

Unofficial translation from the original Finnish document

## Classical music performance, instrument / woodwinds

Classical music performance, instrument / woodwinds.....	1
<b>Bachelor's degree</b> .....	4
Instrument and ensemble skills, minimum 103 cr (saxophone: 98 cr).....	4
Proficiency demonstration and maturity essay, 10 cr.....	5
General musical skills, minimum 33 cr.....	5
Pedagogical skills, minimum 5 cr.....	5
Study and career skills, and ergonomic studies, minimum 2 cr.....	6
Language studies (compulsory, statutory) total 10 cr.....	6
Elective studies, at least 10 cr.....	7
<b>Master's degree</b> .....	7
Instrument and ensemble skills, minimum 81 cr.....	7
Proficiency demonstration and maturity essay, 20 cr.....	7
General musical skills and communication skills, minimum 9 cr.....	8
Career and study skills, minimum 3 cr.....	8
Elective studies, at least 30 cr.....	9
<b>UNIT DESCRIPTIONS, BACHELOR'S DEGREE</b> .....	9
<b>Module: Instrument and ensemble skills</b> .....	9
3ok- Orchestral instrument performance (Bachelor of Music).....	9
S-IO2 Orchestral performance, Bachelor's and Master's degrees.....	10
Chamber music, minimum 4 cr.....	11
S-IY1 Chamber music 1.....	11
S-IO3 Academy Woodwinds.....	12
S-IO8 Instrument section performance, winds.....	12
S-IO5 Audition training, woodwinds.....	13
S-IO6 Woodwind performance, secondary instrument 1.....	14
Optional studies suitable for inclusion in this module.....	15
S-IO9 Oboe/bassoon reed making 1.....	15
S-IO10 Oboe/bassoon reed making 2.....	16
S-IO11 Oboe/bassoon reed making 3.....	16
S-IO12 Orchestral repertoire, woodwinds.....	17
S-IO13 Woodwind performance, secondary instrument 2.....	18
S-IO16 Optional orchestra.....	19
S-IY5 Secondary instrument performance 1.....	19
S-IY6 Secondary instrument performance 2.....	21
S-IY22 Masterclass.....	22
S-IO17 Competition.....	22
<b>Module: Proficiency demonstration and maturity essay, 10 cr</b> .....	23
S-IYoK Proficiency demonstration, classical instrument performance.....	23
Woodwind performance B.....	23
Maturity essay.....	24

<b>Module: General musical skills</b> .....	24
S-Y2 Structural awareness of music 1 .....	25
S-Y2a Structural awareness of music 1a: Aural skills .....	26
S-Y3 Structural awareness of music 2 .....	27
S-Y3a Structural awareness of music 2a: Applied analytical skills .....	29
S-Y3b Structural awareness of music 2b: Aural skills and repertoire workshop .....	29
S-Y3c Post-tonal music workshop .....	30
S-Y4a–g Advanced structural awareness of music .....	30
S-Y5a–e History of Western art music .....	36
Optional studies suitable for inclusion in this module .....	38
S-IY10 Familiarity with the music scene .....	38
<b>Module: Pedagogical skills</b> .....	38
S-OP1 Introduction to pedagogy .....	38
S-IY2 Pedagogy 1, woodwinds .....	39
S-IY3 Pedagogy 2, woodwinds .....	40
S-IY4 Introduction to instrument pedagogy .....	42
<b>Module: Study and career skills, and ergonomic studies</b> .....	43
S-Y1a–d Study planning .....	43
Optional studies suitable for inclusion in this module .....	46
S-IO23 Coordinating an orchestra section .....	46
S-IY11 Performance and learning coaching 1 .....	46
S-IY12 Performance and learning coaching 2 .....	47
S-IY13 On-the-job training .....	48
S-IY4 Body mapping .....	48
S-IY15 Feldenkrais Method .....	49
S-IY6 Physical education .....	49
S-IY17 Pilates (0.5 cr) .....	50
S-IY18 Musician’s ergonomics .....	50
S-IO28 Basics of conducting a wind ensemble .....	51
<b>UNIT DESCRIPTIONS, MASTER’S DEGREE</b> .....	52
<b>Module: Instrument and ensemble skills</b> .....	52
3om- Orchestral instrument performance (Master of Music) .....	52
S-IO2 Orchestral performance, Bachelor’s and Master’s degrees .....	53
Chamber music, minimum 3 cr .....	53
S-IY1 Chamber music 1 .....	53
S-IO3 Academy Woodwinds .....	54
S-IO8 Instrument section performance, winds .....	55
S-IO5 Audition training, woodwinds .....	56
Optional studies suitable for inclusion in this module .....	56
S-IO12 Orchestral repertoire, woodwinds .....	56
S-IO6 Woodwind performance, secondary instrument 1 .....	58
S-IO13 Woodwind performance, secondary instrument 2 .....	58
S-IO13 Woodwind performance, secondary instrument 2 .....	59
S-IY23 Chamber music 2 .....	60
S-IO16 Optional orchestra .....	61
S-IY5 Secondary instrument performance 1 .....	61
S-IY6 Secondary instrument performance 2 .....	62

S-IY22 Masterclass .....	63
S-IY17 Competition .....	64
S-IY3 Pedagogy 2, woodwinds (10 cr).....	64
<b>Module:</b> Proficiency demonstration and maturity essay .....	66
S-IYoM Proficiency demonstration, classical instrument performance (Master of Music) (20 cr) .....	66
Woodwind performance A (flute, oboe, clarinet, bassoon, saxophone) .....	66
Maturity essay .....	66
<b>Module:</b> General musical skills and communication skills .....	67
S-Y4a–g Advanced structural awareness of music (2–10 cr).....	67
S-Y9 History of music theme unit .....	72
S-IY24 Performance practices and repertoire research .....	73
S-IY27 Master’s degree, research and writing skills .....	74
S-IY10 Familiarity with the music scene .....	76
S-IY25 Performance and learning coaching 3 .....	76
S-IY9 Creative skills 1 .....	77
S-IY26 Creative skills 4 .....	78
<b>Module:</b> Career and study skills	
S-IO23 Coordinating an orchestra section.....	79
S-IY13 On-the-job training .....	79
S-IO28 Basics of conducting a wind ensemble .....	80
S-Y1a–d Study planning .....	81
OTHER STUDIES, e.g. ....	83
Teacher’s pedagogical studies module, total 60 cr	

## Bachelor's degree

### Instrument and ensemble skills, minimum 103 cr (saxophone: 98 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.

Compulsory studies:

[3ok- Orchestral instrument performance \(Bachelor's\) \(26+26+22 cr\)](#) 74 cr

[S-IO2 Orchestral performance \(Bachelor's\)](#) 18 cr

[Chamber music \(e.g. S-IY1 Chamber music 1\)](#) 4 cr

[S-IO3 Academy Woodwinds \(flute, oboe, clarinet, bassoon\) \(1-3 cr\)](#) 1 cr

*May replace a compulsory chamber music or orchestra unit; this must be agreed separately with the head of the department.*

**OR**

[S-IO8 Instrument section performance, saxophone ensemble \(1-3 cr\)](#) 1 cr

*May replace a compulsory chamber music or orchestra unit; this must be agreed separately with the head of the department*

[S-IO5 Audition training \(1-2 cr\)](#) 1 cr

[S-IO6 Woodwind performance, secondary instrument 1 \(5-7 cr\) \(flute, oboe, clarinet, bassoon\)](#) 5 cr

Optional studies:

in a Bachelor's degree:

[S-IO9 Oboe/bassoon reed making 1](#) (3 cr)

[S-IO10 Oboe/bassoon reed making 2](#)(2 cr)

[S-IO11 Oboe/bassoon reed making 3](#) (1 cr)

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

[S-IO12 Orchestral repertoire](#) (1-3 cr)

[S-IO13 Woodwind performance, secondary instrument 2](#) (5-7 cr)

[S-IO16 Optional orchestra](#) (1,5-10 cr)

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

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

[S-IY22 Masterclass](#) (0,5-3 cr)

[S-IO17 Competition](#) (3-10 cr)

## Proficiency demonstration and maturity essay, 10 cr

### [S-IYoK Proficiency demonstration, classical instrument performance \(Bachelor of Music\) 0 cr](#)

*Woodwinds level B bachelor's recital, and other requirements included in the proficiency demonstration*

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

## General musical skills, minimum 33 cr

A student who has completed the module is expected to:

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

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

[S-Y2a 1a: Aural skills](#) 4 cr

[S-Y2b 1b: Applied analytical skills](#) 5-6 cr

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

[S-Y3a 2a: Applied analytical skills](#) 5-6 cr

[S-Y3b 2b: Aural skills and repertoire workshop](#) 5 cr

[S-Y3c 2c: Post-tonal music workshop](#) 2-3 cr

*Students must earn **at least 24 cr** in studies in structural awareness of music.*

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

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

### [S-Y5a-e History of Western art music \(9–12 cr\)](#) 9 cr

Valinnaisia opintoja:

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

## Pedagogical skills, minimum 5 cr

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

### **Option A**

A student who has completed the module is expected to:

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

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

[S-IY2 Pedagogy 1 \(10 cr\)](#)

[S-IY 3 Pedagogy 2 \(10 cr\)](#) may also be completed at the Master's level

**Option B**

A student who has completed the module is expected to:

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

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

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

A student who has completed the module is expected to:

- be capable of independent, methodical and long-term practicing 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.

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

Optional studies:

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

[S-IO23 Coordinating an orchestra section \(1,5-3 cr\)](#)

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

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

[S-IY13 On-the-job training \(3-9 cr\)](#)

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

[S-IY15 Feldenkrais Method \(0,5 cr\)](#)

[S-IY16 Physical education \(1-2 cr\)](#)

[S-IY17 Pilates \(0,5 cr\)](#)

[S-IY18 Musician's ergonomics \(1-3 cr\)](#)

[S-IO28 Basics of conducting a wind ensemble \(1-3 cr\)](#)

**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, at least 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 81 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:

[3om- Orchestral instrument performance \(Master's\) \(29+29+10 cr\)](#) 68 cr

[S-IO2 Orchestral performance \(Master's\)](#) 8 cr

[Chamber music \(e.g. S-IY1 Chamber music 1\)](#) 3 cr

[S-IO3 Academy Woodwinds \(flute, oboe, clarinet, bassoon\) \(1-3 cr\)](#) 1 cr

**OR**

[S-IO8 Instrument section performance, saxophone ensemble \(1-3 cr\)](#) 1 cr

*May replace a compulsory chamber music or orchestra unit; this must be agreed separately with the head of the department.*

[S-IO5 Audition training \(1-2 cr\)](#) 1 cr

Optional studies:

[S-IO12 Orchestral repertoire \(1-3 op\)](#)

[S-IO6 Woodwind performance, secondary instrument 1 \(5-7 op\)](#)

[S-IO13 Woodwind performance, secondary instrument 1 \(5-7 op\)](#)

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

[S-IO16 Optional orchestra \(1,5-10 op\)](#)

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

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

[S-IY22 Masterclass \(0,5-3 op\)](#)

[S-IO17 Competition \(3-10 op\)](#)

[S-IY3 Pedagogy 2 \(10 op\)](#)

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

**S-IYoM Proficiency demonstration, classical instrument performance (Master of Music) 20 cr**

*Woodwinds level A master's recital*

**Maturity essay (0 op) 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.*

**S-Y4a-g 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 tai 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.*

[S-IO23 Coordinating an orchestra section \(1,5-3 cr\)](#)

[S-IY13 On-the-job training \(3-9 cr\)](#)

[S-IO28 Basics of conducting a wind ensemble \(1-3 cr\)](#)

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

[S-Yla-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, at least 30 cr**

**Secondary subject module / customised secondary subject module, at least 15 cr**

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

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

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

## **UNIT DESCRIPTIONS, BACHELOR OF MUSIC**

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

[3ok- Orchestral instrument performance \(Bachelor of Music\)](#) (26+26+22 cr, total 74 cr)

Flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, baritone horn, tuba, percussion, harp

#### **Learning outcomes**

A student who has completed the course is expected to:

- have acquired a playing technique and expressive means on his/her main instrument to a professional standard
- be able to rehearse 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 of his/her main instrument
- have the capability for playing with various ensembles and orchestras (orchestral instruments)
- be able to prepare for and deal with various performance situations
- 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 give and to receive feedback.

#### **Assessment**

pass/fail

#### **Completion and feedback**

Active class attendance

The unit includes performing each academic year.

Oral feedback.

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

Individual tuition, for a maximum of 3 academic years, maximum 60 h

Small group teaching is organised on a discretionary basis.

Accompaniment up to 47 h.

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Head of the department

**S-IO2 Orchestral performance, Bachelor's and Master's degrees** (Bachelor's: 1.5–6 cr per academic year, total at least 18 cr; Master's: total at least 8 cr)

Playing with an orchestra forms part of a student's compulsory studies during all semesters of attendance except the semester in which the student completes a level A performance examination.

**Bachelor's degree:** 1.5–6 cr per academic year, total at least 18 cr; any credits for orchestral performance exceeding 18 cr will be counted towards elective studies in the student's Bachelor's degree

Winds: any credits for orchestral performance exceeding 18 cr may be counted towards compulsory orchestral performance in the Master's degree by agreement with the head of the department.

**Master's degree:** total at least 8 cr, from 1.5 cr per period

#### **Learning outcomes**

A student who has completed the module is expected to:

- be widely familiar with various aspects of how an orchestra operates
- be familiar with the principal stylistic periods in orchestral music
- have the capability for working as a member of a professional orchestra.

#### **Assessment**

pass/fail

#### **Completion and feedback**

Independent practice.

Regular attendance at rehearsals and performances.

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

Group tuition (35–100 students), maximum 35 h per orchestra period

(Visiting teachers, maximum 60 h total) per orchestra period

Independent practice, average 9–23 h per 2 cr

#### **Timing**

Tuition given every year

**Recommended year of completion**

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

**Coordinating teacher**

Atso Almila

**Chamber music, minimum 4 cr** (e.g. Chamber music 1)

**S-IY1 Chamber music 1** (1–3 cr per academic year)

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 Tuition 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 28t h

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 to what extent the student may be exempted from further completions of this unit on the basis of his/her practical capability and/or other studies. However, this exemption may only be granted once (for one completion of 1–3 cr).

**Coordinating teacher**

Professor of Chamber Music Marko Ylönen

**S-IO3 Academy Woodwinds** (1–3 cr)**Learning outcomes**

A student who has completed the unit is expected to be familiar with works in the core small ensemble repertoire for woodwinds and to have an understanding of ensemble playing, balance, principals' duties and the rehearsing of a concert in a woodwind ensemble.

**Assessment**

pass/fail

**Prerequisites –****Completion**

The unit is period-based. A student may complete multiple periods.

**Completion and feedback**

Active class attendance

Each period concludes with a public concert.

Oral feedback.

**Teaching and learning methods**

The works studied are rehearsed in the ensembles required for each particular work under a teacher's guidance, maximum 14 h.

**Timing**

Tuition given every year

**Recommended year of completion**

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

This unit may be completed multiple times.

**Target group**

Students with a woodwind instrument as their main instrument, and brass players and percussionists as needed.

**Coordinating teacher**

Petri Komulainen

**S-IO8 Instrument section performance, winds** (1–3 cr)**Learning outcomes**

A student who has completed the course is expected to:

- have played with an ensemble consisting of players of his/her own instrument
- be familiar with the repertoire of an ensemble of his/her own instrument and/or parts for the instrument section in core orchestral repertoire
- understand the function of his/her part in a musical texture
- be able to assess balance, sound and intonation while playing
- be able to function as a member of a group.

**Assessment**

pass/fail

**Completion**

- ensembles of the student's instrument in the following:
- flute, oboe/bassoon, clarinet, saxophone, horn, trumpet, trombone / low brass

- tuition is not necessarily provided for each instrument every year.

**Completion and feedback**

Active class attendance

Oral feedback.

**Teaching and learning methods****1. Teaching methods**

- Group tuition, maximum 28 h

**2. Independent work by the student**

- Independent practicing of the student's parts

**Timing**

Every year

Recommended year of completion

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

**Target group**

Students with a wind instrument as their main instrument

**Coordinating teacher**

Woodwinds: Harri Mäki

Brass: Pasi Pirinen

**S-IO5 Audition training, woodwinds** (1-2 cr)**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the common audition repertoire on his/her instrument
- be able to prepare for an audition for a professional orchestra
- have experience of entering auditions
- be able to receive feedback after an audition
- be able to understand and to manage the pressures related to audition preparation and the audition itself.

**Assessment**

pass/fail

**Completion:**

Tuition is given in the following instruments every year: flute, oboe, clarinet, bassoon, saxophone

Tuition is given as required for secondary instruments (piccolo, cor anglais, clarinet in E flat, bass clarinet, contrabassoon, baritone saxophone), either in separate groups or in connection with their respective main instruments

**Completion and feedback**

Attending group tuition and a practice audition

Oral feedback.

**Teaching and learning methods****1. Teaching methods**

- Group tuition, maximum 28 h
- Practice audition

**2. Independent work by the student**

- Independent practicing of the student's parts

- Learning works by reading scores and listening to recordings

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Students with a woodwind instrument as their main subject

**Coordinating teacher**

Harri Mäki

**S-IO6 Woodwind performance, secondary instrument 1** (5 cr)

Piccolo

E flat clarinet

Bass clarinet

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the basic technique on the instrument in question
- recognise the technical aspects of playing the instrument that distinguish the secondary instrument from the student's main instrument
- be familiar with parts for the instrument in core orchestral repertoire and common audition repertoire
- have the capability to progress to Woodwind performance, secondary instrument 2.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 2nd or 3rd year

Master's 1st year in a 2.5-year degree programme

**Coordinating teacher**

Head of the department

**S-IO6 Woodwind performance, secondary instrument 1** (7 cr)

Cor anglais & oboe d'amore

Contrabassoon

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the basic technique on the instrument in question

- recognise the technical aspects of playing the instrument that distinguish the secondary instrument from the student's main instrument
- be familiar with parts for the instrument in core orchestral repertoire and common audition repertoire
- have learned how to make reeds
- have the capability to progress to *Woodwind performance, secondary instrument 2*.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Tuition on reed making, 8 h

Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 2nd or 3rd year

Master's 1st year in a 2.5-year degree programme

**Coordinating teacher**

Head of the department

**Optional studies suitable for inclusion in this module  
In a Bachelor's degree:**

**[S-IO9 Oboe/bassoon reed making 1](#) (3 cr)**

**Learning outcomes**

A student who has completed the course is expected to:

- know the principles and stages of reed-making from raw materials to finished mouthpiece
- know how to use and maintain the specialist tools required (including the various cutters)
- know how to finish reeds, also from commercial semi-finished reeds
- have the skills for making reeds independently.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Assessment by the teacher

Oral feedback

**Teaching and learning methods**

Individual tuition, maximum 10 h

Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 1st year

**Coordinating teacher**

Oboe: Sanna Niemikunnas

Bassoon: Erkki Suomalainen

**S-IO10 Oboe/bassoon reed making 2** (2 cr)**Learning outcomes**

A student who has completed the course is expected to:

- know the principles and stages of reed-making from raw materials to finished mouthpiece
- know how to use and maintain the specialist tools required (including the various cutters)
- know how to finish reeds, also from commercial semi-finished reeds
- have the skills for making reeds independently.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

Assessment by the teacher.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 8 h

Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 2nd year

**Coordinating teacher**

Oboe: Sanna Niemikunnas

Bassoon: Erkki Suomalainen

**S-IO11 Oboe/bassoon reed making 3** (1 cr)**Learning outcomes**

A student who has completed the course is expected to:

- know the principles and stages of reed-making from raw materials to finished mouthpiece
- know how to use and maintain the specialist tools required (including the various cutters)
- know how to finish reeds, also from commercial semi-finished reeds
- have the skills for making reeds independently.

**Assessment**

pass/fail



**Completion and feedback**

Active class attendance.

Assessment by the teacher.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 6 h

Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 3rd year

**Coordinating teacher**

Oboe: Sanna Niemikunnas

Bassoon: Erkki Suomalainen

**May be included in either a Bachelor's or a Master's degree:****[S-IO12 Orchestral repertoire, woodwinds](#) (1–3 cr)**

*No tuition given in the 2018–2019 academic year.*

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the core orchestral repertoire specific to woodwinds, with playing in an instrument section, with the role of a principal, with balancing, with intonation and with various stylistic periods
- be able to play with a woodwind/brass section in a symphony orchestra, knowing his/her duties and responsibilities.

**Assessment**

pass/fail

**Completion**

The unit is period-based; a separate credit score is awarded for each period. A student may complete multiple periods.

This unit may be completed multiple times.

**Completion and feedback**

Active class attendance.

Oral feedback.

**Teaching and learning methods**

Group tuition, maximum 14 h per 1 cr

Independent practicing of the student's parts and learning works.

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Students with a woodwind instrument as their main subject

**Coordinating teacher**

Petri Komulainen

**S-IO13 Woodwind performance, secondary instrument 2** (5 cr)

Piccolo

E flat clarinet

Bass clarinet

**Learning outcomes**

A student who has completed the course is expected to:

- have a command of basic technique on the instrument in question so as to be able to play it in an orchestra and a chamber ensemble
- have practiced common audition repertoire for the instrument
- be familiar with solo and chamber music repertoire.

**Assessment**

pass/fail

**Prerequisites**

*Woodwind, secondary instrument 1*

**Completion and feedback**

Performance, programme duration about 20 min. Essential audition repertoire, possibly also solo and chamber music works. For piccolo, this completion replaces the piccolo portion of the *Flute performance, level B* performance examination in the proficiency demonstration.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Independent practice.

**Timing**

Every year if needed

**Recommended year of completion**

Bachelor's 3rd year

Master's 2nd year in a 2.5-year degree programme

**Coordinating teacher**

Piccolo: Hanna-Kaarina Heikinheimo

E flat clarinet: Maria Kopakkala

B flat clarinet: Heikki Nikula

**S-IO13 Woodwind performance, secondary instrument 2** (7 cr)

Cor anglais & oboe d'amore

Contrabassoon

**Learning outcomes**

A student who has completed the course is expected to:

- have a command of basic technique on the instrument in question so as to be able to play it in an orchestra and a chamber ensemble
- have practiced common audition repertoire for the instrument
- be familiar with solo and chamber music repertoire

- practice making reeds.

**Assessment**

pass/fail

**Prerequisites**

*Woodwind, secondary instrument 1*

**Completion and feedback**

Performance, programme duration about 20 min. Essential audition repertoire, possibly also solo and chamber music works. For contrabassoon, this completion replaces the contrabassoon portion of the *Bassoon performance, level B* performance examination in the proficiency demonstration.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Tuition on reed making, 8 h

Independent practice

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 3rd year

Master's 2nd year in a 2.5-year degree programme

**Coordinating teacher**

Cor anglais: Sanna Niemikunnas

Contrabassoon: Erkki Suomalainen

**S-IO16 Optional orchestra** (1.5–10 cr)**Learning outcomes**

A student who has completed the course is expected to:

- be conversant with playing in an orchestra
- be conversant with the various stylistic periods of orchestral music.

**Assessment**

pass/fail

**Completion and feedback**

Regular attendance at rehearsals and performances.

Oral feedback.

**Teaching and learning methods**

Rehearsals and performances as approved by the head of the department.

**Timing**

Tuition given every year

**Coordinator**

Anna Rombach

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

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

## **Learning outcomes**

A student who has completed the module is expected to:

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

## **Assessment**

pass/fail

## **Orchestra instruments and period instruments**

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

### **Completion and feedback**

Active class attendance

Oral feedback.

### **Teaching and learning methods**

Individual tuition, maximum 14 h

Independent practice.

### **Timing**

Tuition given every year

### **Coordinating teacher**

Head of department for the instrument in question

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

### **Completion and feedback**

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

Oral feedback.

### **Teaching and learning methods**

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

Independent practice.

### **Unit overview**

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

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

### **Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question or for voice

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

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

**Learning outcomes**

A student who has completed the module is expected to:

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

**Assessment**

pass/fail

**Orchestra instruments and period instruments**

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

**Completion and feedback**

Active class attendance.

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

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 14 h or 28 h

Independent practice.

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

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

Active class attendance.

Voice performance:

Performance examination: 3 songs. The teacher and one colleague assess the unit.

Other instrument performance:

Performance examination: 3 works. The teacher and one colleague assess the unit.

Oral feedback.

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

**Teaching and learning methods**

Individual tuition, maximum 28 h  
Independent practice.

**Timing**

Tuition given every year

**Coordinating teacher**

Head of department for the instrument in question

**S-IY22 Masterclass** (0.5–3 cr)**Learning outcomes**

The student is expected to improve his/her skills on his/her main instrument and become familiar with diverse teachers in Finland or abroad.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

Observation of teaching

Brief written report

Assessed by the head of the department, the masterclass teacher or the coordinating teacher

Eventual final recital

**Teaching and learning methods**

Group and individual tuition

**Coordinating teacher**

Head of the student's department

**S-IO17 Competition** (3–10 cr)**Learning outcomes**

A student who has completed this unit is expected to have learned how to plan a repertoire that both leverages and fosters his/her strengths. By entering a competition, the student commits to a long-term rehearsal plan. The purpose of entering a competition is to improve the student's capability for functioning under pressure and for dealing with public criticism of his/her artistic performance.

The student must also be able to evaluate components of his/her performance after the competition.

**Assessment**

pass/fail

**Completion and feedback**

Entering a competition

Written report

Oral and/or written feedback

**Teaching and learning methods**

Practicing the competition repertoire

**Timing****Completion**

Competition repertoire

**Coordinating teacher**

Head of the student's department

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

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

### **Learning outcomes**

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

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

### **Assessment**

pass/fail

### **Prerequisites**

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

### **Completion and feedback**

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

### **Timing**

Every year

### **Recommended year of completion**

Bachelor's 3rd year

### **Target group**

Classical Music instrument and voice students

### **Coordinating teacher**

Head of the department

**Woodwind performance B** (flute, oboe, clarinet, bassoon, saxophone)

### **Completion**

#### **I Repertoire portfolio**

At least ten works not included in the programme of the bachelor's recital.

The works for the portfolio may be performed at woodwind matinees, class concerts or other public concerts at the Sibelius Academy or elsewhere. These performances must always be attended by a woodwind instrument teacher from the Sibelius Academy (other than the student's own teacher) or a member of the woodwind level performance examination board, who will give a brief written feedback.

The student must compile the portfolio independently, as agreed with his/her own instrument teacher beginning in his/her first year of study. The portfolio must always include a record of the time and place of performance, the work performed and the other performers. The feedback received must also be entered in the portfolio. The portfolio must be created using a pre-defined template in electronic form.

The portfolio must include at least ten works from various stylistic periods, including contemporary music. The portfolio must include extensive works such as a sonata, concerto or suite. Core repertoire

for the instrument must be included. The portfolio may include solo works and works for small chamber ensemble where the student's instrument plays a prominent role. At least one of the works in the portfolio must have been performed from memory.

**Assessment:** brief written feedback on each performance, no other assessment

### **II Etudes, scales and sight-reading**

Various etudes, scales and sight-reading tasks to be performed at an informal event held for this purpose, as instructed by the student's own teacher. On the clarinet, transposing is part of this requirement. A colleague on the same instrument must be present to assess the performance.

Assessment: pass/fail, to be repeated in part or in full as required.

### **III Level B bachelor's recital:**

A free-form recital with piano, comprising 45 to 60 minutes of music. There may be a brief interval if required. The programme must include works from various stylistic periods and at least one extensive work such as a sonata, concerto or suite. There may be one solo work and one work for small chamber ensemble where the student's instrument plays a prominent role. It is recommended that some of the programme be performed from memory. The student may give a spoken introduction to the works at the recital.

Parts I and II must be completed in full before the bachelor's recital.

**Assessment**

0-5

### **Maturity essay**

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

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

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

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

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

## **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 course is expected to:

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

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

### **Assessment**

pass/fail

### **Prerequisites**

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

### **Completion**

The unit is made up of the following courses:

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

### **Timing**

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

### **Unit overview**

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

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

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

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

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

Group tuition (maximum 12 students), 56 h

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

Independent practice in small groups is possible

#### **Completion and feedback**

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

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

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), 56 h

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

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

Independent practice in small groups is possible

### **Completion and feedback**

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

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

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

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).

### **Recommended year of completion**

1st year of study

### **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 course is expected to:

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

rhythmic and metrical events to a standard required for his/her main subject (e.g. changing metres, polyrhythms)

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

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

### **Assessment**

pass/fail

### **Prerequisites**

- *Structural awareness of music 1* or equivalent skills.
- It is recommended that the unit *History of Western art music* (9 cr) (or *History of Western art music for church musicians* (4 cr)) be taken in parallel with this unit at the latest.

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

The unit is made up of the following courses:

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

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

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

### **Timing**

The courses in this unit are organised every year.

### **Unit overview (general part)**

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

### **Recommended year of completion**

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

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

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

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

Group tuition (maximum 12 students), 56 h

Instruction and exercises in small groups, 56 h per group (possibly tuition in pairs or individually for a period of time)

Independent work by the student, e.g. music analysis assignments, harmony & voice-leading or arrangement assignments

#### **Completion and feedback**

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

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

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

### **S-Y3b Structural awareness of music 2b: Aural skills and repertoire workshop** (5 cr)

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

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

Group tuition (maximum 12 students), 56 h

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

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

#### **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** (2–3 cr)

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

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

Group tuition (maximum 12 students), 56 h

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

#### **Completion and feedback**

Participation in small group assignments and returning analysis assignments

### **Structural awareness of music assignments (1-2 cr)**

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

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

Independent work: analysis or harmony & voice-leading exercises

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

#### **Completion and feedback**

Completing exercises and participating in small group work.

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

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

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

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

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

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

A student who has completed the course 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*
- *Music perception skills 2a: Analysis and harmony & voice-leading workshop*

### **Timing**

Every year



### **Music analysis theme unit** (2–3 cr, 53–80 h)

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:

- have a confident command of aural skills
- have an expanded knowledge of repertoire
- 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

**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-Y5a-e 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 course is expected to:

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

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

### **Assessment**

pass/fail

### **Prerequisites**

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

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

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

- *History of music I: Introduction*, 2 cr
- *History of music II: From Baroque to Classical*, 2–3 cr
- *History of music III: From Classical to Romantic*, 2–3 cr
- *History of music IV: Music of the 20th and 21st centuries*, 2–3 cr
- *History of music essay*, 1 cr

### **Target group**

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

### **Unit overview**

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

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

The chronological focus areas of courses II to IV are:

II: *Baroque to Classical*

III: *Classical to Romantic*

IV: *20th to 21st centuries*

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

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

### **Completion and feedback**

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

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

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

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

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

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

#### **Timing**

Every year

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

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

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

#### **Coordinating teacher**

## **Optional studies suitable for inclusion in this module**

### **[S-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

## **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 course 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**

Every year

**Recommended year of completion**

Bachelor's 1st year, spring

**Coordinating teacher**

Helka Kymäläinen

**S-IY2 Pedagogy 1, woodwinds** (10 cr)**Learning outcomes**

A student who has completed the course is expected to:

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

**Assessment**

pass/fail

**Prerequisites**

*Introduction to pedagogy*

**Completion and feedback**

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

II Observation of teaching and evaluation

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

IV Attending a pedagogy day seminar (pass/fail)

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

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

Oral and/or written feedback

### **Teaching and learning methods**

Lectures, demonstrations and guided group work, maximum 65 h

(including *General pedagogy lectures 1*: 5 lectures in the spring term, *Wind pedagogy 1* lectures and woodwind pedagogy lectures / reflections; classroom lessons, workshops, pedagogy matinees and possibly excursions to music institutes)

Teaching practice 28 h, of which supervised maximum 14 h

Collating a pedagogical portfolio

Observation of teaching and evaluation 15 h

### **Timing**

Every year

### **Unit overview**

Basics of introductory teaching, teaching at the basic level

First instrument lesson

Basic instrument technique

Principal primers

Instructions for practicing at home

Reading music

Improvisation

Interaction

Group teaching / ensemble playing

Performances

Finland's music institute system / curricula / level performance examinations

Giving feedback and evaluation, examination board work

General pedagogy lectures: learning psychology, outline of child and adolescent development, learner practice and performance coaching

### **Recommended year of completion**

Bachelor's 2nd or 3rd year

Master's 1st year in a 2.5-year degree programme

### **Coordinating teacher**

Erkki Suomalainen

## **S-IY3 Pedagogy 2, woodwinds** (10 cr)

### **Learning outcomes**

A student who has completed the course is expected to:

- be able to apply didactic knowledge of his/her subject in practical teaching and to mentor and coach learners of various ages both individually and in group tuition
- be capable of natural interaction with learners of various skill levels, ages and backgrounds (including adult learners) and of teaching learners with both amateur and professional orientations



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

### **Assessment**

pass/fail

### **Prerequisites**

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

### **Completion and feedback**

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

II Observation of teaching and evaluation

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

IV Attending a pedagogy day seminar (pass/fail)

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

VI Teaching demonstration (comprising a teaching demonstration 30 min and an oral examination c. 15 min) for evaluating the student's teaching skills, teaching planning ability, command of teaching methods and materials, giving feedback and interaction skills. Assessment by 1–2 colleagues of the teacher. (pass/fail)

Oral and/or written feedback

### **Teaching and learning methods**

- Lectures, demonstrations and guided group work, maximum 65 h
- (including *General pedagogy lectures 2*: 5 lectures in the spring semester and *Wind pedagogy 2* lectures / reflections; classroom lessons, workshops, pedagogy matinees and possibly excursions to music institutes)
- Teaching practice 28 h, of which supervised maximum 14 h
- Collating a pedagogical portfolio
- Written reflection assignment to be returned to the coordinating teacher for woodwinds
- Observation of teaching and evaluation 15 h

### **Timing**

Every year

### **Unit overview**

- Teaching at the music institute and C/B levels
- Repertoire selection, teaching stylistic periods
- Improved teaching of playing technique
- Learning environment; inspiration from a young person's point of view
- Curricula and level performance requirements of the Association of Finnish Music Schools at the music institute and C levels

- Giving feedback and evaluation, examination board work at the aforementioned levels
- Instructions for practicing at home
- Music reading / sight-reading
- General pedagogy lectures: adult and group teaching pedagogy, ergonomic playing

**Recommended year of completion**

Bachelor's 3rd year or Master's-level

**Coordinating teacher**

Erkki Suomalainen

**Option B**

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

**Learning outcomes**

A student who has completed the course 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**

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-Ylä-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 module 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 course 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 course 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-IO23 Coordinating an orchestra section** (1.5-3 cr)**Learning outcomes**

A student who has completed the course is expected to be able to function as the contact person for his/her instrument section.

**Assessment**

pass/fail

**Completion and feedback**

Oral feedback.

**Teaching and learning methods**

No tuition given; practical work

**Timing**

Every year

**Recommended year of completion**

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

**Coordinator**

Anna Rombach

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

A student who has completed the course 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-IY13 On-the-job training** (3–9 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to be familiar with working life and to have acquired skills for identifying learning needs and for orienting his/her studies.

On-the-job training is 1–3 months in length and is completed as separately agreed.

#### **Assessment**

pass/fail

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training. Unit completion is awarded by the head of the student's department.

#### **Completion and feedback**

- Report on the on-the-job training (one A4 page) on the basis of learning diaries.
- The report is to be returned after the on-the-job training.
- Strings: copy of the employment contract

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training.

Unit completion is awarded by the head of the student's department.

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

- The student sets goals for the on-the-job training
- A supervisor is appointed
- On-the-job training 1–3 months in length, completed as separately agreed
- Writing the report, independent work

#### **Timing**

Every year

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

It is not recommended to complete this unit until the 4th year of study at the earliest.

#### **Coordinating teacher**

Head of the student's department

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

#### **Learning outcomes**

A student who has completed this 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**

Every year



**Coordinating teacher**

Liisa Ruoho

**S-IY15 Feldenkrais Method** (0.5 cr)**Learning outcomes**

A student who has completed the course 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**

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**

Every year

**Coordinating teacher**

Adele Salonen

**[S-IY17 Pilates](#)** (0.5 cr)**Learning outcomes**

A student who has completed the course 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**

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 course 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 Tuition 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 Master's 3rd year

### **Coordinating teacher**

Päivi Arjas

## **S-IO28 Basics of conducting a wind ensemble** (1–3 cr)

### **Learning outcomes**

A student who has completed the unit is expected to be familiar with the basics of conducting a wind ensemble, including conducting patterns, and have the capability to conduct a wind ensemble at a music institute.

### **Assessment**

pass/fail

### **Prerequisites –**

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

The unit is given as an intensive masterclass over a period of several days.

### **Completion and feedback**

Active class attendance

The unit concludes with a concert where each participant conducts one short work. The unit is assessed by a conductor in addition to the coordinating teacher.

Oral feedback.

### **Teaching and learning methods**

Maximum attendance is 15 students, who form the rehearsal orchestra and each conduct it in turn. The conducting of each student is recorded on video, and a video feedback session is held after each tutti

rehearsal. The unit includes preparatory lectures on conducting patterns and on the works to be conducted. Wind orchestra conducting students participate as teaching assistants.

Group tuition, maximum 14 h per credit

Lectures, maximum 14 h per credit

**Timing**

Every year

**Target group**

Students whose main subject is a woodwind, brass or percussion instrument.

**Coordinating teacher**

Petri Komulainen

## UNIT DESCRIPTIONS, MASTER OF MUSIC

### Module: Instrument and ensemble skills

**30m- Orchestral instrument performance (Master of Music)** (29+29+10 cr, total 68 cr)

Flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, baritone horn, tuba, percussion, harp

**Learning outcomes**

A student who has completed the course 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
- 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 give and receive feedback and be familiar with the grounds for assessment and feedback.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance

The unit includes performing each academic year.

Oral feedback.

**Teaching and learning methods**

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

Small group teaching is organised on a discretionary basis.

Accompaniment up to 53 h.

**Timing**

Tuition given every year

**Coordinating teacher**

Head of the department

**S-IO2 Orchestral performance, Bachelor's and Master's degrees** (Bachelor's: 1.5–6 cr per academic year, total at least 18 cr; Master's: total at least 8 cr)

Playing with an orchestra forms part of a student's compulsory studies during all semesters of attendance except the semester in which the student completes a level A performance examination.

**Bachelor's degree:** 1.5–6 cr per academic year, total at least 18 cr; any credits for orchestral performance exceeding 18 cr will be counted towards elective studies in the student's Bachelor's degree

Winds: any credits for orchestral performance exceeding 18 cr may be counted towards compulsory orchestral performance in the Master's degree by agreement with the head of the department.

**Master's degree:** total at least 8 cr, from 1.5 cr per period

**Learning outcomes**

A student who has completed the module is expected to:

- be widely familiar with various aspects of how an orchestra operates
- be familiar with the principal stylistic periods in orchestral music
- have the capability for working as a member of a professional orchestra

**Assessment**

pass/fail

**Completion and feedback**

Independent practice.

Regular attendance at rehearsals and performances.

**Teaching and learning methods**

Group tuition (35–100 students), maximum 35 h per orchestra period

(Visiting teachers, maximum 60 h total) per orchestra period

Independent practice, average 9–23 h per 2 cr

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Coordinating teacher**

Atso Almila

**Chamber music, minimum 3 cr** (e.g. Chamber music 1)

**S-IY1 Chamber music 1** (1–3 cr per academic year)

*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 Tuition 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 28t h

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 to what extent the student may be exempted from further completions of this unit on the basis of his/her practical capability and/or other studies. However, this exemption may only be granted once (for one completion of 1–3 cr).

**Coordinating teacher**

Professor of Chamber Music Marko Ylönen

**S-IO3 Academy Woodwinds** (1–3 cr)**Learning outcomes**

A student who has completed the unit is expected to be familiar with works in the core small ensemble repertoire for woodwinds and to have an understanding of ensemble playing, balance, principals' duties and the rehearsing of a concert in a woodwind ensemble.

**Assessment**

pass/fail

**Prerequisites –****Completion**

The unit is period-based.-A student may complete multiple periods.

**Completion and feedback**

Active class attendance

Each period concludes with a public concert.

Oral feedback.

**Teaching and learning methods**

The works studied are rehearsed in the ensembles required for each particular work under a teacher's guidance, maximum 14 h.

**Timing**

Tuition given every year

**Recommended year of completion**

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

This unit may be completed multiple times.

**Target group**

Students whose main subject is a woodwind instrument, and brass players and percussionists as needed.

**Coordinating teacher**

Petri Komulainen

**S-IO8 Instrument section performance, winds** (1–3 cr)

**Learning outcomes**

A student who has completed the course is expected to:

- have played with an ensemble consisting of players of his/her own instrument
- be familiar with the repertoire of an ensemble of his/her own instrument and/or parts for the instrument section in core orchestral repertoire
- understand the function of his/her part in a musical texture
- be able to assess balance, sound and intonation while playing
- be able to function as a member of a group.

**Assessment**

pass/fail

**Completion**

- Ensembles of the student's instrument in the following: flute, oboe/bassoon, clarinet, saxophone, horn, trumpet, trombone / low brass
- Tuition is not necessarily provided for each instrument every year

**Completion and feedback**

Active class attendance

Oral feedback.

**Teaching and learning methods**

1. Teaching methods

- Group tuition, maximum 28 h

2. Independent work by the student

- Independent practicing of the student's parts

**Timing**

Every year

**Recommended year of completion**

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

**Target group**

Students with a wind instrument as their main instrument

**Coordinating teacher**

Woodwinds: Harri Mäki

Brass: Pasi Pirinen

### **S-IO5 Audition training, woodwinds** (1-2 cr)

#### **Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the common audition repertoire on his/her instrument
- be able to prepare for an audition for a professional orchestra
- have experience of entering auditions
- be able to receive feedback after an audition
- be able to understand and to manage the pressures related to audition preparation and the audition itself.

#### **Assessment**

pass/fail

#### **Completion:**

- tuition is given in the following instruments every year: flute, oboe, clarinet, bassoon, saxophone
- tuition is given as required for secondary instruments (piccolo, cor anglais, clarinet in E flat, bass clarinet, contrabassoon, baritone saxophone), either in separate groups or in connection with their respective main instruments

#### **Completion and feedback**

Attending group tuition and a practice audition

Oral feedback.

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

##### 1. Teaching methods

- Group tuition, maximum 28 h
- Practice audition

##### 2. Independent work by the student

- Independent practicing of the student's parts
- Learning works by reading scores and listening to recordings

#### **Timing**

Tuition given every year

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

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

#### **Target group**

Students with a woodwind instrument as their main subject

#### **Coordinating teacher**

Harri Mäki

## **Optional studies suitable for inclusion in this module**

### **S-IO12 Orchestral repertoire, woodwinds** (1-3 cr)

*No tuition given in the 2018-2019 academic year.*

#### **Learning outcomes**



A student who has completed the course is expected to:

- be familiar with the core orchestral repertoire specific to woodwinds, with playing in an instrument section, with the role of a principal, with balancing, with intonation and with various stylistic periods
- be able to play with a woodwind/brass section in a symphony orchestra, knowing his/her duties and responsibilities.

**Assessment**

pass/fail

**Completion**

The unit is period-based; a separate credit score is awarded for each period. A student may complete multiple periods.

This unit may be completed multiple times.

**Completion and feedback**

Active class attendance.

Oral feedback.

**Teaching and learning methods**

Group tuition, maximum 14 h per 1 cr

Independent practicing of the student's parts and learning works.

**Timing**

Tuition given every year

**Recommended year of completion**

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

**Target group**

Students with a woodwind instrument as their main subject

**Coordinating teacher**

Petri Komulainen

**S-IO6 Woodwind performance, secondary instrument 1** (5 cr)

Piccolo

E flat clarinet

Bass clarinet

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the basic technique on the instrument in question
- recognise the technical aspects of playing the instrument that distinguish the secondary instrument from the student's main instrument
- be familiar with parts for the instrument in core orchestral repertoire and common audition repertoire
- have the capability to progress to *Woodwind performance, secondary instrument 2*.

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h  
Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 2nd or 3rd year  
Master's 1st year in a 2.5-year degree programme

**Coordinating teacher**

Head of the department

**S-IO6 Woodwind performance, secondary instrument 1** (7 cr)

Cor anglais & oboe d'amore  
Contrabassoon

**Learning outcomes**

A student who has completed the course is expected to:

- be familiar with the basic technique on the instrument in question
- recognise the technical aspects of playing the instrument that distinguish the secondary instrument from the student's main instrument
- be familiar with parts for the instrument in core orchestral repertoire and common audition repertoire
- have learned how to make reeds
- have the capability to progress to *Woodwind performance, secondary instrument 2*

**Assessment**

pass/fail

**Completion and feedback**

Active class attendance.  
The teacher and one colleague assess the unit.  
Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h  
Tuition on reed making, 8 h  
Independent practice.

**Timing**

Every year

**Recommended year of completion**

Bachelor's 2nd or 3rd year  
Master's 1st year in a 2.5-year degree programme

**Coordinating teacher**

Head of the department

**S-IO13 Woodwind performance, secondary instrument 2** (5 cr)

Piccolo  
E flat clarinet

Bass clarinet

**Learning outcomes**

A student who has completed the course is expected to:

- have a command of basic technique on the instrument in question so as to be able to play it in an orchestra and a chamber ensemble
- have practiced common audition repertoire for the instrument
- be familiar with solo and chamber music repertoire.

**Assessment**

pass/fail

**Prerequisites**

*Woodwind, secondary instrument 1*

**Completion and feedback**

Performance, programme duration about 20 min. Essential audition repertoire, possibly also solo and chamber music works. For piccolo, this completion replaces the piccolo portion in the *Flute performance, level B* performance examination in the proficiency demonstration.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Independent practice.

**Timing**

Every year if needed

**Recommended year of completion**

Bachelor's 3rd year

Master's 2nd year in a 2.5-year degree programme

**Coordinating teacher**

Piccolo: Hanna-Kaarina Heikinheimo

E flat clarinet: Maria Kopakkala

B flat clarinet: Heikki Nikula

**S-IO13 Woodwind performance, secondary instrument 2** (7 cr)

Cor anglais & oboe d'amore

Contrabassoon

**Learning outcomes**

A student who has completed the course is expected to:

- have a command of basic technique on the instrument in question so as to be able to play it in an orchestra and a chamber ensemble
- have practiced common audition repertoire for the instrument
- be familiar with solo and chamber music repertoire
- practice making reeds

**Assessment**

pass/fail

**Prerequisites**

*Woodwind, secondary instrument 1*

**Completion and feedback**

Performance, programme duration about 20 min. Essential audition repertoire, possibly also solo and chamber music works. For contrabassoon, this completion replaces the contrabassoon portion of the *Bassoon performance, level B* performance examination in the proficiency demonstration.

The teacher and one colleague assess the unit.

Oral feedback.

**Teaching and learning methods**

Individual tuition, maximum 20 h

Tuition on reed making, 8 h

Independent practice.

**Timing**

Tuition given every year

**Recommended year of completion**

Bachelor's 3rd year

Master's 2nd year in a 2.5-year degree programme

**Coordinating teacher**

Cor anglais: Sanna Niemikunnas

Contrabassoon: Erkki Suomalainen

**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 2nd 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-IO16 Optional orchestra** (1.5–10 cr)

**Learning outcomes**

A student who has completed the course is expected to:

- be conversant with playing in an orchestra
- be conversant with the various stylistic periods of orchestral music

**Assessment**

pass/fail

**Completion and feedback**

Regular attendance at rehearsals and performances.

Oral feedback.

**Teaching and learning methods**

Rehearsals and performances as approved by the head of the department.

**Timing**

Tuition given every year

**Coordinator**

Anna Rombach

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

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

**Learning outcomes**

A student who has completed the module is expected to:

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

**Assessment**

pass/fail

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

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

#### **Completion and feedback**

Active class attendance

Oral feedback.

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

Individual tuition, maximum 14 h

Independent practice.

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Head of department for the instrument in question

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

#### **Completion and feedback**

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

Oral feedback.

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

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

Independent practice.

#### **Unit overview**

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

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

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Head of department for the instrument in question or for voice

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

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

#### **Learning outcomes**

A student who has completed the module is expected to:

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

#### **Assessment**

pass/fail

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

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

#### **Completion and feedback**

Active class attendance.

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

Oral feedback.

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

Individual tuition, maximum 14 h or 28 h

Independent practice.

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Head of department for the instrument in question

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

#### **Completion and feedback**

Active class attendance.

Voice performance: Performance examination:

3 songs. The teacher and one colleague assess the unit.

Other instrument performance:

Performance examination: 3 works. The teacher and one colleague assess the unit.

Oral feedback.

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

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

Individual tuition, maximum 28 h

Independent practice.

#### **Timing**

Tuition given every year

#### **Coordinating teacher**

Head of department for the instrument in question

### **S-IY22 Masterclass** (0.5–3 cr)

#### **Learning outcomes**

The student is expected to improve his/her skills on his/her main instrument and become familiar with diverse teachers in Finland or abroad.

#### **Assessment**

pass/fail

#### **Completion and feedback**

- Active class attendance
- Observation of teaching
- Brief written report

- Assessed by the head of the department, the masterclass teacher or the coordinating teacher
- Eventual final recital

**Teaching and learning methods**

Group and individual tuition

**Coordinating teacher**

Head of the student's department

**S-IY17 Competition** (3–10 cr)

**Learning outcomes**

A student who has completed this unit is expected to have learned how to plan a repertoire that both leverages and fosters his/her strengths. By entering a competition, the student commits to a long-term rehearsal plan. The purpose of entering a competition is to improve the student's capability for functioning under pressure and for dealing with public criticism of his/her artistic performance.

The student must also be able to evaluate components of his/her performance after the competition.

**Assessment**

pass/fail

**Completion and feedback**

Entering a competition

Written report

Oral and/or written feedback

**Teaching and learning methods**

Practicing the competition repertoire

**Completion**

Competition repertoire

**Coordinating teacher**

Head of the student's department

**S-IY3 Pedagogy 2, woodwinds** (10 cr)

**Learning outcomes**

A student who has completed the course is expected to:

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



- have a rich overview of the role of a teacher and be able to reflectively assess his/her own actions and to acquire capabilities allowing him/her to grow as a teacher throughout his/her professional career.

### **Assessment**

pass/fail

### **Prerequisites**

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

### **Completion and feedback**

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

II Observation of teaching and evaluation

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

IV Attending a pedagogy day seminar (pass/fail)

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

VI Teaching demonstration (comprising a teaching demonstration 30 min and an oral examination c. 15 min) for evaluating the student's teaching skills, teaching planning ability, command of teaching methods and materials, giving feedback and interaction skills. Assessment by 1–2 colleagues of the teacher. (pass/fail)

Oral and/or written feedback

### **Teaching and learning methods**

- Lectures, demonstrations and guided group work, maximum 65 h
- (including *General pedagogy lectures 2*: 5 lectures in the spring semester and *Wind pedagogy 2* lectures / reflections; classroom lessons, workshops, pedagogy matinees and possibly excursions to music institutes)
- Teaching practice 28 h, of which supervised maximum 14 h
- Collating a pedagogical portfolio
- Written reflection assignment to be returned to the coordinating teacher for woodwinds
- Observation of teaching and evaluation 15 h

### **Timing**

Every year

### **Unit overview**

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

### **Recommended year of completion**

Bachelor's 3rd year or Master's-level

### **Coordinating teacher**

Erkki Suomalainen

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

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

#### **Learning outcomes**

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

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

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

#### **Assessment**

pass/fail

#### **Prerequisites**

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

#### **Completion and feedback**

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

#### **Timing**

Every year

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

Master's 3rd year

#### **Target group**

Classical Music instrument and voice students

#### **Coordinating teacher**

Head of the department

### **Woodwind performance A (flute, oboe, clarinet, bassoon, saxophone)**

#### **Completion**

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

**II Master's recital (level A)**, comprising about 60 min of music. The recital may have an interval.

The programme must be artistically coherent and provide a varied profile of the performer's musical and technical skills. The programme must include a sonata, concerto or other extensive work. It is recommended that some of the programme be performed from memory. The student may give a spoken introduction to the works at the recital. The recital may include elements from other branches of the arts.

#### **Assessment**

pass/fail

### **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 (Master's-level)**

A student who has completed the course 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**

- 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*
- *Music perception skills 2a: Analysis and harmony & voice-leading workshop*

#### **Timing**

Every year

### **Music analysis theme unit** (2–3 cr, 53–80 h)

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:

- have a confident command of aural skills
- have an expanded knowledge of repertoire

- 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.

#### **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 course 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 module is expected to:

- have a deeper knowledge of musical repertoire
- 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**

The unit may comprise different thematic courses from year to year.

Examples of courses given in recent years:

*Analytical approaches to chamber music*

---

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

*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**

#### **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, reading circles)
- Independent work (e.g. preparing performances, analysis assignments, reading literature)

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

Master's 1st to 2nd year

#### **Credited substituting studies**

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

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

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

#### **Learning outcomes**

A student who has completed the module is expected to:

---

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

- be able to identify and analyse problems and development points inherent in performing music or more generally in professional musicianship, and his/her own interests therein
- be capable of academic communication and be familiar with the basics of academic and professional writing (including research, the ethical and legal basis for information use, and source criticism)
- If the completion includes a research paper (12 cr option), the student is further expected to:
- be familiar with the principles and approaches of music knowledge and is capable of critically appraising information
- have personal experience of a research process (research planning, selecting a research assignment, selecting and applying research methods, writing a research report)

### **Assessment**

pass/fail

### **Prerequisites**

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

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

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

- *Research and writing skills seminar* and essay (4 or 6 cr) or a research paper (12 cr) on a chosen subject
- Recommended units include the following:
  - *History of music theme unit*
  - *Performance practices and repertoire research*
  - *Advanced structural awareness of music / History of music theme unit*

### **Completion and feedback**

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

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

### **Coordinating teacher**

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

### **Target group**

Classical Music performance, instrument

### **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.

**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
- written 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)
- 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-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.

Students create new ensemble pieces 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 course 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**

*Creative skills 1*

### **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

### **Timing**

Every year

### **Unit overview**

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*

### **Coordinating teacher**

Erja Joukamo-Ampuja

## **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-IO23 Coordinating an orchestra section** (1.5–3 cr)

#### **Learning outcomes**

A student who has completed the course is expected to be able to function as the contact person for his/her instrument section

#### **Assessment**

pass/fail

#### **Completion and feedback**

Active class attendance

Oral feedback

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

Practical training

#### **Timing**

Tuition given every year

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

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

#### **Coordinating teacher**

Head of the student's department

#### **Coordinator**

Anna Rombach

### **S-IY13 On-the-job training** (3–9 cr)

#### **Learning outcomes**

A student who has completed the unit is expected to be familiar with working life and to have acquired skills for identifying learning needs and for orienting his/her studies.

On-the-job training is 1–3 months in length and is completed as separately agreed.

#### **Assessment**

pass/fail

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training. Unit completion is awarded by the head of the student's department.

#### **Completion and feedback**

- Report on the on-the-job training (one A4 page) on the basis of learning diaries.
- The report is to be returned after the on-the-job training.

- Strings: copy of the employment contract

The unit counts for 3 to 9 credits, depending on the extent of the reported on-the-job training. Unit completion is awarded by the head of the student's department.

**Teaching and learning methods**

- The student sets goals for the on-the-job training
- A supervisor is appointed
- On-the-job training 1–3 months in length, completed as separately agreed
- Writing the report, independent work

**Timing**

Every year

**Recommended year of completion**

It is not recommended to complete this unit until the 4th year of study at the earliest.

**Coordinating teacher**

Head of the student's department

**S-IO28 Basics of conducting a wind ensemble** (1–3 cr)

**Learning outcomes**

A student who has completed the unit is expected to be familiar with the basics of conducting a wind ensemble, including conducting patterns, and have the capability to conduct a wind ensemble at a music institute.

**Assessment**

pass/fail

**Prerequisites**

-

**Courses included in the unit:**

The unit is given as an intensive masterclass over a period of several days.

**Completion and feedback**

- Active class attendance
- The unit concludes with a concert where each participant conducts one short work. The unit is assessed by a conductor in addition to the coordinating teacher.
- Oral feedback

**Teaching and learning methods**

Maximum attendance is 15 students, who form the rehearsal orchestra and each conduct it in turn. The conducting of each student is recorded on video, and a video feedback session is held after each tutti rehearsal. The unit includes preparatory lectures on conducting patterns and on the works to be conducted. Wind orchestra conducting students participate as teaching assistants.

- Group tuition, maximum 14 h per credit
- Lectures, maximum 14 h per credit

**Timing**

Every year

**Target group**

Students whose main subject is a woodwind, brass or percussion instrument.

**Coordinating teacher**

Petri Komulainen

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



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

### **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 module 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 course 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 course 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)**