

2017-18

LEVEL DESCRIPTIONS, CLASSICAL INSTRUMENTS AND VOCAL

INDEX

ACCORDION, KANTELE, GUITAR, PIANO, FORTEPIANO
AND ORGAN

[Accordion Performance, Level C](#)

[Accordion Performance, Level B](#)

[Accordion Performance, Level A](#)

[Kantele Performance, Level D](#)

[Kantele Performance, Level C](#)

[Kantele Performance, Level B](#)

[Kantele Performance, Level A1](#)

[Kantele Performance, Level A2](#)

[Guitar Performance, Level B](#)

[Guitar Performance, Level A1](#)

[Guitar Performance, Level A2](#)

[Piano as a Secondary Instrument](#)

[Piano Performance, Level D](#)

[Piano Performance, Level C1](#)

[Piano Performance, Level C2](#)

[Piano Performance, Level B](#)

[Piano Performance, Level A](#)

[Fortepiano Performance, Level A1](#)

[Fortepiano Performance, Level A2](#)

[Organ Performance, Level D \(Helsinki\)](#)

[Organ Performance, Level D \(Kuopio\)](#)

[Organ Performance, Level C](#)

[Organ Performance, Level B](#)

[Organ Performance, Level A](#)

ORCHESTRAL INSTRUMENTS, WIND INSTRUMENTS

[Woodwind Instruments \(flute, oboe, clarinet, bassoon, saxophone\) Performance, Level C](#)

[Woodwind Instruments \(flute, oboe, clarinet, bassoon, saxophone\) Performance, Level B](#)

[Woodwind Instruments \(flute, oboe, clarinet, bassoon, saxophone\) Performance,, Level A](#)

[French Horn Performance, Level C](#)

[French Horn Performance, Level B](#)

[French Horn Performance, Level A](#)

[Trumpet Performance, Level C](#)

[Trumpet Performance, Level B](#)

[Trumpet Performance, Level A](#)

[Trombone Performance, Level C](#)

[Trombone Performance, Level B](#)

[Trombone Performance, Level A](#)

[Euphonium Performance, Level C](#)

[Euphonium Performance, Level B](#)

[Euphonium Performance, Level A](#)

[Tuba Performance, Level C](#)

[Tuba Performance, Level B](#)

[Tuba Performance, Level A](#)

ORCHESTRAL INSTRUMENTS, PERCUSSION and HARP

[Percussion Performance, Level C](#)

[Percussion Performance, Level B](#)

[Percussion Performance, Level A](#)

[Harp Performance, Level C](#)

[Harp Performance, Level B](#)

[Harp Performance, Level A](#)

ORCHESTRAL INSTRUMENTS, STRINGS

[Violin Performance, Level C](#)

[Violin Performance, Level B](#)

[Violin Performance, Level A](#)
[Viola Performance, Level C](#)
[Viola Performance, Level B](#)
[Viola Performance, Level A](#)
[Cello Performance, Level B](#)
[Cello Performance, Level A](#)
[Double Bass Performance, Level C](#)
[Double Bass Performance, Level B](#)
[Double Bass Performance, Level A](#)

OTHER LEVEL DESCRIPTIONS FOR ORCHESTRAL INSTRUMENTS

[Orchestral Instrument, Secondary Instrument Level](#)
[Violin as a Secondary Instrument](#)
[Violin Performance at Main Instrument Level 1](#)
[Violin Performance at Main Instrument Level 2](#)
[Violin Performance at Main Instrument Level 3](#)
[Cello as the Main Instrument](#)

EARLY MUSIC

[Harpsichord Performance, Level C](#)
[Harpsichord Performance, Level B](#)
[Harpsichord Performance, Level A](#)
[Recorder Performance, Level C](#)
[Recorder Performance, Level B](#)
[Recorder Performance, Level A](#)
[Lute Performance, Level C](#)
[Lute Performance, Level B](#)
[Lute Performance, Level A](#)
[Viola da Gamba Performance, Level C](#)
[Viola da Gamba Performance, Level B](#)
[Viola da Gamba performance, Level A](#)
[Traverso Performance, Level C](#)

[Traverso Performance, Level B](#)
[Traverso Performance, Level A](#)
[Baroque Oboe Performance, Level C](#)
[Baroque Oboe Performance, Level B](#)
[Baroque Oboe Performance, Level A](#)
[Baroque Trumpet Performance, Level C](#)
[Baroque Trumpet Performance, Level B](#)
[Baroque Trumpet Performance, Level A](#)
[Baroque Violin Performance, Level C](#)
[Baroque Violin Performance, Level B](#)
[Baroque Violin Performance, Level A](#)
[Baroque Viola Performance, Level C](#)
[Baroque Viola Performance, Level B](#)
[Baroque Viola Performance, Level A](#)
[Baroque Cello Performance, Level C](#)
[Baroque Cello Performance, Level B](#)
[Baroque Cello Performance, Level A](#)

VOCAL

[Vocal Performance, Level C](#)
[Vocal Performance, Level B](#)
[Vocal Performance, Level A](#)
[Vocal Performance, Level D \(Music Education Major\)](#)
[Vocal Performance, Secondary Instrument Level](#)
[Vocal Performance, Level D \(Church Music Major\)](#)
[Vocal Performance, Level C \(Music Education Major\)](#)
[Vocal Performance, Main Instrument Level](#)
[Vocal Performance, Level D + C \(Church Music Major\)](#)
[Vocal Performance, Level C \(Church Music Major\)](#)
[Vocal Performance, Level B \(incl. Vocal Arts Major\)](#)

CHORAL/ORCHESTRAL/WIND ORCHESTRA CONDUCTING

[Choral Conducting, Level D / Level C](#)
[Choral Conducting, Level B](#)
[Choral Conducting, Level A](#)
[Orchestral Conducting, Level D](#)

[Orchestral Conducting, Level C](#)

[Orchestral Conducting, Level B](#)

[Orchestral Conducting, Level A](#)

[Wind Orchestra Conducting, Level D](#)

[Wind Orchestra Conducting, Level C](#)

[Wind Orchestra Conducting, Level B](#)

[Wind Orchestra Conducting, Level A](#)

ACCORDION, GUITAR, KANTELE, PIANO AND FORTEPIANO

Accordion

Accordion Performance, level C

For all students other than those of the Accordion Instrument Group of the Degree Programme in Performance.

Objectives

To master the playing technique and interpretation required by the repertoire and obtain the skills necessary for possible further studies.

Repertoire to be chosen from repertoire list no. 3 with a minimum of:

- Works from Section 1 at the teacher's discretion
- 3 works from Section 2
- 3 works from Section 3
- 2 works from Section 4
- 2 works from Section 5
- 2 works from Section 6
- Scales and triads as necessary

Performances

- 1 Familiarity with and performance of repertoire each academic year
- 2 Programme performance:

- one piece from section 2
- one piece from section 3
- one piece from section 4
- two pieces of different styles from sections 5 and 6

Assessment

II Evaluation by jury on a scale of 0–5

Preceding courses

In accordance with the syllabus of each degree programme

Transferable Credits

Accordion Playing, Level C or an equivalent course arranged by a university or other institute of higher education

Accordion Performance, level B

The objective is to master the main styles of accordion music and to acquire the technical and artistic skills required for their performance and the prerequisites for Level A accordion studies. Students rehearse a sufficiently extensive and diverse repertoire.

Performances

1 Study of repertoire and a performance (approx. 20–30 min.) before a jury appointed by the university each academic year

2 Programme performance

The repertoire played in the course examination must form a programme that is sufficiently demanding and varied. Any uncertainties about the programme should be discussed with the coordinating teacher in advance.

The maximum duration of the course examination programme is 60 minutes, and it must include the following components:

- Baroque programme
- A sonata, suite or variation for accordion, or another work of similar scope
- Contemporary music
- A programme freely chosen and consisting of miniatures related to a specific genre or composer
- A virtuoso piece, original work or arrangement.
- A chamber music piece or a part/parts of a concerto

Assessment

II Evaluation by jury on a scale of 0–5

Accordion Performance, Level A

Objective

To master the technique required by a demanding concert repertoire and to be in command of the interpretation of a variety of different music styles; to know a sufficient repertoire of both traditional and the latest accordion music; to learn to apply the different playing methods of the accordion, to find ways of individual artistic expression; to gain the ability to perceive extensive formal structures and readiness to develop as a soloist, as well as proficiency for further studies. The student is to choose an adequately comprehensive and varied repertoire.

Performances

1 Study of repertoire and a performance (approx. 30 min.) before a jury appointed by the university each academic year.

2 Programme performance:

The course examination programme must be a sufficiently demanding concert programme. Any uncertainties about the programme should be discussed with the coordinating teacher in advance.

The total programme duration is 60–90 minutes, and it must include the following components:

- Baroque music and/or other transcriptions
- Contemporary music
- Demanding chamber music or a concerto-type work (the chamber music component cannot constitute more than half of the total duration of the programme)
- A programme freely chosen and consisting of miniatures related to a specific genre or composer

Assessment

II Evaluation by jury pass/fail

Preceding courses

For students in the Degree Programme in Music Performance: Other studies included in the individual study plan.

For students in other degree programmes: Accordion Performance Level B or an equivalent course at the Sibelius Academy.

Transferable credits

This course cannot be substituted with previous studies.

Kantele

Kantele Performance, Level D

(Music Education Major)

The objective is to study a diverse repertoire of different musical styles, to achieve the technical and interpretation ability required by the repertoire, and acquire the prerequisites for advanced studies.

Repertoire practised from catalogue no. 4, to include at least the following:

- from section 1, at the student's discretion
- three pieces from section 2
- three pieces from section 3
- three pieces from section 4
- four pieces from section 5
- three pieces from section 6
- scales and triads: major scales, harmonic and melodic minor scales over three octaves

Performances

1 Familiarity with and performance of repertoire each academic year

2 Programme performance:

- one piece from section 2
- one piece from section 3

- one piece from section 4
- two pieces of different styles from sections 5 and 6
- major and minor scales (harmonic and melodic minor scales) and triads over three octaves

Assessment

II By a jury, 0–5

Kantele Performance, Level C

(other than kantele majors)

The objective is to achieve the technical and interpretation skills required by the repertoire and the prerequisites for advanced studies.

Repertoire practised from catalogue no. 3, to include at least the following:

- from section 1, at the student's discretion
- three pieces from section 2
- three pieces from section 3
- two pieces from section 4
- three-four pieces from section 5
- two pieces from section 6

Performances

1 Familiarity with and performance of repertoire each academic year

2 Programme performance:

- one piece from section 2
- one piece from section 3
- one piece from section 4
- one-two pieces from section 5
- one piece from section 6

Assessment

II By a jury, 0–5

Prerequisites

As specified in the course curriculum

Accredited prior learning

Kantele level C at a higher education institution or equivalent

Kantele Performance, Level B

Learning outcomes

(Bachelor of Music)

Students will:

- obtain the necessary skills to perform artistic work
- qualify for the Bachelor of Music Level B performance examination
- develop a command of the necessary playing technique
- become familiar with the key styles of their instrument
- come to an agreement with the teacher about the annual goals of instrument study

These studies include a public performance every semester.

Repertoire to be chosen from repertoire list no. 2 with a minimum of:

- Etudes and exercises at the teacher's discretion
- 2–3 works from Section 2
- 8–10 works from Section 3
- 2 works from Section 4
- 2 works from Section 5

Performances

- 1 Familiarity with and performance of repertoire each academic year
- 2 Programme performance:
 - one piece from section 2
 - three pieces from section 3
 - one piece from section 4 or 5

Assessment

II Evaluation by jury on a scale of 0–5

Kantele Performance, Level A1

– a broad repertoire of art music

Learning outcomes

(Master of Music, MMus)

Students will:

- obtain the necessary skills to perform independent artistic work
- qualify for the Master of Music Level A performance examination
- develop a command of the necessary playing technique
- become familiar with the key styles of their instrument
- come to an agreement with the teacher about the annual goals of instrument study
- qualify for further studies.

These studies include a public performance every semester.

Repertoire to be chosen from repertoire list no. 1 with a minimum of:

- 7–9 works from Section 1
- 1–2 pieces from Section 2
- 1–2 pieces from Section 3
- 2–4 pieces from Section 4

The number of works chosen from Sections 2–4 must exceed 5.

Performances

- 1 Familiarity with and performance of repertoire in each academic term
- 2 Programme performance:
 - three–four pieces from section 1 depending on the scope of the works
 - one piece from section 2 or 4
 - one piece from section 3 or 4

A piece from section 4 can be used to substitute for a piece from section 1; however, no more than half of the pieces in the programme performance can be from section 4

Assessment

II Evaluation by jury, pass/fail

Preceding courses

For students in the Degree Programme in Music Performance: other studies included in the individual study plan.

For students in other degree programmes: Kantele Performance Level B or an equivalent course at the Sibelius Academy.

Transferable credits

This course cannot be substituted.

Kantele Performance, Level A2

– a project and a short repertoire of art music

Learning outcomes

Students will:

- obtain the necessary skills to perform independent artistic work
- qualify for the Master of Music Level A performance examination
- develop a command of the necessary playing technique
- become familiar with the key styles of their instrument
- come to an agreement with the teacher about the annual goals of instrument study
- qualify for further studies

These studies include a public performance every semester. A comprehensive and varied repertoire is chosen from list no. 1. The students are recommended to include 5-6 works from category 1 and 3-4 works from categories 2-4, with at least one work in each of their repertoires. Students can choose an artistic project of chamber music, early music, folk music, jazz and African-American or popular music, or a joint project with an arts student from another university (Theatre Academy Helsinki, University of Arts and Design, Academy of Fine Arts). The student must write a well-founded plan for the project. The plan will be approved by the teacher-in-charge or college and the head of the department. The project must include supportive studies of the student's own choice. The folk music and jazz/popular/African-American options and crossartistic projects can include composition, arranging, and/or improvisation. In the chamber music option, students must attend 1–2 chamber music workshops or master classes.

Performances

1 Familiarity with and performance of repertoire each academic year

2 Programme performance:

- a programme of approx. 30–40 min based on catalogue no. 1
- a project presentation, duration approx. 40–45 min

On special grounds, students may be allowed to perform the a) and b) programme components on different days.

Assessment

Evaluation by jury, pass/fail

A panel with expertise in the field of the genre in question will be nominated for the assessment of the project.

Preceding courses

For students in the Degree Programme in Music Performance: Other studies included in the individual study plan.

For students in other degree programmes: Kantele Performance Level B or an equivalent course at the Sibelius Academy.

Transferable credits

This course cannot be substituted with previous studies.

Guitar

Guitar Performance, Level B

In this course, students will learn to master the most important styles in guitar music, as well as the playing technique and the artistic expression required by them; students will have control over forms, sound production and touch; and students will obtain the skills that are necessary to proceed to Level A studies. A minimum of 18 pieces from repertoire list 2, including the pieces of the performance examination (cf. Performance).

Performances

I Familiarity with and performance of repertoire each academic year: The duration of the year examination programme is 20-30 minutes. In addition, the student designs and delivers a public performance of approx. 45 minutes during his or her studies at this level. The programme must be an individual collection created by the student. The year examination is not required in the same academic year as the public performance.

II Programme performance:

- five pieces from sections 1–6 (covering at least four different sections)
- one piece from section 7

The programme is played from memory, with the exception of the contemporary work at the performer's discretion. In exceptional cases, other components of the programme can also be played from music, if agreed upon with the coordinating teacher. The minimum duration of the programme is 40 min and the maximum duration is 60 min. The repertoire played in the course examination must form a programme that is sufficiently demanding and varied. Any uncertainties about the programme should be discussed with the coordinating teacher in advance.

Assessment

II Evaluation by jury on a scale of 0–5

Guitar Performance, Level A1

In this course, students will learn to master the playing technique required by a demanding concert repertoire; become familiar with the basic repertoire necessary for independent artistic work; master a great variety of different music styles and their interpretation methods; become familiar with the latest guitar music; be able to express themselves artistically in a personal way and have control over large formal structures, as well as gain the readiness to develop one's capabilities as a soloist independently and for the purpose of further studies.

Repertoire to be chosen from repertoire list no. 1 with a minimum of (including the works for the performance examination): (However, not more than one concerto is required).

- 1 9 works from different styles from sections 1 to 6
- 2 3 works from Section 7
- 3 1 work from Section 8

Performances

I Familiarity with and performance of repertoire each academic year. The duration of the year examination programme is approx. 30 minutes. In addition, the student designs and delivers a public performance of approx. 60 minutes during his or her studies at this level. The programme must be an individual collection created by the student. The year examination is not required in the same academic year as the public performance.

II Programme performance:

- a–c) three pieces from sections 1–6, covering different periods
- d) one piece from section 7
- e) one piece from section 8

A chamber music work can be substituted for any of the works upon agreement with the coordinating teacher or the chairman/deputy chairman of the jury. The course examination programme must form a sufficiently demanding artistic presentation. Any uncertainties about the programme should be discussed with the coordinating teacher in advance. The minimum programme duration is 60 minutes.

The programme is played from memory, with the exception of the contemporary work and, at the performer's discretion, the chamber music work. In exceptional cases, other components of the programme can also be played from music, if agreed upon with the coordinating teacher.

Assessment

II By a jury, pass/fail

Prerequisites

Guitar majors: other studies included in the student's individual study plan.

Other majors: Guitar, level B or an equivalent course of Sibelius Academy.

Guitar Performance, Level A2

In this course, students will learn to master the playing technique required by a demanding concert repertoire; become familiar with the basic repertoire necessary for independent artistic work; master a great variety of different music styles and their interpretation methods; become familiar with the latest guitar music; be able to express themselves artistically in a personal way and have control over large formal structures, as well as gain the readiness to develop one's capabilities as a soloist independently and for the purpose of further studies. The goal of the option is for the students to develop their musicianship and creative artistic expression within the framework of their chosen option.

Students can choose from different options including:

- an era, e.g., Classicism or modern music; a style of an era, e.g., different styles of contemporary music
- chamber music
- a cross-artistic project, including literature, dance, visual arts, or a project around a shared theme.

If the student chooses option c, he or she must write a well-founded plan for the project. The plan must be approved by the teacher-in-charge, one other teacher, and the head of the department.

The project must include an adequate number of instrumental and supportive studies of the student's own choice, and a text for the programme leaflet. For the chamber music option, students must attend 1-2 chamber music workshops or masterclasses. In the style option, students

must complete related supportive studies.

Performances

A2, alternative A

I Familiarity with the repertoire and a public performance every academic year. The duration of the programme is about 30 minutes.

II Performance examination: A programme of the student's choice, artistically and technically equivalent to the Level A performance. The minimum duration of the programme is 60 minutes.

A2, alternative B

1 Familiarity with the repertoire and a public performance every academic year. The duration of the programme is about 30 minutes.

II Performance examination:

- A versatile programme of approximately 30-40 min. based on repertoire chosen from list no. 1
- A chamber music performance, with a duration of approximately 40-45 minutes.

A2, alternative C

I Familiarity with a versatile repertoire and a public performance every academic year. The duration of the programme is about 30 minutes.

II Performance examination:

- A versatile programme of approximately 30-40 min. based on repertoire chosen from list no. 1
- A project performance with a duration of approximately 40-45 minutes. The programme is approved by the chairperson/vice chairperson of the jury as well as a colleague.

Assessment

Evaluation by jury, pass/fail

Preceding courses

For students in the degree programme in music performance: other studies included in the individual study plan.

For students in other degree programmes: Guitar Performance Level B or an equivalent course at the Sibelius Academy.

Transferable credits

This course cannot be substituted with previous studies.

Piano

Piano as a Secondary Instrument

Major subject composition, music theory, and major subjects other than music education.

The objective is for students to become familiar with piano music, experience polyphonic playing and a prima vista playing, and to qualify for further study.

Method of completion

I Familiarity with the repertoire

II Performance examination:

One piece from the Baroque or from Bartók's Microcosm

b. A fast and a slow movement from a Viennese-Classical sonata or sonatina, or an equivalent artistic programme

c. Free choice of two works representing different styles
At least one of the works must be played from memory.

Assessment

Evaluation by the teacher and a colleague on a scale of 0-5

Piano Performance, Level D

Students will become familiar with the different styles of piano music, acquire the related interpretation skills and playing technique and qualify for possible further study. The studies include practicing versatile repertoire equivalent to at least the music school level (see the SML's list "Musiikkiopistotas" in Finnish)

Performances

I Familiarity with the repertoire

II Performance examination

a) One piece from the Baroque period

b) A fast and a slow movement from a Viennese-Classical (incl. Bach for boys' voices and Schubert) sonata or sonatina or an equivalent programme

c) Free choice of 3 works representing different style periods

Ensemble playing task that replaces any of the works of points a-c.

e) sight-reading

At least one of the solo works must be played from memory.

Assessment

By jury on a scale of 0–5

Piano Performance, Level C1

(Music education and church music majors, other majors also possible if required)

Learning outcomes

Students will become familiar with the key piano styles (the Baroque, Viennese-Classical, romantic, impressionistic, 20th century styles, and contemporary piano music) and their interpretations and techniques. Students will qualify for further study. Students will acquire the necessary sight reading and ensemble playing skills.

Performances

1 Familiarity with a repertoire of a sufficient scope and diversity, primarily from catalogue no. 3.

2 A programme performance, which must include the following components:

- Baroque music (three parts from a Baroque piano suite, a prelude and fugue by J.S. Bach from WKL, two 3-voice inventions, or a similar set)
 - a Viennese classical piece (incl. Schubert)
 - two pieces of different styles from the Romantic period or a later period (catalogue sections 4, 5 or 6)
 - an ensemble task (no arrangements) or chamber music
- Additionally, Department of Composition and Music Theory:
- A work composed in the past 50 years

Additionally, all departments:

- Sight-reading

The programme must include one more extensive work, a sonata or equivalent. It can be any of the works described under the "Programme performance" list. Part of the programme performance can be played on period instruments (excluding the organ). At least one of the works must be played from memory. Sight-reading can be taken as a separate course.

Assessment

By jury on a scale of 0–5

Recommended year of completion 3

Piano Performance, Level C2

(For others than piano majors)

The objective is to master different styles of music, as well as the interpretation and playing technique required by them, and to obtain the skills necessary for further studies. The student is to choose an adequately comprehensive and varied repertoire from repertoire list no. 3.

Performances

- 1 Study of repertoire and, if required, performance before a jury appointed by the university each academic year.
- 2 Programme performance:
 - an étude
 - J.S. Bach: an option of:
 - two 3-voice inventions
 - Prelude and fugue c) Allemande, Sarabande and Gigue from the French Suites or an equivalent Baroque programme
 - A Viennese classical sonata (including Schubert) or a variation work
 - three compositions of different styles, one of which is a composition from the last 50 years
 - major and minor scales in thirds and sixths, and major and minor triads in sixths and tenths over four octaves

All works must be played from memory.

Assessment

By jury on a scale of 0–5

Prerequisites

According to the curricula of each programme.

Transferable credits

Exam in Piano C or the equivalent, completed at a university or other institute of higher education

Piano Performance, Level B

Objective

To master different styles of piano music, to become acquainted with the technical and stylistic aspects of piano playing, and to gain proficiency for further studies in piano performance.

Method of completion

- 1 Familiarity with the repertoire and performance for a jury every academic year
- 2 Performance examination

The programme must be based on repertoire list No. 2. The repertoire played at the course examination must be adequately demanding and varied as a whole. In cases of doubt, the students should consult with the professors well in advance. The maximum duration of the performance is 60 minutes and it must include the following points:

- Music in Baroque style by Bach, Händel, Scarlatti, or other composers
- Music in the Viennese-Classical tradition (including Schubert)
- Music from either of the following two categories, or both:
- Music representing the Romantic period
- Music composed during the 1900sd) Contemporary music (composed during the last 50 years)
- One etude or an etude-like composition such as a prelude or toccata.
- 1st option (or 2nd, for other pianists than piano majors):
- A fast movement from a piano concerto or a full concerto of corresponding scope and difficulty. Depending on its style period, this work may replace any one of the items a-d.
- (For pianists other than piano majors) A demanding chamber music work or a set of lieder. Depending on its style period, this work may replace any one of the items a-d.

In addition to the concerto, the programme must include a sonata, a suite, a variation, or other work of substantial scope. All the works are to be performed from memory. At the discretion of the professor, the contemporary work may be played from the score.

Evaluation

By jury on a scale of 0–5

Study years recommended

1st–3rd

Prerequisite

Piano C (not required for degree students in Piano Performance)

Piano Performance, Level A

Objective

In this course, students will learn to master the playing technique required by a demanding concert repertoire; master a great variety of different music styles and their interpretation methods; become familiar with the basic repertoire necessary for independent artistic work; become familiar with the latest piano music; be able to express themselves artistically in a personal way and have control over large formal structures, as well as gain the readiness to develop one's capabilities as a soloist independently and for the purpose of further studies. The student chooses an adequately comprehensive and varied repertoire from repertoire list no. 1. The course may also be completed with an emphasis on chamber music.

Method of completion

- 1 Familiarity with the repertoire and performance for a jury every academic year
- 2 Performance examination

The programme must be based on repertoire list no. 1. The repertoire played at the course examination must be adequately demanding and varied as a whole. In cases of doubt, the students should consult with professors well in advance. The maximum duration of the performance is 90 minutes, and it must include the following points:

- Music in Baroque style by Bach, Händel, Scarlatti, or other composers
- Music in the Viennese-Classical tradition (including Schubert)
- Music from either of the following two categories, or both

- Music representing the Romantic period
- Music composed during the 1900s
- Contemporary music (composed during the last 50 years)
- Two etudes or etude-like works such as a prelude or toccata, one of which must be by Chopin.
- Student's choice:
- A concerto or the equivalent. Depending on its style period, this work may replace any one of the items in the first four categories.
- A demanding chamber music work or a set of lieder. Depending on its style period, this work may replace any one of the items in the first four categories.

In addition to the part mentioned in item 6, the programme must include a sonata, a suite or a variation, or other work of substantial scope. All the works are to be played from memory, with the exception of the chamber music work or the set of lieder referred to in item 6b. At the discretion of the professor, the contemporary work may be played from the score.

Assessment

By jury, pass/fail

Preceding courses

For students in the Degree Programme in Music Performance: Other studies included in the individual study plan.

For students in other degree programmes: Piano Performance Level B or an equivalent course at the Sibelius Academy.

Transferable Credits

This course cannot be substituted.

Fortepiano

Fortepiano Performance, Level A1

The objective is for students to become acquainted with styles of piano music from the 18th century and the beginning of the 19th century; to obtain the skills to play early pianos; to get to know their stylistic and mechanical properties, and to provide the skills necessary for the studies of Fortepiano Playing A.

Familiarity with the repertoire: three etudes from 1800–1820, three etudes from 1820–1850 (by a minimum of five different composers), one work by C.P.E. Bach; one London sonata; one Viennese-Classical sonata; one French, Spanish, Portuguese or Italian sonata; two works in the form of a fantasia; three Classical and three Romantic works of the student's own choice.

Performances

Performance examination: A programme of 45 minutes on a classical instrument. The programme must include one large-scale sonata, one work in the form a fantasia, and one chamber music performance.

The programme must include music composed by C.P.E. Bach and one work from the Swedish-Finnish-Russian repertoire.

Assessment

By jury on a scale of 0–5

Preceding courses

Piano Performance, Level B
or Harpsichord Performance, Level B, or Organ Performance, Level B

Transferable Credits

This course cannot be substituted.

Fortepiano Performance, Level A2

The objective is to obtain the skills that are necessary for self-directed artistic learning with piano music of the 18th and 19th centuries, and to gain more experience in playing different early pianos.

Familiarity with the repertoire: four etudes from 1800-1820, four etudes from 1820-1850 (by a minimum of five different composers), one sonata by Haydn and one by Mozart and/or a variation, one sonata by Beethoven and one by Schubert or another large-scale work, one large-scale work from 1810-1850 of the student's choice (not by Beethoven or Schubert), one classical and one romantic concerto, three classical and three romantic works of the student's choice.

Performances

Performance examination: A programme of approximately 90 minutes on 1–2 instruments. The programme must be varied and should include two short virtuoso works; a five-minute fantasia composed by the student; one large-scale sonata or the equivalent; an unpublished work found by the student; a work in the concerto form or an approximately 30-minute chamber music programme or a combination of these.

Assessment

By jury on a scale of a/i

Preceding courses

For students in the Degree Programme in Music Performance: Other studies included in the individual study plan.

Fortepiano Performance Level A1 or an equivalent course at the Sibelius Academy.

Transferable Credits

This course cannot be substituted.

Organ

Organ Performance, Level D (Helsinki)

Learning outcomes

Students will

- master the technique required for the tasks
- be familiar with the major genres of organ music and the associated styles of interpretation
- acquire the knowledge and skills required for advanced studies.

Performances

I Familiarity with a repertoire from catalogues no. 1–3 at the teacher's discretion, with at least 15

works representing different styles from the following groups:

- 1 Baroque free-form compositions, parts of suites and organ chorales representing different styles
- 2 free-form compositions of J. S. Bach
- 3 organ chorales of J. S. Bach
- 4 compositions representing the Romantic style
- 5 compositions representing later styles
- 6 accompaniment and ceremonial music

II Programme performance from catalogues no. 2 and 3, including at least one work from catalogue no. 3

- two works representing different styles from section 1
- one work from section 2
- two works from section 3
- one work from section 4
- one work from section 5

Assessment

On a scale of 0-5

Accredited prior learning

Students who have completed level D or equivalent at another institute may take a placement test, which includes two pieces representing different styles. The test is assessed by the teacher with the chairman of the D Board.

Organ Performance, Level D (Kuopio)

Learning outcomes

Students will

- master the technique required for the tasks
- be familiar with the major genres of organ music and the associated styles of interpretation
- acquire the knowledge and skills required for advanced studies.

Performances

I Familiarity with the repertoire from catalogues no. 1–3 at the teacher's discretion:

At least 10 works representing different styles from sections 1–5

- 1 Baroque free-form compositions, parts of suites and organ chorales representing different styles
- 2 free-form compositions of J. S. Bach
- 3 organ chorales of J.S. Bach
- 4 compositions representing the Romantic style
- 5 compositions representing later styles
- 6 selected by the teacher, 10 compositions commonly used in a non-worship setting.
- 7 accompaniment and ensemble exercises at the teacher's discretion

II An assessed public performance once in each academic year

III Programme performance:

- 1 five works of different styles from sections 1-5 at the teacher's discretion
- 2 a work from section 6 chosen by the jury
- 3 an accompaniment assignment with a soloist from section 7

Assessment

On a scale of 0-5

Accredited prior learning

Students who have completed level D or equivalent at another institute may take a placement test, which includes two pieces representing different styles. The test is assessed by the teacher with the chairman of the D Board.

Organ Performance, Level C

Learning outcomes:

The student

- has a command of the playing technique required in different tasks
- is generally familiar with the main trends of organ music as well as the interpretation methods and terminology connected to them
- is able to independently interpret different types of compositions with the available organ
- is capable of mastering independent artistic expression and forms
- receives the skills and knowledge for potential further studies

Methods of completion and assessment

Prepared repertoire:

A total of at least 15 works, of which, at least 10 from catalogue 3 and up to 5 from catalogue 2.

The repertoire must include works from each group below.

Works in different styles from the Baroque period

Johann Sebastian Bach's organ chorales

Johann Sebastian Bach's free-form compositions

Works from the Romantic period

Works in newer styles that include at least one work composed within the last 50 years.

Performance examination:

The duration of the concert is 45 minutes at most and includes 5-6 works that are geographically and periodically different in styles. At least three of the works have been composed before the year 1750 and at least two after it. The performance includes one freely chosen composition by Johann Sebastian Bach. Oral feedback is given by the board.

Assessment

Pass/fail

Prerequisites

None

Organ Performance, Level B

Learning outcomes:

The student

- has a command of the playing technique required in different tasks
- reinforces their repertoire to include the most important genres of the Baroque period
- deepens their knowledge of Romanticism and the most current style
- is capable of explaining and analyzing different interpretational solutions
- is capable of mastering independent artistic expression and forms

- receives the skills and knowledge for potential further studies

Methods of completion and assessment

Prepared repertoire:

A total of at least 15 works from catalogue 4.

The repertoire must include works from each group below.

Works in different styles from the Baroque period

Johann Sebastian Bach's organ chorales

Johann Sebastian Bach's free-form compositions

Works from the Romantic period

Works in newer styles that include at least one work composed within the last 50 years.

Performance examination:

The duration of the concert is 45-55 minutes and includes 4-5 works that are geographically and periodically different in styles. At least two of the works have been composed before the year 1750 and at least two after it. The performance includes one freely chosen composition by Johann Sebastian Bach. One of the works can be an ensemble playing task. Oral feedback is given by the board

Assessment

Pass/fail

Prerequisites

Organ Performance Level C or equivalent knowledge

Organ Performance, Level A

Learning outcomes

Students will:

- become familiar with the most demanding works of organ literature
- become familiar with organ repertoires from all style periods
- be able to follow the topical developments in organ music and its interpretation, composition, as well as organ building
- acquire the skills necessary for independent artistic work
- qualify for further study.

Performances

I Familiarity with a repertoire including at least 15 demanding works (catalogues 4-5): at least 6 works from catalogue 5 in group 1, and at least 4 works from catalogue 5 in group 2.

1 Pre-1750 compositions of different styles, including major organ works and a trio sonata of J. S. Bach

2 Post-1750 compositions of different styles, including large-scale works representing the Romantic period and later periods

II A performance each academic year

III The performance consists of two programmes of 45–60 minutes each, the first programme is based on the description in section 1 above and the second on compositions described in section 2 above. The performances must include at least one demanding trio and a large-scale work of J. S. Bach and a demanding large-scale work from section 2 above. Both components must be performed within a one-month period.

Assessment

0-5

Prerequisites

Organ performance, Level B

Study of other keyboard instruments worth 30 ECTS credits

Organ Pedagogy 2

Organ Improvisation 2

ORCHESTRAL INSTRUMENTS, WIND INSTRUMENTS

Woodwind Instrument

Woodwind Instruments performance, level C (Flute, Oboe, Clarinet Bassoon, Saxophone)

This performance exam is mainly aimed at the students of Youth Education and secondary subjects. Also the students studying their Bachelor's degree may take this level test if they so wish. No credits are given for the completion of level C.

Performances:

I I Practice and performance of repertoire as agreed with the teacher each academic year

II Etudes, scales and prima vista

Different etudes, scales and prima vista exercises are played in a separate, informal event as instructed by the teacher. A colleague of the same instrument is also in attendance for assessment purposes.

The assessment takes place on the a/i scale and it can be renewed either fully or partly if necessary.

III Concert.

Informal recital repertoire accompanied by a piano, musical duration c. 40 minutes

Works from different stylistic eras must be included. The repertoire must include at least one extensive piece, for example, a sonata, a concerto or a suite. It may also include one solo piece and a piece from a chamber ensemble in which the instrument in question has a significant role. It is recommended that part of the repertoire is played from memory.

Assessment 0-5

Section II must be fully completed before the Concert.

Woodwind Instruments performance, level B (Flute, Oboe, Clarinet Bassoon, Saxophone)

Performances:

I Repertoire Portfolio

Must include at least ten pieces that are not included in the Bachelor's Concert repertoire. The works included in the portfolio are performed in the matinees for woodwind instruments, class concerts and other public concerts at the Sibelius Academy or elsewhere. A teacher of woodwind instruments from the Sibelius Academy must always be present (other than the student's own teacher) or a member of the Board assessing the woodwind instrument performance levels that gives a short written feedback report.

The student starts compiling the portfolio independently already in the first academic year as agreed with the teacher. The portfolio information must include the date, place, played repertoire and other assistive performers of the concert in question. Also the performance feedback is saved in the portfolio. A ready-made template is used for the portfolio and it must be in an electric format.

The portfolio must include at least ten pieces from different stylistic periods, the newest musical style included. The portfolio must also include extensive pieces, for example, a sonata, a concerto or a suite. The main repertoire of the instrument in question must also be included. It may also include solo pieces and pieces from a chamber ensemble in which the instrument in question has a significant role. At least one of the portfolio pieces must be played from memory. Assessment: a short written feedback report on each performance, no other assessments.

II Etudes, scales and prima vista

Different etudes, scales and prima vista exercises are played in a separate, informal event as instructed by the teacher. Also transposing with a clarinet is part of the performance process. A colleague of the same instrument is also in attendance for assessment purposes.

The assessment takes place on the a/i scale and it can be renewed either fully or partly if necessary.

III The Bachelor's Concert (performance exam B)

Informal recital repertoire accompanied by a piano, musical duration c. 45-60 minutes. A short interval may be included if necessary. Works from different stylistic periods must be included. The repertoire must include at least one extensive piece, for example, a sonata, a concerto or a suite. It may also include one solo piece and a piece from a chamber ensemble that the instrument in question has a significant role in it. It is recommended that a part of the repertoire is played from memory. The student may tell about the pieces in the concert situation if they so wish.

Sections I and II must be fully completed before the Bachelor's Concert.

Assessment 0-5

Woodwind Instruments performance, level A (Flute, Oboe, Clarinet Bassoon, Saxophone)

Performances

I Training and performance of the repertoire is to be agreed with the teacher each academic year.

II Masters' Concert (performance exam A), musical duration c. 60 minutes. An interval may be included into the concert. The performed repertoire must form an artistic unity that demonstrates the musician's musical and technical skills in a versatile way. The programme must include a sonata, a concerto or some other comprehensive performance piece. It is recommended that a part of the programme is played from memory. The student may choose to tell about the works in the concert situation. The concert can include connecting elements from different artistic fields.

Assessment a/i

French Horn

French Horn Performance, Level C

Familiarity with the works in repertoire list no. 3 with a minimum of:

- 15 works from category 4
- 6 works from categories 1 and 2
- The scales and triads in two octaves (major scales, as well as harmonic, melodic and natural minor scales)
- Transposition in E, E flat, D, D flat, C, B, B flat, A, A flat bass
- Playing at sight

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- Franz: Etude (no 1–29) transposing, the jury chooses from the 5 rehearsed ones
- 1 work from category 1
- 1 work from category 2
- Scales and triads
- Sight reading

The classical concerto is to be played from memory.

Assessment

II Evaluation by jury on a scale of 0–5

French Horn Performance, Level B

Familiarity with the works in repertoire list no. 2 with a minimum of:

- 50 etudes from category 4
- 3 works from category 1 (by different composers and from different style periods)

- 3 works from category 2 (by different composers and from different style periods)
The works of the performance are not included in the rehearsed repertoire (points b and c)
- Category 3 in full
- Playing at sight, as required

Requirements

I Familiarity with the repertoire and a public performance every academic year

II A performance in two parts during the course, to be performed within a six-month period.

1st part:

a) Transposition exercises from category 4, the jury examines 5 rehearsed transposition etudes in

E, E flat, D, D flat, C, B, B flat, A, A flat bass, as well as in F sharp, G, A flat, A, B flat, C alto

b) Excerpts from orchestral literature (category 3; from each composer mentioned)

c) Sight reading

d) The jury examines 2 etudes from the 50 rehearsed ones and listens to samples from the rehearsed repertoire.

The works of the performance are not included in the rehearsed repertoire. The samples to be examined from the list are announced by the chair of the jury one week before the examination.

2nd part:

a) concerto or a sonata from category 1

b) 1 work from category 2; a different style period from point 2a

The concerto is to be played from memory.

Assessment

II 1st part: Evaluation by jury on a scale of pass-fail (3 members)

2nd part: Evaluation by jury on a scale of 0–5

French Horn Performance, Level A

Repertoire to be chosen from the repertoire list no. 1 for the Level A examination with a minimum of:

a) 3 items from section 1;

b) 4 items from section 2;

(The pieces included in the performance examination are not included in the repertoires above.)

c) 10 études from section 4;

d) Section 3.

Some of the works included in the repertoire must represent modern music styles.

Method of completion

I Familiarity with the repertoire and performing in the brass rehearsal matinees every academic year.

II Several performances in the University of the Arts Helsinki's matinees during the year before the examination of practical skills

III Performance examination in 3 parts during one academic year:

1. Examination of practical skills

a) Repertoire samples:

As compulsory, R. Strauss's Concerto no 1 and one of the following first movements of a classical concerto: W.A. Mozart's Concerto no 2 or 4, Haydn's Concerto no 2, or H. Neuling's Bagatelle.

b) 10 orchestral excerpts from the Level A orchestral literature. The student will receive a list of

the orchestral excerpts from the chair of the jury two weeks prior to the examination. If more than one student attends the practical skills examination on the same day, the jury will listen to them by turns so that the students can have a rest between the repertoire samples and orchestral excerpts. In other cases, the examination can include a 5-minute pause.

2. Recital I/II, duration 30-40 minutes

The programme can include items from both Level A and Level B repertoire lists, with at least half of the duration from the Level A repertoire. It is recommended that the candidate play at least part of the programme from memory. The recital must be artistically balanced and distinctive. The recital must include one concerto. The student can include R. Strauss's Concerto no 1 in the recital as well. If the duration of music in the recital exceeds 30 minutes, this must be noted in the registration form.

3. Recital II/III, duration 30-40 minutes

The programme can include items from both Level A and Level B repertoire lists, with at least half of the duration from the Level A repertoire. It is recommended that the candidate play at least part of the programme from memory. The recital must be artistically balanced and distinctive. If the duration of music in the recital exceeds 30 minutes, this must be noted in the registration form. In part 2 or 3 of the examination, the student can play one of his or her compositions, the level of which (equivalent to Level A or B) the chair of the jury has approved.

Assessment

III Performance examination

Part 1: Pass/Fail (jury with 3 members)

Part 2: Pass/Fail (jury with 3-5 members)

Part 3: Pass/Fail (jury with 3-5 members)

Trumpet

Trumpet Performance, Level C

Familiarity with the works in repertoire list no. 3 with a minimum of:

- 15 works from category 1
- 3 works from category 2
- 3 works from category 3
- Playing scales and triads
- Transposition in A, C, D
- Playing at sight

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- 1 etude (from the 5 rehearsed ones)
- 1 work from category 2
- 1 work from category 3
- Scales and triads
- Transposition

- Sight reading

It is recommended that one composition be played from memory.

Assessment

III Evaluation by jury on a scale of 0–5

Trumpet Performance, Level B

Familiarity with the works in repertoire list no. 2 with a minimum of:

- A number of works from category 1 at the teacher's discretion
- 3 works from category 2
- 3 works from category 3
- 15 works by 10 composers from category 4
- Transposition in E flat, E, F and A flat

Requirements

I A minimum of three performances per academic year at performance rehearsals.

II A performance in two parts, to be performed within a six-month period.

1st part:

- 1 etude (from the 5 rehearsed ones)
- Excerpts from the solo works indicated in the repertoire that are not performed in part 2
- Excerpts from orchestral literature, also with a trumpet section
- Transposition at sight

The etudes and excerpts for Points 1-3 are announced by the chair of the jury no more than one month before the examination.

2nd part:

- 1 work from category 3
- 1 work from categories 2 or 3

It is recommended that one composition be played from memory.

Assessment

III 1st part: Evaluation by jury on a scale of 0–5

2nd part: Evaluation by jury on a scale of 0–5

Trumpet Performance, Level A

Practicing repertoire from the repertoire list no.1 at least to the following extent:

- a) the amount of material determined by the teacher from category 1
- b) 3 pieces from category 3 as well as 3 pieces in total from categories 2 and 4
- c) Pliquett-Lösch: Orchester Probespiel / Trompete
- d) C, Es and A/B piccolo trumpet playing

Some of the listed pieces must represent contemporary musical styles.

Performances

I Performing at least three times at the rehearsals during the academic year. Also, the student must act at least twice as the principal and trainer of a section while rehearsing for performances (at the latest during the Level A year). Works from Level A orchestral literature collection that have been prepared beforehand.

II Programme performance in two parts (within one year)

1st part:

- a) a sonata or a concerto
- b) a piccolo trumpet piece
- c) the most important solos from 10 orchestral works (from the collection of Pliquett-Lösch: Orchester Probespiel /Trompete)

2nd part:

a) Haydn or Hummel: Trumpet Concerto
as well as

b) One of the following:

Böhme, O: Konzert

Goedicke, A: Concerto

Jolivet, A: Concertino

Linkola, J: Konsertto 1

Mozart, L: Konzert D-dur

Tartini, G: Concerto in D (Rara)

Telemann, G. F: Konzert D-dur (Sikorski)

Tomasi, H: Concerto

Wessman, H: Konsertto

or an equivalent piece or at least a 15-minute performance from the A Level repertoire list from categories 2, 3 or 4

It is recommended that one of the pieces is played from memory.

Assessment

1st and 2nd part: Board assessment a / i

Trombone

Trombone Performance, Level C

Familiarity with the works in repertoire list no. 3 at least to the following extent:

- 15 works from category 1
- 3 works from category 2
- 3 works from category 3
- Playing scales and triads
- Playing at sight

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- 1 work from category 1, the jury chooses from the 5 rehearsed ones (both in the tenor and in the alto clefs)
- 1 work from category 2
- 1 work from category 3
- Scales and triads (melodic and harmonic minor)
- Sight reading

It is recommended that one composition be played from memory (does not affect grading).

Assessment

III Evaluation by jury on a scale of 0–5

Trombone Performance, Level B

Familiarity with the works in repertoire list no. 2 with a minimum of:

- a) a number of works from category 1 at the teacher's discretion
- b) 3 works from category 2 (from different composers and eras)
- c) 3 works from category 3 (from different composers and eras)
- d) 15 works by 10 composers from category 4 (orchestral literature)
- e) playing at sight as necessary

Performances

I Familiarity with the repertoire and a public performance every academic year

II Programme performance in two parts performed within up to six months:

1st part:

- a) an etude (one from the five rehearsed in the tenor and the alto clefs)
- b) excerpts from the solo works in the repertoire that are not performed in part 2
- c) excerpts from orchestral literature, also with the trombone section
- d) a sight-reading task

The assignments of a) and c) are announced by the chair of the jury not earlier than 2 weeks before the examination:

2nd part:

- a) a concerto or a sonata from category 2
- b) 1 work from category 3; a different era than in point 2a

It is recommended that one work be played from memory (does not affect grading).

Assessment

II

1st part: Evaluation by the jury on a scale of 0–5 (the teacher and two other members)

2nd part: Evaluation by the jury on a scale of 0–5

Trombone Performance, Level A

Practicing repertoire from the repertoire list no.1 at least to the following extent:

- a) the amount of material determined by the teacher from category 1
 - b) 6 pieces from categories 2, 3 and 4
 - c) 15 pieces from 10 composers from category 5 (orchestral literature)
- Some of the listed pieces must represent contemporary musical styles.
- d) prima vista playing when necessary

Performances

I Practice and performance of repertoire each academic year

II Programme performance is divided into three separate parts within the year. Examination on practical readiness skills is to take place before attending the programme performance. The pieces played in parts 1 & 2 can be obtained from the Chairman of the Board no earlier than 2 weeks before the performance:

1st part:

a) an etude (one of the 5 prepared pieces), all clefs

b) excerpts from those solo pieces included in the repertoire that are not performed in part 3

2nd part:

a) section playing and practice

b) from orchestral literature

3rd part, programme performance:

a) a concerto from category 4

b) a piece from category 2 or 3

It is recommended that one of the pieces is played from memory (does not affect the assessment process).

Assessment

II

1st part: Board assessment a / i (2 members in addition to the teacher)

2nd part: Board assessment a / i

3rd part: Board assessment a / i

Euphonium

Euphonium Performance, Level C

Familiarity with the works in repertoire list no. 3 at least to the following extent:

- 15 works from category 1
- 3 works from category 2
- 3 works from category 3
- Orchestral literature from category 4

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- 5 etudes, of which 2 chosen by the jury are played (one in the bass clef)
- 1 work from category 2 and 1 work from category 3
- Scales and triads (melodic and harmonic minor)
- Excerpts from orchestral literature chosen by the jury(5 works)

Assessment

II Evaluation by jury on a scale of 0–5

Euphonium Performance, Level B

Familiarity with the works in repertoire list no. 2 at least to the following extent:

- A number of works from category 1 at the teacher's discretion
- 3 works from category 2 (from different style periods)
- A number of works from category 3 at the teacher's discretion
- Orchestral literature from category 4

Requirements

I Familiarity with the repertoire and a public performance every academic year

II A performance in two parts to be performed within a six-month period.

1st part:

- 2 etudes from category 1, the jury chooses from the 5 rehearsed ones
- Excerpts from orchestral literature at the jury's discretion (category 5)

2nd part:

- A concerto from category 2 or a sonata from category 3
- 2 works from category 4, one of them a solo work

Assessment

II

1st part: Evaluation by jury on a scale of 0–5

2nd part: Evaluation by jury on a scale of 0–5

Euphonium Performance, Level A

Practicing repertoire from the repertoire list no.1 at least to the following extent:

- a) the amount of material determined by the teacher from category 1
- b) 3 pcs from category 2
- c) 3 pcs from category 3
- d) category 4 as a whole

Some of the listed pieces must represent contemporary musical styles.

Performances

I Practicing repertoire and performing each academic year

II Programme performance in part 2 within the same academic year:

1st part:

- a) an etude (one of the 5 prepared pieces)
- b) excerpts from the orchestral literature chosen by the Board (category 5)

Part 1a) and 1b) tasks (etudes and orchestral literature) can be obtained from the Chairman of the Board no earlier than 2 weeks before the performance.

2nd part:

- a) a concerto or a sonata from category 2 or a sonata from category 3
- b) a piece from category 4, that is either a solo or chamber music piece

Assessment

II

1st part: Board assessment a / i

2nd part: Board assessment a / i

Tuba

Tuba Performance, Level C

Familiarity with the works in repertoire list no. 3 at least to the following extent:

- 15 works from category 1
- 3 works from category 2
- 3 works from category 3
- Scales and triads
- Orchestral literature from category 4

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- 1 work from category 1, the jury chooses from the 5 rehearsed ones
- 1 work from category 2
- 1 work from category 3
- Scales and triads (melodic and harmonic minor)
- Excerpts from orchestral literature chosen by the jury (5 works)

Assessment

II Evaluation by jury on a scale of 0–5

Tuba Performance, Level B

Familiarity with the works in repertoire list no. 2 at least to the following extent:

- A number of works from category 1 at the teacher's discretion
- 3 works from category 2 (by different composers and from different style periods)
- 3 works from category 4 (by different composers and from different style periods)
- Category 5 in full (orchestral literature)

Requirements

I Familiarity with the repertoire and a public performance every academic year

II A performance in two parts in the course, to be performed within a six-month period):

1st part:

- 2 etudes from category 1, the jury chooses from the 5 rehearsed ones
- Excerpts from orchestral literature at the jury's discretion (category 5)

2nd part:

- A concerto from category 2 or a sonata from category 3
- 2 works from category 4, one of them a solo work

Assessment

II

1st part: Evaluation by jury on a scale of 0–5

2nd part: Evaluation by jury on a scale of 0–5

Tuba Performance, Level A

Practicing repertoire from the repertoire list no.1 at least to the following extent:

- a) the amount of material determined by the teacher from category 1
- b) 3 pcs from category 2
- c) 3 pcs from category 3
- d) 3 pcs from category 4
- e) category 5 as a whole

Some of the listed pieces must represent contemporary musical styles.

Performances

I Practicing repertoire and performing each academic year

II Programme performance in part 2 within the same academic year:

1st part:

- a) an etude (one of the 5 prepared pieces)
- b) samples from the orchestral literature chosen by the Board (category 5)

Part 1a) and 1b) tasks (etudes and orchestral literature) can be obtained from the Chairman of the Board no earlier than 2 weeks before the performance.

2nd part:

- a) a concerto from category 2 or a sonata from category 3
- b) a piece from category 4, that is either a solo or chamber music piece

Assessment

II

1st part: Board assessment a / i

2nd part: Board assessment a / i

ORCHESTRAL INSTRUMENTS, PERCUSSION AND HARP

Percussion

Percussion Performance, Level C

Requirements

I Familiarity with the repertoire at Level C and a public performance every academic year.

II Familiarity with percussion instruments and how they are arranged; related terminology.

III Familiarity with orchestra literature, orchestral excerpts Level C.

- Evaluation: Evaluation by the teacher before the level performance.

IV Performance examination:

- 1–3 works for the snare drum, including tremolos, appoggiaturas, and different dynamics.
- 1–2 works for the timpani including tremolos.

- One work for percussion instruments.
- A piece for two-mallet melody percussion.
- A piece for four-mallet melody percussion.
- Sight-reading tasks.
- At least one of the works must be accompanied or be a chamber music work.

Assessment

Assessment by the jury: Pass/Fail. All parts are evaluated equally.

Programme planning can be based on earlier performance examinations (information available on Intro). The orchestral excerpt list is also available on Intro. (In Finnish: Intro – Opiskelu & opetus – ohjelmasuoritus ja tentit – ohjelmistoluettelot – lyömäsoittimet)

Percussion Performance, Level B

Requirements

The performance examination can emphasize a certain part of the percussion performance at the teacher's discretion.

I Familiarity with the repertoire at Level B and a public performance every academic year.

II Examination of practical skills, not earlier than 6 months and not later than 1 month before the performance.

- Orchestral excerpts, Level B
- Major and minor scales, two octaves, and triads
- Sight-reading

Evaluation: Evaluation by the teacher and head of the jury: Pass/Fail

III Performance examination

- 1–2 works for the snare drum,
- 1–2 works for the timpani Including changes in tuning.
- One work for percussion instruments.
- 1–2 works for melody percussion, one of which is completely or partially for the vibraphone.

At least one of the works requires using four mallets.

At least one of the works must be accompanied or be a chamber music work.

Assessment

Evaluation by jury on a scale of 0-5

Programme planning can be based on earlier performance examinations (information available on Intro). The orchestral excerpt list is also available on Intro.

(In Finnish: Intro – Opiskelu & opetus – ohjelmasuoritus ja tentit – ohjelmistoluettelot – lyömäsoittimet)

Percussion Performance, Level A

Requirements

I Familiarity with the repertoire at Level A and a public performance every academic year.

II Examination of practical skills, not earlier than 6 months and not later than 1 month before the performance.

- Orchestral excerpts Level A

Evaluation: Evaluation by the teacher and head of the jury: Pass/Fail

III Performance:

The level performance programme must consist of an artistic demonstration of the student's instrumental skills. The concert programme must include at least one large-scale work. At least one of the works must be accompanied or be a chamber music work. The student is free to decide the emphasis of the performance. No instrument is mandatory.

Assessment

Evaluation by jury on a scale of 0-5 Programme planning can be based on earlier performance examinations (information available on Intro). The orchestral excerpt list is also available on Intro.

(In Finnish: Intro – Opiskelu & opetus – ohjelmasuoritus ja tentit – ohjelmistoluettelot – lyömäsoittimet)

Harp

Harp Performance, Level C

Familiarity with the works in repertoire list no. 3 with the minimum listed below:

- A number of works from category 1 at the teacher's discretion
- 6–10 pieces from category 2

Requirements

I Familiarity with the repertoire and a public performance once every academic year

II Performance:

- 1 etude
- 1 solo work
- 1 sonatina

III Preparation of programme leaflets including a written introduction to the repertoire

Assessment

II Evaluation by jury on a scale of 0-5

Harp Performance, Level B

Familiarity with the works in repertoire list B with the minimum listed below:

- A number of works from category 1 at the teacher's discretion
- 10–12 pieces from category 2
- 2–3 pieces from category 3

Requirements

I Familiarity with the repertoire and public performances several times every academic year

II Performance: Works in different styles from the repertoire list for the Harp Performance, Level B examination or works of equivalent level (also A is ok) from categories 1, 2, 3 and 4.

The total duration of the bachelor's concert is 45-60 minutes. The student independently prepares an artistic entity and can use cross-artistic elements in some parts of the repertoire. The repertoire is performed from memory, except for chamber and modern music.

III Preparation of programme leaflets including a written introduction to the repertoire

The student can also present works orally in the bachelor's concert.

Assessment 0-5.

Harp Performance, Level A

Familiarity with the works in the repertoire list no. 1 with the minimum listed below:

- a) 10 pcs from category 1
- b) 2–3 pcs from category 2
- c) 1–2 pcs from category 3
- d) 4 pcs from category 4

At least 2 of the pieces listed above must represent modern styles of music.

Requirements:

I Familiarity with the repertoire and a public performance several times every academic year

II Performance: Different types of works from categories 1, 2, 3 and 4 in the repertoire list for Harp Performance, Level A or works of equivalent level. Duration of the master's concert is c. 60 minutes. The repertoire is performed from memory, except for chamber and modern music.

III Preparation of programme leaflets including a written introduction to the repertoire.

The student can also present works orally in the master's concert.

Assessment 0-5.

ORCHESTRAL INSTRUMENTS, STRING INSTRUMENTS

Violin

Violin Performance, Level C

Objective

The objective is to master different styles of violin music, as well as the interpretation and playing technique required by them, and to obtain the skills necessary for studies in violin playing at Level B. Familiarity with an adequately comprehensive repertoire from the repertoire list no. 3 for Violin Performance, Level C.

Method of completion

I Familiarity with the repertoire and performance for a jury every academic year as necessary.

II Performance examination:

- a) Programme with baroque music/J.S. Bach: movement(s) from a solo sonata or solo partita;
- b) First or second and third movement from a Viennese-Classical concerto with a cadenza;
- c) two compositions of different character, one of which must be Finnish (Repertoire examples

are available in repertoire list no 3 Violin Performance, Level C).

The programme must be played from memory, except for the chamber music piece.

At the professor's discretion, the modern piece can be played from music.

Assessment

Evaluation by jury on a scale of 0-5

Violin Performance, Level B

Objective

The objective is to master the most important styles of violin music, as well as the interpretation and playing technique required by them, and to obtain the skills necessary for studies in violin playing at Level A. Familiarity with an adequately comprehensive repertoire from the repertoire list no. 2 for Violin Performance Level B.

Method of completion

I Familiarity with the repertoire and performance for a jury every academic year as necessary.

II Performance examination:

- a) A solo work for the violin or parts of a solo work for the violin from the Baroque/J.S. Bach: movements from a solo sonata or solo partita, or Ciaccona;
- b) a chamber music work for violin and piano;
- c) a virtuoso piece;
- d) a movement from the beginning or the end of a violin concerto

(Repertoire examples are available in repertoire list no 2 Violin Performance, Level B).

The programme must be played from memory, except for the chamber music piece.

At the professor's discretion, the modern piece can be played from music.

Assessment

Assessment by the jury: Pass/Fail

Violin Performance, Level A

Objective

The objective is for the student to master the violin techniques required by a demanding repertoire and to become familiar with different music styles and their interpretation in order to acquire skills for distinctive artistic expression, develop soloist skills independently and qualify for doctoral study.

Familiarity with an adequately comprehensive repertoire from repertoire list no. 1 for Violin Performance Level A.

Method of completion

I Familiarity with the repertoire and performance for a jury every academic year as necessary.

II Performance examination:

- a) J.S. Bach: First and second movement from a solo violin sonata, solo violin partita in B or E, or Ciaccona
- b) a chamber music work for violin and piano;
- c) virtuoso étude
- d) virtuoso piece
- e) violin concerto

(Repertoire examples are available in repertoire list no 1 Violin Performance, Level A).
The programme must be played from memory, except for the chamber music piece. At the professor's discretion, the modern piece can be played from music.

The concerto can be played at another examination within six months' time.

Assessment

Assessment by the jury: Pass/Fail

Viola

Viola Performance, Level C

Familiarity with the repertoire, which must include a comprehensive selection of works from different style periods at the teacher's discretion.

Requirements

- 1 Familiarity with the repertoire and a public performance every academic year
- 2 Level Performance A: free-choice programme with a duration of approximately thirty minutes with works or parts of a work

Assessment

Evaluation by jury on a scale of pass/fail

Viola Performance, Level B

Familiarity with the repertoire:

The programme includes diverse repertoire representing different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance programme:

The performance examination is completed in two parts which have no limitation in terms of their duration or order of completion.

1. Part one: practical skills

- Etudes: Two caprices or virtuoso etudes representing different styles
- The student will prepare twenty orchestral excerpts from the central viola literature. Five of them are performed; the head of the jury will announce the passages to be performed to the candidate at the beginning of the performance.

2. Part two: a recital with a duration of approximately forty-five minutes with complete works and, if the student so wishes, parts of a work.

Assessment

Part One is assessed by a jury with two members on a scale of Pass/Fail

Part Two is assessed by a jury on a scale of Pass/Fail

Viola Performance, Level A

Familiarity with the repertoire:

The programme includes diverse repertoire representing different style periods at the teacher's discretion.

I Familiarity with the repertoire and a public performance every academic year

II Performance examination:

1. Part one

Concerto; a concerto of the student's choice for the viola or for the viola and another instrument

2. Part two

Recital:

The level performance programme must consist of an artistic demonstration that highlights the student's musical and technical skills in a versatile manner.

Assessment

II Evaluation by jury on a scale of pass/fail

Cello

Cello Performance, Level B

Familiarity with the repertoire:

The programme includes diverse works from the Level A and B repertoires representing different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance:

- A performance examination which consists of an artistic demonstration of the student's instrumental skills. The student will perform two or three works of his or her choice with a total duration of approximately fifty minutes. The Level A and B performance examinations must include the following works:
 - Bach: Suite for solo cello
 - Sonata for cello and piano
 - Concerto or an equivalent

The programme must be played from memory. Chamber music and contemporary works may be played from the score.

Assessment

III Evaluation by jury on a scale of 0–5

Cello Performance, Level A

Familiarity with the repertoire:

The programme includes diverse works from the Level A and B repertoires representing different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II At Level A, students write a brief account of their cello studies and themselves as cellists and submit it to the performance examination board.

III A performance examination must consist of an artistic demonstration that highlights the student's different skills in a versatile manner.

The student will perform a minimum of three works of his or her choice with a total duration of approximately seventy minutes. The Level A and B performance examinations must include the following works:

- Bach: Suite for solo cello
- Sonata for cello and piano
- A concerto or the equivalent (Students who completed their bachelor's degree outside Sibelius Academy are required to play a concerto for the Level A performance examination. Other repertoire must be agreed upon with the chair).

The programme must be played from memory. Sonatas with a heavy chamber music orientation and contemporary works that are exceptionally challenging can be played from music.

Assessment

IV Evaluation by jury on a scale of 0–5

Double Bass

Double Bass Performance, Level C

Familiarity with the repertoire, which must include a comprehensive selection of Level C works from different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance examination:

- Two etudes of different styles or one etude and two orchestral excerpts from the central double bass literature
- Performance of one large-scale work and one smaller-scale work

Assessment

Assessment by the jury: Pass/Fail

Double Bass Performance, Level B

Familiarity with the repertoire, which must include a comprehensive selection of Level B works from different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II The performance is divided in two parts which have no limitation in terms of their duration or order of completion.

Part 1:

Practical skills

- Etudes, Two caprices or virtuoso etudes representing different styles
- Orchestral literature

Student will prepare 50 orchestral excerpts from the central double bass literature. Five of them are performed; the head of the jury will announce the passages to be performed to the candidate two weeks before the performance.

Part 2:

A performance of a sonata, concerto, or other large-scale work and two smaller-scale works.

Assessment

Assessment by the jury: Pass/Fail

Double Bass Performance, Level A

Familiarity with the repertoire, which must include a comprehensive selection of Level A works from different style periods at the teacher's discretion.

Requirements

I Familiarity with the repertoire and a public performance every academic year

II Performance examination:

The level performance programme must consist of an artistic demonstration that highlights the student's musical and technical skills in versatile manner.

The programme must include a sonata, concerto, or other corresponding large-scale composition. The programme cannot represent only one style period.

The programme is performed from memory. Chamber music and contemporary works may be played from the score.

Evaluation

Assessment by the jury: Pass/Fail

OTHER LEVEL DESCRIPTIONS FOR ORCHESTRAL INSTRUMENTS

Orchestral Instrument, Secondary Instrument Level

(For instruments other than the violin, which, as a secondary instrument, has a separate description)

The objective is to learn the basic instrument techniques, become familiar with music written for the instrument, and to be able to prepare an easy repertoire and to qualify for possible further study.

Method of completion

Attendance

Assessment Pass/Fail

Violin as a Secondary Instrument

(for non-violin majors)

Familiarity with a minimum of ten works representing different style periods at the teacher's discretion.

Requirements

1 Familiarity with the repertoire

2 Performance

Three works representing different styles, one of which must be a modern composition.

Assessment

Evaluation by the teacher and a colleague on a scale of Pass/fail

Violin Performance at Main Instrument Level 1

(For students other than orchestral instruments / violin majors in the degree programme in Music Performance)

The objective is to master Western art music for the violin from different periods, as well as the interpretation and playing technique required by them, and to obtain the skills necessary for studies in violin playing at the Main Instrument Level 2. Familiarity with an adequately comprehensive repertoire from the repertoire list for Violin Performance at main instrument Level 1. The programme must consist of an artistic demonstration of the student's instrumental skills. The programme may also include a work of chamber music or folk music or an improvisation equivalent to the technical level of the works mentioned in the repertoire list for Violin Performance, Main Instrument Level 1.

Requirements

1 Familiarity with the repertoire

2 Performance examination:

- a (complete) sonata, a concerto or an equivalent large-scale work (a movement from the beginning or the end of the work)
- One modern work
- Two works of different styles of the student's own choice (complete works)

Detailed repertoire in the repertoire list for Violin as a Main Instrument 1

The contemporary work may be played from the score at the professor's discretion.

Assessment

Evaluation by a jury on a scale of 0-5

Violin Performance at Main Instrument Level 2

(For students other than orchestral instruments / violin majors in the degree programme in Music Performance)

Objectives

Familiarity with the most important styles in violin music, as well as the interpretation and playing technique required by them, and to obtain the skills necessary for studies in violin performance at main instrument level 3. Familiarity with an adequately comprehensive repertoire from repertoire list no. 2 for Violin Performance at main instrument level 2.

Requirements

1 Familiarity with the repertoire

2 Performance examination

- J.S. Bach: One movement from a solo violin partita except for Ciaccona. Double is counted as part of the preceding movement.
- A chamber music work for the violin and the piano, 1.movement
- A virtuoso work
- A movement from the beginning or the end of a violin concerto (Detailed repertoire in the repertoire list for Violin as a Main Instrument 2)

With the exception of the chamber music work, the programme must be played from memory At the discretion of the professor, the contemporary work may be played from the score.

Assessment

Evaluation by a jury on a scale of 0-5

Violin Performance at Main Instrument Level 3

(For individuals other than violin majors in the Classical Music Performance programme)

The objective is for the student to master the violin techniques required by a demanding repertoire and to become familiar with different music styles and their interpretation in order to acquire skills for distinctive artistic expression, develop soloist skills independently and qualify for doctoral study.

Familiarity with an adequately comprehensive repertoire from the repertoire list for Violin Performance at main instrument Level 3.

Method of completion

I Familiarity with the repertoire

II Performance examination:

a) J.S. Bach: Two movements from a solo violin partita, excluding Ciaccona, or two last movements of a solo violin sonata;

(The Double is considered part of the previous movement.)

b) a chamber music work for violin and piano;

c) virtuoso étude;

d) virtuoso piece;

e) violin concerto, first movement.

(Detailed repertoire in the repertoire list for Violin as a Main Instrument 3.)

The programme must be played from memory, except for the chamber music piece.

At the professor's discretion, the modern piece can be played from music.

Assessment

Assessment by the jury: Pass/Fail

Cello as the Main Instrument

(for cello students enrolled in other than the Degree Programme in Music Performance)

The level performance programme must consist of an artistic demonstration of the student's instrumental skills. Part (c) of the level performance may include a chamber music work, the student's own composition, or an improvisation equivalent to the technical level of the works mentioned in the cello repertoire list.

Requirements

1 Familiarity with the repertoire

2 Performance/cello:

- Two parts from one of the solo cello suites by J.S. Bach
- First part of a concerto or a sonata
- A work of the student's own choice, preferably from another stylistic period than the work in item (b)

Assessment

By jury on a scale of 0-5

Transferable credits

Cello C or equivalent completed at a university or other institute of higher education.

EARLY MUSIC

Harpsichord

Harpsichord Performance, Level C

Objective

To become acquainted with the most important styles of harpsichord music and the special features of harpsichord technique, as well as to gain the skills for Level B studies in harpsichord performance. Repertoire recommendation: At least 12 works including French, German and early Italian music as well as works by the virginalists and J.S. Bach.

Performances

- 1 Familiarity with and performance of repertoire each academic year
- 2 Programme performance: four works representing different styles

Assessment

Evaluation by jury on a scale of pass/fail

Harpsichord Performance, Level B

Objective

To become well-acquainted with different styles and to gain the skills for Level A studies in harpsichord performance. Programme recommendation: at least 15 works chosen to complete and broaden the repertoire of the Level C course with compositions by Frescobaldi, F. Couperin,

and D. Scarlatti; early classical and contemporary music, and the more demanding works by the virginalists and J.S. Bach.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance: five works representing different styles, including a small-scale concerto, obbligato sonata, or a similar work.

Assessment

Evaluation by jury on a scale of pass/fail

Harpichord Performance, Level A

Objective

To learn to know the technique of the harpsichord to the extent required by the more demanding compositions of the literature; to increase one's knowledge of style and to gain the skills necessary for the independent development of skills and for further studies. The repertoire consists of a minimum of 18 pieces representing different styles.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

either a) A recital + concerto without an interval or a demanding obbligato sonata in a separate examination

or b) a concert without an interval, including a concerto or a demanding obbligato sonata

Assessment

Evaluation by jury on a scale of pass/fail

Recorder

Recorder Performance, Level C

Objective

To become acquainted with the instrument's technique and questions of style and interpretation, as well as to gain the skills for Level B studies in recorder performance.

The repertoire includes Level C works on differently-tuned recorders at the teacher's discretion.

- etudes
- solo compositions
- sonatas and other compositions
- chamber music
- scales and triads

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- 1 three études or solo compositions
- 2 two sonatas or equivalent compositions
- 3 scales and triads
- 4 sight-reading

Assessment

Evaluation by jury on a scale of pass/fail

A combined grade with Ensemble Playing, Level C.

Recorder Performance, Level B

Objective

To become well-acquainted with the technique and different styles, as well as to gain the skills for Level A studies in recorder performance.

The repertoire includes Level B works on differently-tuned recorders at the teacher's discretion.

- etudes
- solo compositions
- sonatas and other accompanied pieces
- concertos
- chamber music

Performances

I Familiarity with and performance of repertoire each academic year

II Examination of practical ability before the programme performance (the works will be announced two hours before the performance):

- excerpts from the repertoire
- two études, chosen from four pieces by the jury
- a style examination (French and Italian-German)
- immediate sight-reading assignment
- Programme performance:
 - two solo compositions
 - two pieces with accompaniment
 - one chamber music piece

Assessment

II Evaluation by jury: pass/fail

III Evaluation by jury on a scale of pass/fail

Recorder Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire; to increase the student's knowledge of style and to gain the skills necessary for the independent development of playing technique and for further studies. The repertoire includes Level A works on differently-tuned recorders at the teacher's discretion.

- etudes
- solo compositions
- sonatas or other works with accompaniment
- concertos
- chamber music

The repertoire must represent different styles (newer music as well); with regard to early music, the student is expected to master the ornamentation and improvisation of different styles and

periods. Playing at sight, as necessary.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- one solo composition
- one sonata
- one other accompaniment piece
- one concerto
- one chamber music piece

Assessment

Evaluation by jury on a scale of pass/fail

Lute

Lute Performance, Level C

Objective

To become acquainted with the expressive capabilities of the instrument, with melody and chord playing; to master simple basso continuo compositions and to gain the skills for Level B studies in lute performance. The course includes articulation exercises, the foundations of ornamentation, dynamic and polyphonic exercises, playing from tablatures and the foundations of basso continuo playing.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance: Three works of different styles, e.g. a fantasia and works representing German and French styles compiled as a suite or another programme

Assessment

Evaluation by jury on a scale of pass/fail

Lute Performance, Level B

Objective

To learn to master the tone production of the lute, the technique required by the repertoire, improvisation and continuo playing, as well as to gain the skills for Level A studies in lute performance. During the course, the student will become acquainted with the differences between the French and the German playing styles (gallant music: arpeggio technique); students will also become familiar with the Italian style, as well as with the playing technique of the Renaissance lute, the theorbo and the chitarrone. Rehearsing the repertoire of repertoire list 2 (at least 3 x the amount of the performance).

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance: three–four works of different styles, one on a Renaissance lute

Assessment

Evaluation by jury on a scale of pass/fail

Lute Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire; to master the basso continuo and its applications in solo and accompaniment work; to increase the student's knowledge of style and to gain the skills that are necessary for the independent development of the playing skills and for further studies. The repertoire must include at least three times the number of pieces from each area of the programme.

Requirements

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- one lute suite by J. S. Bach
- one lute concerto
- one French suite
- One Galant-style, multi-part work or a suite from the late Baroque era
- one piece on a Renaissance lute

Assessment

By a jury, pass/fail

Viola da Gamba

Viola da Gamba Performance, Level C

Objective

To become acquainted with the viola da gamba's expressive capabilities, melody and chord playing; to master simple basso continuo compositions and to gain the skills for Level B studies in viola da gamba performance.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance: three works representing different styles

Assessment

Evaluation by jury on a scale of pass/fail

Viola da Gamba Performance, Level B

Objective

To learn the technique and tone production required by the repertoire, to become acquainted with improvisation and continuo playing, as well as to gain the skills for Level A studies in viola da gamba performance. During the course, the student gains a detailed knowledge of the differences between the French, the German and the Italian playing style and becomes acquainted with intermediate-level suites and variations based on the English ground, pieces written in the tablature technique, basso continuo playing and the plucking technique used in viola da gamba playing. Familiarity with the repertoire in repertoire list 2 (at least 3 x the amount of the

performance).

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a demanding Ricercare with accompaniment
- another separate tablature piece
- a German or French suite or sonata
- a work of the student's own choice

The programme can include contemporary music that is composed or otherwise suitable for period instruments.

Assessment

Evaluation by jury on a scale of pass/fail

Viola da Gamba Performance, Level A

Objective

To learn to know the technique of the viola da gamba to the extent required by the most demanding compositions of the literature ; to increase one's knowledge of style and to gain the skills necessary for the independent development of skills and for further studies.

Requirements

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a demanding single-piece Renaissance solo work or an English variation based on a ground melody
- a solo suite (fantasia) -style, multi-part work demonstrating diverse skills on the viola da gamba
- a French suite from the late Baroque era, including a basso continuo accompaniment
- a chamber music piece which includes a virtuoso solo for viola da gamba
- a work of the student's own choice

The programme can include contemporary music that is composed or otherwise suitable for period instruments.

Assessment

Evaluation by jury on a scale of pass/fail

Traverso

Traverso Performance, Level C

Objective

To become acquainted with the instrument's technique, tone production, articulation and questions of style, as well as to gain the skills for Level B studies in traverso performance.

The repertoire includes Level C works at the teacher's discretion.

- exercises and etudes

- solo pieces and sonatas and suites
- sonatas or suites
- concertos
- Duets and chamber music
- Scales and triads

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo suite, solo pieces or études
- an accompanied sonata or suite
- a chamber music piece
- scales and triads
- sight-reading

Assessment

Evaluation by jury on a scale of pass/fail

Traverso Performance, Level B

Objective

To learn to master the Baroque flute's expressive capabilities; to become acquainted with different styles and related techniques as possible; to master Baroque ornamentation and to gain the skills necessary for Level A studies in traverso performance. The repertoire includes Level B works at the teacher's discretion.

- solos and etudes
- sonatas and suites
- concertos
- chamber music

Performances

I Familiarity with and performance of repertoire each academic year

II Examination of practical ability before the programme performance (the works will be announced two hours before the performance):

- excerpts from the repertoire
- a style examination (two pieces representing different styles)
- sight-reading
- two solo pieces or études (chosen from three pieces by the jury)

III Programme performance:

- a larger solo composition
- two pieces of different styles
- a chamber music piece or a concerto

Assessment

II Evaluation by jury: pass/fail

III Evaluation by jury on a scale of pass/fail

Traverso Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire, to increase the student's knowledge of style and to gain the skills necessary for the independent development of playing technique and for further studies.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo piece
- a German or Italian sonata
- a French sonata or suite
- a chamber music piece
- a concerto

The programme includes different styles. At least one of the works must represent an era before or after Baroque.

Assessment

By a jury, pass/fail

Baroque Oboe

Baroque Oboe Performance, Level C

Objective

To become acquainted with the instrument's technique, tone production, articulation, questions of style and the making of a reed, as well as to gain the skills for Level B studies in Baroque oboe performance. The repertoire (list 3) must include:

- An adequate number of exercises and etudes
- 6 sonatas or suites
- Chamber music and obligato arias
- Scales, third and chord progressions

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- one sonata or suite
- two solo pieces or études
- one chamber music piece or two obbligato arias
- scales and triads

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Oboe Performance, Level B

Objective

To learn to master the Baroque oboe's expressive capabilities; to become acquainted with as many styles and related techniques as possible; to master Baroque ornamentation in practice and to gain the skills necessary for Level A studies in Baroque oboe performance. The student is also introduced to the repertoire and the playing of the oboe d'amore and the oboe da caccia.

Familiarity with the works in repertoire list no. 2:

- An adequate number of solos and etudes
- 8 sonatas or suites
- An adequate number of obligato arias
- Two concertos
- An adequate amount of chamber music

Performances

I Familiarity with and performance of repertoire each academic year

II Examination of practical ability before the programme performance (the works will be announced two hours before the performance):

- excerpts from the repertoire
- a style examination (two pieces representing different styles)
- sight-reading
- two solo pieces (chosen from three by the jury)

III Programme performance:

- a larger solo composition
- two pieces of different styles (sonatas, suites)
- an obbligato aria
- a chamber music piece or a concerto

One of the works must be played on oboe d'amore or oboe da caccia.

Assessment

II Evaluation by jury: pass / fail

III Evaluation by jury on a scale of pass/fail

Baroque Oboe Performance, Level A

The aim is to learn to master the playing technique required by a demanding concert repertoire, to advance and broaden knowledge of style and to gain the skills necessary for independently developing the playing technique and for doctoral studies. The repertoire (at least 20 works) and the command of the instrument's different styles are extended to the limits of the period instrument.

Performances

I Familiarity with the repertoire and a public performance every academic year

II Programme performance:

- a) a solo composition
- b) a sonata/suite
- c) a sonata

d) a concerto

e) a chamber music work

The programme consists of different styles. At least one of the works must represent an era after the Baroque.

Assessment

Evaluation by the jury on a scale of pass/fail

Baroque Trumpet

Baroque Trumpet Performance, Level C

Objective

To become acquainted with the natural trumpet's technique, tone production, articulation, and questions of style, as well as to gain the skills for Level B studies in Baroque trumpet performance. The repertoire (list 3) must include:

- An adequate number of exercises and etudes
- 6 sonatas or equivalent
- Chamber music, orchestral literature

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or étude
- a sonata or an equivalent work
- two chamber music pieces

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Trumpet Performance, Level B

Objective

To learn to master the natural trumpet's expressive capabilities; to become acquainted with as many styles and related techniques as possible; to master Baroque ornamentation in practice and to gain the skills necessary for Level A studies in Baroque trumpet performance. The familiarity with the works in repertoire list no. 2:

- An adequate number of solos and etudes
- 8 sonatas, suites or equivalent
- Chamber music, obligato arias and orchestral literature
- Two concertos

Performances

I Familiarity with and performance of repertoire each academic year

II Examination of practical ability before the programme performance (the works will be

announced two hours before the performance):

- excerpts from the repertoire
- excerpts from orchestral literature
- a style examination (two pieces representing different styles)
- sight-reading

III Programme performance:

- a solo composition
- a sonata (a suite or an equivalent work)
- a concerto
- a chamber music piece

Assessment

II Evaluation by jury: pass/fail

III Evaluation by jury on a scale of pass/fail

Baroque Trumpet Performance, Level A

Objective

To learn to master the playing technique required by a demanding solo, chamber music and orchestral repertoire (especially Bach's cantatas): to increase one's knowledge of style and to gain the skills necessary for the independent development of playing technique and for further studies.

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition
- an obbligato, e.g. a cantata aria
- a sonata
- a concerto
- a chamber music piece

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Violin

Baroque Violin Performance, Level C

Objective

To become acquainted with the Baroque violin's technique and tone production, the use of the bow and questions of style, as well as to gain the skills for Level B studies in Baroque violin performance. The repertoire must include at least three times the number of pieces from each area of the programme and include

- Etudes and solo compositions
- Sonatas and suites
- Chamber music and concertos

Performances

I Familiarity with and performance of repertoire each academic year

II The programme performance must include:

- an étude or a solo composition
- a sonata or suite
- one piece of the student's own choice

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Violin Performance, Level B

Objective

To learn to master the Baroque violin's expressive capabilities; to become acquainted with as many styles and related techniques as possible; to master Baroque ornamentation in practice and to gain the skills necessary for Level A studies in Baroque violin performance. The repertoire must include at least three times the number of pieces from each area of the programme and include

- Etudes and solo compositions
- Sonatas and suites
- Chamber music (also music from the Classical period)
- Concertos

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or a number of solo pieces compiled into a programme
- a sonata or suite
- a chamber music piece
- a concerto

The programme must provide a diverse representation of the student's knowledge of different styles and periods

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Violin Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire, to increase one's knowledge of music and to gain the skills necessary for the independent development of playing technique and for further studies. The repertoire is extended to the limits of the period instrument (from the beginning of the 17th century until the beginning of the 19th century), and it must include at least three times the number of pieces from areas 1) and 2) and at least five times the number of pieces from area 3).

- 1 Etudes and solo compositions
- 2 Concertos
- 3 Sonatas and suites representing different styles

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition by J. S. Bach
- three pieces of different styles
- a concerto

The programme must provide a diverse representation of the student's knowledge of different styles and periods. The concerto can be performed in a separate examination.

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Viola

Baroque Viola Performance, Level C

Objective

To become acquainted with the Baroque viola's technique and tone production, especially the use of the bow and questions of style, as well as to gain the skills for Level B studies in Baroque viola performance. The repertoire must include (at least 3 x the quantity of the programme from repertoire list 3):

- Sonatas and suites representing different styles
- Chamber music and concertos

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition
- a sonata or suite
- a chamber music piece or a concerto (parts)

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Viola Performance, Level B

Objective

To learn to master the Baroque viola's expressive capabilities; to become acquainted with as many styles and related techniques as possible; to master Baroque ornamentation in practice and to gain the skills necessary for Level A studies in Baroque viola performance. The repertoire must include at least three times the number of pieces from each area of the programme and include:

- Etudes and solo compositions
- Sonatas from different style periods
- Chamber music, also with a fortepiano or some other instruments of the Classical period.
- Concertos

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or a number of solo pieces compiled into a programme
- two works representing different styles; if the solo composition is a suite by J. S. Bach, one large-scale concerto or sonata is sufficient
- a chamber music piece
- a work of the student's own choice

The programme can include contemporary music that is composed or otherwise suitable for period instruments.

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Viola Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire, to increase one's knowledge of music and to gain the skills necessary for the independent development of playing technique and for further studies. The repertoire is extended to the limits of the period instrument (from the beginning of the 17th century until the beginning of the 19th century), and it must include at least three times the number of pieces from each area of the programme, including:

- Etudes and solo compositions
- Sonatas from different style periods
- Chamber music, also with a fortepiano or some other instruments of the Classical period.
- Concertos representing different style periods

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or a number of solo pieces compiled into a programme; a suite by J. S. Bach, if not performed at the B Level
- a sonata or two sonatas representing different styles
- a concerto
- a chamber music piece
- a work of the student's own choice

The programme consists of works representing different styles, and it can include contemporary music that is composed or otherwise suitable for period instruments. Assignments which are performed with classical tuning can be performed in different examinations within a two-month period.

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Cello

Baroque Cello Performance, Level C

Objective

To become acquainted with the expressive capabilities of the instrument, with technique, tone production, the use of the bow and questions of style, as well as to gain the skills for Level B studies in Baroque cello performance. The repertoire must include at least three times the number of pieces from each area of the programme and include:

- Exercises and etudes
- Sonatas
- Continuo exercises and other chamber music

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- an étude or solo composition
- a sonata
- one piece of the student's own choice

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Cello Performance, Level B

Objective

To learn to master the Baroque cello's expressive capabilities; to become acquainted with as many styles and related techniques as possible; to master Baroque ornamentation in practice and to gain the skills necessary for Level A studies in Baroque cello performance. The repertoire must include at least three times the number of pieces from each area of the programme and include:

- Etudes and solo compositions
- Sonatas from different style periods
- Demanding continuo and obligato exercises, as well as chamber music with a fortepiano or some other instruments of the Classical period
- Concertos

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or a number of solo pieces compiled into a programme
- two works representing different styles; if the solo composition is a suite by J. S. Bach, one large-scale concerto or sonata is sufficient
- a chamber music piece
- a work of the student's own choice

The programme can include contemporary music that is composed or otherwise suitable for period instruments.

Assessment

Evaluation by jury on a scale of pass/fail

Baroque Cello Performance, Level A

Objective

To learn to master the playing technique required by a demanding concert repertoire, to increase one's knowledge of music and to gain the skills necessary for the independent development of playing technique and for further studies. The repertoire is extended to the limits of the period instrument (from the beginning of the 17th century until the beginning of the 19th century), and it must include at least three times the number of pieces from each area of the programme, including:

- Etudes and solo compositions
- Sonatas from different style periods
- Demanding continuo and obligato exercises, as well as chamber music with a fortepiano or some other instruments of the Classical period
- Concertos representing different style periods

Performances

I Familiarity with and performance of repertoire each academic year

II Programme performance:

- a solo composition or a number of solo pieces compiled into a programme; a suite by J. S. Bach, if not performed at the B Level
- a sonata or two sonatas representing different styles
- a concerto
- a chamber music piece
- a work of the student's own choice

The programme consists of works representing different styles, and it can include contemporary music that is composed or otherwise suitable for period instruments. Assignments which are performed with classical tuning can be performed in a different examination within a two-month period.

Assessment

Evaluation by jury on a scale of pass/fail

VOCAL

Vocal Performance, Level C

Learning outcomes

Students will

- learn the basics of a healthy and natural vocal technique;
- study the basic repertoire of classical singing;
- gain familiarity with different vocal styles;
- qualify for Level B vocal studies.

Familiarity with a minimum of 80 songs, as follows, see the repertoire list for vocal music:

- Section 1 (Vaccai)
- 8 pieces from Section 2
- 25 pieces from Section 3
- 7 pieces from Sections 4 and 6
- 10 pieces from Section 5
- 30 pieces from Section 7 (a minimum of 5 from group 7.3)

At the instructor's discretion, the Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance (a total of 7 songs):

- a demonstration from Section 1
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 1 piece from Section 5
- 2 pieces from Section 7 (one can be music from the native country of an international student)

The repertoire to be sung in the original language.

The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Year of study

1st-2nd year

Transferable Credits

Other degree programmes. Vocal Music Level C or an equivalent course arranged by the Sibelius Academy.

A Level C examination at an institute of higher education or a qualification equivalent to Level C at the Sibelius Academy. The head of department will decide on the Level C transferability.

Vocal Performance, Level B

Learning outcomes

To further develop student's vocal technique. Students become familiar with the main styles of classical vocal music and acquire the competence for the Bachelor's final project in the Degree Programme in Vocal Music.

Familiarity with 75 songs, as follows (see the repertoire list for vocal music):

- Section 1 (Marchesi)
- 5 pieces from Section 2
- 25 pieces from Section 3
- 10 pieces from Sections 4 and 6
- 10 pieces from Section 5
- 25 pieces from Section 7 (8 from group 7.3.)

At the instructor's discretion, the Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance examination (a total of 8 songs):

- a demonstration from Section 1 (Marchesi)
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 2 pieces from Section 5 (at least one must be an opera aria)
- 2 Finnish songs from Section 7, (at least one must be sung in Finnish)

Total duration max. 30 min.

The repertoire is to be sung in the original language.

The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Preceding courses

Vocal Music C or an equivalent study module at the Academy

Transferable Credits

Vocal Music, Level B or an equivalent course arranged by the Sibelius Academy.

If the student has completed Level B in an institute of higher education or an examination equivalent to Level B at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Vocal Performance, Level A

Learning outcomes

Students will:

- learn to further develop their vocal technique
- become familiar with the styles of classical vocal music
- be able to develop their soloist skills independently and qualify for doctoral study.

The course is

- opera-orientated.
- lied-orientated or
- oratorio-orientated

Repertoire as follows (see the repertoire list for vocal music):

- 1 30 songs from Sections 2-7, ten roles from the student's voice range, four of which major roles
- 2 30 songs from Sections 2-7, 50 songs from Sections 3, 4, 6, 7
- 3 30 songs from Sections 2-7 from ten key works of church music: solo parts from the student's voice range

Requirements

Performance examination (minimum total duration of music 45 min.)

1 a section of lieder, approx. 15 min.(a vocal suite or a similar artistic entity)

2 at least 1 demanding opera aria, oratorio or cantata aria, or a solo cantata

The rest of the programme is chosen by the student.

The content and structure of the programme must meet the requirements of a concert programme. The programme is performed in the original language. With the programme, Finnish translations and durations of the songs should also be submitted for advance examination. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Recommended year of completion

M2-3

Preceding courses

Students in the Degree Programme in Vocal Music: All the compulsory and optional courses of the master's degree. If the student has not completed all the previous studies, he or she can request approval in writing from the department head to take Level A vocal studies. If the student has been accepted in an audition to study vocal music at the master's level (150 ECTS credits), he or she has demonstrated skill equivalent to Level B in the main subject, which is part of the bachelor of music degree. Thus, a separate proficiency test is not required. For students in other degree programmes: Vocal Music Level B, or an equivalent course of the Sibelius Academy. See Vocal Music, Level B (Others than the Degree Programme in Vocal Music)

Transferable credits

The department head decides on transferable credits.

Vocal Performance, Level D

(Music Education Major)

Objective

To learn a healthy and natural vocal technique and to study the basic repertoire of classical vocal music. Familiarity with a minimum of 52 songs (see the repertoire list for vocal music):

- 8 pieces from Section 1 (Vaccari) as instructed by the teacher
- 5 pieces from Section 2
- 27 pieces from Sections 3 and 6, and special repertoire of music education, including e.g. traditional and folk songs, ballads and negro spirituals
- 20 pieces from Section 7

Requirements

- Familiarity with the repertoire
- Performance:

1 A demonstration from Section 1 (of rehearsed pieces)

2 1 piece from Section 2

3 3 pieces from sections 3 and 6

4 1 piece from Section 7

The programme is performed from memory in the original language.

Assessment

Evaluation by jury on a scale of 0-5

Transferable Credits

If the student has completed Level D or C in an institute of higher education or an examination equivalent to Level D or C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination

A demonstration from Section 1 (of rehearsed pieces), 2 works from Sections 3 or 6, and 1 piece from Section 7. The programme is performed from memory in the original language.

Vocal Performance, Secondary Instrument Level

(other degree programmes)

Learning outcomes

To learn a healthy and natural vocal technique and to study the basic repertoire of classical vocal music. Familiarity with a minimum of 40 songs (see the repertoire list for vocal music):

- 8 pieces from Section 1 (Vaccai) as instructed by the teacher
- 5 pieces from Section 2
- 15 pieces from Section 3, with a minimum of 1 by each composer in group 3a, the rest as instructed by the teacher from group 3b
- 20 pieces from Section 7

Requirements

- Familiarity with the repertoire

Performance:

- A sample from Section 1 (of rehearsed pieces)
- 1 piece from Section 2
- 1 piece from Section 3
- 1 piece from Section 7

The programme is performed from memory in the original language.

Assessment

Evaluation by jury on a scale of 0-5

Transferable Credits

If the student has completed Level D or C in an institute of higher education or an examination equivalent to Level D or C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination

A demonstration from Section 1 (of rehearsed pieces), 1 work from section 3 and 1 work from section 7. The programme is performed from memory in the original language.

Vocal Performance, Level D

(Church Music Major)

Learning outcomes

The student learns the basics of healthy and natural voice production and is familiar with classical and liturgical singing as well as the basic musical repertoire of ceremonies.

Qualify for Level C vocal studies.

Familiarity with a minimum of 55 songs, as follows (see the repertoire list for vocal music):

- 10 pieces from Section 1 (Vaccari), at the instructor's discretion + a recitative
- 5 pieces from Section 2
- 10 pieces from Section 3
- 25 pieces from Sections 2-7 sacred vocal music
- 15 pieces from Section 7 (a minimum of 3 from group 7.3)

Requirements

Performance (a total of 6 songs):

- a demonstration from Section 1
- 1 piece from Section 2
- 1 piece from Section 3
- 3 pieces from Sections 2-7 sacred vocal music
- 1 piece from Section 7 (one can be music from the native country of an international student).

The repertoire to be sung in the original language. The programme is performed from memory.

Assessment

Evaluation by jury on a scale of 0-5

Transferable credits

If the student has completed Level D or C in an institute of higher education or an examination equivalent to Level D or C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1 (of rehearsed pieces)
- 1 work from section 3
- 1 work from section 4 or 6
- 1 work from section 7

The programme is performed from memory in the original language.

Vocal Performance, Level C

(Music Education Major)

Learning outcomes

To further develop the student's vocal technique, to expand the range, and to study a diverse classical song repertoire and different styles. Familiarity with a minimum of 80 songs (see the repertoire list for vocal music):

- Section 1 (Vaccari)
- 8 pieces from Section 2
- 25 pieces from Section 3
- 7 pieces from Sections 4 and 6
- 10 pieces from Section 5

- 30 pieces from Section 7 (5 from group 7.3).

At the teacher's discretion, Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance:

- a demonstration from Section 1
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 1 piece from Section 5
- 2 pieces from Section 7 (one can be music from the native country of an international student)

The repertoire to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Transferable Credits

Degree programme in Vocal Music, Level C or an equivalent course arranged by the Sibelius Academy.

If the student has completed Level C in an institute of higher education or an examination equivalent to Level C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Vocal Performance, Main Instrument Level

(for students in other degree programmes)

Learning outcomes

To further develop the student's vocal technique, to expand the range, and to study a diverse classical song repertoire and different styles.

Familiarity with a minimum of 80 songs (see the repertoire list for vocal music):

- Section 1 (Vaccari)
- 8 pieces from Section 2
- 25 pieces from Section 3
- 7 pieces from sections 4 and 6
- 10 pieces from Section 5
- 30 pieces from Section 7 (minimum 5 pieces from group 7.2. and 5 pieces from group 7.3).

At the teacher's discretion, Baroque arias of Section 2 can also be used in Section 5.

Requirements

- Familiarity with the repertoire

Performance:

- A demonstration from Section 1
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 1 piece from Section 5
- 2 pieces from Section 7 (one can be music from the native country of an international student).

The repertoire to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Transferable Credits

Degree programme in Vocal Music, Level C or an equivalent course arranged by the Sibelius Academy. If the student has completed Level C in an institute of higher education or an examination equivalent to Level C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Vocal Performance, Level D + C

(Church Music Major)

Learning outcomes

To further develop the student's vocal technique, to expand the range, and to study a diverse classical song repertoire and different styles.

To acquire the competence for Level B studies in vocal music. Familiarity with a minimum of 80 songs, as follows (see the repertoire list for vocal music):

- Section 1 (Vaccari)
- 8 pieces from Section 2
- 25 pieces from Section 3
- 7 pieces from Sections 4 and 6
- 10 pieces from Section 5
- 30 pieces from Section 7 (5 from group 7.3).

At the instructor's discretion, the Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance (a total of 7 songs):

- a demonstration from Section 1
- 1 piece from Section 2
- 2 pieces from Section 3

- 1 piece from Section 4 or 6
- 1 piece from Section 5
- 2 pieces from Section 7 (one can be music from the native country of an international student)

The repertoire to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

I Evaluation by jury on a scale of 0-5

Transferable Credits

Degree programme in Vocal Music, Level C or an equivalent course arranged by the Sibelius Academy. If the student has completed Level C in an institute of higher education or an examination equivalent to Level C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Vocal Performance, Level C

(Church Music Major)

Learning outcomes

To further develop the student's vocal technique, to expand the range, and to study a diverse classical song repertoire and different styles. The qualify for Level B vocal studies. Familiarity with a minimum of 25 songs, as follows (see the repertoire list for vocal music):

- Section 1 (Vaccari) in its entirety
- 3 pieces from Section 2
- 5 pieces from Section 3
- 2 pieces from Sections 4 and 6
- 10 pieces from Section 5
- 5 pieces from Section 7 (a minimum of 2 from groups 7,3)

At the instructor's discretion, the Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance (a total of 7 songs):

- A demonstration from Section 1
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 1 piece from Section 5
- 2 pieces from Section 7 (one can be music from the native country of an international student)

The repertoire to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Assessment

Evaluation by jury on a scale of 0-5

Preceding courses

Vocal music, Level D

Transferable credits

Degree programme in Vocal Music, Level C or an equivalent course arranged by the Sibelius Academy. If the student has completed Level C in an institute of higher education or an examination equivalent to Level C at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

Vocal Performance, Level B

(Others than Vocal Music Major)

Learning outcomes

To further develop the student's vocal technique, to become familiar with the main styles of classical vocal music and to acquire the competence for the Bachelor's demonstration of proficiency in the Vocal Music degree programme.

Familiarity with a minimum of 75 songs, as follows (see the repertoire list for vocal music):

- Section 1 (Marchesi)
- 5 pieces from Section 2
- 25 pieces from Section 3
- 10 pieces from Sections 4 and 6
- 10 pieces from Section 5
- 25 pieces from Section 7 (8 from group 7.3.)

At the instructor's discretion, the Baroque arias of Section 2 can also be used in Section 5.

Requirements

Performance (a total of 8 songs):

- a demonstration from Section 1 (Marchesi)
- 1 piece from Section 2
- 2 pieces from Section 3
- 1 piece from Section 4 or 6
- 2 pieces from Section 5 (at least one must be an opera aria)
- 2 Finnish songs (at least one must be sung in Finnish)

Total duration max. 30 min.

The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias. The repertoire is to be sung in the original language.

Assessment

Evaluation by jury on a scale of 0-5

Preceding courses

A performance followed by an oral assessment by a colleague every year. Vocal Music Level C or an equivalent course arranged by the Sibelius Academy.

Transferable Credits

The head of the department decides on transferable credits. Majors other than Vocal Music, Vocal Performance, Level B. If the student has completed Level B in an institute of higher education or an examination equivalent to Level B at the Sibelius Academy, he or she must supplement his or her studies as follows:

Performance examination:

- A demonstration from Section 1
- 1 piece from Section 3
- 1 work from section 4 or 6
- 1 piece from Section 5
- 1 piece from Section 7

The repertoire is to be sung in the original language. The programme is performed from memory except for chamber music works, modern works demanding advanced skills, and oratorio arias.

CHORAL/ORCHESTRAL/WIND ORCHESTRA CONDUCTING

Choral Conducting, Level D/Level C

Learning outcomes

Students will

- become acquainted with the principles of conducting technique
- have an understanding of the principles of voice production at the level required by the repertoire
- have the proficiency required by Level D and C repertoires
- understand different working methods of different types of choirs
- have knowledge of Western choral literature
- are familiar with the basics of phonetics of the key singing languages as required by the repertoire
- acquire the prerequisites for Level B studies

Performances

Active participation is required for successful completion of the course.

1 conducting two songs from the repertoire, one chosen by the student and one chosen by the jury

2 rehearsing a new choral piece, with seven days preparation time

3 playing a choral score by sight-reading, including transposition (Level C)

4 participation in the productions of the Sibelius Academy chamber choir/main choir as a singer

Assessment

By a jury, on a scale of 0-5

Choral Conducting, Level B

Learning outcomes

Students will:

- have the prerequisites to work to a high artistic standard
- enhance their understanding of different forms of choral practice
- advance their knowledge of Western choral literature
- acquire problem-solving tools for combining instruments and singing
- recognise what is expected of a leader
- are familiar with the special characteristics of the key singing languages
- qualify for Level A studies

Performances

Active participation is required for successful completion of the course.

1 Designing, rehearsing and conducting a concert programme with a choir outside of Sibelius Academy

The programme must include works from the following style periods:

- renaissance or baroque
- romanticism or impressionism
- post 1945 music

2 Score reading 1y2

3 Participation in the productions of the Sibelius Academy chamber choir/main choir as a singer

Assessment

By a jury, on a scale of 0-5

Choral Conducting, Level A

Learning outcomes

Students will:

- have the prerequisites to work independently and with a high artistic standard
- master the conducting technique required by demanding choral works
- have sufficient knowledge of the characteristics of different choir types with regard to programmes and voice production
- expand their knowledge of different contemporary and early music styles
- examine current trends in choral music
- are familiar with the specifics and phonetics of the key singing languages
- acquire the prerequisites for advanced studies

Performances

Active participation is required for successful completion of the course.

1. Designing, rehearsing and conducting a choral concert with a Sibelius Academy vocal ensemble and with the student's own choir(s) outside the university

The programme must include works from the following periods (one of the works must be an instrumentally accompanied choral work):

- Renaissance or early Baroque
- Baroque
- Romantic or Impressionist period
- contemporary art music

2 participation in the productions of the Sibelius Academy chamber choir as a singer

Assessment

By a jury, on a scale of 0-5

Orchestral Conducting, Level D

Learning outcomes

Students will:

- study the basics of conducting technique:
 - conducting exercises, basic patterns
- study the command of the score:
 - score playing, clef, temperament, analysis
 - solfège, ear training
 - study of instruments and practical instrumentation
- develop their knowledge of repertoire and orchestra by studying mostly classical orchestral literature, playing at the rehearsal orchestra of the Orchestral Conducting class, and observing the rehearsals of professional orchestras and the Sibelius Academy Symphony Orchestra

Performances

- Rehearsal and performance demonstration

Assessment

Evaluation by jury: Pass/Fail

Orchestral Conducting, Level C

Learning outcomes

Students will

- master widely the knowledge and skills needed in conducting
- same objectives as in Conducting D; in addition
 - conducting exercises, e.g., simple accompaniment exercises
 - bowing and phrasing genre
 - studying classical and Early Romantic period orchestral literature
 - psychology of musical orchestras

Performances

Programme performance

- 1 Rehearsal and performance of a classical symphony (prepared assignment)
- 2 Accompaniment with a small orchestra (prepared assignment)

Assessment

Evaluation by jury: 0-5

Orchestral Conducting, Level B

Learning outcomes

Students will

- advance the knowledge and skills needed in conducting
- course contents are the same as in Orchestral conducting C; in addition
 - conducting exercises
 - conducting section rehearsals of the Sibelius Academy Symphony Orchestra
 - repertoire planning
 - studying mostly Late Romantic period and Impressionist orchestra literature

Performances

Programme performance

- rehearsal and performance of a piece from the Romantic period

Assessment

Evaluation by jury: 0-5

Preceding courses

Orchestral Conducting Level C

Orchestral Conducting, Level A

Learning outcomes

Students will

- master conducting techniques required by the most demanding works in orchestral literature
- qualify for further studies
- course contents are the same as in Orchestral conducting B; in addition
 - studying music theatre (opera, ballet, music plays)
 - conductor's administrative duties

Performances

Programme performance

1 A concert-type production delivered with the practice orchestra of the conductor class (or similar)

- a demanding orchestral piece
- an accompaniment assignment

2A demonstration of the rehearsal and performance of a musical theatre production

Assessment

Evaluation by jury: 0-5

Preceding courses

All required compulsory and optional study modules

Wind Orchestra Conducting, Level D

Learning outcomes

Students will:

- study the basics of conducting techniques
 - conducting exercises; basic patterns
- study the command of the score:
 - score playing, clef, temperament, analysis
 - solfège, ear training
 - study of instruments, practical instrumentation

- develop their knowledge of repertoire and wind orchestra:
 - studying wind orchestra literature
 - playing in the rehearsal orchestra of the Wind Orchestra Conducting class and wind ensembles
 - observing the of rehearsals of professional orchestras and the Sibelius Academy Symphony Orchestra and wind ensembles

Performances

Rehearsal and performance demonstration

Assessment

Evaluation by jury: Pass/fail

Wind Orchestra Conducting, Level C

Learning outcomes

Students will:

- master widely the knowledge and skills needed in wind orchestra conducting
- same objectives as in wind orchestra conducting D; in addition
 - conducting exercises, e.g., simple accompaniment exercises
 - phrasing and intonation
 - genre knowledge

Performances

Programme performance

- 1 Rehearsal and performance of a relatively easy programme (prepared assignment), see the catalogue
- 2 Accompaniment assignment (prepared assignment)

Assessment

Evaluation by jury: 0-5

Wind Orchestra Conducting, Level B

Learning outcomes

Students will:

- advance the knowledge and skills needed in conducting
- course contents the same as in wind orchestra conducting C; in addition
 - conducting exercises
 - conducting section rehearsals of the Sibelius Academy Wind Orchestra
 - repertoire planning
 - studying mostly late Romantic period and Impressionist orchestra and wind orchestra literature

Performances

Programme performance:

Rehearsal and performance of a piece from the Romantic period

Assessment

Evaluation by jury: 0-5

Preceding courses

Wind Orchestra Conducting C

Wind Orchestra Conducting, Level A

Learning outcomes

Students will:

- master conducting techniques required by the most challenging works in wind orchestra literature
- know the special characteristics and interpretation methods of various wind orchestra music styles
- learn an extensive amount of wind orchestra repertoire
- acquire competence to work independently as a wind orchestra conductor with a high artistic standard
- qualify for further studies
- course contents the same as in wind orchestra conducting B; in addition
 - observing big band activities
 - conductor's administrative duties

Performances

Rehearsal and performance of a concert. The programme must include the following:

- a large-scale work for a wind orchestra, see the catalogue
- a contemporary work for a wind orchestra
- a concerto or another demanding accompaniment task

Assessment

Evaluation by jury: 0-5

Preceding courses

All required compulsory and optional study modules