

## Classical music, instrument / Piano chamber music and lied

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## **Master’s degree**

### **Instrument and ensemble skills, minimum 59 cr**

A student who has completed the module is expected to:

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

**Compulsory studies:**

[S-IPL1 Piano performance, piano chamber music and Lied \(Master of Music\) \(14+14+6 cr\)](#) 34 cr

[S-IY1 Chamber music 1 \(1–3 cr\) > 4 x 3 cr](#) 12 cr

or

[S-IY23 Chamber music 2](#) 12 cr

[S-IP2 Lied duo](#) 3 cr

[S-IP8 Supervised collaborative piano](#) 4 cr

[S-IP7 Orchestral instrument and piano repertoire and ensemble workshop \(3–4 cr\)](#) 3 cr

[S-Y17 Introduction to continuo playing](#) 3 cr

**Optional studies:**

[S-IP3 Piano masterclass](#) (1-3 cr)

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

[S-IP6 Fortepiano seminar](#) (3-6 cr)

[S-LA8 Vocal music studio](#) (10 cr)

[S-IP9 Classical chamber music workshop](#) (1-4 cr)

[S-IP10 Notation interpretation and performance practices](#) (3 cr > 1,5 + 1,5)

**Proficiency demonstration and maturity essay, 20 cr**

[S-IYoM Proficiency demonstration, piano chamber music and Lied \(Master of Music\)](#) 20 cr

Two master's recitals (chamber music oriented and Lied oriented)

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

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

A student who has completed the module is expected to:

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

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

<a href="#">S-Y4a-g Advanced structural awareness of music</a>	(2-10 cr)
<a href="#">S-Y9 History of music theme units</a>	(1-4 cr)
<a href="#">S-Y24 Performance practices and repertoire research</a>	(1-6 cr)
<a href="#">S-IY27 Master's degree, research and writing skills</a>	(2-6 cr tai 12 cr)
<a href="#">S-IP14 Sight-reading, piano</a>	(3 cr)
<a href="#">S-IY19 Creative skills 1</a>	(3 cr)
<a href="#">S-IP15 Piano seminar</a>	(1-3 cr)
<a href="#">S-IY19 Instrument pedagogy 3</a>	(7 cr)

## Career and study skills, minimum 3 cr

A student who has completed the module is expected to:

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

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

*e.g.*

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

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

[S-Y1a-d Study planning \(0.5+0.5+0.5+0.5, total 2 cr\)](#) (2 cr) **NOTE!** *This is compulsory if the student has not completed a Bachelor's degree at the Sibelius Academy.*

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

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

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

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

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

## UNIT DESCRIPTIONS: MASTER OF MUSIC

### MODULE: Instrument and ensemble skills

**S-IPL1 Piano performance, piano chamber music and Lied (Master of Music)** (14+14+6 cr, total 34 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to:

- have an advanced command of keyboard technique and a familiarity with the major styles of Western piano music
- be able to perform demanding chamber music and Lied parts, and also as a piano soloist if required.

#### **Assessment**

pass/fail

#### **Completion and feedback**

The student is required to perform a freely selected programme of about 30 min, at a level of difficulty equivalent to Piano performance A, for an examination board formed by the student's teacher and one colleague.

Oral feedback

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

Individual tuition, maximum 1 h per week (half of the tuition given in Piano performance (Master of Music))

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Ilmo Ranta

**S-IY1 Chamber music 1** (1–3 cr per academic year, total at least 3 cr)

*Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.*

The credits awarded depend on how demanding and extensive the works performed are.

#### **Learning outcomes**

A student who has completed the unit is expected to have become familiar with chamber music performance by performing two chamber music works in different styles and by exploring the performance practices related to their composers and styles.

#### **Assessment**

pass/fail

#### **Prerequisites**

There are no prerequisites for this unit.

#### **Completion and feedback**

I Active class attendance

II Performance with evaluation (one work, duration at least 10 min)

III Performances on instruments that cannot be placed in an ensemble may be completed in a chamber orchestra or other suitable context, subject to the approval of the coordinating teacher for chamber music.

The performance is assessed by a two-member examination board, pass/fail.

Oral feedback

**Teaching and learning methods**

Group tuition, maximum 28h

Independent practice

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

**Unit overview**

This unit may be completed multiple times, beginning in the 1st year of study.

If the student has completed this unit once, the coordinating teacher for chamber music or the head of the department may determine whether and to what extent the student may be awarded another completion of this unit on the basis of his/her practical capability and/or other studies. However, this award may only be granted once (for one completion of 1–3 cr).

**Coordinating teacher**

Professor of Chamber Music Marko Ylönen

**S-IY23 Chamber music 2** (12 cr)

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

**Learning outcomes**

A student who has completed the unit is expected to have a diverse and in-depth familiarity with chamber music repertoire and with performance practices related to various composers and styles, and be able to continue to practice and perform chamber music independently.

**Assessment**

0-5

**Prerequisites**

*Chamber music 1*

**Completion and feedback**

I Rehearsing and performing repertoire every academic year as agreed with the teacher.

II Chamber music recital

- The programme must be artistically coherent and provide a varied profile of the performer's ensemble skills. Minimum duration of programme: 45 minutes for ensembles including one or more wind instruments, 60 minutes for other ensembles.
- If necessary, the examination board may give an individual member of the ensemble a grade that differs from the grade given to the ensemble.
- The examination board shall have 2 members in addition to the chair.

Oral feedback

**Teaching and learning methods**

Group tuition, maximum 56 h

Independent practice

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Chamber music tuition provided by the Faculty of Classical Music is primarily awarded to students in a classical music instrument or voice degree programme.

**Unit overview**

the unit comprises the preparation of 8 chamber music works

This unit may be completed multiple times.

No exemptions from this unit will be granted.

*Chamber music 2* cannot be completed with a duo consisting of a wind instrument and piano.

**Coordinating teacher**

Professor of Chamber Music Marko Ylönen

**S-IP2 Lied duo** (3 cr)**Learning outcomes**

A student who has completed the unit is expected to be familiar with working with Lieder.

This unit basically involves preparing a Lied performance of 40 to 60 min.

**Assessment**

The duo's performance is assessed by a two-member examination board, pass/fail.

**Completion and feedback**

I Active class attendance

II Assessed performance: a programme of 15–30 minutes

III Performances

Oral feedback

**Teaching and learning methods**

Tuition, maximum 28 h

Independent practice

**Timing**

Tuition given every year

**Coordinating teacher**

Ilmo Ranta

**S-IP8 Supervised collaborative piano** (4 cr for pianists and 2 cr for orchestral instrumentalists and singers)

An exchange student attending for one semester may be awarded half of the credits shown above for completing half of the unit.

**Learning outcomes**

A student who has completed the unit is expected to:

- have broadened his/her knowledge of repertoire
- have improved ensemble skills
- have improved instrument control specific to various styles and genres
- have improved social skills and musical collaborative skills
- have improved sight-reading and musical comprehension skills.

**Assessment**

pass/fail

**Prerequisites**

Pianists: *Piano performance B*

Orchestral instrumentalists and singers: no minimum level requirement

*Chamber music 1*

### **Completion and feedback**

- Active class attendance
- Completion of work required in the teaching and learning methods description
- The teacher makes an overall assessment of the student's work in the unit.
- Oral feedback

### **Teaching and learning methods**

- Tuition by the supervising teacher, maximum 8 h
- Pianists gain experience of working in a chamber music context at a music institute in this one-year unit by working with one orchestral instrument or voice student at that student's lessons, rehearsals, examinations and other performances as assigned by the coordinating teacher for pianists' chamber music, total 30 h
- Orchestral instrumentalists or singers work with a pianist assigned by the coordinating teacher for pianists' chamber music, preparing and performing repertoire for his/her main instrument at his/her lessons, rehearsals, examinations and other performances, total 30 h
- Independent practising, 70 h (pianists)
- Independent practising, 16 h (orchestral instrumentalists, singers)

### **Timing**

Tuition given every year

### **Unit overview**

This unit may be completed multiple times. The hours recorded for any one completion must be accumulated during one academic year.

### **Coordinating teacher**

Timo Koskinen

## **S-IP7 Orchestral instrument and piano repertoire and ensemble workshop** (3–4 cr)

### **Learning outcomes**

A student who has completed the unit is expected to:

- have an extended knowledge of repertoire through working in a duo with standard repertoire written for an orchestral instrument and piano or for orchestral instrument and orchestra performed in a keyboard reduction
- have improved his/her ensemble skills by focusing on elements of ensemble performance such as harmony perception, the importance and interaction of layers in the score, symbols used by composers, etc.

### **Assessment**

pass/fail

### **Prerequisites**

Pianists: *Piano performance B*

Orchestral instrumentalists: [own instrument] *performance C*

*Chamber music 1*

### **Completion and feedback**

- Active class attendance
- Performing at group sessions (maximum 4 times)
- Attending classes and performances by other students in the group
- Performing at two workshop matinees
- Two brief essays on works rehearsed by the student
- The workshop teacher(s) assess the student's work according to the teaching and learning methods description.
- Oral feedback

**Teaching and learning methods**

- Group tuition, maximum 12 sessions (3 h each)
- Independent practice and rehearsals with the student's duo partner

**Timing**

Tuition given every year

**Coordinating teacher**

Timo Koskinen

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

This unit is intended specifically for pianists, organists, choral conductors, orchestral conductors and any other students whose main subject is not Harpsichord.

**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of Baroque continuo playing
- be able to read basso continuo numbering
- be able to play a continuo accompaniment suitable for the ensemble or orchestra context at hand.

**Assessment**

pass/fail

**Completion and feedback**

- Active class attendance
- Completing exercises
- Oral and/or written feedback

**Teaching and learning methods**

- Individual tuition, maximum 10 h
- Coaching for a group or ensemble assembled by the student himself/herself, maximum 10–20 h

**Timing**

Tuition given every year

**Coordinating teacher**

Assi Karttunen

**OPTIONAL STUDIES SUITABLE FOR INCLUSION IN THIS MODULE:****S-IP3 Piano performance masterclass** (1–3 cr)

This unit is completed during one semester and may be taken multiple times. The teaching language is English.

**Learning outcomes**

A student who has completed the unit is expected to:

- have improved main instrument skills and be familiar with various teaching methods
- have experience of performing as a musician and a lecturer
- be able to prepare methodically and efficiently for a performance
- be able to give and to receive feedback.

**Assessment**

pass/fail

**Prerequisites**

None

**Completion and feedback**

- Assessed by the coordinating teacher, pass/fail, on the basis of attendance, performance assignments, written assignments and oral assignments.
- Oral feedback

**Teaching and learning methods**

- Group and/or individual tuition, maximum 28 h per semester
- Active class attendance and participation in discussions
- Observation of teaching
- Independent work with performance assignments, presentations and essay, 52 h per semester

**Timing**

Tuition is given on an as-needed basis

**Target group**

Piano performance masterclass is intended for undergraduate or postgraduate solo piano students. The unit is also available to exchange students and other interested students.

**Unit overview**

The student is required to perform for two teachers during the unit and to prepare a brief presentation on his/her repertoire and a write an essay on his/her learning experiences at the end of the semester.

**Coordinating teacher**

Hui-Ying Tawaststjerna

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

1 period = 3 cr

**Learning outcomes**

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

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

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance and participation in performances

Oral feedback

**Teaching and learning methods**

Group tuition, maximum 30 h per period

**Timing**

Tuition given every other year

**Coordinating teacher**

Tuija Hakkila

**S-IP6 Fortepiano seminar** (3–6 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- have become familiar with music for the fortepiano from the Classical and Romantic periods (1750–1850) and with issues in its performance practice, by playing historical pianos
- have the capability to understand texts from the relevant periods concerning the performing of music

- be familiar with notation issues in the repertoire
- be familiar with the history and structure of the fortepiano, the essential characteristics of its sound and its expressive potential.

**Assessment**

pass/fail

**Prerequisites**

None

**Completion and feedback**

- The unit includes giving a performance during the academic year or alternatively completing a written assignment specified by the teacher.
- Oral feedback

**Teaching and learning methods**

- Group tuition, maximum 60 h per academic year.
- The seminar may be completed multiple times.
- Independent work by the student, minimum 54 h per semester or 108 h per academic year

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

- Students whose main instrument is piano, organ or harpsichord, or who are considered to have sufficient baseline skills by the coordinating teacher.
- Other students interested in cultural history, in the context of mobility studies (it is recommended that students have basic keyboard skills).

**Unit overview**

Students are introduced to music written for the fortepiano between 1750 and 1850 and to its performance practices, and also to notation problems, aesthetic issues and contemporary writings.

**Coordinating teacher**

Tuija Hakkila

**Courses included in the unit**

The unit is divided into two semesters, which may be completed separately in different academic years. Students are awarded 3 cr for completion of one semester.

**S-LA8 Vocal music studio** (10 cr)

**Learning outcomes**

A student who has completed the unit is expected to:

- be able to rehearse and prepare vocal music repertoire to performance standard as one half of a duo
- have a broad-based familiarity with the major stylistic periods and language areas in vocal music
- be able to analyse and comment on poetry and music from various periods and analyse and comment on the vocal and piano parts in solo songs and the relationship between them in various periods
- be able to create material for programme leaflets and concert publicity.

**Assessment**

pass/fail

**Prerequisites**

*Voice performance C* or equivalent at the Sibelius Academy. Students whose main subject is not voice are admitted on the basis of a proficiency test. For piano students who are not students with piano as their main instrument in a 'Classical music, instrument' degree programme, *Piano performance C* or equivalent.

**Completion: courses**

*Finnish vocal music* (2 cr)

*Early German Lied* (2 cr)

*Romantic German Lied* (2 cr)

*Scandinavian vocal music* (2 cr)

*Anglo-Saxon (British and North American) vocal music* (2 cr)

**Completion and feedback**

- Active class attendance
- Editing, translating and distributing material required for concert programme leaflets and publicity
- Participating in concluding concerts of the courses
- Oral feedback

**Teaching and learning methods**

- Lectures and group tuition (duo coaching, maximum 16 students), maximum 110 h including the 5 concluding concerts
- Independent work, 150 h (independent practising and preparation of repertoire for concerts; studying the backgrounds of poets, composers and works; editing and translating the material required for concert programme leaflets; concert publicity)

**Teaching material and literature**

Works for voice and piano for each course, selected source material

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 1st to 2nd year

**Target group**

Bachelor's-level students in the Department of Voice and students in the Department of Piano. Other voice and piano students, space permitting.

**Unit overview**

Rehearsing and performing vocal chamber music core repertoire with a duo partner

**Coordinating teacher**

Collin Hansen

**S-IP9 Classical chamber music workshop** (1–4 cr)

**Learning outcomes**

The purpose of this unit is to provide the student with in-depth experience of challenges in performing Classical and early Romantic chamber music (Bach's songs, Haydn, Mozart, Beethoven, Schubert, etc.) by playing through repertoire and by an introduction to period-appropriate performance practices.

The student may use period instruments if he/she so wishes.

**Assessment**

pass/fail

**Completion and feedback**

I Active class attendance

II Preparation of 2–3 chamber music works from this era

### III Assessed performance

The credit score depends on the student's input and attendance.

The examination board assesses the performance of the ensemble, pass/fail, and gives oral feedback.

The examination board has 2–3 members.

### Teaching and learning methods

Group tuition, 44 h

Rehearsals and independent work, 64 h

Active class attendance and observing the work of other students

### Timing

Tuition given every other year

### Coordinating teacher

Tuija Hakkila

## S-IP10 Interpreting notation and performance practices 1750–1850 (1.5–3 cr)

### Learning outcomes

A student who has completed the unit is expected to:

- be familiar with how notation from the period is interpreted (articulation, rhythm, tempo, ornaments, tempo rubato, dynamics, declamation) and with performance practices and the differences in the above between the Enlightenment period and the Romantic period and onwards
- be familiar with and have explored literature from the period between 1750 and 1850 and newer literature commenting on same
- be familiar with period instruments and thereby with performance practices
- be able to discuss assignments in a group constructively and critically.

### Assessment

The teacher assesses the unit on the basis of the student's participation and assignments, pass/fail.

### Completion and feedback

- Active class attendance
- Completing required assignments, mainly in the form of discussions or brief essays

### Teaching and learning methods

- Group tuition, 3–10 students
- Seminar discussions and assignment debriefing, 28 h per academic year
- 7 sessions per academic year
- Students may play their own instrument and/or fortepiano
- The coordinating teacher provides a bibliography on performance practices between 1750 and 1850 and information on archives

### Timing

Tuition is provided on an as-needed basis

### Target group

Piano students and other classical instrument performance students interested in period instrument performance

### Unit overview

The unit explores musical notation in the Enlightenment era, around the 19th-century watershed and in the high Romantic era. Performance practices are explored through notation, and changes in notation during the period covered are also examined. Instruments and sounds change, but how?

### Coordinating teacher

Anna Kuvaja

## **MODULE: Proficiency demonstration and maturity essay**

### **S-IYoM Proficiency demonstration, piano chamber music and Lied (Master of Music)** (20 cr)

#### **Learning outcomes**

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

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

#### **Completion of the proficiency demonstration**

Two master's recitals, one chamber music oriented and the other Lied oriented.

These recitals may include solo works. The programme for both recitals and the repertoire rehearsed in preparation must be submitted to the coordinating teacher for approval. The two recitals must be given no more than 6 months apart.

#### **Assessment**

pass/fail

#### **Prerequisites**

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

#### **Completion and feedback**

An examination board appointed by the head of the department assesses both master's recitals on a scale of 0 to 5. The final grade is determined on the basis of the average of the two grades. The examination board gives oral feedback. Completion is awarded by the head of department.

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

Independent practising

#### **Timing**

Tuition given every year

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

Master's 3rd year

#### **Coordinating teacher**

Head of the department

### **Maturity essay**

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

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

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

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

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

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

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

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

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

General music studies (Bachelor's degree)

Pedagogy of general music subjects as a secondary subject

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

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

A student who has completed the unit is expected to:

- have improved structural awareness of music (e.g. aural skills, harmony & voice-leading, arrangement and instrumentation) according to his/her interests, professional needs and study path
- have the structural awareness of music required for his/her secondary subject studies as necessary.

#### **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**

- Participation in group work and completing harmony & voice-leading assignments and arrangements by agreed deadlines
- The teacher gives out extensive assignments at the beginning of the unit
- The student is given feedback on the assignments both during the unit and at its conclusion In addition to feedback given by the teacher, peer review is encouraged (e.g. trying out arrangements and commenting on them)

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

**Prerequisites**

*Structural awareness of music 1*

*Structural awareness of music 2: Applied analytical skills*

**Timing**

Every year

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

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

**Teaching and learning methods**

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

**Completion and feedback**

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

**Timing**

Every year

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

**Prerequisites**

*Structural awareness of music 1*

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

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

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

**Teaching and learning methods**

- Small group tuition, maximum 28 h
- Independent work and independent small group rehearsals, minimum 25 h

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

#### **Completion and feedback**

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

#### **Prerequisites**

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

#### **Timing**

Every other year

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

A student who completes the unit is expected to:

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

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

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

#### **Completion and feedback**

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

#### **Prerequisites**

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

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

##### **Unit overview**

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

A student who completes the unit is expected to:

- be conversant with concepts relevant for understanding monophonic and polyphonic modal music and early Baroque music

- be able to read notation from the period
- be aware of the historical contexts and changing use of concepts and terms in the theory of music.

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

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

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

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

#### **Timing**

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

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

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

#### **Target group**

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

#### **Completion and feedback**

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

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

#### **Unit overview**

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

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

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

- Group tuition (maximum 12 students), maximum 56 h
- Small group tuition, maximum 14 h per 3 students

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

### **Literature**

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

### **Timing**

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

### **Recommended year of completion**

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

### **Target group**

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

### **Completion and feedback**

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

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

### **Learning outcomes**

A student who has completed the unit is expected to:

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

### **Assessment**

pass/fail

### **Prerequisites**

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

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

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

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

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

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

*History of wind music* (1 cr) Conducting

*History of choral music* (1 cr) Conducting

*History of piano music* Piano

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

**Completion and feedback**

see the course descriptions

**Teaching and learning methods**

**Recommended year of completion**

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

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

**Module**

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

Elective studies (Bachelor's)

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

**Learning outcomes**

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

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

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

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

**Coordinating teacher**

[to be announced]

**Target group**

Classical Music instrument and voice performance

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

**Module**

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

**Learning outcomes**

A student who has completed the module is expected to:

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

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

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

**Assessment**

pass/fail

**Prerequisites**

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

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

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

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

Recommended units include the following:

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

**Completion and feedback**

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

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

**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-IP14 Sight-reading, piano** (3 cr)**Learning outcomes**

A student who has completed the unit is expected to:

- be familiar with the principles of sight-reading and fast learning
- be able to handle pulse and rhythm effortlessly and be able to identify and execute melodic figures and harmonic formulas typical of various styles of music
- have played through core repertoire as extensively as possible
- be able to transpose tonal music up and down by a semitone and a whole tone
- have a command of the principles of chamber music performance and accompaniment while sight-reading.

**Assessment**

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

**Completion and feedback**

- Active class attendance.
- Examination:
  - Sight-reading a solo piano work
  - Sight-reading an accompaniment
  - Extract from an opera selected by the teacher, with changing tempos (piano score)
  - Transposition, a semitone and whole tone up and down; playing the assignment through in the original key is allowed
- Oral feedback

**Teaching and learning methods**

- Small group tuition in groups of 2 students for 1–2 years
- Active class attendance, and transposition and reading assignments
- The coordinating teacher selects a varied range of pieces for sight-reading: for one or two pianos, piano four hands, piano eight hands and piano accompaniment

**Timing**

Tuition given every year

**Target group**

Students in the Faculty of Classical Music with Piano as their main subject (and students in other departments with piano as their main instrument)

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

**Learning outcomes**

A student who has completed the unit is expected to:

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

**Assessment**

pass/fail

**Prerequisites**

-

**Completion and feedback**

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

**Teaching and learning methods**

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

**Timing**

Every year

**Target group**

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

**Unit overview**

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

*Creative skills* provides a wide selection of tools for training in improvisation, creativity and composition. Inter-art dialogue and a philosophy accepting diverse approaches and individuals in improvisation are key components in the training.

**Coordinating teacher**

Riitta Tikkanen

Elina Stirkinen

**S-IP15 Piano seminar** (1–3 cr)

This unit is completed during one semester and may be taken multiple times. The teaching language is English.

### **Learning outcomes**

A student who has completed the unit is expected to:

- be able to identify issues related to performing music, to a pianist's profession and to the practicing process and be able to resolve them
- have an in-depth knowledge of performance practices from the Baroque period to contemporary music
- be familiar with the structural and experiential elements of music.

### **Assessment**

pass/fail

### **Prerequisites**

None

### **Completion and feedback**

- Assessed by the coordinating teacher, pass/fail, on the basis of attendance, written assignments and oral assignments.
- Oral feedback

### **Teaching and learning methods**

- Group tuition, maximum 28t h per semester
- Active class attendance and participation in discussions
- Observation of teaching
- Independent work with performance assignments, presentations and essay, 52 h per semester

### **Timing**

Tuition is given on an as-needed basis

### **Target group**

The seminar is principally intended for undergraduate and postgraduate solo pianists, but it is also available to exchange students and anyone else who is interested.

### **Unit overview**

Students are given reading assignments at the beginning of the unit. They are required to prepare two seminar presentations and write an essay based on their reading. They are also required to participate in discussions, rehearse their analytical thinking and improve their public speaking skills.

### **Coordinating teacher**

Hui-Ying Tawaststjerna

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

### **Learning outcomes**

#### **A. Lectures, seminars, guided discussions, written assignments**

A student who has completed the unit is expected to:

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

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

A student who has completed the unit is expected to:

- be able to address the artistic and technical challenges in demanding repertoire for his/her own instrument independently from the perspective of teaching
- have the capability for independent teaching (including professional training, artistic soloist training and training of exceptional talent) and for the planning, development and management of teaching.
- be capable of giving and assessing teaching at the university level.

#### **Assessment**

pass/fail

#### **Prerequisites**

*Pedagogy 1 and 2* in the student's own instrument; level B performance examination in the student's own instrument

#### **Courses included in the unit**

- Joint lectures and seminars, 2 cr
- Teaching by teachers in the student's own instrument, guided discussions, written assignments, 3 cr
- Teaching practice, 1 cr
- Observation of university teaching and examination assessment, 1 cr

#### **Completion and feedback**

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

##### Learning outcomes A

- Assessment of oral examination of lectures and portfolio work

##### Learning outcomes B

- Oral assessment and feedback for teaching practice
- Observation of university teaching (e.g. masterclasses) and examination assessment: Report assessment

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

- The hours for each learning method are to be agreed separately for each instrument (total maximum 78 h)
- Lectures
- Seminar work and guided discussions
- Teaching practice
- Observation of teaching
- Reflection on teaching practice, book reports and other written assignments for portfolio

#### **Timing**

Every third year, more frequently if necessary

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

Master's 1st or 2nd year

#### **Coordinating teacher**

Coordinating teacher for pedagogy for each instrument

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

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

#### **S-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-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.)

### **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

**OTHER STUDIES, e.g.**

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

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

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

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

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

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