experiences along with discussion and writing assignments on various types of question. The units introduce students to the conventional terminology, concepts and divisions of historical writing (including chronological and stylistic periods and genres), including how to apply them critically, and helps them understand the interpretative nature of historical knowledge.

*History of music I* is an introduction that involves practicing study skills for the history of music (listening, group discussions, minor writing assignments on various types of question, and basic research skills) and a minor writing and research assignment concerning repertoire for the student's main instrument. The unit also includes a review of the conventional stylistic period division used in writings on the history of music and a brief overview of Medieval and Renaissance music. The written assignments in this unit are to be integrated with work in the unit *Written communication in Finnish*.

The chronological focus areas of courses II to IV are:

II: Baroque to Classical

III: Classical to Romantic

IV: 20th to 21st centuries

Each course involves increasing the student's knowledge of repertoire, concepts and relevant phenomena, examining changes in conceptions of music, exploring connections between music and other social phenomena and other branches of the arts, and practicing the historically aware interpretation of various documents.

*History of music essay* (1 cr) includes the assignments that need to be completed for the higher credit score awarded for *History of music I–IV*. This must be completed separately after completing the unit.

### **Completion and feedback**

Attending classes and small group sessions if any (completion as determined by the teacher, involving e.g. a learning diary and repertoire performances)

Independent work determined separately for each course (including planning concert programmes, analysis assignments, comparisons of performances or editions, and application assignments drawing on repertoire for the student's main instrument)

The student may increase the credit score for each course (from 2 to 3 cr) by completing agreed additional assignments (e.g. lecture diary, listening reports or essay).

The introduction course includes writing and research assignments that are to be integrated into studies in written communication in Finnish.

### **Teaching and learning methods**

Group tuition 28 per course, of which some may be used for small group tuition

### **Timing**

Every year

### **Recommended year of completion**

*History of music I–II*: Bachelor 1st year

*History of music III–IV*: Bachelor 2nd year

### **Coordinating teacher**

## **OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:**

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

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a basic understanding of constructive interaction and communication (verbal and non-verbal communication)
- be familiar with the creative process and how it can be used as a teaching tool (e.g. Movement, emotion and language)
- be familiar with the basics of group work and various workshop techniques
- have a wide-ranging capability for employing improvisation in an inter-art context.

#### **Assessment**

pass/fail

#### **Prerequisites**

-

#### **Completion and feedback**

- Participation in classroom tuition and workshops
- Self-assessment
- Written assessment

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

- Group tuition, maximum 54 h, including periods of classroom tuition
- Project work in small groups
- Feedback discussion

#### **Timing**

Every year

**Target group**

Students in various departments; Open University students may also attend.

**Unit overview**

*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.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-IG8 History of guitar music** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- know the history of the guitar in outline
- know how the guitar has evolved as an instrument
- know the biographies of major guitar composers and performers.

**Assessment**

0-5

**Completion and feedback**

- Literature examination  
Literature for the examination:  
*J. Tyler: The Early Guitar* or  
*H. Turnbull: The Guitar from Renaissance to the Present Day* or  
*G. Wade: Traditions of the Classical Guitar*  
Other material as agreed
- Oral feedback

**Teaching and learning methods**

Independent study

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Coordinating lecturer



## Module: Pedagogical skills

Students must complete either Option A or Option B. Option A is recommended.

### Option A

#### S-OP1 Introduction to pedagogy (1 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with basic issues, areas and working methods in teaching
- be able to analyse teaching situations
- understand the importance of interaction in teaching.

##### **Assessment**

pass/fail

##### **Completion and feedback**

- attending classes or completing assignments to make up for lectures as determined separately
- observing teaching and reporting on it

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

- Lectures, maximum 10 h
- Active class attendance
- Observing teaching, maximum 10 h
- Independent work 7 h

##### **Timing**

Tuition given every year

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

Bachelor's 1st year, spring

##### **Coordinating teacher**

Helka Kymäläinen

#### S-IY2 Pedagogy 1, guitar (10 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- have basic pedagogical knowledge and skills
- have a command of the basic techniques of his/her instrument and how to teach them
- be familiar with the principal introductory and basic level teaching methods and materials (including ensemble playing)
- be able to set learner-oriented learning goals and to plan his/her teaching according to them
- be able to apply the principles of ergonomic playing in his/her teaching creatively and appropriately for each learner
- be able to coach learners in their practicing and to foster the evolution of a learner's artistic expression
- be able to assess learner progress, to give constructive feedback, and to coach learners for their level performance examinations and to evaluate them constructively
- have become familiar with the psychology of learning and the outlines of child and adolescent development
- be able to interact flexibly with learners
- have acquired the capability to teach introductory free accompaniment and to coach learners for the Level 1 free accompaniment and improvisation performance examination.

**Assessment**

pass/fail

**Prerequisites**

Introduction to pedagogy

**Completion and feedback**

I Active class and group work attendance, attendance diary / revision assignment on lectures, literature or methods (pass/fail)

II Observing teaching at the introductory and basic levels

III Teaching practice, assessment by coordinating teacher (pass/fail)

IV Pedagogical portfolio (including class plans, reflections, essays, summaries, materials for learners) (pass/fail)

V Talk on a topic related to teaching guitar (pass/fail)

VI Teaching demonstration for evaluating the student's teaching skills, teaching planning ability, command of teaching methods and materials, giving feedback and interaction skills. Assessment by 1–2 colleagues of the teacher. (pass/fail)

Oral feedback Written feedback at the end of the unit

**Teaching and learning methods**

- Lectures, demonstrations and group work, maximum 65 h (including *General pedagogy lectures 1*: 5 lectures in the spring semester / reflections; classroom lessons, workshops, pedagogy matinees and possibly excursions to music institutes)
- Teaching practice 28 h, of which supervised maximum 14 h
- Collating a pedagogical portfolio
- Observation of teaching and possibly of examination assessment, 15 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 2nd year

**Unit overview**

- Basics of introductory teaching, teaching at the basic level
- First instrument lesson
- Basic instrument technique
- Principal primers
- Instructions for practicing at home
- Reading music
- improvisation
- Free accompaniment and improvisation
- Interaction
- Group teaching / ensemble playing
- Performances
- Finland's music institute system / curricula / level performance examinations
- Giving feedback and evaluation, examination board work
- General pedagogy lectures: learning psychology, outline of child and adolescent development, learner practice and performance coaching

**Coordinating teacher**

Andrzej Wilkus

## S-IY3 Pedagogy 2, guitar (10 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to apply didactic knowledge of his/her subject in practical teaching and to mentor and coach learners of various ages both individually and in group tuition
- be capable of natural interaction with learners of various skill levels, ages and backgrounds (including adult learners) and of teaching learners with both amateur and professional orientations
- be able to plan and execute teaching and to evaluate its outcomes
- be familiar with the particular didactic characteristics of music written and arranged for his/her instrument and be able to apply teaching materials critically
- be familiar with the ergonomics of playing on the instrument and be able to foster learners' expressive, creative and performance capabilities
- be familiar with the job profile of a music institute teacher and be able to plan, coach and assess learners' level performance examinations at the music institute level and at levels C and B
- understand the education system in his/her specialist field and its needs and be able to contribute to curriculum planning and other developmental undertakings
- be able to analyse and give a presentation of his/her field and its pedagogical activities
- have a rich overview of the role of a teacher and be able to reflectively assess his/her own actions and to acquire capabilities allowing him/her to grow as a teacher throughout his/her professional career.

### **Assessment**

pass/fail

### **Prerequisites**

Introduction to pedagogy, Guitar pedagogy 1 and at least level C in the student's own instrument

Completion and feedback

I Active class and group work attendance, attendance diary / revision assignment on lectures, literature or methods (pass/fail)

II Teaching practice, assessment by coordinating teacher (pass/fail)

III Observation of teaching and evaluation

IV Pedagogical portfolio (including class plans, reflections, essays, summaries, materials for learners) (pass/fail)

V Book report or presentation (pass/fail)

VI Teaching demonstration for evaluating the student's teaching skills, teaching planning ability, command of teaching methods and materials, giving feedback and interaction skills. Assessment by 1–2 colleagues of the teacher. (pass/fail)

Oral feedback Written feedback at the end of the unit

### **Teaching and learning methods**

- Lectures, demonstrations and guided group work, maximum 65 h (including General pedagogy lectures 2: 5 lectures in the spring semester / reflections; classroom lessons, workshops, pedagogy matinees and possibly excursions to music institutes)
- Teaching practice 28 h, of which supervised maximum 14 h
- Collating a pedagogical portfolio
- Observation of teaching and examination assessment, 15 cr

### **Timing**

Tuition given every year

### **Recommended year of completion**

Bachelor's 3rd year

### Unit overview

- Teaching at the music institute and C/B levels
- Repertoire selection, teaching stylistic periods
- Improved teaching of playing technique
- Learning environment; inspiration from a young person's point of view
- Curricula and level performance requirements of the Association of Finnish Music Schools at the music institute and C levels
- Giving feedback and evaluation, examination board work at the aforementioned levels
- Instructions for practicing at home
- Music reading / sight-reading
- General pedagogy lectures: adult and group teaching pedagogy, ergonomic playing

### Coordinating teacher

Andrzej Wilkus

## Option B

### S-IY4 Introduction to instrument pedagogy (5 cr)

#### Learning outcomes

A student who has completed the unit is expected to:

- have an understanding of the skills required for an instrument or voice teacher's job
- be familiar with the core teaching materials and basic techniques for his/her own instrument and with how to conduct one-on-one instrument or voice lessons
- be familiar with the psychology of learning and the outlines of child and adolescent development

#### Assessment

pass/fail

#### Prerequisites

There are no prerequisites for this unit.

#### Completion

- *Introduction to pedagogy* (1 cr) (pass/fail)
- Principal small group lectures *in Pedagogy 1* in the student's instrument (2 cr) (pass/fail)
- *General pedagogy lectures*, 5 lectures in the spring semester + reflections (1 cr) (pass/fail)
- *Teaching practice project* (1 cr) (pass/fail)

#### Completion and feedback

Active class attendance

Observation (10 h)

Exercises and assignments, limited portfolio: Oral and/or written feedback

Teaching practice: Oral feedback

#### Teaching and learning methods

- Individual tuition, maximum 6 h (5 h + feedback 1 h)
- Group tuition, 3–15 students, maximum 12 h
- Lectures, maximum 20 h (Introduction to pedagogy 8 h; General pedagogy lectures 12 h)
- Teaching practice / feedback, 10 h (of which 5 h supervised) + feedback 1 h = 11 h
- Teaching project final report
- Observation (10 h)
- Assignments
- Limited portfolio (class plans and reflections, essays, materials for learners)

- Total 92 h

**Timing**

Tuition given every other year

**Recommended year of completion**

Bachelor's 1st to 2nd year

**Target group**

Students in the Faculty of Classical Music

**Unit overview**

- Design and delivery of teaching, structure of a music lesson, key issues in assessment, teacher–learner relationship
- Basics of introductory teaching
- First instrument lesson
- Basic instrument technique
- Principal primers
- Instructions for practicing at home
- Reading music
- General pedagogy lectures: learning psychology, outline of child and adolescent development, learner practice and performance coaching

**Coordinating teacher**

Helka Kymäläinen

## Module: Study and career skills, and ergonomic studies

### S-Y1a–d Study planning (0.5–2 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to begin his/her studies effortlessly
- have sufficient information on how the university operates
- be able to plan and draw up an individual study plan (HOPS) and amend it as required
- be familiar with the structure of his/her degree, the studies required for completing it and the order of progression for studies in his/her main subject
- have a practical familiarity with studies in his/her main subject at the Sibelius Academy
- have a basic knowledge of the health of a musician, the prevention of repetitive strain injuries and how to plan practicing.

**Assessment**

Pass/fail, completion is awarded by the tutor.

**Literature**

Curriculum, instructions for new students, Weboodi, online tutor and Sibelius Academy website.

**Completion: courses****1. Beginning studies** (0.5 cr)**2. Studies determined by the department**

(may include content addressing health, practicing, wellbeing, etc.)

Departments: Strings, Winds, Piano/Kantele/Guitar/Accordion, Early Music:

Health of a musician (0.5 cr)

Wellbeing (0.5 cr)

**3. Learning to learn** (0.5 cr)

## 1. Beginning studies (0.5 cr)

### **Completion and feedback**

A student who has completed the unit is expected to:

- have attended the programme of the induction period actively
- have attended a discussion on his/her individual study plan (HOPS) in the spring of his/her first year and sign up for the courses in the next academic year in Weboodi.

### **Teaching and learning methods**

- Induction period lectures and HOPS discussions
- Active attendance during the induction period and at the HOPS discussions

### **Timing**

Every year

### **Recommended year of completion**

Bachelor's 1st year

### **Coordinating teacher**

Tutor teacher

## 2. Studies determined by the department

(may include content addressing health, practicing, wellbeing, etc.)

## Health of a musician (0.5 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a knowledge of the health of a musician in general and know when to seek help
- know how to protect his/her hearing over the course of his/her career
- understand the basics of ergonomics and how this will help find an economic position for performing on the student's own instrument
- understand the principles of muscle recovery and be able to pace his/her physical exercise, thereby preventing repetitive strain injuries
- understand what can cause stress during studies and how it can be alleviated
- understand that efficient practicing techniques reinforce learning and boost self-confidence
- know of the importance of performance coaching.

### **Assessment**

pass/fail

### **Completion and feedback**

Active class attendance

### **Teaching and learning methods**

Group tuition, maximum 14 h

Active class attendance

### **Timing**

Every year

### **Recommended year of completion**

Bachelor's 1st year

### **Target group**

new students

### **Unit overview**

This course helps students understand the importance of mental and physical health and wellbeing for the progress of studies and for their future careers. The course provides basic information on how to prevent repetitive strain injuries and hearing loss, on stress management, on the importance of

ergonomics, on performance coaching opportunities and on the applying of practicing techniques in students' learning and studies.

**Coordinating teacher**

Erja Joukamo-Ampuja

**Wellbeing** (0.5 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- have a basic knowledge of the wellbeing teaching offered by the Sibelius Academy
- have acquired means for taking care of his/her own wellbeing.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

**Teaching and learning methods**

Group tuition, maximum 25 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st year

**Target group**

Strings, Winds, Piano, Church Music, Voice

**Unit overview**

- Learning skills and techniques
- Mindfulness and comprehensive wellbeing
- Body Mapping
- Power flow: balance, power and control of mind and body
- Practice and recovery / relaxation
- Musician's physiology and ergonomics
- Feldenkrais
- Pilates
- Alexander Technique
- Emotional control and stress management for music students
- Performance anxiety
- Voice use

**Coordinating teacher**

Päivi Arjas

**3. Learning to learn** (0.5 cr)

**Completion and feedback**

A student who has completed the unit is expected to:

- have reviewed the online tutor material and reflect on his/her learning process
- have written a study diary describing his/her participation in the induction period and the group meetings for new students.

The student is to return the learning diary to the tutor teacher.

**Teaching and learning methods**

- No tuition is given in this course.

- Independent work by the student, minimum 14 h

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st year

**Coordinating teacher**

Tutor teacher

**OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:****S-IY11 Performance and learning coaching 1** (2 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have improved musicianship, performance and practicing skills
- have discovered his/her musical strengths and personal idiom
- have discovered ways for dealing with performance situations.

**Assessment**

pass/fail

**Prerequisites**

Open University students may be given a skills test or background survey if required to ascertain their skill level.

**Completion and feedback**

- Active class attendance
- Learning diary
- Oral feedback

**Teaching and learning methods**

- Group tuition, maximum 20 students, maximum 28 h
- Active class attendance
- Group tuition, maximum 28 h, including discussions and practical exercises
- Practice diary

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st to 2nd year; Master's 1st to 2nd year

**Unit overview**

The course is an introduction to the mental and physical factors affecting performances, facing an audience and working under pressure. The student is given information and practical experience of methods usable for managing performance situations. Setting feasible goals and improving the student's practicing and learning processes are also part of the course.

Improvement of practicing technique and performance skills is monitored with a portfolio.

**Coordinating teacher**

Päivi Arjas

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

A student who has completed the unit is expected to:

- be able to apply the skills learned in Performance and learning coaching 1 in practice



- recognise the requirements of various performance situations
- be able to prepare for various performance situations.

**Assessment**

pass/fail

**Prerequisites**

*3v49 Performance and learning coaching 1*

**NOTE!** *Performance and learning coaching 1* and *2* may be taken in parallel during the same semester.

**Completion and feedback**

Active class attendance

Oral feedback.

**Teaching and learning methods**

Group tuition, maximum 2-5 students, maximum 14 h

Practical exercises in small groups, concert hall rehearsal and videotaped performance

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st to 2nd year; Master's 1st to 2nd year

**Target group**

**Unit overview**

The unit includes practical exercises, discussions, relaxation and visualisation exercises, exercises with the student's own instrument and sheet music, videotaped performances.

**Coordinating teacher**

Päivi Arjas

**S-IY4 Body mapping** (2 cr)

**Learning outcomes**

A student who has completed the unit is expected to have an understanding of human anatomy and physiology such that will help him/her in studying the Alexander Technique and the Feldenkrais Method.

The purpose of the body mapping unit is to learn to understand how the human body functions with a view to developing an economic way of playing instruments. This helps prevent repetitive strain injuries, release the sound of the instrument and improve means of musical expression.

**Assessment**

pass/fail

**Completion and feedback**

Attending small group sessions

**Teaching and learning methods**

Small group tuition (c. 10 students), maximum 28 h

**Timing**

Tuition given every year

**Coordinating teacher**

Liisa Ruoho

## **MASTER OF MUSIC**

### **Module: Instrument and ensemble skills**

#### **3km Guitar performance (Master of Music)** (29+29+10 cr, total 68 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- have the capability for independent artistic work to a high standard
- have a command of the technique and means of expression on his/her main instrument to a standard required for demanding concert performances
- be widely and diversely familiar with the repertoire for his/her main instrument
- be widely familiar with the various styles of art music and be able to leverage this knowledge in his/her artistic work
- have the capability to pursue further studies
- have the capability to progress to the level A performance examination, which is included in the Master of Music degree.

##### **Assessment**

pass/fail

##### **Prerequisites**

Guitar performance B

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

Individual tuition, for a maximum of 2.5 academic years, maximum 60 h per academic year

The student agrees on annual goals with his/her teacher

The unit includes performing each academic year.

##### **Timing**

Tuition given every year

##### **Target group**

Instrument students with guitar as their main instrument

##### **Unit overview**

Acquiring a deeper understanding of various styles and learning how to design and deliver extensive concert programmes and other artistic projects. The student may focus on a specific genre or style if he/she so wishes. Learning how to appraise various aesthetic approaches to guitar performance critically and how to express himself/herself in various ways as a performing artist.

##### **Coordinating teacher**

Lecturer / coordinating teacher in Guitar

#### **S-IG2 Ensemble playing, guitar** (3 cr)

##### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to control his/her playing to adapt it to the other ensemble members
- be able to lead the rehearsals and performances of a small ensemble
- have acquired ensemble skills

##### **Assessment**

pass/fail

##### **Completion and feedback**

Participating in rehearsals, and at least one performance

Oral feedback

**Teaching and learning methods**

Ensemble rehearsals, 56 h, of which supervised maximum 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Lecturer / coordinating teacher in Guitar

**OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:**

**S-IY8 Contemporary music ensemble** (3–15 cr)

1 period = 3 cr

**Learning outcomes**

A student who has completed the unit is expected to have the capability for understanding and performing 20th-century and 21st-century music and for conceiving concert programmes, for ensemble playing, for project management and for musical collaboration in projects including improvisation and performance art.

This unit consists of 4-week periods each concluding with a recital.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance and participation in performances

Oral feedback

**Teaching and learning methods**

Group tuition, maximum 30 h per period

**Timing**

Tuition given every other year

**Coordinating teacher**

Tuija Hakkila

**S-IG3 Guitar duo** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to control his/her playing to adapt it to the other duo player
- be familiar with major works written for guitar duo
- have a broad-based command of the various elements involved when playing in a guitar duo.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Performances

Assessed performance

**Teaching and learning methods**

Independent practice

Tuition, maximum 28 h

**Timing**

Tuition given every year

**Coordinating teacher**

Coordinating lecturer

**S-IG4 Free accompaniment and improvisation 1, guitar** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to play triads and seventh chords
- know typical chord progressions and accompaniments on the guitar
- be familiar with various styles of rhythm music and improvisation
- have the capability to accompany other musicians on the guitar from chord symbols and by ear without chord symbols.

**Assessment**

The teacher and one colleague assess the unit as pass/fail.

**Completion and feedback**

- Active class attendance
- Completing the assignments given
- Transcription assignment: Preparing a fake sheet (including chord symbols and structure of the piece)
- Examination:
  - Harmonising a given melody
  - Accompanying a given piece
  - Simple chorale accompaniment played from a figured bass part
  - 12-bar blues (keys up to 3 accidentals)
  - Diatonic circle of fifths in minor (C, D, E, F, G, A and B minor), with an accompaniment selected by the examination board
  - 2-3 pieces from the rehearsed repertoire, representing different styles
  - Preparation time for the first three items: total 15 min
- Oral feedback

**Teaching and learning methods**

Small group tuition, 56 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Coordinating lecturer

**S-IG5 Free accompaniment and improvisation 2, guitar** (5 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- have a wide knowledge of styles in terms of harmony, rhythm and phrasing and in how the guitar is used
- be familiar with the use of extended harmonies in various keys
- have a fair competence in understanding and perceiving rhythm and melody

- have a capability for practical work and be able to cope with a wide variety of accompaniment duties in performances and teaching situations.

### **Assessment**

The teacher and one colleague assess the unit on a scale of 0 to 5.

### **Prerequisites**

*Free accompaniment and improvisation 1*

### **Completion and feedback**

- Active class attendance
- Completing the assignments given
- Transcription assignment (melody, chord symbols and solo part)
- Examination:
  - Harmonising and accompanying a given melody
  - Accompanying a given piece from chord symbols in the appropriate style
  - Accompanying a piece with extended chords (including II–V sequences in major and minor keys)
  - Freely chosen ensemble or solo piece prepared earlier
  - 3 pieces from the rehearsed repertoire, representing different styles
  - Preparation time for the first two items: total 15 min
  - Oral feedback

### **Teaching and learning methods**

Individual and small group tuition, 56 h

### **Timing**

Tuition given every year

### **Recommended year of completion**

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

### **Coordinating teacher**

Coordinating lecturer

## **S-IY7 Technique workshop** (2 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a solid basic technique and the capability for resolving technical issues in musical works
- be capable of methodical and goal-oriented practicing
- be familiar with various ways of practicing playing technique

### **Assessment**

pass/fail

### **Completion and feedback**

Active class attendance.

Oral feedback

### **Teaching and learning methods**

Group tuition, maximum 28 h; independent work, 25 h

### **Timing**

Tuition given every year

### **Unit overview**

The purpose of the technique workshop is to work at the student's basic technique through technical exercises, reviewing the student's particular technical problems. The student may also bring in works in

which he/she has found problems, to which solutions will then be sought collaboratively. The unit also involves reviewing practice techniques and various ways of practising.

**Coordinating teacher**

Coordinating lecturer

**S-IG6 Sight-reading, guitar** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of sight-reading and fast learning
- have played through core repertoire as extensively as possible
- be able to read the bass clef as well as the treble clef
- be able to identify and execute the specific features of various musical styles and to control rhythm and pulse effortlessly
- know fingering techniques that help in sight-reading
- be thoroughly familiar with the guitar fretboard.

**Assessment**

Assessment by the teacher and one colleague, pass/fail

**Completion and feedback**

Practical examination

Oral feedback

**Teaching and learning methods**

Small group tuition (2–3 students), 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Unit overview**

- Thorough familiarity with the guitar fretboard
- Fingering technique, position changes
- Melodic and polyphonic textures
- Playing from a bass clef staff
- Improving rhythmic and melodic awareness
- Identifying intervals and chords

**Coordinating teacher**

Andrzej Wilkus

**S-IG7 Guitar structure and maintenance** (3 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with factors that influence the structure and sound production of a guitar
- have a command of basic maintenance procedures for the guitar
- be able to evaluate the quality of workmanship on a guitar
- be able to evaluate the condition of a guitar.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

Oral feedback

**Teaching and learning methods**

Lectures and demonstrations, 28 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 3rd year

**Coordinating teacher**

Coordinating lecturer

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

*The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.*

**Learning outcomes**

A student who has completed the module is expected to:

- be familiar with the instrument in question and its basic technique
- be familiar with the voice instrument and basic vocal technique (voice)
- be familiar with music written for the instrument / for voice
- be able to prepare basic-level repertoire
- have the capability to progress to further studies
- be familiar with a historical predecessor of his/her main instrument (period instrument)
- be conversant with stylistic issues and means of expression (period instrument)
- be familiar with embellishments and ornaments (period instrument)
- have the capability to play with an ensemble or orchestra of period instruments (period instrument).

**Assessment**

pass/fail

**Orchestra instruments and period instruments**

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

**Completion and feedback**

Active class attendance

Oral feedback

**Teaching and learning methods**

Individual tuition, maximum 14 h

Independent practice

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**Voice and instruments other than orchestra and period instruments**

**Completion and feedback**

Class attendance for a minimum of one semester and a maximum of two academic years

Oral feedback

**Teaching and learning methods**

- Individual tuition, maximum 14 h; or small group tuition, maximum 64 h per academic year depending on the size of the group; for a minimum of one semester and a maximum of two academic years
- Independent practice

### **Unit overview**

Voice performance: Voice tuition comprising the preparation of a repertoire of at least 20 songs (classical and folk songs) at a level of difficulty commensurate with the student's progress

Instrument performance: Tuition on a melody or harmony instrument comprising the preparation of at least 5 works at a level of difficulty commensurate with the student's progress

### **Timing**

Tuition given every year

### **Coordinating teacher**

Head of department for the instrument in question or for voice

## **S-IY6 Secondary instrument performance 2** (5 or 10 cr)

The right to study for a secondary instrument must always be applied for separately; it is granted by the head of the department offering the tuition.

### **Learning outcomes**

A student who has completed the module is expected to:

- be familiar with the instrument in question and have an improved command of its technique
- be familiar with the basics of voice use (voice)
- have the capability to progress to further studies
- have a broad knowledge of various styles and means of expression (period instrument)
- have improved capability to play with an ensemble or orchestra of period instruments (period instrument).

### **Assessment**

pass/fail

### **Orchestra instruments and period instruments**

*(Tuition is given in the following period instruments: traverso, recorder, Baroque oboe, Classical clarinet, Baroque bassoon, natural horn, Baroque trumpet, Baroque trombone, Baroque violin, Baroque viola, Baroque cello, viola da gamba and violone)*

### **Completion and feedback**

- Active class attendance.
- Performance examination: 3 works. The teacher and one colleague assess the unit. If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.
- Oral feedback

### **Teaching and learning methods**

Individual tuition, maximum 14 h or 28 h

Independent practice

### **Timing**

Tuition given every year

### **Coordinating teacher**

Head of department for the instrument in question

## **Voice and instruments other than orchestra and period instruments**



**Completion and feedback**

- Active class attendance.
- Voice performance: Performance examination:  
3 songs. The teacher and one colleague assess the unit.
- Other instrument performance:  
Performance examination: 3 works. The teacher and one colleague assess the unit.
- Oral feedback

If any level performance examinations are to be completed, they must be completed according to the relevant unit descriptions.

**Teaching and learning methods**

Individual tuition, maximum 28 h

Independent practice

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**MODULE: Proficiency demonstration and maturity essay****S-IYoM Proficiency demonstration, classical instrument performance (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.

The proficiency demonstration includes a level A master's recital, including the related repertoire examination and other requirements.

**Assessment**

pass/fail

**Prerequisites**

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

**Completion and feedback**

The master's recital is assessed by an examination board appointed by the head of the department, pass/fail. The examination board gives oral feedback. Completion is awarded by the head of department.

**Timing**

Tuition given every year

**Recommended year of completion**

Master's 3rd year

**Target group**

Classical Music instrument and voice students

**Coordinating teacher**

Head of the department

**S-t3a1-5151 Guitar performance A1**

A student who completes the unit is expected to:

- have a command of the instrument technique required for demanding concert repertoire
- be familiar with a range of core repertoire sufficient for independent artistic work
- be widely conversant with various musical styles and how they are interpreted
- be familiar with contemporary guitar music
- be capable of original artistic expression and have a command of large-scale musical forms
- have the capability for independent improvement of his/her artistic skills and for undertaking further studies.

Rehearsing repertoire in repertoire list 1 at least as follows, including the works in the performance examination: (however, only one concerto need be rehearsed)

- 9 works from categories 1 to 6, representing different stylistic periods
- 3 works from category 7
- 1 works from category 8

### **Completion**

I Rehearsing and performing repertoire every academic year. The annual performance must have a duration of about 30 min. Also, during this unit the student must design and deliver one public performance with a duration of about 60 min that is an original programme conceived by himself/herself. The annual performance is not required in the academic year in which this performance is executed.

II Level A1 master's recital:

- 3 works from categories 1 to 6, representing different stylistic periods
- 1 work from category 7
- 1 work from category 8

- Any of the above works may be replaced with a chamber music work if so agreed with the coordinating teacher or the chairman / deputy chairman of the examination board.
- The programme performed at the level performance examination must be a sufficiently demanding recital programme. In unclear cases, it is recommended that the student discuss the programme with the coordinating teacher well in advance.
- The recital must comprise at least 60 min of music.
- The programme must be played from memory except for the contemporary work and, on a case-by-case basis, the eventual chamber music work. In special cases, other repertoire may be played from the score if so agreed with the coordinating teacher.

### **Assessment**

II Examination board assessment, pass/fail

### **Prerequisites**

For students whose main subject is the Guitar: All other studies included in the student's individual study plan.

For students with other main subjects: *Guitar performance B* or equivalent at the Sibelius Academy.

### **S-t3a2-5151 Guitar performance A2**

A student who completes the unit is expected to:

- have a command of the instrument technique required for demanding concert repertoire
- be familiar with a range of core repertoire sufficient for independent artistic work
- be widely conversant with various musical styles and how they are interpreted
- be familiar with contemporary guitar music

- be capable of original artistic expression and have a command of large-scale musical forms
- have the capability for independent improvement of his/her artistic skills and for undertaking further studies.

The student is expected to develop his/her personal musicianship and creative artistic expression within the framework of his/her chosen approach.

The student may choose from a variety of approaches, such as:

- a) an individual period such as Classical or contemporary, or a style within a period, such as one of the various styles of contemporary music
- b) chamber music
- c) an inter-art project involving literature, dance, visual arts, etc., or a project based on a unifying theme

For option c), the student must write a thoroughly motivated project plan for approval by the coordinating teacher or subject collegium and by the head of the department. The project must include sufficient instrument studies, supporting elective studies and a programme text.

The chamber music approach requires participation in 1 or 2 chamber music periods or a masterclass. Period-specific approaches require appropriate supporting studies.

### **Completion**

A2, Option a)

I Rehearsing and performing repertoire every academic year. The annual performance must have a duration of about 30 min.

II Level A2 master's recital:

Freely chosen programme consistent with level A in terms of artistic content and technical demands.

The recital must comprise at least 60 min of music.

A2, Option b)

I Rehearsing and performing repertoire every academic year. The annual performance must have a duration of about 30 min.

II Performance examination:

a) a diverse programme lasting 30 to 40 minutes based on repertoire list 1

b) a chamber music performance of 40–45 min

A2, Option c)

I Rehearsing and performing repertoire every academic year. The annual performance must have a duration of about 30 min.

II Performance examination:

a) a diverse programme lasting 30 to 40 minutes based on repertoire list 1

b) project performance lasting 40 to 45 minutes

The programme is to be approved by the chairman / deputy chairman of the examination board, assisted by one colleague.

### **Assessment**

II Examination board assessment, pass/fail

### **Prerequisites**

For students whose main subject is Guitar:

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

For students with other main subjects: *Guitar performance B* or equivalent at the Sibelius Academy.

### **Credited substituting studies**

There are no substitutions for this unit.

### Maturity essay

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

The maturity essay shall comprise programme notes for the master's recital (at least one A4 sheet). The programme notes are to include background information on the works performed. They may also include a brief essay on the relevant cultural history.

The programme notes shall be submitted for assessment when signing up for the master's recital. If the recital is completed in two parts, programme notes for both parts must be submitted for assessment when signing up for the first part.

The maturity essay is accepted by a teacher appointed by the head of the department.

**Assessment:** content of the maturity essay, pass/fail; for a Bachelor's degree also a language check, pass/fail

## **MODULE: General musical skills and communication skills**

*Students must select studies amounting to at least 9 cr from the offering listed below, out of which the final paper must account for at least 2 cr. A student may select studies other than those listed below by agreeing on this separately with the head of the department.*

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

Module and/or secondary subject to which the unit belongs:

General music studies (Bachelor's degree)

Pedagogy of general music subjects as a secondary subject

General music skills and communication skills (Master's degree)

**Learning outcomes** (Bachelor's-level)

A student who has completed the unit is expected to:

- have improved competence in aural skills, music analysis, harmony & voice-leading / arrangement skills or other structural awareness of music relevant for his/her studies
- have a structural understanding of music to a standard required for a Bachelor's degree
- have the capability to progress to Master's-level studies (see also the learning outcomes for the *Structural awareness of music 2* unit)
- have a preliminary awareness of personal areas of professional interest and have the required prerequisite skills acquired through secondary subject studies or elective studies.

**Assessment**

pass/fail

**Prerequisites**

*Structural awareness of music 1–2*, with the following specifications:

- Post-tonal analysis – prerequisite: Post-tonal music workshop

- Introduction to harmony & voice-leading – sufficient baseline competence (teacher’s recommendation)
- Analysis of tonal music – sufficient baseline competence (teacher’s recommendation)

*Music analysis theory and practice I–IV* – sufficient baseline competence (teacher’s recommendation)  
*Introduction to the theory of early music* – may be completed in parallel with *Structural awareness of music 1–2*

Being granted a study right for courses for which an assessment of baseline competence is a prerequisite, a teacher recommendation (e.g. from the teacher of *Structural awareness of music 2*) or a skills test is required.

### **Completion**

The unit comprises one or more of the courses described below. The content of the thematic courses may change year on year.

### **Music analysis and theory of music**

*Music analysis theme unit* (2–3 cr)

*Post-tonal music workshop* (unless included in the compulsory studies in the student’s main subject) (2–3 cr)

*Introduction to the theory of early music* (4–5 cr)

*Baroque music applied analytical skills* (5 cr) (for students whose main subject is not in Early Music)

(the following are units for students whose main subject is in Composition and Music Theory):

*Music analysis theory and practicum I–IV* (3–4 cr per course)

*Advanced tonal analysis* (3–9 cr)

*Advanced post-tonal analysis* (3–9 cr)

### **Harmony & voice-leading and arrangement**

*Introduction to writing and arranging music* (2–3 cr)

*Introduction to harmony & voice-leading and Basics of harmony & voice-leading* (1+11 cr)

### **Aural skills**

*Advanced aural skills* (4 cr)

*Aural skills repertoire unit* (2 cr)

### **Master’s-level studies, also available as elective studies for Bachelor’s-level students:**

*Composition performance practicum*

*Composition workshop for instrumentalists*

*Orchestration*

*Orchestral instruments*

*Score playing*

### **Target group**

Classical music instrument and voice performance students (compulsory in the sense that students must gain a total of 24 cr in studies in structural awareness of music), 10 cr compulsory for conducting students. Available as elective studies for students with other main subjects (e.g. in Church Music, Conducting or Music Education).

### **Recommended year of completion**

3rd year (*Introduction to the theory of early music* for students in Early Music: 1st to 3rd year)

[Introduction to writing and arranging music](#) (2–3 cr, 53–80 h)

The purpose of this unit is for the student to acquire improved skills for creating musical textures and for adapting music. This may involve writing practical arrangements or analytical harmony & voice-leading exercises, according to the needs of the student and of the group. This unit may be completed multiple times.

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

- Group tuition (maximum 12 students) and individual or small group tuition, total 42 h per group (e.g. 14 h of group tuition and 4–5 h of inspecting assignments per pair of students).
- Independent work, 35–62 h:

The student may practice skills such as writing small-scale arrangements for ensembles relevant for his/her main subject or professional orientation, or adapting music for practical purposes (e.g. pedagogical arrangements and re-scoring music for another type of ensemble). On the other hand, the student may attain an improved stylistic competence through writing music and complementary working methods (e.g. playing an instrument, improvisation). The unit repertoire and the focus of assignments may change year on year.

#### **Completion and feedback**

Completion: Participation in group work and completing harmony & voice-leading assignments and arrangements by agreed deadlines

The teacher gives out extensive assignments at the beginning of the unit

The student is given feedback on the assignments both during the unit and at its conclusion. In addition to feedback given by the teacher, peer review is encouraged (e.g. trying out arrangements and commenting on them)

Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

#### **Prerequisites**

*Structural awareness of music 1*

*Structural awareness of music 2: Applied analytical skills*

#### **Timing**

Every year

#### **Music analysis theme unit** (2–3 cr)

The purpose of this unit is to focus on practical analysis. The repertoire to be analysed may change from one course to the next and may be customised with a view to students' other studies or current projects (productions, solo repertoire, chamber music repertoire). The aim is for the student to gain a confident command of basic music analysis skills and concepts (e.g. formal analysis of extensive works), to gain an in-depth understanding of the selected repertoire and to learn to select music analysis concepts and approaches in a historically informed way. The student is also intended to learn to study music in the light of specific issues and to pose analytical queries in which music analysis may dovetail with issues of performance and interpretation.

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

- Group tuition (maximum 12 students), 28 h
- Independent work and small group assignments, 25–52 h
- The student learns to express his/her analytical observations and interpretations orally and/or in writing (e.g. talks, small group work or written analyses) and to use music analysis literature.

#### **Completion and feedback**

- Participation in group work and completing individual and small group assignments
- The assignments required for the extensive completion are to be determined at the beginning of the sub-unit (e.g. an independent written analysis).

- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

### **Timing**

Every year

The repertoire may change year on year, and the unit may be completed multiple times.

### **Prerequisites**

*Structural awareness of music 1*

*Structural awareness of music 2a: Applied analytical skills*

### **Aural skills repertoire unit** (2 cr, 53 h)

A student who completes the unit is expected to be conversant with applying aural skills methods for instance in ensemble playing and in practical working life situations (e.g. transcribing by ear). The unit focuses on repertoire to be determined separately. The teaching mostly involves singing and making music in an ensemble, and the unit may include independent practicing by the students.

### **Teaching and learning methods**

- Small group tuition, maximum 28 h
- Independent work and independent small group rehearsals, minimum 25 h
- The listening and writing assignments are customised for each course so as to foster familiarity with the selected repertoire and to cater to the professional and perception-related needs of the students.

### **Completion and feedback**

- Participation in small group work and completing assignments
- Possibly a demonstration or performance
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

### **Prerequisites**

Principally *Structural awareness of music 1* and *Structural awareness of music 2: Aural skills*. Courses may be organised within this unit that may be taken in parallel with *Structural awareness of music 1*.

### **Timing**

Every other year

### **Advanced aural skills** (4–5 cr, 107–134 h)

A student who completes the unit is expected to:

- have aural skills competence to a standard required for highly demanding professional duties (e.g. rehearsing contemporary music, choral or orchestral conducting and advanced music analysis)
- be able to practice and learn demanding post-tonal repertoire, to notate and understand by ear music in multiple parts (e.g. transcription exercises in 2 to 4 parts), to read a wide range of scores and to understand and rehearse demanding rhythmic structures (e.g. polyrhythms and advanced two-part rhythm exercises) The content may be weighted and delimited according to the group and the students' needs.

### **Teaching and learning methods**

- Small group tuition, maximum 56 h
- Independent work, 53–78 h (e.g. practicing singing and rhythm assignments, transcription by ear and repertoire analysis assignments)

### **Completion and feedback**

- Participation in small group work and completing assignments
- Tests and examinations (e.g. sight-singing, rhythm reading, ensemble work and transcribing by ear)
- The precise course completion requirements and the assignments required to be awarded the extended credit score are given by the teacher at the beginning of the course
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

### **Prerequisites**

*Structural awareness of music 2* is recommended; at least the aural skills component is compulsory

### **S-Y4b Introduction to the theory of early music** (5 cr, one semester 2–3 cr)

#### **Unit overview**

The purpose of the course is to introduce students to essential music theory concepts and terminology and notation practices of the Renaissance and early Baroque periods.

A student who completes the unit is expected to:

- be conversant with concepts relevant for understanding monophonic and polyphonic modal music and early Baroque music
- be able to read notation from the period
- be aware of the historical contexts and changing use of concepts and terms in the theory of music.

Topics covered in the unit include the eight-mode system, the gamut and hexachord solmisation, *musica ficta*, interval-based harmonic thinking and basso continuo numbering, cadences, Renaissance mensural notation and early Baroque notation, *tactus* and tempo proportions, just intonation and other tuning systems as necessary. Working methods include exploring repertoire by analysing and listening, singing and playing, reviewing literature and transcribing historical notation into modern notation. The unit also provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in the theory, notation and performance practices of early music.

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

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, e.g. 7 h per 3 students
- The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.

#### **Timing**

Every other year (alternating with Baroque music applied analytical skills)

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

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

#### **Target group**

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

#### **Completion and feedback**

- Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)
- Music writing assignments (transcriptions from historical notation into modern notation and other assignments such as reductions or cadences)



## **Baroque music applied analytical skills** (5–6 cr; 2–3 cr per one semester)

### **Unit overview**

The purpose of this unit is to explore the stylistic and textural features of Baroque music through music of the French Baroque. The material reviewed comprises dance-based French pieces – airs and instrumental doubles – and the themes explored include the interaction of text and music (rhetoric and how the text influences the shaping of the music) and the interaction between performance and analysis. Working methods include familiarisation with repertoire, creating own stylistic exercises, literature reviews and group discussions. The objective is to increase students' general awareness of musical structures, harmony and voice-leading skills, capability to use source literature and group work skills. The course may also include arrangement assignments, analysis of other repertoire from the Baroque period and possibly rehearsing a performance.

The course is suitable both for students whose main subject is in Early Music and for anyone else interested in Baroque music. This course may be taken instead of Applied analytical skills in the unit Structural awareness of music 2, and it can be included as an elective component in the unit Advanced structural awareness of music.

### **Teaching and learning methods**

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, maximum 14 h per 3 students
- The scope of small group tuition will be determined according to group size and the students' earlier studies in structural awareness of music.
- Participation in group work (exploring repertoire by listening, playing and singing; group discussions; literature review)
- Writing music (stylistic exercises)

### **Literature**

Ranum, Patricia M. *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*.

### **Timing**

Every other year (alternating with Introduction to the theory of early music)

### **Recommended year of completion**

Bachelor's 2nd or 3rd year (main subject students in Early Music); Master's elective, 1st or 2nd year

### **Target group**

Main subject students in Early Music (Bachelor's, Master's) and other instrument and voice students interested in Baroque music (Bachelor's, Master's)

### **Completion and feedback**

Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)

Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments

The assignments required for the extensive completion are to be agreed at the beginning of the course.

## **S-Y9 History of music theme unit** (1–4 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have an improved knowledge and awareness of the history of music in accordance with the focus in this unit and his/her interests

- have an improved awareness of the cultural and societal backgrounds of music (including how music is linked to other branches of the arts and to phenomena in society) and an improved ability to analyse circumstances, cause-and-effect, change, continuity, etc.
- have improved his/her skills in working with and applying the history of music (e.g. repertoire planning, establishing the historical context of music, using information on performance practices, critical use of music editions and other sources, and fluency in conversation and writing).

**Assessment:**

pass/fail

**Prerequisites**

Units in the history of music that are compulsory for the student's main subject, or equivalent knowledge.

**Completion: name, scope and assessment of course if different from that of the unit**

The unit comprises one or more of the courses described below. The content of the thematic courses may change year on year.

*History of Finnish art music (2 cr) Composition and Music Theory*

*Finnish music (2 cr) Composition and Music Theory*

*History of Western art music I–IV (2–3 cr, if not included in the student's compulsory studies)*

*History of wind music (1 cr) Conducting*

*History of choral music (1 cr) Conducting*

*History of piano music Piano*

*History of Finnish opera (2–3 cr) Voice*

*History of popular music (3 cr) Music Education*

*History of folk music in Finland (3 cr) Music Education*

*History of jazz music (3 cr) Music Education*

*History of Finnish jazz music (3 cr) Music Education*

*Introduction to contemporary music (4 cr) Music Technology*

More units coming

**Completion and feedback**

see the course descriptions

**Teaching and learning methods**

**Recommended year of completion**

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

**[S-IY24 Performance practices and repertoire research](#) (1–6 cr)**

MODULE:

General musical skills and communication skills (Master's)<sup>1</sup>

Elective studies (Bachelor's)

It is also possible to complete Master's degree, research and writing skills (at least 2 cr) in connection with this unit. The student will be awarded the completion and credits separately.

**Learning outcomes**

A student who has completed the unit is expected to have an improved familiarity with repertoire and be able to use historical and analytical studies of music in planning artistic programmes and considering how to interpret them.

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<sup>1</sup> May be taken as an elective unit by students completing the *Teacher's pedagogical studies* module.

The unit may focus either on performance practices or on improving the student's abilities in music analysis and the history of music, combined with applications under the selected theme (see the course descriptions).

**Assessment**

pass/fail

**Prerequisites**

Generally, *Structural awareness of music 1–2* or general musical studies consistent with those required for the Bachelor's degree. There may be more specific prerequisites for each course and main subject.

**Completion: name, scope and assessment of course if different from that of the unit**

The unit may comprise different thematic courses from year to year. Examples of courses given in recent years:

- Analytical approaches to chamber music
- The French violin sonata (history and performance)
- Sibelius studio
- Cello repertoire analysis
- Introduction to music philology and editing
- Text and poetry analysis practicum
- Piano seminar
- Piano masterclass
- Fortepiano seminar
- Notation interpretation and performance practices

**Completion and feedback**

- attending at least one course and completing the assignments required in the course description
- This unit may be combined with Master's degree, research and writing skills (see the unit description), in which case the student is required to write an essay related to the theme of the course that is at least 2 cr in scope.

**Coordinating teacher**

[to be announced]

**Target group**

Classical Music instrument and voice performance

Individual courses or combinations of them may be counted towards Bachelor's or Master's degree studies in various main subjects in the Faculty of Classical Music or to other degree studies at the University of the Arts Helsinki.

**Unit overview**

Each course introduces students to its chosen topic through lectures, seminar work, literature, performance, written assignments and independent work. Details are given in the course descriptions. Courses may be period-based or may last one semester or one academic year. The number of group tuition hours may vary per course and is given in the course description.

It is also possible to complete a written assignment in this unit (see Master's degree, research and writing skills). This must be agreed separately for each course, by the deadline given, and any supervision and other forms of work such as small group sessions or reading circles required for the written assignment must be agreed upon at the same time.

**Teaching and working methods**

- Group tuition, maximum 56 h (details given separately for each course)
- Tuition may also include guest lectures and peer work (small group sessions, study groups)
- Independent work (e.g. preparing performances, analysis assignments, reading literature)

**Recommended year of completion**

Master's 1st to 2nd year

### **Credited substituting studies**

Comparable studies at other universities, at the discretion of the head of the department.

### **S-IY27 Master's degree, research and writing skills** (2–6 cr or 12 cr)

MODULE: General musical skills and communication skills (Master's)<sup>2</sup>

#### **Learning outcomes**

A student who has completed the module is expected to:

- be able to identify and analyse problems and development points inherent in performing music or more generally in professional musicianship, and his/her own interests therein
- be capable of academic communication and be familiar with the basics of academic and professional writing (including research, the ethical and legal basis for information use, and source criticism).

If the completion includes a research paper (12 cr option), the student is further expected to:

- be familiar with the principles and approaches of music knowledge and is capable of critically appraising information
- have personal experience of a research process (research planning, selecting a research assignment, selecting and applying research methods, writing a research report).

#### **Assessment**

pass/fail

#### **Prerequisites**

Sufficient language skills in the student's native language (if Finnish or Swedish) or in English

#### **Completion: name, scope and assessment of course if different from that of the unit**

The unit comprises an introduction to the basics of systematic research (a database briefing provided by the library and possibly research exercises) and a written assignment that may be completed in one of the following ways:

Research and writing skills seminar and essay (4 or 6 cr) or a research paper (12 cr) on a chosen subject

- Recommended units include the following:
  - History of music theme unit
  - Performance practices and repertoire research
  - Advanced structural awareness of music / History of music theme unit

#### **Completion and feedback**

- Basics of systematic research: briefing and exercises
- Written assignment (2, 4 or 6 cr) or research paper (12 cr) on the selected subject. The assignment may comprise several shorter texts (e.g. programme notes) or participation in a joint authoring project. It may also involve editing. The various levels of assignment are described in more detail in the course descriptions.

The student is given oral feedback on work in progress (including peer feedback in a small group) and on the final text. In the research paper option, the student is to submit the research paper to two examiners for assessment; these will return written feedback on the paper.

#### **Coordinating teacher**

Coordinating teacher for Master's degree, research and writing skills (Composition and Music Theory)

#### **Target group**

Classical Music performance, instrument

#### **Unit overview**

#### **Teaching and working methods**

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<sup>2</sup> May be taken as an elective unit by students completing the *Teacher's pedagogical studies* module.

- Group tuition (workshops and seminars), maximum 56 h
- Individual or small group tuition, maximum 10 h
- The unit may also include online study, independent small group work (e.g. study groups) and peer review (e.g. argumentation) or participation in research events.

If the student writes the assignment at the *Research and writing skills seminar*, regular attendance at the seminar is required. If the student writes the assignment in connection with another unit, the written assignment must be agreed upon at the start of the course (by a specified deadline). The forms of work that apply are to be agreed at the same time (e.g. small group work and supervision).

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

Master's 1st to 2nd year

#### **Credited substituting studies**

Comparable studies at other universities, at the discretion of the head of the department.

### **S-IG8 History of guitar music** (3 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- know the history of the guitar in outline
- know how the guitar has evolved as an instrument
- know the biographies of major guitar composers and performers.

#### **Assessment**

0-5

#### **Completion and feedback**

- Literature examination  
Literature for the examination:  
J. Tyler: *The Early Guitar* or  
H. Turnbull: *The Guitar from Renaissance to the Present Day* or  
G. Wade: *Traditions of the Classical Guitar*  
Other material as agreed
- Oral feedback

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

Independent study

#### **Timing**

Tuition given every year

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

Bachelor's 1st to 3rd year

#### **Coordinating teacher**

Coordinating lecturer

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

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have a basic understanding of constructive interaction and communication (verbal and non-verbal communication)
- be familiar with the creative process and how it can be used as a teaching tool (e.g. Movement, emotion and language)
- be familiar with the basics of group work and various workshop techniques
- have a wide-ranging capability for employing improvisation in an inter-art context.

#### **Assessment**

pass/fail

**Prerequisites**

-

**Completion and feedback**

- Participation in classroom tuition and workshops
- Self-assessment
- Written assessment

**Teaching and learning methods**

- Group tuition, maximum 54 h, including periods of classroom tuition
- Project work in small groups
- Feedback discussion

**Timing**

Every year

**Target group**

Students in various departments; Open University students may also attend.

**Unit overview**

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.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirrkinen

**S-IY19 Instrument pedagogy 3** (7 cr)

**Learning outcomes**

A. Lectures, seminars, guided discussions, written assignments

A student who has completed the unit is expected to:

- be widely familiar with the repertoire and teaching methods for his/her instrument
- be familiar with the traditions of his/her instrument and its teaching and be able to evaluate these critically
- understand the importance in teaching of values and of conceptions of people and learning
- understand the role of his/her profession in society today and his/her potential for making an active contribution to same
- be able to analyse the culture of his/her instrument or its pedagogy orally and in writing
- be able to evaluate the general significance of his/her profession and of music teaching in society at large.

B. Teaching practice and observation of university teaching and examination assessment

A student who has completed the unit is expected to:

- be able to address the artistic and technical challenges in demanding repertoire for his/her own instrument independently from the perspective of teaching

- have the capability for independent teaching (including professional training, artistic soloist training and training of exceptional talent) and for the planning, development and management of teaching.
- be capable of giving and assessing teaching at the university level.

### **Assessment**

pass/fail

### **Prerequisites**

- *Pedagogy 1* and *2* in the student's own instrument; level B performance examination in the student's own instrument
- Courses included in the unit
- Joint lectures and seminars, 2 cr
- Teaching by teachers in the student's own instrument, guided discussions, written assignments, 3 cr
- Teaching practice, 1 cr
- Observation of university teaching and examination assessment, 1 cr

### **Completion and feedback**

- Active class attendance and seminar participation
- Observation
- Teaching practice with advanced students, as organised for each instrument
- Feedback:

#### Learning outcomes A

- assessment of oral examination of lectures and portfolio work

#### Learning outcomes B

- oral assessment and feedback for teaching practice
- observation of university teaching (e.g. masterclasses) and examination assessment: report assessment

### **Teaching and learning methods**

- The hours for each learning method are to be agreed separately for each instrument (total maximum 78 h)
- lectures
- seminar work and guided discussions
- teaching practice
- observation of teaching
- reflection on teaching practice, book reports and other written assignments for portfolio

### **Timing**

Every third year, more frequently if necessary

### **Recommended year of completion**

Master's 1st or 2nd year

### **Coordinating teacher**

Coordinating teacher for pedagogy for each instrument

## **MODULE: Career and study skills**

*Students must select studies amounting to at least 3 cr from the offering. A student may select studies other than those listed below by agreeing on this separately with the head of the department.*

### **S-Y1a–d Study planning** (0.5–2 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to begin his/her studies effortlessly
- have sufficient information on how the university operates
- be able to plan and draw up an individual study plan (HOPS) and amend it as required
- be familiar with the structure of his/her degree, the studies required for completing it and the order of progression for studies in his/her main subject
- have a practical familiarity with studies in his/her main subject at the Sibelius Academy
- have a basic knowledge of the health of a musician, the prevention of repetitive strain injuries and how to plan practicing.

### **Assessment**

Pass/fail, completion is awarded by the tutor.

### **Literature**

Curriculum, instructions for new students, Weboodi, online tutor and Sibelius Academy website.

### **Completion: courses**

#### **1. Beginning studies** (0.5 cr)

#### **2. Studies determined by the department**

(may include content addressing health, practicing, wellbeing, etc.)

Departments: Strings, Winds, Piano/Kantele/Guitar/Accordion, Early Music:

Health of a musician (0.5 cr)

Wellbeing (0.5 cr)

#### **3. Learning to learn** (0.5 cr)

#### **1. Beginning studies** (0.5 cr)

### **Completion and feedback**

A student who has completed the unit is expected to:

- have attended the programme of the induction period actively
- have attended a discussion on his/her individual study plan (HOPS) in the spring of his/her first year and sign up for the courses in the next academic year in Weboodi.

### **Teaching and learning methods**

Induction period lectures and HOPS discussions

Active attendance during the induction period and at the HOPS discussions

### **Timing**

Every year

### **Recommended year of completion**

Bachelor's 1st year

### **Coordinating teacher**

Tutor teacher

#### **2. Studies determined by the department**

(may include content addressing health, practicing, wellbeing, etc.)

#### **Health of a musician** (0.5 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have a knowledge of the health of a musician in general and know when to seek help
- know how to protect his/her hearing over the course of his/her career
- understand the basics of ergonomics and how this will help find an economic position for performing on the student's own instrument



- understand the principles of muscle recovery and be able to pace his/her physical exercise, thereby preventing repetitive strain injuries
- understand what can cause stress during studies and how it can be alleviated
- understand that efficient practicing techniques reinforce learning and boost self-confidence
- know of the importance of performance coaching.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

**Teaching and learning methods**

Group tuition, maximum 14 h

Active class attendance

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st year

**Target group**

new students

**Unit overview**

This course helps students understand the importance of mental and physical health and wellbeing for the progress of studies and for their future careers. The course provides basic information on how to prevent repetitive strain injuries and hearing loss, on stress management, on the importance of ergonomics, on performance coaching opportunities and on the applying of practicing techniques in students' learning and studies.

**Coordinating teacher**

Erja Joukamo-Ampuja

**Wellbeing** (0.5 cr)

**Learning outcomes**

- A student who has completed the unit is expected to:
- have a basic knowledge of the wellbeing teaching offered by the Sibelius Academy
- have acquired means for taking care of his/her own wellbeing.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

**Teaching and learning methods**

Group tuition, maximum 25 h

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st year

**Target group**

Strings, Winds, Piano, Church Music, Voice

**Unit overview**

**Learning skills and techniques**

- Mindfulness and comprehensive wellbeing
- Body Mapping

- Power flow: balance, power and control of mind and body
- Practice and recovery / relaxation
- Musician's physiology and ergonomics
- Feldenkrais
- Pilates
- Alexander Technique
- Emotional control and stress management for music students
- Performance anxiety
- Voice use

**Coordinating teacher**

Päivi Arjas

**3. Learning to learn** (0.5 cr)

**Completion and feedback**

A student who has completed the unit is expected to:

- have reviewed the online tutor material and reflect on his/her learning process
- have written a study diary describing his/her participation in the induction period and the group meetings for new students.

The student is to return the learning diary to the tutor teacher.

**Teaching and learning methods**

- No tuition is given in this course.
- Independent work by the student, minimum 14 h

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st year

**Coordinating teacher**

Tutor teacher

**OTHER STUDIES, e.g.**

**Teacher's pedagogical studies module, total 60 cr**

*This module is compulsory for students aiming to complete a general teaching qualification.*

S-OP1 *Introduction to pedagogy* (1 cr) (suitable elective unit particularly for students joining a 2.5-year degree programme)

S-IY2 *Pedagogy 1* (10 cr) (suitable elective unit particularly for students joining a 2.5-year degree programme)

S-IY3 *Pedagogy 2* (10 cr) (suitable elective unit particularly for students joining a 2.5-year degree programme)

The above are included in the Teacher's pedagogical studies module (60 cr)