

Unofficial translation from the original Finnish document

Classical music performance, instrument / organ

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Bachelor's degree

Instrument and ensemble skills, minimum 97 cr

A student who has completed the module is expected to:

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

The following units list the instrument performance and ensemble skills learning outcomes required for the Bachelor's degree:

[S-IU1 Organ performance \(Bachelor of Music\) \(40 cr\)](#)

[S-IU2 Organ improvisation 1 \(9 cr\)](#)

[S-IU3 Keyboard performance \(40 cr\)](#)

[S-IU4 Ensemble \(5 cr\)](#)

[S-KM7 Organ structure and maintenance \(2 cr\)](#)

[S-IY22 Masterclass \(1–3 cr\)](#)

Proficiency demonstration, 10 cr

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

Level B bachelor's recital

Maturity essay (0 cr)

General musical skills, minimum 39 cr

A student who has completed the module is expected to:

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

The following units list the general musical skills learning outcomes required for the Bachelor's degree:

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

[S-Y2a 1a: Aural skills](#)

[S-Y2b 1b: Applied analytical skills](#)

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

[S-Y3a 2a: Applied analytical skills](#)

[S-Y3b 2b: Aural skills and repertoire workshop](#)

[S-Y3c 2c: Post-tonal music workshop](#)

[S-Y4 Advanced structural awareness of music \(2–10 cr\)](#)

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

[S-Y5 History of Western art music \(9–12 cr\)](#)

[S-KM47, S-IU7 History of organ performance \(6 cr\)](#)

Pedagogical skills, minimum 5 cr

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

Option A

A student who has completed the module is expected to:

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

The following units cover the pedagogy skills learning outcomes required for a Bachelor's degree:

[S-OP1 Introduction to pedagogy \(1 cr\)](#)

[S-IU8 Organ pedagogy 1 \(10 cr\)](#)

[S-IU9 Organ pedagogy 2 \(10 cr\)](#)

Option B

A student who has completed the module is expected to:

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

The following units cover the pedagogy skills learning outcomes required for a Bachelor's degree:

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

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

A student who has completed the module is expected to:

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

- be able to work with other people
- be able to function under pressure and in changing circumstances
- be able to manage his/her mental and physical wellbeing.

The following units cover the study and career skills and ergonomic studies learning outcomes required for a Bachelor's degree:

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

Optional studies:

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

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

[S-IY 14 Body Mapping \(2 cr\)](#)

[S-IY 15 Feldenkrais Method \(0.5 cr\)](#)

[S-IY 16 Physical education \(1–2 cr\)](#)

[S-IY 17 Pilates \(0,5 cr\)](#)

[S-IY18 Musician's ergonomics \(2–3 cr\)](#)

Language studies (compulsory, statutory) total 10 cr

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

Written communication 1 cr

Finnish 1 4 cr

Foreign language 5 cr

Elective studies (minimum 10 cr)

(may include secondary subject studies)

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

Master's degree

Instrument and ensemble skills, minimum 58 cr

A student who has completed the module is expected to:

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

The following units list the instrument performance and ensemble skills learning outcomes required for the Master's degree:

[S-IU010 Organ performance \(Master of Music\) \(47 cr\)](#)

[S-IU11 Organ improvisation 2 \(10 cr\)](#)

[S-IY22 Masterclass \(1–3 cr\)](#)

Proficiency demonstration, 20 cr

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

Level A master's recital

Maturity essay (0 cr)

General musical skills and communication skills, minimum 9 cr

A student who has completed the module is expected to:

- have music perception skills and structural awareness of music to a standard required of an independent professional musician
- be able to approach musical materials independently and creatively and to formulate his/her own musical views
- be able to describe and conceptualise music and to apply structural awareness, analysis and communication skills in working life situations (e.g. ensemble playing, pedagogy)
- be able to establish a personal appreciation of music from various periods and to leverage his/her knowledge of the history of music in his/her artistic work
- have in-depth analytical and structural awareness skills commensurate with his/her orientation and professional profile (e.g. in music analysis, harmony & voice-leading and arrangement skills, aural skills or improvisation)
- have the capability to work in a variety of professional communities, including multilingual and multicultural communities
- be able to speak and write about music in professional and other contexts in his/her native language and in a foreign language
- be able to use various means and channels of communication
- be able to give and receive feedback and be familiar with the grounds for assessment and feedback
- be familiar with the basics of academic writing, including basics of information searching, basics of the ethical and lawful use of information, and source criticism.

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

[S-IU12 Organ performance workshop \(3 cr\)](#)

Optional studies:

[S-Y4 Advanced structural awareness of music \(2–10 cr\)](#)

[S-Y9 History of music theme units \(1–4 cr\)](#)

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

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

[S-IY10 Familiarity with the music scene \(2–3 cr\)](#)

[S-IY25 Performance and learning coaching 3 \(2-5 cr\)](#)

[S-IY9 Creative skills 1 \(3 cr\)](#)

[S-IY26 Creative skills 4 \(3 cr\)](#)

Career and study skills, minimum 3 cr

A student who has completed the module is expected to:

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

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

e.g. Units or courses in common studies or in the Open Campus offering

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

Students accepted for the 2.5-year Master's degree programme must complete this unit for their Master's degree.

Elective studies (minimum 30 cr)

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

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

Secondary subject modules are given in the degree requirements under 'Complete secondary subject modules'. A selection of unit descriptions for elective studies is given in the degree requirements under 'Elective units'.

Other studies/units (elective):

[S-IU13 Organ improvisation pedagogy 1 \(2 cr\)](#)

[S-IU14 Organ improvisation pedagogy 2 \(3 cr\)](#)

[S-IU15 Organ improvisation 3 \(6 cr\)](#)

UNIT DESCRIPTIONS: BACHELOR OF MUSIC

Module: Instrument and ensemble skills

Organ performance (Bachelor of Music) (14+14+12 cr, total 40 cr)

Learning outcomes

A student who has completed the unit is expected to have a command of the knowledge and skills required for the Bachelor's-level proficiency demonstration (level B).

Assessment

pass/fail

Prerequisites

–

Completion and feedback

- Active class attendance
- Performances annually
- Assessment by the teacher

Teaching and learning methods

- Individual tuition, for a maximum of 3 academic years, maximum 56 h per academic year
- Group tuition, maximum 1 h per student per semester
- Participating in an organ performance masterclass

Independent work by the student

Independent practice

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Olli Porthan

S-IU1 Organ improvisation 1 (9 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to improvise minor chorale preludes with varying numbers of parts
- have improved skills for accompanying hymn singing from a melody-only hymnal
- be familiar with improvising freely
- have the knowledge and skills required for pursuing further studies.

Assessment

pass/fail

Prerequisites

–

Completion: courses

This unit consists of 2 one-year courses:

1st year: Organ improvisation 1, 4 cr

2nd year: Organ improvisation 1, 5 cr

Completion and feedback

I Performance of the following with 45 min preparation time:

- 1) Three different improvised chorale preludes; the student may choose one or more of the 3 hymn melodies provided. One of the above must be in four parts, with the cantus firmus on the pedals.
- 2) Brief improvisation on a freely selected theme or a hymn melody.
- 3) Hymn accompaniment played from a melody-only hymnal or continuo numbering.

II Sight-reading assignment

The examination board gives oral feedback.

Teaching and learning methods

Individual tuition, for a maximum of 2 academic years, maximum 14 h per academic year

Independent work by the student

Independent practice

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

S-IU3 Keyboard performance (14+14+12 cr, total 40 cr)

Learning outcomes

A student who has completed the unit is expected to have the knowledge and skills required of an organist in performing on the piano, harpsichord or clavichord, at least at level C.

Assessment

pass/fail

Prerequisites

–

Teaching and learning methods

Individual tuition, for a maximum of 3 academic years, maximum 14 h per academic year

Small group teaching is organised on a discretionary basis.

Independent work by the student

Independent practice

Completion and feedback

Assessment by the coordinating teacher

The teacher gives oral feedback.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st to 3rd year

Coordinating teacher

Olli Porthan

S-IU4 Ensemble (5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be conversant with how to play Baroque basso continuo in practice
- know how to perform chamber music and styles of continuo playing from various periods
- know how to use the organ in ensemble playing and for accompaniment with various instrumental and vocal ensembles.

Assessment

pass/fail

Prerequisites

–

Completion: courses

This unit consists of 2 one-year courses.

1st year: Ensemble, 2 cr

2nd year: Ensemble, 3 cr

Completion and feedback

Two chamber music works in different styles, at least one of which must be performed from a figured bass part. The student may use an early music keyboard instrument if he/she wishes.

Assessment by the coordinating teacher in the 1st year and by an examination board in the 2nd year

The examination board gives oral feedback.

Teaching and learning methods

Individual tuition, for a maximum of 2 academic years, maximum 14 h per academic year

Independent work by the student

Independent practice

Rehearsing repertoire: at least 10 extensive works in various styles, with a sonata or suite and a recitative & aria included in the Baroque music selection

Arranging piano and orchestra scores

Timing

Tuition given every year

Recommended year of completion

Organ students, Bachelor's 2nd to 3rd year

Church Music students, Master's 1st to 2nd year

Coordinating teacher

Olli Porthan (Helsinki), Jaana Ikonen (Kuopio)

S-KM7 Organ structure and maintenance (2 cr)

Learning outcomes

A student who has completed the unit is expected to:

- understand the functional principles of the organ
- be familiar with the key terminology related to the structure of the organ
- recognise the principal types of organ and the various stages and styles of organ building
- be able to tune reed stops, to identify organ malfunctions and to repair minor faults
- know the responsibilities and operating principles of a church musician regarding issues of organ maintenance and upkeep and various organ projects.

Assessment

pass/fail

Prerequisites

–

Completion and feedback

- Active class attendance and tuning practice
- Written examination
- Reed stop tuning demonstration
- Oral feedback for the tuning demonstration, oral or written feedback for the examination

Teaching and learning methods

Lectures, maximum 28 h

Supervised tuning practice as allocated

Independent work by the student

Independent work, 26 h

- Tuning practice
- Studying for the examination using lecture handouts, online material (Virtual Cathedral) and literature

Timing

Tuition given every year

Recommended year of completion

Bachelor's 2nd year

Target group

Church Music and Organ students

Coordinating teacher

Pekka Suikkanen (Helsinki); Jan Lehtola (Kuopio)

S-IY22 Masterclass (1–3 cr)

The scope of this unit is to be determined in the student's individual study plan (HOPS).

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- have improved skills on his/her main instrument
- be familiar with various types of organ
- be familiar with performance practices and interpretation styles in organ music

Assessment

pass/fail

Prerequisites

–

Completion and feedback

I Active class attendance

II Observation of teaching

Assessment by the coordinating teacher

Teaching and learning methods

Group or individual tuition as agreed with the head of the department

Possibly a final recital

Independent work by the student

Independent practice

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year –

Coordinating teacher

Olli Porthan (Helsinki), Jan Lehtola (Kuopio)

Proficiency demonstration**S-IYoK Proficiency demonstration, classical instrument performance (Bachelor of Music)** (10 cr)**Learning outcomes**

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

The proficiency demonstration comprises a level B bachelor's recital, including the related repertoire examination and other requirements.

Assessment

pass/fail

Prerequisites

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

Completion and feedback

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

Completion is awarded by the head of department.

Teaching and learning methods

Independent practicing.

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year

Target group

Classical Music instrument and voice students

Coordinating teacher

Head of the department

S-t5b1-5132 Organ performance B

Learning outcomes

A student who has completed the unit is expected to:

- have a command of playing technique to a standard required for the repertoire
- have expanded his/her repertoire to include the major styles of the Baroque period
- have improved familiarity with Romantic and contemporary music
- be able to analyse and justify interpretation decisions
- have a capability for independent artistic expression and a command of musical form
- have the knowledge and skills required for progressing to further studies.

Assessment

pass/fail

Prerequisites

Organ performance C or equivalent skills.

Completion and feedback

A bachelor's recital lasting 45–55 min, containing 4 or 5 works of diverse geographical origin and from different periods. At least two of them must have been written before 1750 and at least two after 1750. The performance must include any one work by Johann Sebastian Bach. One of the works may be an ensemble work.

The examination board gives oral feedback.

Repertoire prepared:

A total of 15 or more works from repertoire list 4.

The repertoire must contain works from all of the categories listed below.

Works in various styles from the Baroque period

Organ chorales by Johann Sebastian Bach

Freeform works by Johann Sebastian Bach

Works from the Romantic period

Modern works, at least one of which was written not more than 50 years ago

Maturity essay

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

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

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

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

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

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

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

Module: General musical skills

Structural awareness of music (minimum 24 cr)

Students must complete studies as follows:

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

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

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

Learning outcomes

A student who has completed the unit is expected to:

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

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

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

Assessment

pass/fail

Prerequisites

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

Completion

The unit is made up of the following courses:

- *Structural awareness of music 1a: Aural skills*
- *Structural awareness of music 1b: Applied analytical skills*

Timing

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

Unit overview

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

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

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

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

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

Independent work by the student: e.g. transcription and analysis exercises by ear, singing practice

Independent practice in small groups is possible

Completion and feedback

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

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

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

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

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

Instruction and exercises in small groups, e.g. maximum 14 h per group (4 students)

Independent work by the student: music analysis assignments, harmony & voice-leading or arrangement assignments, practicing aural skills assignments, practicing music reading skills and learning basic concepts, total ___ h

Independent practice in small groups is possible

Completion and feedback

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

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

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

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

Recommended year of completion

1st year

Credited substituting studies

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

Coordinating teacher

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

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

Learning outcomes

A student who has completed the unit is expected to:

- have a command of music reading skills and structural awareness to a standard required for professional musicianship and for his/her main subject (e.g. structural analysis of extensive works, reading polyphonic scores and various types of texture, using orchestral scores, understanding harmony and polyphony on the basis of reading music)
- have robust practical aural skills: understanding harmony and polyphony by ear and by reading music (e.g. in ensemble work and in transcribing polyphonic textures), understanding and rehearsing post-tonal repertoire, and being able to read, understand and notate complex rhythmic and metrical events to a standard required for his/her main subject (e.g. changing metres, polyrhythms)

- be familiar with and be able to apply the basic principles of intonation and tuning systems at least to a standard required for his/her main subject
- be able to analyse at least the repertoire that is relevant for his/her main subject and to leverage analyses in practical musical work, be able to apply key analytical concepts and techniques (e.g. reductions), and be able to describe his/her musical experiences and participate in conversations about music
- be able to select and evaluate concepts to describe various music programmes and styles and to adopt historically informed perspectives on same (e.g. when practicing instrumental repertoire)
- be able to create various types of musical texture (weighted towards the needs of his/her main subject), have the capability to write arrangements and possibly to compose original works, and build an awareness through his/her own work of the structures and stylistic features of music
- have an improved knowledge of music written in the 20th and 21st centuries, have the capability to work with post-tonal music, and have developed his/her experiential relationship to contemporary music and have improved skills for rehearsing it.

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

Assessment

pass/fail

Prerequisites

Structural awareness of music 1 or equivalent skills.

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

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

The unit is made up of the following courses:

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

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

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

Timing

The courses in this unit are organised every year.

Unit overview (general part)

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

Recommended year of completion

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

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

This course focuses on music analysis and on harmony & voice-leading skills in which the focus may vary depending on the students' main subjects. The course is designed to build on the analytical skills acquired in the unit *Structural awareness of music 1* so that the student will attain the structural awareness capability of a professional musician and will be able to apply analysis independently in his/her studies and his/her work as a musician. The analysis exercises in the course lead to an understanding of extensive works and to the ability to formulate analytical questions and to select viewpoints and concepts to describe

various music programmes and styles. The harmony & voice-leading exercises (e.g. analytical reductions, arrangements and adaptations) may be weighted towards improving analytical skills on the one hand or towards facilitating the adaptation, arrangement and possibly composition of music on the other, depending on the needs of the group and of the individual student.

Teaching and learning methods

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

Completion and feedback

- The exercises, assignments and eventual tests are designed to assess progress and attainment of learning outcomes in the following areas:
 - music analysis assignments: analysis of musical works based on a variety of approaches
 - harmony & voice-leading or arrangement assignments: creating a multi-part texture, basics of voice leading, in writing and playing on an instrument when necessary

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

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

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

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

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

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

Teaching material and literature

Completion and feedback

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

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

S-Y3c Post-tonal music workshop

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

Teaching and learning methods

Group tuition (maximum 12 students), maximum 56 h

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

Completion and feedback

Participation in small group assignments and returning analysis assignments

Structural awareness of music assignments

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

Teaching and learning methods

Independent work: analysis or harmony & voice-leading exercises

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

Completion and feedback

Completing exercises and participating in small group work.

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

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

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

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

- General music studies (Bachelor's degree)
- Pedagogy of general music subjects as a secondary subject
- General music skills and communication skills (Master's degree)

Learning outcomes (Bachelor's-level)

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Prerequisites

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

- *Post-tonal analysis* – prerequisite: *Post-tonal music workshop*
- *Introduction to harmony & voice-leading* – sufficient baseline competence (teacher's recommendation)
- *Analysis of tonal music* – sufficient baseline competence (teacher's recommendation)
- *Music analysis theory and practice I–IV* – sufficient baseline competence (teacher's recommendation)
- *Introduction to the theory of early music* – may be completed in parallel with *Structural awareness of music 1–2*

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

Completion

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

Music analysis and theory of music

Music analysis theme unit (2–3 cr)

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

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

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

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

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

Advanced tonal analysis (3–9 cr)

Advanced post-tonal analysis (3–9 cr)

Harmony & voice-leading and arrangement

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

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

Aural skills

Advanced aural skills (4 cr)

Aural skills repertoire unit (2 cr)

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

Composition performance practicum

Composition workshop for instrumentalists

Orchestration

Orchestral instruments

Score playing

Target group

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

Recommended year of completion

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

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

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

Teaching and learning methods

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

Independent work, 35–62 h:

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

Completion and feedback

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

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

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

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

Prerequisites

Structural awareness of music 1

Structural awareness of music 2: Applied analytical skills

Timing

Every year

Music analysis theme unit (2–3 cr)

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

Teaching and learning methods

Group tuition (maximum 12 students), maximum 28 h

Independent work and small group assignments, 25–52 h

The student learns to express his/her analytical observations and interpretations orally and/or in writing (e.g. talks, small group work or written analyses) and to use music analysis literature.

Completion and feedback

Participation in group work and completing individual and small group assignments

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

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

Timing

Every year

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

Prerequisites

Structural awareness of music 1

Structural awareness of music 2a: Applied analytical skills

Aural skills repertoire unit (2 cr, 53 h)

A student who completes the unit is expected to:

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

Teaching and learning methods

Small group tuition, maximum 28 h

Independent work and independent small group rehearsals, minimum 25 h

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

Completion and feedback

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

Prerequisites

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

Timing

Every other year

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

A student who completes the unit is expected to:

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

Teaching and learning methods

Small group tuition, maximum 56 h

Independent work, 53–78 h (e.g. practicing singing and rhythm assignments, transcription by ear and repertoire analysis assignments)

Completion and feedback

Participation in small group work and completing assignments

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

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

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

Prerequisites

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

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

Unit overview

The purpose of the course is to introduce students to essential music theory concepts and terminology and notation practices of the Renaissance and early Baroque periods. A student who completes the unit is expected to:

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

Topics covered in the unit include the eight-mode system, the gamut and hexachord solmisation, *musica ficta*, interval-based harmonic thinking and basso continuo numbering, cadences, Renaissance mensural notation and early Baroque notation, *tactus* and tempo proportions, just intonation and other tuning systems as necessary.

Working methods include exploring repertoire by analysing and listening, singing and playing, reviewing literature and transcribing historical notation into modern notation. The unit also provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.

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

Teaching and learning methods

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

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

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

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

Unit overview

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

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

Teaching and learning methods

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

Literature

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

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

- Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)
- Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments
- The assignments required for the extensive completion are to be agreed at the beginning of the course.

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

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

Learning outcomes

A student who has completed the unit is expected to:

- have a broad-based familiarity with music and be able to further expand his/her knowledge and awareness of the history of music as follows:
 - be able to analyse music heard and scores read from the perspective of the history of music
 - be familiar with conceptions of epochs and style periods, developmental trend and genres in writings on the history of music and be aware of the historical context of any given concepts and views concerning music
 - be able to use core specialist terminology and to examine documents of various kinds (texts, editions of music and recordings) in their historical context.
- be able to leverage his/her knowledge and awareness of the history of music in his/her musical work as follows:
 - be conversant with information searching and be able to place music in its historical context
 - be able to evaluate various interpretations and approaches vis-à-vis tradition (e.g. by using sources that illustrate performance traditions) and to leverage his/her knowledge of history to add depth to his/her own interpretations and approaches
 - be able to express and explain his/her views on music in conversation and in writing.

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

Assessment

pass/fail

Prerequisites

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

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

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

History of music I: Introduction, 2 cr

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

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

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

History of music essay, 1 cr

Target group

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

Unit overview

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

periods and genres), including how to apply them critically, and helps them understand the interpretative nature of historical knowledge.

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

The chronological focus areas of courses II to IV are:

II: Baroque to Classical

III: Classical to Romantic

IV: 20th to 21st centuries

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

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

Completion and feedback

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

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

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

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

Teaching and learning methods

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

Timing

Every year

Recommended year of completion

History of music I–II: Bachelor 1st year

History of music III–IV: Bachelor 2nd year

Coordinating teacher

S-KM47, S-IU7 History of organ performance (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be familiar with the main styles of organ music and organ building in the context of the history of Western music
- be conversant with the performance practices, interpretation traditions, functions and art philosophy background of organ music
- be familiar with source categories and principles of organ performance research, with essential primary sources on organ performance and with other literature on organ performance.

Assessment

pass/fail

Prerequisites

Organ structure and maintenance

Completion: courses

This unit consists of 2 courses: (1) *History of the organ and organ music*, (2) *Organ performance practice*

Course 1:

S-KM47 History of the organ and organ music (3 cr)

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Learning diary or essays
- Reports on concerts attended
- The coordinating teacher gives feedback on the written assignments.

Teaching and learning methods

Lectures and group tuition, maximum 56 h per academic year (2 h per week)

Independent work by the student

- Writing a learning diary or essays based on lectures and literary material, 18 h
- Concert attendance (2) with reports, 6 h

Timing

Tuition is given every other year, alternating with Course 2

Recommended year of completion

Church Music students, Master's 1st to 2nd year

Organ students, Bachelor's 2nd to 3rd year

Unit overview

The course is an overview of the history of the organ as an instrument and of organ music.

Coordinating teacher

Peter Peitsalo (Helsinki), Jan Lehtola (Kuopio)

Course 2:

S-IU7 Organ performance practice (3 cr)

Assessment

pass/fail

Completion and feedback

- Active class attendance
- Completing assignments
- Presenting an interpretation model in writing, orally and on the instrument

The coordinating teacher gives advisory feedback on the assignments and the interpretation model, which is also to be discussed in a seminar setting.

Teaching and learning methods

Lectures and group tuition, maximum 42 h per academic year

Independent work by the student

- Assignments and reading literature, 10 h
- Preparing an interpretation model, 28 h

Timing

Tuition is given every other year, alternating with Course 1

Recommended year of completion

Church Music students, Master's 1st to 2nd year

Organ students, Bachelor's 2nd to 3rd year

Unit overview

The lectures, demonstrations and group tuition examine the history of performance practice and interpretative traditions in organ performance. The unit includes a seminar setting with students presenting their interpretation models verbally and musically, plus feedback discussion.

Coordinating teacher

Peter Peitsalo (Helsinki), Jan Lehtola (Kuopio)

Module: Pedagogical skills

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

Option A

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

Learning outcomes

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Completion and feedback

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

Teaching and learning methods

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

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year, spring

Coordinating teacher

Helka Kymäläinen

[S-IU8 Organ pedagogy 1](#) (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to teach basic organ playing technique
- be able to apply ergonomic principles in his/her teaching
- select teaching material individually for each learner
- be able to interact flexibly with learners
- be able to design and deliver teaching and to evaluate its outcomes.

Assessment

pass/fail

Prerequisites

Introduction to pedagogy

Completion and feedback

- Portfolio
- Participation in group discussions

- Observing basic-level teaching and performance examinations
- Giving teaching practice lessons
- Teaching demonstration, on which the examination board gives oral feedback

Teaching and learning methods

Individual tuition, maximum 14 h

Lectures, maximum 16 h

Independent work by the student

Independent work, 240 h, including independent teaching practice, observing teaching and reading and summarising lecture materials

Timing

Tuition given every other year

Recommended year of completion

Organ students, Bachelor's 2nd to 3rd year

Church Music students, Master's 1st year

Coordinating teacher

Ville Urponen (Helsinki), Jaana Ikonen (Kuopio)

S-IU9 Organ pedagogy 2 (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a rich overview of the role of a teacher and be able to reflectively assess his/her own actions and to acquire capabilities allowing him/her to grow as a teacher throughout his/her professional career
- be aware of the didactic special features in the repertoire for his/her instrument and be able to use teaching material critically
- be able to analyse the action of making music and the components of playing technique and interpretation
- be able to foster students' expressive, creative and performance capabilities
- be able to plan his/her teaching, to set common goals and to evaluate the learner's progress
- be able to plan, coach and assess learners' level examinations (at the music institute and C levels)
- be able to improve his/her professional competence.

Assessment

pass/fail

Prerequisites

Organ pedagogy 1 and Organ performance C

Completion and feedback

Portfolio and a lecture revision examination, literature examination or methodology examination

- Participation in group work
- Observation of teaching and assessment
- Giving teaching practice lessons
- Teaching demonstration, on which the examination board gives oral feedback

Teaching methods

Individual tuition, maximum 14 h

Lectures, maximum 16 h

Independent work by the student

Independent work, 240 h, including independent teaching practice, observing teaching and reading and summarising lecture materials

Timing

Tuition given every other year

Recommended year of completion

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

Church Music students, Master's 2nd year

Coordinating teacher

Ville Urponen (Helsinki), Jaana Ikonen (Kuopio)

Option B**S-IY4 Introduction to instrument pedagogy** (5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion

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

Completion and feedback

- Active class attendance
- Observation (10 h)
- Exercises and assignments, limited portfolio: Oral and/or written feedback
- Teaching practice: Oral feedback.

Teaching and learning methods

- Individual tuition, maximum 6 h (5 h + feedback 1 h)
- Group tuition, 3–15 students, maximum 12 h
- Lectures, maximum 20 h (Introduction to pedagogy 8 h; General pedagogy lectures 12 h)
- Teaching practice / feedback, 10 h (of which 5 h supervised) + feedback 1 h = 11 h
- Teaching project final report
- Observation (10 h)
- Exercises
- Limited portfolio (class plans and reflections, essays, materials for learners)
- Total 92 h

Timing

Tuition given every other year

Recommended year of completion

Bachelor's 1st to 2nd year

Target group

Students in the Faculty of Classical Music

Unit overview

- Design and delivery of teaching, structure of a music lesson, key issues in assessment, teacher–learner relationship
- Basics of introductory teaching
- First instrument lesson
- Basic instrument technique

- Principal primers
- Instructions for practicing at home
- Reading music
- General pedagogy lectures: learning psychology, outline of child and adolescent development, learner practice and performance coaching

Coordinating teacher

Helka Kymäläinen

Module: Study and career skills, and ergonomic studies

S-Y1a-d Study planning (0.5–2 cr)

Learning outcomes

A student who has completed the module is expected to:

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

Assessment

Pass/fail, completion is awarded by the tutor.

Literature

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

Completion: courses

1. Beginning studies (0.5 cr)

2. Studies determined by the department

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

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

Health of a musician (0.5 cr)

Wellbeing (0.5 cr)

3. Learning to learn (0.5 cr)

1. Beginning studies (0.5 cr)

Completion and feedback

A student who has completed the unit is expected to:

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

Teaching and learning methods

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

Timing

Every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Tutor teacher

2. Studies determined by the department

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

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

Health of a musician (0.5 cr)

Learning outcomes

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Completion and feedback

Active class attendance

Teaching and learning methods

- Group tuition, maximum 14 h
- Active class attendance

Timing

Every year

Recommended year of completion

Bachelor's 1st year

Target group

new students

Unit overview

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

Coordinating teacher

Erja Joukamo-Ampuja

Wellbeing (0.5 cr)

Learning outcomes

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Completion and feedback

Active class attendance

Teaching and learning methods

Group tuition, maximum 25 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 1st year

Target group

Strings, Winds, Piano, Church Music, Voice

Unit overview

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

Coordinating teacher

Päivi Arjas

3. Learning to learn (0.5 cr)

Completion and feedback

A student who has completed the module is expected to:

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

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

Teaching and learning methods

No tuition is given in this course.

Independent work by the student, minimum 14 h

Timing

Every year

Recommended year of completion

Bachelor's 1st year

Coordinating teacher

Tutor teacher

OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:

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

Learning outcomes

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Prerequisites

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

Completion and feedback

Active class attendance

Learning diary

Oral feedback.

Teaching and learning methods

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

Timing

Every year

Recommended year of completion

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

Unit overview

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

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

Coordinating teacher

Päivi Arjas

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

Learning outcomes

A student who has completed the unit is expected to:

- be able to apply the skills learned in *Performance and learning coaching 1* in practice
- recognise the requirements of various performance situations
- be able to prepare for various performance situations.

Assessment

pass/fail

Prerequisites

3v49 *Performance and learning coaching 1*

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

Completion and feedback

Active class attendance

Oral feedback.

Teaching and learning methods

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

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

Timing

Every year

Recommended year of completion

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

Target group

Unit overview

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

Coordinating teacher

Päivi Arjas

S-IY4 Body mapping (2 cr)

Learning outcomes

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

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

Assessment

pass/fail

Completion and feedback

Attending small group sessions

Teaching and learning methods

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

Timing

Tuition given every year

Coordinating teacher

Liisa Ruoho

S-IY15 Feldenkrais Method (0.5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be better aware of himself/herself and his/her actions
- "Turn the impossible into the possible, the difficult into the easy and the easy into the pleasant."
M. Feldenkrais.
- be aware that the aim of the method is to achieve an effortless and easy everyday life.

Assessment

pass/fail

Completion and feedback

Active class attendance

Teaching and learning methods

- Group tuition, maximum 9 h
- The classes largely involve lying down on the floor, but also standing up.
- Students should wear their everyday clothes to class.

Timing

Tuition given every year

Recommended year of completion

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

Unit overview

The Feldenkrais® method is a bodily learning method whose principal tool is movement. The method helps people become aware of themselves and their actions.

In group sessions, the Feldenkrais teacher instructs students verbally to perform movements that shape themselves as familiar everyday movement sequences. There are no demonstrations; students are to perform the movements as they understand them, at their own pace. Movements are repeated many times, each repetition being different. Questions posed by the teacher help students seek solutions and answers for themselves: how to perform an action more easily, more lightly, with less energy and more beautifully.

Coordinating teacher

Marie Körkkö

S-IY6 Physical education (1–2 cr)

Learning outcomes

A student who has completed the unit is expected to have gained knowledge and ideas for improving and maintaining his/her physical fitness.

Assessment

pass/fail

Completion and feedback

Active class attendance

Teaching and learning methods

Group tuition, maximum 56 h

Timing

Tuition given every year

Coordinating teacher

Adele Salonen

S-IY17 Pilates (0.5 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have increased body awareness
- have improved body control
- have learned correct breathing technique
- have learned to activate and strengthen core muscle groups
- have learned to use hands as a supporting tool
- have learned to form a balanced position for playing an instrument
- have learned to prevent repetitive strain injuries.

Assessment

pass/fail

Prerequisites

There are no prerequisites for this unit.

Completion and feedback

Active class attendance and completing assignments and exercises.

Teaching and learning methods

- Group tuition, maximum 20 students, maximum c. 15 h; note that there are 2 courses per year, 1 in the autumn and 1 in the spring; the course lasts one semester.
- Exercises and independent practicing
- Teaching material and literature
- The teacher supplies exercise movement sequences

Timing

Tuition given every year

Recommended year of completion

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

Target group

Everyone

Unit overview

Pilates is a body control method that activates and strengthens core muscle groups with the aim of producing a body that is natural and balanced. Pilates fosters strong body support and good mobility. Applying the method enhances breathing, improves posture, stabilises the spine and strengthens the arms. Pilates enables musicians to find a relaxed and balanced posture for playing. For wind players and singers, strengthening core muscles supports voice production and projection. The method facilitates relaxed and supported arm action and is thus an excellent supporting exercise programme for all musicians. Pilates practice also reduces bodily stress and focuses the mind excellently.

Coordinating teacher

Tommi Hyytinen

S-IY18 Musician's ergonomics (1–3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- know the basics of body maintenance
- be able to identify un-ergonomic work practices and know how to correct them
- apply the skills learned in his/her work as a musician.

Assessment: pass/fail

Completion and feedback

I Active class attendance

II Performing an improvement assignment

III Group work

IV Keeping a learning diary

V Assessment by the teacher(s)

Oral feedback.

Teaching and learning methods

- Lectures, maximum 40 h
- Group work
- Improvement task and learning diary

Timing

Tuition as required (varies by instrument)

Recommended year of completion

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

Coordinating teacher

Päivi Arjas

Master's degree

Module: Instrument and ensemble skills

S-IU010 Organ performance (Master of Music) (20+20+7 cr, total 47 cr)

Learning outcomes

A student who has completed the unit is expected to have a command of the knowledge and skills required for the Master's-level proficiency demonstration (level A).

Assessment

pass/fail

Prerequisites

Organ performance B or equivalent skills.

Completion and feedback

- Active class attendance
- Performances annually
- Assessment by the teacher

Teaching and learning methods

- Individual tuition, for a maximum of 2.5 academic years, maximum 56 h per year and maximum 28 h per semester
- Group tuition, maximum 1 h per student per semester
- Participating in specialising organ studies

Independent work by the student

Independent practice

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Coordinating teacher

Olli Porthan (Helsinki), Jaana Ikonen (Kuopio)

S-IU11 Organ improvisation 2 (10 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to improvise extensive organ chorales with varying numbers of parts and with employing various cantus firmus techniques, using a melody-only hymnal and basso continuo notation
- be able to improvise using imitation technique
- be able to improvise freely in various styles
- be able to arrange for the organ music originally written for other instruments
- have the knowledge and skills required for further study.

Assessment

pass/fail

Prerequisites

Organ improvisation 2

Unit structure: courses

This unit consists of 2 one-year courses.

1st year: *Organ improvisation 2* (5 cr)

2nd year: *Organ improvisation 2* (5 cr)

Completion and feedback

- Active class attendance
- Performance of the following with 60 min preparation time:

- Three-part chorale treatment manualiter
 - Organ chorale, where the student may choose in which register to play the cantus firmus
 - Prelude and a chorale fughetta with several sections
 - Extensive free improvisation on a given theme, or arrangement assignment
 - Sight-reading assignment: prelude and chorale treatment
- The assignments with a cantus firmus may be performed from a melody-only hymnal or a figured bass part.
 - The examination board gives oral feedback.

Teaching and learning methods

Individual tuition, for a maximum of 2 academic years, maximum 28 h per academic year

Independent work by the student

Independent practising, 242 h

Timing

Tuition given every year

Recommended year of completion

Bachelor's 3rd year to Master's 3rd year

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)

[S-IY22 Masterclass](#) (1–3 cr)

See Bachelor's-level studies.

Proficiency demonstration

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

Learning outcomes

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

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

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

Assessment

pass/fail

Prerequisites

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

Completion and feedback

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

The examination board gives oral feedback. Completion is awarded by the head of department.

Teaching and learning methods

Independent practicing.

Timing

Tuition given every year

Recommended year of completion

Master's 3rd year

Target group

Classical Music instrument and voice students

Coordinating teacher

Head of the department

S-t5a-5132 Organ performance A

Learning outcomes

A student who has completed the unit is expected to:

- have the capability to perform some of the most demanding works in the organ repertoire
- have learned a representative selection of repertoire from all style periods of organ music
- be able to follow current trends in organ music with regard to performance, composition and organ building
- have a capability for independent artistic expression
- have the knowledge and skills required for progressing to further studies.

Assessment

pass/fail

Prerequisites

Organ performance B

History of organ performance

Organ performance workshop

Completion and feedback

I Performing every academic year

II Performance examination comprising two recitals each 45 to 60 min long, the first based on the works referred to in point 1 (see below) and the latter based on the works referred to in point 2 (see below). The performances must include at least one demanding work played in trio and one extensive work by J.S. Bach, and a demanding extensive work under point 2. Both recitals must be given within one month of each other.

The examination board gives oral feedback.

Repertoire prepared:

Rehearsing repertoire consisting of at least 15 demanding works (repertoire lists 4–5), in group 1 at least 6 works from repertoire list 5 and in group 2 at least 4 works from repertoire list 5.

- 1) works in various styles written before 1750, including extensive organ works by J.S. Bach and a trio sonata
- 2) works in various styles written after 1750, including extensive Romantic and modern works

Maturity essay

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

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

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

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

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

Module: General musical skills and communication skills

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

S-IU12 Organ performance workshop (3 cr)

This unit may be completed multiple times.

Learning outcomes

A student who has completed the unit is expected to:

- recognise and distinguish various styles of organ music
- have the capability for independent artistic work with same.

Assessment

pass/fail

Prerequisites

–

Completion and feedback

- Active class attendance and participation in workshops as an active participant or observer
- Completing the assignments given
- Assessment by the coordinating teacher
- The teacher gives oral feedback

Teaching and learning methods

Lectures and workshop sessions, maximum 50 h

Independent work by the student

- Independent practice
- Completing the assignments given
- Independent exploration of styles of organ music
- Reading source literature on organ music
- Listening to recordings
- Attending concerts

Timing

Tuition given every other year

Recommended year of completion

Master's 1st or 2nd year

Coordinating teacher

Olli Porthan (Helsinki), Jan Lehtola (Kuopio)

OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:

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

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

- General music studies (Bachelor's degree)
- Pedagogy of general music subjects as a secondary subject
- General music skills and communication skills (Master's degree)

Learning outcomes (Bachelor's-level)

A student who has completed the unit is expected to:

- have improved competence in aural skills, music analysis, harmony & voice-leading / arrangement skills or other structural awareness of music relevant for his/her studies, have a structural understanding of music to a standard required for a Bachelor's degree, and have the capability to progress to Master's-level studies (see also the learning outcomes for the Structural awareness of music 2 unit)

- have a preliminary awareness of personal areas of professional interest and have the required prerequisite skills acquired through secondary subject studies or elective studies.

Assessment

pass/fail

Prerequisites

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

- *Post-tonal analysis* – prerequisite: *Post-tonal music workshop*
- *Introduction to harmony & voice-leading* – sufficient baseline competence (teacher's recommendation)
- *Analysis of tonal music* – sufficient baseline competence (teacher's recommendation)
- *Music analysis theory and practice I–IV* – sufficient baseline competence (teacher's recommendation)
- *Introduction to the theory of early music* – may be completed in parallel with *Structural awareness of music 1–2*

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

Completion

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

Music analysis and theory of music

Music analysis theme unit (2–3 cr)

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

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

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

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

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

Advanced tonal analysis (3–9 cr)

Advanced post-tonal analysis (3–9 cr)

Harmony & voice-leading and arrangement

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

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

Aural skills

Advanced aural skills (4 cr)

Aural skills repertoire unit (2 cr)

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

Composition performance practicum

Composition workshop for instrumentalists

Orchestration

Orchestral instruments

Score playing

Target group

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

Recommended year of completion

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

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

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

Teaching and learning methods

- Group tuition (maximum 12 students) and individual or small group tuition, total maximum 42 h per group (e.g. 14 h of group tuition and 4–5 h of inspecting assignments per pair of students).
- Independent work, 35–62 h:
The student may practice skills such as writing small-scale arrangements for ensembles relevant for his/her main subject or professional orientation, or adapting music for practical purposes (e.g. pedagogical arrangements and re-scoring music for another type of ensemble). On the other hand, the student may attain an improved stylistic competence through writing music and complementary working methods (e.g. playing an instrument, improvisation). The unit repertoire and the focus of assignments may change year on year.

Completion and feedback

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

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

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

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

Prerequisites

Structural awareness of music 1

Structural awareness of music 2: Applied analytical skills

Timing

Every year

Music analysis theme unit (2–3 cr)

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

Teaching and learning methods

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

Completion and feedback

- Participation in group work and completing individual and small group assignments
- The assignments required for the extensive completion are to be determined at the beginning of the sub-unit (e.g. an independent written analysis).
- Assessment and feedback focus on identifying the student's strengths and areas of interest with a view to his/her subsequent studies, taking into account the relevant requirements for his/her secondary subject(s), if any.

Timing

Every year

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

Prerequisites

Structural awareness of music 1

Structural awareness of music 2a: Applied analytical skills

Aural skills repertoire unit (2 cr, 53 h)

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

Teaching and learning methods

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

Completion and feedback

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

Prerequisites

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

Timing

Every other year

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

A student who completes the unit is expected to:

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

Teaching and learning methods

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

Completion and feedback

- Participation in small group work and completing assignments
- Tests and examinations (e.g. sight-singing, rhythm reading, ensemble work and transcribing by ear)
- The precise course completion requirements and the assignments required to be awarded the extended credit score are given by the teacher at the beginning of the course

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

Prerequisites

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

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

Unit overview

The purpose of the course is to introduce students to essential music theory concepts and terminology and notation practices of the Renaissance and early Baroque periods. A student who completes the unit is expected to:

- be conversant with concepts relevant for understanding monophonic and polyphonic modal music and early Baroque music
- be able to read notation from the period
- be aware of the historical contexts and changing use of concepts and terms in the theory of music
- Topics covered in the unit include the eight-mode system, the gamut and hexachord solmisation, *musica ficta*, interval-based harmonic thinking and basso continuo numbering, cadences, Renaissance mensural notation and early Baroque notation, *tactus* and tempo proportions, just intonation and other tuning systems as necessary. Working methods include exploring repertoire by analysing and listening, singing and playing, reviewing literature and transcribing historical notation into modern notation. The unit also provides an introduction to the debate on early Baroque performance practices and to a selected bibliography.
- The course is suitable both for students whose main subject is in Early Music and for anyone else interested in the theory, notation and performance practices of early music.

Teaching and learning methods

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

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

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

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

Unit overview

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

capability to use source literature and group work skills. The course may also include arrangement assignments, analysis of other repertoire from the Baroque period and possibly rehearsing a performance.

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

Teaching and learning methods

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

Literature

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

Timing

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

Recommended year of completion

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

Target group

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

Completion and feedback

- Participating in group tuition with exercises (e.g. analysis assignments, group discussions and performances if any)
- Submitting music writing assignments (e.g. stylistic exercises) and any analysis assignments
- The assignments required for the extensive completion are to be agreed at the beginning of the course.

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

Learning outcomes

A student who has completed the unit is expected to:

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

Assessment

pass/fail

Prerequisites

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

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

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

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

Finnish music (2 cr) Composition and Music Theory

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

History of wind music (1 cr) Conducting

History of choral music (1 cr) Conducting
History of piano music Piano
History of Finnish opera (2–3 cr) Voice
History of popular music (3 cr) Music Education
History of folk music in Finland (3 cr) Music Education
History of jazz music (3 cr) Music Education
History of Finnish jazz music (3 cr) Music Education
Introduction to contemporary music (4 cr) Music Technology
More units coming

Completion and feedback

see the course descriptions

Teaching and learning methods

Recommended year of completion

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

S-IY24 Performance practices and repertoire research (1–6 cr)

Module

General musical skills and communication skills (Master's)¹

Elective studies (Bachelor's)

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

Learning outcomes

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

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

Assessment

pass/fail

Prerequisites

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

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

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

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

Completion and feedback

Attending at least one course and completing the assignments required in the course description

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

Coordinating teacher

¹ May be taken as an elective unit by students completing the Teacher's pedagogical studies module.

Target group

Classical Music instrument and voice performance

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

Unit overview

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

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

Teaching and working methods

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

Recommended year of completion

Master's 1st to 2nd year

Credited substituting studies

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

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

General musical skills and communication skills (Master's)²

Learning outcomes

A student who has completed the module is expected to:

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

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

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

Assessment

pass/fail

Prerequisites

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

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

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

² May be taken as an elective unit by students completing the Teacher's pedagogical studies module.

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

Recommended units include the following:

- *History of music theme unit*
- *Performance practices and repertoire research*
- *Advanced structural awareness of music / History of music theme unit*

Completion and feedback

- *Basics of systematic research*: briefing and exercises
- Written assignment (2, 4 or 6 cr) or research paper (12 cr) on the selected subject. The assignment may comprise several shorter texts (e.g. programme notes) or participation in a joint authoring project. It may also involve editing. The various levels of assignment are described in more detail in the course descriptions.
- The student is given oral feedback on work in progress (including peer feedback in a small group) and on the final text. In the research paper option, the student is to submit the research paper to two examiners for assessment; these will return written feedback on the paper.

Coordinating teacher

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

Target group

Classical Music performance, instrument

Unit overview

Teaching and working methods

- Group tuition (workshops and seminars), maximum 56 h
- Individual or small group tuition, maximum 10 h
- The unit may also include online study, independent small group work (e.g. study groups) and peer review (e.g. argumentation) or participation in research events.
- If the student writes the assignment at the *Research and writing skills seminar*, regular attendance at the seminar is required. If the student writes the assignment in connection with another unit, the written assignment must be agreed upon at the start of the course (by a specified deadline). The forms of work that apply are to be agreed at the same time (e.g. small group work and supervision).

Recommended year of completion

Master's 1st to 2nd year

Credited substituting studies

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

S-IY10 Familiarity with the music scene (2–3 cr)

Learning outcomes

A student who has completed the unit is expected to have broadened his/her general musical knowledge by exploring concert music and music for the stage extensively.

Assessment

The teacher of the student's main instrument or other person assigned by the head of the department assesses this unit as pass/fail.

Completion and feedback

Attending at least 9 concerts/performances and writing a brief description of each (at least four A4 pages in total).

Winds: detailed instructions on the department's pages in Artsi

Teaching and learning methods

No tuition is given in this unit.

Attending concerts/performances and writing a brief description of each.

Timing

-

Coordinating teacher

Head of the student's department

[S-IY25 Performance and learning coaching 3](#) (2-5 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to seek out new kinds of performing opportunities and venues
- be able to encounter various kinds of audience
- be able to plan artistically sound musical programmes and performances for various kinds of audiences
- be capable of natural verbal communication with the audience to introduce the music performed
- understand the basic principles of audience outreach work
- be able to find performing opportunities.

Assessment

pass/fail

Prerequisites

Performance and learning coaching 1

Performance and learning coaching 2

Completion and feedback

- Planning a performance programme in pair work
- Design and delivery of a concert
- Peer review of partner's performance
- Writing a report

Oral feedback

Teaching and learning methods

Group tuition, maximum 14 students, maximum 21 h

Teachers: Päivi Arjas with Susanna Metsistö

Learning methods:

Design, advertising and delivery of a concert, writing a report

- a) active class attendance
- b) performance
- c) reflection
- d) written report
- e) presenting the outcome to the group

Timing

pass/fail

Recommended year of completion

Master's 1st to 2nd year

Coordinating teacher

Päivi Arjas

[S-IY9 Creative skills 1](#) (3 cr)

Learning outcomes

A student who has completed the unit is expected to:

- have a basic understanding of constructive interaction and communication (verbal and non-verbal communication)
- have tools for group work and various workshop techniques
- be familiar with the creative process and how it can be used as a teaching tool
- know how to use simple basic structures (e.g. movement, emotion, language) as teaching material
- have the capability to improvise employing various perspectives.

The unit provides a capability for effortless interaction and communication (verbal and non-verbal communication).

The course is given in the autumn semester each year. Participants who are not students at the University of the Arts Helsinki may be accepted through the Open University.

Assessment

pass/fail

Completion and feedback

- Participation in classroom tuition and workshops
- Self-assessment
- Written assessment
- Participation in a production
- Teaching and learning methods
- Group tuition, maximum 54 h, including:
 - Classroom tuition periods
 - Project work
- Participation in the final production
- Feedback discussion
- Written assessment

S-IY26 Creative skills 4 (3 cr) (advanced studies)

Creative musicianship skills in instrument teaching

This unit builds on the basics learned in units *Creative skills 1–3* and explores new approaches to liberate participants' instrumental playing. This includes approaches such as making music based on images and poems, importing mental images and emotional states into musical expression and improving precision in ensemble playing through various exercises.

Also, creating new pieces to play together using various approaches. Students apply what they learn and study new, effective exercises for instrumental pedagogy, in both individual and group tuition. Students further learn new approaches for planning instrument workshops and their own projects, and new application possibilities are generated by brainstorming.

The course is suitable for major subject students.

Learning outcomes

A student who has completed the unit is expected to:

- be able to perform more freely and more diversely on his/her instrument
- be able to apply this freer idiom to his/her studies and performances
- be able to apply various approaches to his/her improvisation and teaching of improvisation
- be able to create a coherent performance out of improvised ensemble playing together with others
- be able to apply what he/she has learned to instrumental pedagogy for students of various ages, in both individual and group tuition
- be able to plan own projects in instrument teaching independently
- be able to apply what was learned and to come up with new ways of teaching improvisation.

Assessment

pass/fail

Prerequisites

-

Completion and feedback

- Active class attendance
- Self-assessment
- Written assessment

Teaching and learning methods

- Group tuition, maximum 80 h, including:

- Project work
- Classroom tuition periods
- Participation in the final production
- Feedback discussion
- Homework assignments
- Written assessment

Literature for Creative skills 1–4:

Keith Johnstone: *IMPRO!*

Kari Uusikylä–Janne Piirto: *Luovuus – taito löytää, rohkeus toteuttaa*

Simo Routarinne: *Improvisoi*

Simo Routarinne: *Valta ja Vuorovaikutus*

Module: Career and study skills

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

Study planning Students accepted for the 2.5-year Master’s degree programme must complete this unit for their Master’s degree. Unit description: See Bachelor’s-level studies.

Units or courses in common studies or in the Open Campus offering

S-Y1a–d Study planning (0.5–2 cr)

See Bachelor’s-level studies.

OTHER STUDIES/UNITS (elective)

S-IU13 Organ improvisation pedagogy 1 (2 cr)

Learning outcomes

A student who has completed the unit is expected to have the skills and knowledge for teaching the basics of improvising minor chorale preludes and free improvisation.

Assessment

pass/fail

Prerequisites

Organ improvisation 2

Completion and feedback

I Giving teaching practice lessons

II Teaching demonstration with two learners at different stages of development (2 x 15 min)

III Observation of teaching and of assessment of performance examinations. The attendance record must be presented to the chairman of the examination board at the teaching demonstration.

Assessment

I The student’s work during the year is assessed by his/her own teacher, with oral feedback.

II An examination board will assess the teaching demonstration and give oral feedback.

Teaching and learning methods

Teaching practice and related introductory and feedback discussions with the supervising teacher, maximum 16 h + 8 h

Learning methods

Observation of teaching and of assessment of performance examinations, 5 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Target group

Church Music and Organ students

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

S-IU14 Organ improvisation pedagogy 2 (3 cr)

Learning outcomes

A student who has completed the unit is expected to have the skills and knowledge for teaching improvisation of organ chorales and extensive improvisation based on a freely chosen theme.

Assessment

pass/fail

Prerequisites

Organ improvisation pedagogy 1

Completion and feedback

I Giving teaching practice lessons

II Teaching demonstration with own learner, 30 min

III Observation of teaching and of assessment of performance examinations. The attendance record must be presented to the chairman of the examination board at the teaching demonstration.

Assessment

I The student's work during the year is assessed by his/her own teacher, with oral feedback.

II An examination board will assess the teaching demonstration and give oral feedback.

Teaching and learning methods

Teaching practice and related introductory and feedback discussions with the supervising teacher, maximum 16 h + 8 h

Learning methods

Observation of teaching and of assessment of performance examinations as instructed by the supervising teacher, 10 h

Timing

Tuition given every year

Recommended year of completion

Master's 2nd to 3rd year

Target group

Church Music and Organ students

Coordinating teacher

Timo Kiiskinen (Helsinki); Mikko Korhonen (Kuopio)

S-IU15 Organ improvisation 3 (6 cr)

Learning outcomes

A student who has completed the unit is expected to:

- be able to improvise demanding, extensive works in various styles
- be familiar with the essential musical features and structural solutions of the principal stylistic periods and our time and be able to leverage this information when improvising
- be able to use the organ in a rich and varied way when improvising.

Assessment

pass/fail

Prerequisites

Organ improvisation 2

Completion and feedback

- Active class attendance

- Improvisation recital, duration 30–40 min, with 60 min preparation time. The style of the recital is free, but the performance is to include a variety of structures and techniques according to the student's preferences. Examples:
 - 1) Variation technique (chorale partita, chaconne, passacaglia)
 - 2) Polyphony (fugue, prelude and fugue, northern German Praeludium)
 - 3) Organ sonata or symphony
 - 4) Organ mass
 - 5) Fantasy on a musical or literary theme
- The examination board gives oral feedback.

Teaching and learning methods

Individual tuition, maximum 28 h

Independent work by the student

Independent practising, 134 h

Timing

Tuition given every year

Recommended year of completion

Master's 1st to 3rd year

Coordinating teacher

Pekka Suikkanen (Helsinki); Mikko Korhonen (Kuopio)