

Curriculum

Extensive syllabus of music in Basic Education in the Arts

The Music Institute of Rauma



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1. The mission statement of the Music Institute of Rauma

The Music Institute of Rauma is an educational institution providing music teaching primarily for children and young people with an extensive syllabus of music in Basic Education in the Arts. The area of operation of the Music Institute of Rauma is the city of Rauma and the municipalities of Eura, Eurajoki and Pyhäranta. Through its activities, the Music Institute of Rauma promotes well-being and is a significant cultural influencer in its own area of operation as a provider of education and events.

The basic mission of the Music Institute of Rauma is to provide versatile and high-quality music education that creates the conditions for creating a good music relationship and provides a basis for a lifelong hobby, and to provide the readiness for students to pursue professional studies in the music field. The language of instruction is Finnish.

The curriculum for Basic Education in the Arts in music has been drawn up in accordance with the extensive syllabus referred to in the Act on Basic Education in the Arts (633/1998) and the decree (813/1998). It is based on the decree issued by the Finnish National Board of Education on 20 September 2017 on the basis of the curriculum of a extensive syllabus of Basic Education in the Arts.

2. The values, learning concept, learning environment and working methods of the Music Institute of Rauma

The activities of the educational institution are based on jointly chosen values: creativity, individuality, justice, experience, insight and joy.

Each student is met as an individual and space is given to the student's own creativity. The goal is for the student to experience moments of insight, and to find joy in studying music, which creates the basis for a good music relationship and a lifelong music hobby. A strong sense of community and cooperation is encouraged in all of the Music Institute's activities. Community activities based on trust, participation and motivation are valued at the Music Institute of Rauma. The goal is to support the student's mental growth and personality consolidation as well as the development of social skills.

2.1. The concept of learning

According to our learning concept, the student is an active actor whose comprehensive development is supported by music learning.

The mission of our institution is to create a supportive, error-permitting, open and positive atmosphere that enables the safe growth and development of different kinds of students, as well as their progress in studies, taking into account the student's starting points. Encouraging and supportive guidance from teachers, as well as forward-thinking feedback, strengthens the student's confidence in their own opportunities and helps the student find their own strengths and characteristics.

Interactions that promote learning, both with teachers and with other students, are an important part of learning. In an encouraging atmosphere, the student learns to face challenges and receive feedback.

Learning is a comprehensive process that takes place in collaboration with the family and the Music Institute. The role of the family in encouraging training and creating suitable training conditions is significant. Personal, regular training is an important part of learning. Inspirational ways of training, doing things together and performing are also central to learning.

2.2. Learning Environment

In Basic Education in the Arts, learning environments refer to spaces and places as well as communities and practices in which music studies and learning take place. Our starting point is that our learning environments are physically, socially and psychologically safe. An open and positive environment encourages and inspires students to develop their skills.

The interaction between the teacher and the student, as well as the consideration of different teaching, working and assessment methods, offer each student an opportunity for success and experience of competence. In the design and development of learning environments, we take into account the needs, skills and interests of our students, as well as the accumulation of know-how outside our institution.

2.3. Working methods

Studies in the extensive syllabus of music focus on the student's personal guidance, in which the student is directed to work independently and diversely together with others and to find suitable ways of working for themselves. Learning together is an essential part of the learning process. Music perception studies, elective courses and ensemble playing or singing are taught in groups of different sizes, taking into account the age of the students and the stage of their studies.

Goals-based and learning-promoting ways of working strengthen the student's motivation and self-direction. The integration between instrument studies, ensemble playing or singing and perception of music strengthens the comprehensive learning of music.

Playing combines musical thinking and motor skills, the maturation of which takes time and long-term, regular practice. Learning music takes place both by playing alone and by playing music together. Developing performing habits and skills are a key part of the music teaching and learning process. Directing the student to self-assessment strengthens their ability to manage their own work so that independent practice produces results and promotes learning.

Listening education is an important part of studying music. Its mission is to train students to listen to diverse music in different environments, to get them used to attending concerts and other music events, and to make music life more familiar for everyone.

The education provider and teachers together take care of the development of learning environments in such a way that versatile working and the use of working methods in teaching are possible.

The versatility of working methods is promoted, for example, by making appropriate use of technology.

3. The operating culture of the Music Institute of Rauma

Operating culture means the way we act. The operating culture of an educational institution is an entity that is built on the objectives of the activities and the norms that guide the work, as well as their interpretation, the established practices of our educational institution and the ways of thinking and acting of members of our community.

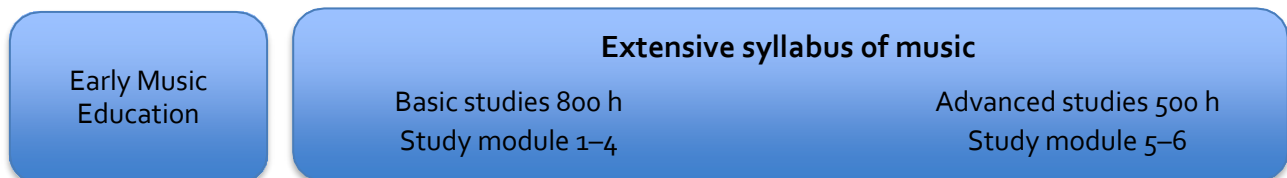
The starting point for all activities at the Music Institute of Rauma is the student – the institution exists for its students. The basis of our operating culture is the student's personal encounter and guidance in a supportive, open and interactive atmosphere that also accepts learning through failure. Our culture takes into account the different needs of different students. Teachers at our Music Institute have a developing grasp on playing instruction and music education, which is supported by enabling additional training.

As part of our operating culture, we take sustainability into account, which includes social, economic and social responsibility. Our students are treated equally, and our activities are designed in an economically sustainable manner and maintaining financial stability. The Music Institute of Rauma is aware of its own significance as a cultural actor in its area of operation and as part of the education system.

Studying music supports the well-being of students and working together strengthens the experience of inclusion. The joy of making music is also conveyed to stakeholders at concerts and other events. Developing an operational culture means continuous development of pedagogy and competence. We take transparency into account in our operations and promote it, among other things, by actively informing.

4. Structure and scope of teaching

Studies in the extensive syllabus of Basic Education in the Arts in music consist of basic studies and advanced studies in music, which may be preceded by studies in early music education.



The computational scope of the extensive syllabus of basic education in art is 1,300 hours, of which basic studies account for 800 hours and advanced studies for 500 hours. The length of a single computational hour is 45 minutes. The computational scope means that the student will receive a performance mark from

the study module after achieving the objectives set for the study module and having completed its contents. The computational scope is not the same as the actual teaching time.

When organising teaching, the student's age, previously acquired knowledge and skills, and the teaching methods used are taken into account. At the end of the basic studies, the student is given a certificate of basic studies. The student is given a certificate of completion of the extensive syllabus of Basic Education in the Arts after completing the basic and advanced studies included in the extensive syllabus.

The extent of early music education depends on the child's starting age and their goals. There is no computational scope set for early music education.

4.1. Study period

The study period for basic studies is usually no more than nine years and for advanced studies no more than three years. The personal studying time is determined based on the student's starting age and the progress of the studies. The principal may, for justified reasons, grant additional time to complete the studies.

5. Objectives of teaching

The aim of the teaching at the Music Institute of Rauma is for the student to develop their musical competence in a goal-oriented manner and to progress from one level to another, from their own starting points, to learn to recognize their strengths and find their own ways of expressing themselves through music, and to rejoice in their learning. Teaching supports the development of the student's creative thinking, positive self-image, healthy self-esteem and interpersonal skills, creates the preconditions for lifelong music pursuit and prepares students for continuing music studies at other levels of education in accordance with the student's goals.

5.1. Early music education

Early music education is a level-to-level education aimed at children younger than school age, with the aim of developing the child's creativity, musical abilities and self-esteem. In early music education, a child develops to listen to and experience music and to express themselves through music. Positive musical experiences, abilities and learned skills form the basis for a good musical relationship and later music studies.

The different elements of music are the key content in early music education. Through experiences, and play, the child's musical memory and musical listening abilities are trained, as well as their cognitive, emotional, motor and social development are supported. Early music education uses singing, narrating, musical exercise, playing and listening to music as working methods.

Forms of early music education at the Music Institute of Rauma include children's music classes and preparatory education. Their organisation, working methods and teaching times are decided separately

each academic year. Early music education is group education. Group sizes are determined by age, instrument and working methods.

5.2. Preparatory group tuition

Preparatory group tuition is preparatory teaching for basic studies, during which the student becomes familiar with the basic technology of the instrument(s) and the basic concepts of music. Preparatory group tuition can be either individual or group instruction, or can include both.

5.3. Basic studies in music

The aim of the basic studies in music is to create the prerequisites for a good musical relationship, creative thinking and positive self-image of the student. In the basic studies in music, the student develops their musical competence in a goal-oriented manner from their own starting points. Basic studies in music prepare students for both independent pursuits of music and further studies.

In the basic studies in music, the student familiarises themselves with the basic technology, repertoire and possibilities of expression of the instrument of their choice. During the studies, various methods and tools of music are introduced, taking into account the student's goals. The development of joint musical skills, music perception skills and historical awareness are an integral part of the studies. The starting point for the studies is the student's strengths and interests.

5.4. Advanced studies in music

In advanced studies in music, the student expands or emphasizes their studies in the way they choose, based on the teaching offered by the Music Institute. During the studies, the student plans and prepares the final project of a broad syllabus demonstrating musical competence, the objectives and methods of which are decided in cooperation with the teachers on the basis of the teaching offerings of the Music Institute.

Basic studies and advanced studies in music consist of study modules whose objectives are based on the target areas defined by the Finnish National Agency for Education, presenting and expressing, learning to learn and practicing, listening and comprehending music, as well as composing and improvising.

6. Study modules in the basic studies

6.1. Objectives and contents of basic studies

At the beginning of basic studies, the student becomes familiar with the management and maintenance of their own instrument. The teaching focuses on the adoption of the instrument's basic technology, repertoire, and various expression possibilities. The student gains basic motor skills, and listening and concentration skills are developed during the studies.

During the studies, the student will become familiar with various tools and ways of working in music alone and in a group. Instrument handling skills are learned with ergonomics in mind. Students are also

instructed to observe their sound environment and protect their hearing from the beginning of their studies.

As the studies progress, the student will adopt the basics of music reading and writing skills, as well as deepen the instrument handling skills, sound formation and music design. The student learns to read and write music and learns to recognize the characteristics and structures of music. The basic technical and artistic skills of playing and performing music are practiced on a long-term basis. The student learns to develop the technique, modes of expression and repertoire of the instrument.

As skills increase, the student is able to learn new compositions independently. The student will also become familiar with music technology as a tool and be able to search for different music applications. Creative musical skills, musical invention and learning to play by copying others playing are practiced. During the studies, the music of different eras and different musical styles become familiar to the student.

Towards the end of the basic studies, the student masters the basic technique of the instrument, the tone colours and the ergonomically good playing position. The student recognizes their musical strengths and means of expression and is able to manage various performance situations. The student experiments with their own musical ideas by familiarizing themselves with the basic skills of improvisation, arrangement and composition, and is able to make versatile use of different tools and working methods of music.

Music is performed alone and in a group throughout the study modules. The purpose is to practice the capabilities of working in a group and learn the skills of regular training. The further one progresses in the study modules, the more clearly the student becomes aware of the importance of regular training and finds meaningful training methods for goal-oriented learning. Students also learn to evaluate their own learning. Possibilities for presentation and performance are offered on a regular basis each academic year. The ensemble playing skills are studied in a characteristic way for each instrument in different courses, which include orchestral playing, pianists' four-handed playing, small ensemble playing, accompaniment activities and improvised accompaniment studies. Those playing orchestral instruments participate in orchestral activities.

In addition to the courses mentioned in the study modules, the student can choose optional courses based on the Music Institute's teaching offerings. The right to study another instrument can be applied in study module 4.

Optional courses may include, for example:

- Instrument studies (various scale, technique etc. Workshops, master course, second instrument)
- Project studies (e.g. Composition project, orchestra period)
- Improvisation workshop
- Inter-arts projects
- Body control and ergonomics workshop

6.2. Contents and computational scopes of study modules

Basic studies in music consist of four study modules following each other.

Study module 1

- Getting to know your own instrument, its management and maintenance
- Getting to know how to perform music alone and in a group
- Practicing your skills in group work
- Practicing the learned skills regularly
- Receiving preparatory lessons in music reading and writing skills

Study modules, computational scope of 100 hours in total

- Instrumental studies 1
- Ensemble playing or singing 1
- Music perception 1, is included in instrument and ensemble playing or singing studies
- Listening education 1

Study module 2

- Learn the basics in music reading and writing skills
- Learn the basics of the instrument, sound formation and music design
- Learn the importance of regular practice and find meaningful training methods
- Perform music alone and in a group

Study modules, computational scope of 150 hours in total

- Instrumental studies 2
- Ensemble playing or singing 2
- Music perception 2
- Listening education 2

Study module 3

- Practicing music performance and music reading and writing skills
- Developing skills to master the basic technical and artistic skills of the instrument
- The student is able to learn new compositions independently
- Get to know the music of different eras and genres of your instrument in a variety of ways

Study modules, computational scope of 200 hours in total

- Instrumental studies 3
- Ensemble playing or singing 3

- Music perception 3
- Listening education 3

Study module 4

- The student masters the basic technique of the instrument, the tone colours and the ergonomically good playing position
- The student finds their own musical strengths and means of expression
- The student knows how to manage different performance situations
- The student finds a suitable way to practice in a goal-oriented way and evaluates their own learning
- The student becomes familiar with music technology as a tool and is able to search for different music applications
- The student listens to music of different eras and recognizes different musical styles
- The student experiments with their own musical ideas by getting to know the basic skills of improvisation, transcribing and composition

Study modules, computational scope of 350 hours in total

- Instrumental studies 4
- Ensemble playing or singing 4
- Music perception 4
- Music perception 5
- Listening education 4

More detailed subject-specific goals, contents and working methods for all study modules can be found in separate target tables.

7. Study modules in the advanced studies

Advanced studies consist of two study modules, one of which is the student's final project. The final project may consist of different entities or it may focus on a specific in-depth knowledge. The computational scope of the advanced studies is 500 hours, with the computational scope of the final project included being 100 hours.

Studies in advanced studies are chosen by the student in accordance with their goals and final project. Studies can be selected depending on whether the goal is studies leading to a profession or studies aiming at a lifelong hobby. For example, a student aiming to become a musician or a music teacher has more studies in music perception subjects which enables further studies in music. The music perception 6 course is common to all.

When entering advanced studies, a personal curriculum is prepared for the student. The contents, objectives and method of implementation of the final project are defined during the first academic year in accordance with the learning objectives the student has set for themselves.

7.1. Objectives and contents of advanced studies

The student expands the knowledge and skills gained in basic studies and acquires the skills to develop their own artistic expression and playing technique. The student deepens their knowledge of the structures of music, the characteristics of different style periods of history, playing styles and traditions. They learn to manage various performance situations and emotional states related to them.

Students have the opportunity to learn about the working methods and phenomena of other fields of art and apply them in their own playing. (Presentation and expression)

An independent student is able to set suitable goals that support their own learning and learn the necessary knowledge and skills to achieve them. They learn to practice in a goal-oriented manner and to design large musical ensembles. The student receives guidance on how to take care of their own hearing and playing ergonomics. They develop an understanding of themselves as a learner and learn to rejoice in the skills they have gained. (Learning and Practicing)

The student participates in local concert life during concert visits and follows the musical phenomena and events of our time through different media and thus learns to apply and combine diverse ways of working to support their own playing. (Listening and comprehending music)

The student continues to develop their own skills in composing music, improvising, harmonizing and transposing. They receive guidance and encouragement to use music technology to express their own musical ideas. (Composing and improvising)

7.2. Contents and computational scopes of study modules

Study module 5

Computational scope of 400 hours in total

Study module 5 of advanced studies consists of instrument, music perception and ensemble playing or singing teaching. Courses and computational scopes in the first year of advanced studies (recommended), total of 175 hours

- Instrumental studies 5, computational scope 45 hours
- Ensemble playing or singing teaching 5, computational scope 50 hours
- Music perception 6, computational scope 70 hours

In instrument studies, the student deepens their musical expression skills, develops their own musicianship extensively both as a soloist and as a member of an ensemble, is able to take care of the ergonomics of

both rehearsal and playing, masters broader musical entities, perceives the structures and laws of music and uses music technology as an aid to studying music according to their own interests.

The goal of music perception is to deepen the learning of musical phenomena and increase the skill of using them in one's own musicianship. Exploring one's own playing repertoire, writing music for one's own instrument, and creative projects implemented in a group increase both the musician's skills and understanding of music.

Ensemble playing or singing studies support the growth of the student's musicianship, strengthen and develop the student's study skills both as an individual and as a member of a group, learning of both the basics of rhythm training and leadership, learning to work independently and responsibly in rehearsals, and to interpret works of different genres and eras under the guidance of the band leader.

More detailed subject-specific objectives, contents and working methods can be found in separate target tables.

In the second and third years of advanced studies, the student deepens their skills and knowledge. Students can choose courses that support their final project, either from the instrument, ensemble playing or music perception option, based on the Music Institute's teaching offerings.

The computational scope of the second and third year studies totals 225 hours.

Example of studies to be selected in the 2nd to 3rd year of studying

- Instrumental studies 70–95 hours
- Music perception 35–120 hours
- Ensemble playing or singing 45–140 hours
- Listening education 10 hours

Study module 6, final project

Computational scope of 100 hours

During the advanced studies, the student designs and prepares the final project of a extensive syllabus of musical competence, which may consist of different entities or focus on a specific advanced competence. The final work can be emphasized, for example, in the presentation of instrument, ensemble playing or singing or music perception skills. The student sets the goals of the final project and decides how it will be implemented in cooperation with their teachers on the basis of the Music Institute's teaching offerings.

8. Subjects of extensive syllabus assessment and evaluation criteria

The subjects for the assessment of the extensive syllabus of music are performance and expression, learning to learn and practice, listening and comprehending music, and composing and improvising.

The task of assessment is to guide the student's learning in a variety of ways at different stages of the learning process, to support the progress of studies and to develop the prerequisites for self-assessment. Continuous feedback is interactive and promotes student involvement. The feedback is used to guide the students to reach and study according to their own goals and to understand their own learning process by developing self-assessment and peer evaluation skills. Students are encouraged to observe their own and group work and to give constructive feedback. Assessment is encouraging, fair, realistic and ethically sustainable.

The assessment during studies is based on the objectives of the study modules of basic studies and advanced studies. Assessment of learning in basic studies focuses on providing continuous feedback in such a way that it promotes the achievement of set goals. Strengthening the student's self-assessment skills supports this task. The assessment takes place both in own lessons and in connection with joint playing sessions and performances. In advanced studies, assessment supports the deepening of the student's skills in accordance with the focus of the studies and the final project. The assessment of the final project takes into account the goals set by the student for their project

8.1. Assessment criteria

1. Performing and expression

- The student can play a musical ensemble
- The student masters the technique and sound formation of their instrument
- The instrument management skills enable musical expression
- The student is able to perform music in different situations
- The student is capable of independent music software selection and stylistic interpretation

2. Learning-to-learn and practice

- The student understands the importance of training for their own development
- The student can observe the training process and set goals for their training that support the development of the player's instrument management skills
- The student masters an ergonomically good playing position
- The student can observe and react to different sound environments
- The student can work together with others

3. Listening and music perception

- The student can read and write music
- The student perceives different structures of music
- The student recognizes different genres of music
- The student is able to adapt their playing to the overall playing

4. Composition and improvisation

- The student is able to express their own musical ideas and solutions

9. Evaluation of learning

The task of learning assessment is to support the progress of the student's music studies and to guide the student in setting their own goals. Assessment and feedback take into account the development of the student's good self-esteem and positive self-image. During the academic year, the student and the teachers and, if possible, the guardian have evaluation discussions about the student's study objectives and the progress of the studies, which the teacher records briefly in the electronic system of the Music Institute. In assessment discussions, the focus is on the student's work and the achievement of the desired competence.

Assessment of learning in basic studies focuses on providing continuous feedback in such a way that it promotes the achievement of set goals. After completing the basic studies of the extensive syllabus, the student receives a certificate that provides a verbal assessment of the student's progress and the development of competence during the basic studies. The verbal assessment emphasizes the strengths of the student's learning in relation to the goals set for the basic studies.

The starting point for the assessment of the extensive syllabus is the advanced studies carried out by the student. The verbal assessment describes the student's progress and the skills they have gained in relation to the objectives of the advanced studies. The assessment emphasises the strengths of the student's learning and competence. The final project is assessed as part of the advanced studies and its assessment takes into account the goals set by the student for their final project. Two teachers participate in the evaluation of the project, one of whom is the teacher who supervised the project.

During advanced studies and in the implementation of the final project, the opportunities offered by self-assessment and peer review are utilised. The certificate of completion is marked with a verbal assessment of the student's extensive syllabus.

9.1. Recognition of competence and crediting of studies

The student has the right to have their previous studies or otherwise acquired knowledge corresponding to the objectives and key contents of the curriculum assessed and recognised. Recognition of competence is made on the basis of surveys of the student's studies or evidence of competence and in relation to the objectives and contents of each creditable study module. Also, as the student moves from one syllabus to another, the recognition of competence and the crediting of studies are dealt with as described above.

10. Individualization of the syllabus

If the student is unable to study according to the curriculum of the educational institution due to a disability, illness or other comparable reason, the curriculum objectives can be individualized to meet the student's study and learning requirements.

In this case, a personal study plan is drawn up for the student in cooperation with the student and the guardian, which as far as possible follows the general curriculum of the educational institution. Individualized teaching can be given as both group instruction and personal instruction. Individualised

teaching can be implemented if sufficient pedagogical competence and conditions can be found at the educational institution, or if the support measures needed by the teacher and student are arranged.

10.1. Content of the personal curriculum

1. Goals

Goals must be musically educational. The starting point for defining goals is to develop the student's musical abilities and skills from their own study and learning conditions. Goals can be set for both the long and short term.

2. Study period

Study period is linked to goals. Study period is granted for a school year or term at a time as long as meaningful goals can be set for the study.

3. Implementation of teaching

The personal curriculum defines the amount of personal instruction the student receives each academic year and possible participation in other teaching provided by the Music Institute, as well as the implementation of music listening and performance training.

4. Necessary support measures

The personal study plan records at least any arrangements needed in the teaching space, aids, and the use of an assistant, the guidance of home practice, and the support needed by the teacher.

5. Evaluation procedure

The assessment takes place in relation to the objectives of the personal study plan. At least once a semester, the teacher has an assessment discussion with the student and their guardians or support persons. The assessment is briefly recorded in the student's electronic student information system.

11. Principles of admission

According to the Act on Basic Education in Arts (1998/633, Section 1), Basic Education in the Arts is primarily aimed at children and young people. According to the basics of the curriculum, teaching can also be given to adults. The special characteristics of the instruments are taken into account in adult education for example, solo singing studies cannot be started before the age of 15. Students of the extensive syllabus of basic education in music can be admitted to Rauma and persons living in Rauma or in a municipality of contracting co-operation: Eura, Eurajoki and Pyhäranta. Students are admitted to teaching from the municipalities of contracting co-operation as available for the student places maintained by the municipality in question. If the applicant's municipality of residence is other, the final decision as to whether the applicant's municipality of residence will pay for the annual student-specific municipal share determines whether the applicant is accepted into the Music Institute.

11.1. Early music education

For early music education groups, students are admitted in the order of enrolment.

11.2. Basic studies

For basic studies, students are selected through student selections. Applying for basic studies does not require previous music studies or participation in early music education. The education provided by the Music Institute of Rauma is primarily music education aimed at children and young people. Adults can also be accepted according to available resources (see adult teaching principles).

A student who has already started their studies at another music institute can be accepted as a student at the music institute on application if there are available student places. If necessary, the student will give a play sample. It is possible to transfer students from district teaching to vacant instrument student positions based on continuous evidence and progress. The transfer is decided by the principal.

11.3. Advanced studies

People who have completed basic studies can study in advanced studies. Enrolment for advanced studies is in connection with further enrolment.

11.4. Preparatory education and preparatory group tuition

The organisation of preparatory education, working methods and teaching times are decided separately each academic year. Preparatory education is primarily group education. Students can be guided through student selections to preparatory group tuition if a student position in basic studies has not been offered. You can join the Rauma Youth Band operating under the Music Institute of Rauma without having to participate in the student selection in the order of enrolment. The transition from preparatory group tuition to basic studies takes place through student selections or by the decision of the principal.

11.5. The open department

The open department is intended for those who do not wish to study the extensive syllabus. Studying the extensive means that the student is studying according to the curriculum and is also involved in the teaching of comprehension subjects as well as ensemble playing or singing. The students can be directed to the open department also through student selections. Teaching that is designed based on the student's personal goals is goal-oriented individual or group teaching without performance obligation. The student can participate in the teaching and ensemble playing of music perception studies if there is room in the groups. Teaching is arranged at a cost price according to the resources of the Music Institute. The right to study is granted for one academic year at a time.

11.6. Principles of adult education

According to the Act on Basic Education in Arts (1998/633, Section 1), Basic Education in the Arts is primarily aimed at children and young people. According to the basics of the curriculum, teaching can also be given to adults. In principle, the aim is to complete the basic and/or advanced studies of the extensive syllabus of music before the age of 20. For adults whose main instrument is singing, the corresponding age

is 24 years. If the studies are still in progress when the student turns 20, they have the opportunity to continue their studies one year at a time for a maximum of four years.

The special characteristics of the instruments are taken into account in adult education - for example, solo singing studies cannot be started before the age of 15. In addition to singing lessons, adults can also be admitted to study other instruments according to available resources. Adult education follows the objectives and key contents of the extensive syllabus of music. The institution evaluates the right to continue the studies annually, taking into account the progress and goal-orientedness of the studies. The student can be transferred to the open department, in which case the tuition fee will be higher.

If an adult who is seeking to become a student cannot become a student of basic studies, they can apply for the open department where teaching is arranged according to the resources of the Music Institute.

12. Cooperation with guardians and others

The teachers and staff of the Music Institute interact with the student and their guardians. Interaction is built on the promotion of a good musical relationship. In order to achieve this, it is desirable for the guardian to be actively involved in the learning process, e.g. by actively encouraging and monitoring home training. The teaching includes an annual assessment discussion between the student and the teacher to discuss the objectives of the studies, assess learning and the achievement of previously set goals, and define the objectives for the next study module/semester.

The Music Institute of Rauma cooperates with various parties at the local, national and international levels. Cooperation is primarily carried out with local municipalities, Music Institutes in the surrounding area, other educational institutions providing basic art education, kindergartens, schools, art museums, parishes and individual artists. Companies in the region are also natural partners. The institute offers performances and expertise in its field for various situations and occasions.

The Music Institute plays a key role in influencing and developing the music culture in its area of operation. The Music Institute organizes and produces concerts, music events and camps, either alone or in cooperation with other parties. Regional and national cooperation is carried out, for example, with other music schools and the Association of Finnish Music Institutes. In the development of international cooperation, the Music Institute of Rauma is involved through the Association of Finnish Music Institutes. Various collaborative projects with operators and organisations in other fields bring a social and societal perspective into the studies.

13. Continuous development of operations

The Music Institute of Rauma evaluates the education it provides and participates in an external assessment of its activities as defined in the Act on Basic Education in the Arts. The purpose of the assessment is to obtain information about the operations of the Music Institute, to support the development of education and to improve the conditions for learning.

The Music Institute of Rauma is an ever-evolving learning place that strives to better meet the needs of students and the demands of our changing environment. All actors involved in providing feedback and

thereby developing it: students, guardians, teachers, other staff and stakeholders. Students and guardians can share their experiences and wishes with staff. Additional feedback can be collected through surveys. The operating practices, interaction atmosphere and learning outcomes of the Music Institute are monitored and feedback is discussed in teacher meetings and working groups. Self-assessment guides continuous reform work.