

# The Path of the Player

EARLY MUSIC EDUCATION					EXTENDED SYLLABUS IN BASIC EDUCATION IN THE ARTS					OCCUPATIONAL TRAINING
Theme	Music playschool for babies	Music playschool		Preparatory instrument instruction	BASIC STUDIES				ADVANCED STUDIES	
Years	0-1	1-3	3-5	6-8	STUDY MODULE 1	STUDY MODULE 2	STUDY MODULE 3	STUDY MODULE 4	STUDY MODULE 5-6	
TEACHING	Creating a good musical relationship. Group teaching.				Weekly individual or group lessons.					
					Developing a good musical relationship. Getting to know one's own instrument, its management and maintenance. Accompaniment activity, small group play.	Developing a good musical relationship. Learning the culture of training. Accompaniment activity, small group play. Setting a goal together with the teacher for home work.	Development of playing technique and creative expression. Accompaniment classes, chamber music. Management of time use and training rhythm. Different styles and eras.	Finding one's own musical strengths and means of expression. Accompaniment, chamber music. Goal-oriented training and assessment of one's own learning. Different styles and eras.	Expanding knowledge and skills gained in basic studies. Further development of one's own artistic expression and playing technique. Creating a personalized curriculum together with the teacher. Design and manufacture of the final work.	
ENSEMBLE PLAYING	Singing, playing, listening, musical exercise, play, experience, interaction.		Singing, playing, listening, instrument instruction, rhythm, music exercise, experience, improvisation, play, interaction.		Concert and listening education.					
					Practicing the capabilities of working in a group. Wind orchestra school, D-orchestra (60 min/week). Mini strings. Minidina choir. Instrumental groups and pop/jazz bands.	Giving feedback and composing a story in a group. Playing to others. C-orchestra (60 min/week). Instrumental groups and pop/jazz bands. Minidina Choir.	Customizing one's own playing as part of the overall sound. Giving and receiving feedback. Becoming a member of the group. B-orchestra (90 min/week). Jouskarit band. Minidina choir. Instrumental groups and pop/jazz bands.	Awareness of one's own role in different formations. A-orchestra (120 min/week). Instrumental groups and pop/jazz bands. Musadina choir.	Stemma practice and the basics of music management. A-orchestra (120 min/week). Instrumental groups and pop/jazz bands. Melodina choir.	
PERCEPTION OF MUSIC	Rhythm, singing, basic motor skills			Learning to read and write music. Basic motor skills.	Studying the basics of music in the context of instrument teaching and co-playing. Coaching instruction in music reading and writing skills: rhythms, notes, perceiving the melody.	Group lessons in music perception begin: sheet music names, signage, scales. Simple compositional tasks.	Lessons in music perception continue. Knowledge is deepened by getting to know intervals and triads. The compositional training and the compositional tasks continue.	Acquiring the capacity for advanced studies in music perception. Getting to know music technology as a tool.	Course 6 of Music Perception study. Deepening the knowledge of music perception, especially in terms of harmony. After this, elective courses: composition, arrangement, harmony theory, music technology.	
INDEPENDENT PRACTISING	Singing, rhythming and listening to music.			Singing, rhythming and listening to music. Small-scale home exercises.	Learning training methods. Regular training according to the teacher's instructions. Goal orientation, small training sessions. Hearing and seeing others play.	Daily varied training to support set goals. Running through of learned goals, repetitions. Going to concerts independently.	Strengthening independent training. Imagination training, self-evaluation. Accountability. Going to concerts independently.	Imagination and relaxation exercises. Maintaining play and practice motivation. Setting goals.	Self-motivation. Understanding oneself as a learner and understand different methods of learning. Setting milestones and targets. Management of broader musical entities. Patience.	
PERFORMING AND EXPRESSION	Performing with an own group.				Learning how to perform music alone and in a group in different situations. The basics of performing skills, differences in sound intensity, managing basic tempo. Experiences of success and the joy of playing.	Basics of performing skills. Positive attitude and courage. Managing emotions in a performance situation. Performances.	Development of natural musical expression. Maintaining concentration in the performance situation.	Personal interpretation and boldness of presentation. Self-perception of the nature of various compositions. Self-assessment and receiving feedback.	Musical experience and personal interpretation. Managing one's own emotions in demanding performance situations. Reaching out to different tone colours. Tempo processing skills. Self-assessment and receiving feedback.	
PLAYER'S SKILLS	Listening to instructions, focusing, and working in a group. Experiences of success.			Getting to know the melody instruments.	The basics of playing technique and the production of sound. Finding a natural way to play. Handling the instrument and taking care of it. Experiences of success. Concentration. Methods: basic beat, the basics of notation perception, awakening musical imagination, improvisation, storytelling.	The basics of playing technique and the formation of sound. Body control and ergonomics. Handling the instrument and taking care of it. Methods: small compositions, improvisation, auditory playing, scale playing, prima vista skills, playing from memory.	Versatile development of the playing technique. Setting goals. Methods: compositions, improvisation, auditory playing, scale playing, prima vista skills, playing from memory.	Controlling one's own instrument's basic technique, tempo, tone colors, and ergonomically good playing position. The perception of musical structures. Management of larger entities. Methods: reading the score. Perception of polyphony.	Development of artistic expression and technology. Artistically and technically challenging playing program. Own musicianship. Capabilities for independent adoption of compositions. Perception of polyphony.	
					Working with the teacher. Taking care of the implementation of the training and organizing a peaceful training environment. Obtaining learning materials and taking care of the instrument. Encouragement. Joint concert visits.				Working with the teacher. Encouragement.	
ROLE OF GUARDIANS	Encouragement, transportation and taking care of schedules, participation in classes. Creating a good musical relationship. Singing with the child.								Working with the teacher. Encouragement.	
SUPPORT	The support association of the Music Institute of Rauma. The teachers association of the Music Institute of Rauma.				Cooperation with schools and various cultural actors. Support association of the Rauma youth band, parents' support association of Minidina choir, the support association of the Music Institute of Rauma, the support association of Rauma boy choir, Music Institute's own concert service.	Music camps, optional courses, instrument-specific projects.	Music camps, optional courses, instrument-specific projects.	Masterclasses. Competitions. Domestic and foreign concert tours.	Masterclasses. Competitions. Domestic and foreign concert tours.	
SCHOOL AND STUDIES	Home. Day care.		Preschool or primary school.		Primary school (possibly music-oriented class). Learning the basics of music at school.			Lower secondary school.	Secondary education and occupational training.	

APPLYING AND CHOICE OF THE INSTRUMENT

Lifelong music pursuit