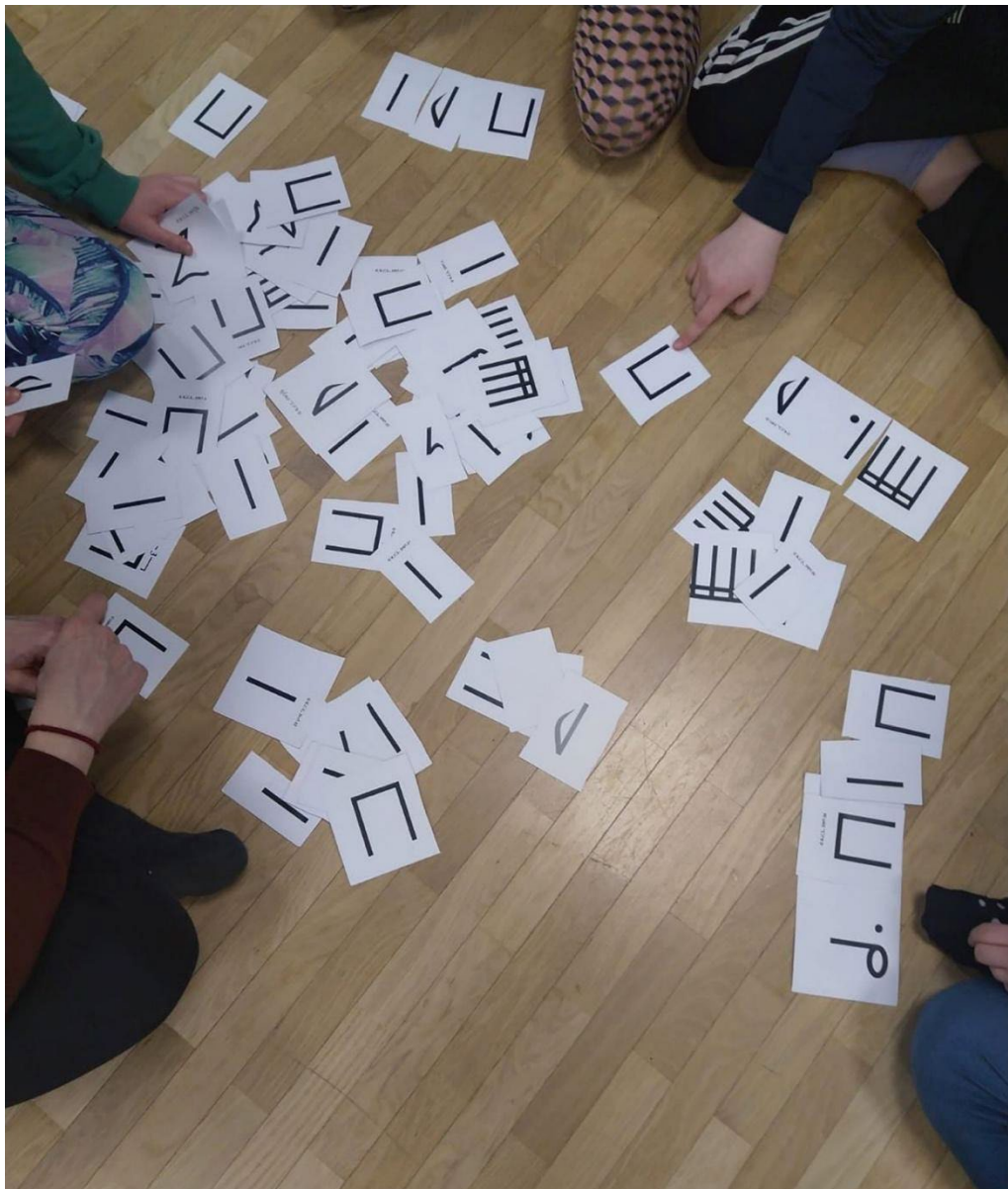




CURRICULUM OF THE EAST HELSINKI MUSIC INSTITUTE (IHMO)



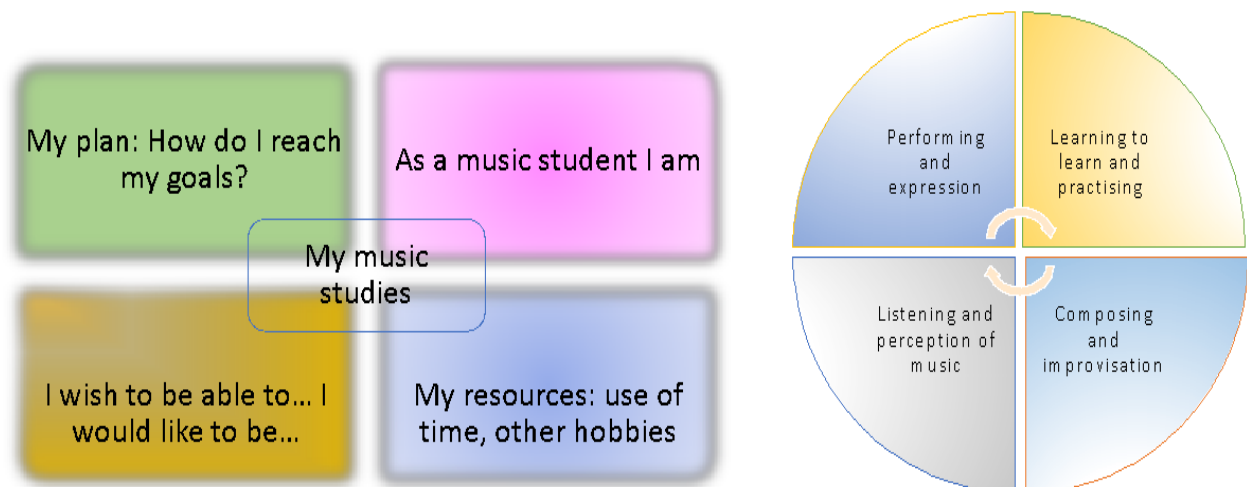
The curriculum of the East Helsinki Music Institute follows the national core curriculum set by the Finnish National Agency for Education in 2017. The national core curriculum is comprised of the advanced and general syllabi of the basic education in the arts for the following art forms: architecture, visual arts, crafts, media arts, music, dance, literary art, circus art and theatre.

Name	Curriculum of the East Helsinki Music Institute
Municipality	Helsinki
Organiser of the education	Support Association of the East Helsinki Music Institute
Learning institution	East Helsinki Music Institute
Approved	1.6.2018 updated 14.6.2021

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Basic elements of assessment in East-Helsinki Music Institute (IHMO)





1. Music education in Finland

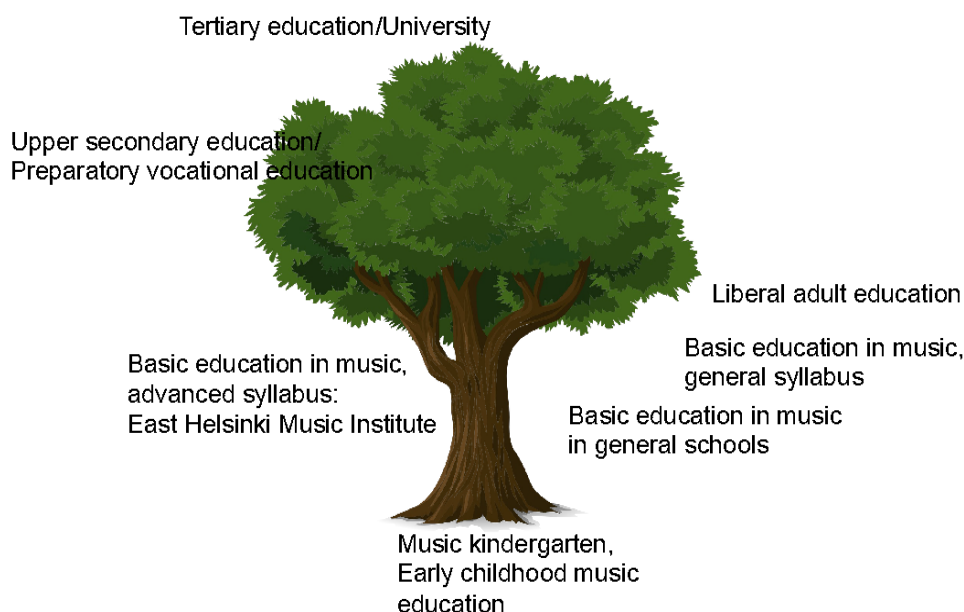


Figure: Overview of the learning institutions for music education in Finland

2. Our mission and general objectives of the advanced syllabus

Music education is a part of the basic education in the arts provided primarily for children and young people on an extracurricular basis. It is goal-oriented education that progresses from one level to the next. We offer the students versatile opportunities to study classical music in a long-term, goal-oriented way according to their own interests. A personal learning path will support the students in finding their creativity and talent. We promote the accessibility of the music studies by creating low-threshold services that offer the child an opportunity to get acquainted with our teaching selection.

The aim of music education is to support creating a lasting relationship with the arts and a basis for a lifelong interest in music, as well as enhance the student's quality of life and enable vocational and higher education. All in all, the purpose is to strengthen the young person's trust in the future and to support the transmission of the musical cultural heritage for generations to come. The point of departure for the education are ways of producing knowledge and skills and performing that are distinctive of music.

3. Values of the learning institution

Everyone's human rights, equity, equality, and cultural diversity are respected at the East Helsinki Music Institute. The aim of the education is to support the student's wellbeing, mental growth, and development of social skills. Everyone's uniqueness, personal integrity, individual dignity, and membership in the community are recognised. Students are led to find their own happiness and inner strengths. The teaching supports human growth and creativity. Students are guided to think and assess what is meaningful and valuable in life, as well as recognise the necessity of sustainable development and eco-social awareness. Equality and diversity of gender are respected in teaching.

The East Helsinki Music Institute seeks to organise its activity in a way that allows every child and young person in the region, regardless of socio-economic position, ethnic background, language, or gender, have the opportunity to participate in high-quality music education.

4. The conception of learning

The curriculum is based on a conception of learning, according to which the student is an active actor. They learn to set goals and to work in line with the goals defined in the curriculum both independently and together with others. Learning is both individual and social constructing of knowledge and skills. It is therefore a holistic and interactional process. Positive emotional experiences, experiencing the joy of learning and creative activities promote learning and inspire students to develop their competence. Experiences and interaction with the environment as well as the use of the different senses and an understanding of embodiment are essential for learning.

The students are guided to become conscious of their own ways of learning and observing their experiences. By using these observations, they are led to develop their own learning. Practising and learning to practise, as well as self-direction, are of special importance in developing musical skills.

Encouraging and supportive feedback strengthens the students' trust in the development of their own skills during the learning process. Giving and receiving diverse, positive, and realistic feedback is a central part of interaction that enhances learning. Continuous feedback and guidance are a natural part of the lessons.

The teacher has a central role in developing the learning skills and learning environment, to enable the progress of different students.

5. Operating culture and learning environment

At the heart of the operating culture of the IHMO is cooperation with the students' families. The basis of the learning environment is physical, social, and psychic safety and accessibility. In addition, extensive international relations, and traditional forms of cooperation with the associations in the East Helsinki area enrich the experience world of the students with their cultural diversity.

Setting versatile goals for the learning process and promoting them are at the heart of the operating culture. The students are encouraged and inspired to develop their skills in an open and positive atmosphere. The students' skills of influencing are supported by strengthening the experience of being an integral part of the learning situation. Skills of participation and influencing are developed in individual teaching, group lessons, orchestras, ensembles, and music perception studies. Continuously evolving learning environments will be updated to correspond to the requirements of modern music making, taking into consideration the student's individual needs.

The learning environment created at the IHMO is one in which interaction based on mutual respect is strengthened in learning situations led by qualified professionals. The aim is an open, encouraging, and positive atmosphere that supports the creativity, independent thinking, and study motivation of the students. Special attention is given to enhancing musical and artistic diversity in cooperation with other actors in the area. All the students are encouraged to participate in social learning processes.

The IHMO recognises its responsibility for the future by being actively involved in varied pedagogic development projects. The new pedagogy that has traditionally been created in the institution is being further developed. As an example, the Colourstrings method, based on relative solmisation, is continuously being developed and adapted to new instrumental groups and general subjects.

Working practices in studying music

Central to the studies is making music together from the very beginning, also concerning the low-threshold activities. Along with the individual lesson is the group lesson, in which a peer group supports social learning by the means of music. The teaching emphasizes individual guidance of the student, consisting of many-sided learning of the basic technique, repertoire, and ways of expression on the instrument chosen by the student. The student is encouraged to creativity and production of personal musical ideas. Goal-oriented working practices that

promote learning seek to strengthen the motivation and self-direction of the student.



6. Scope and structure of studies

Scope of studies

Basic education in music according to the advanced syllabus consists of core studies and specialised studies, preceded by the early childhood music education. The core and specialised studies are meant mainly for school-aged children and young people. Both phases may contain optional courses. The specialised studies are completed by a final assignment, in which the student demonstrates the individual competence gained during the music studies.

The estimated scope of the advanced syllabus is 1300 hours (one hour being 45 minutes), of which the core studies 800 hours and specialised studies 500 hours.

The music institute also gives music education for adults, in which the advanced syllabus is followed.

Structure of studies

SPECIALISED STUDIES 500 h	STUDY MODULES	EAST HELSINKI MUSIC INSTITUTE				
	Level 6 50–100 h	Final assignment				
	Level 5 400–450 h	Moderato Main subject 45 min Accelerando Main subject 60 min	Main subject: 45-60 min Ensemble playing Secondary subject Solfège and optional music perception 3–5	Projects Composing, arranging Improvisation Free accompaniment (pf/guit)	Courses Vocal ensemble History of music Technology	
CORE STUDIES 800 h	As main subject	Instrument, song, composing, technology				
	Level 4 Individual music making 300 h	Moderato Accelerando	Main subject: 45-60 min Orchestra Second instrument	Chamber music/Group Vocal ensemble Projects	Optional music perception 3–5 As a group subject free accompaniment for all (with pf/guit)	Composing, arranging Technology introduction History workshops
	Level 3 Towards sustainable development 200 h	Moderato Accelerando	Main subject: 45-60 min Orkesteri Second instrument	Chamber music/Group Vocal ensemble Projects	Optional music perception 3–5 As a group subject free accompaniment for all (with pf/guit)	Composing, arranging Technology introduction
	Level 2 Basics of musical activities 150 h	Group Orchestra		Main subject 40–45 min	Projects Choir (music perception)	Music perception 1 and 2
	Level 1 Preliminary stage 150 h	Preliminary instrumental tuition (incl. INTRO) 1–4 study years		Main subject: 20–40 min INTRO	Projects Choir (incl. INTRO) Rhythmics (incl. INTRO)	INTRO = preliminary music perception

Early childhood music education
 Music kindergarten: family groups, play and instrument groups
 Choir "Sonetti"
 Low threshold activity: music start, rhythmic groups, other groups

Figure: Structure and contents from the early childhood music education through core studies to specialised studies at the East Helsinki Music Institute

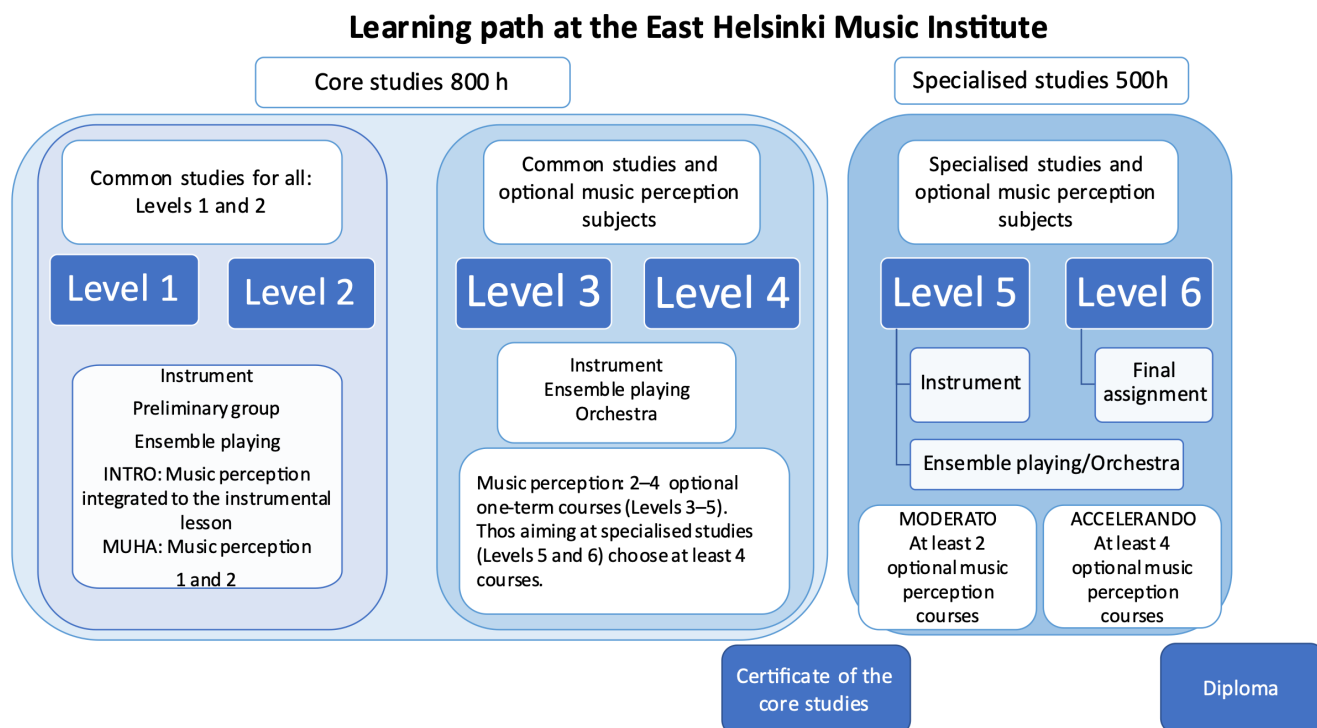


Figure: Progress of the studies from one level to the next and points of receiving the certificates at the East Helsinki Music Institute

6.1. Early childhood music education

Early childhood music education comprises the basis for the advanced syllabus. The purpose of the studies is to awaken and cherish the child's interest in music and offer the child musical experiences and skills that lay a foundation for a good relationship with music and for later studies in music. The teaching is part of the low-threshold activity, in which students are accepted in order of applying.



Figure: Division of the music kindergarten groups according to age group

Central contents of the studies are basic elements of music: rhythm, form, harmony, melody, dynamics, and tone. With the help of experiences and by way of play, the child's musical memory and listening abilities are being developed and the cognitive, emotional, physical, and social development is being supported. The teaching is based on the Colourstrings repertoire (relative solmisation) and Finnish folk music.



Low-threshold activity

Low-threshold activity means pedagogically grounded music teaching that seeks to enhance the participants' abilities to apply for the instrumental studies of the music institute. It is group teaching meant for children aged from 5 to 14.

The selection of courses varies from year to year, according to the situation. For example, there are groups focused on rhythm, ukulele, music start, choir, kantele, keyboard and rap.

6.2. Core studies

The purpose of the core studies is goal-oriented training and long-term development of the skills of musicianship. The teaching includes soloistic subjects (instruments and song), music perception subjects, orchestral playing, chamber music, free accompaniment, ensemble, and choir singing, composition, and special courses according to the study plan.

The scope of the core studies is at least 800 hours, which is divided into four progressing study modules (Levels 1 to 4). In the core studies, the share of the instrumental studies is 400–600 hours, optional studies 200–400 hours depending on personal choices. The core studies last from 6 to 12 years, depending among others on the beginning age. Students receive a certificate of completion of the core studies.

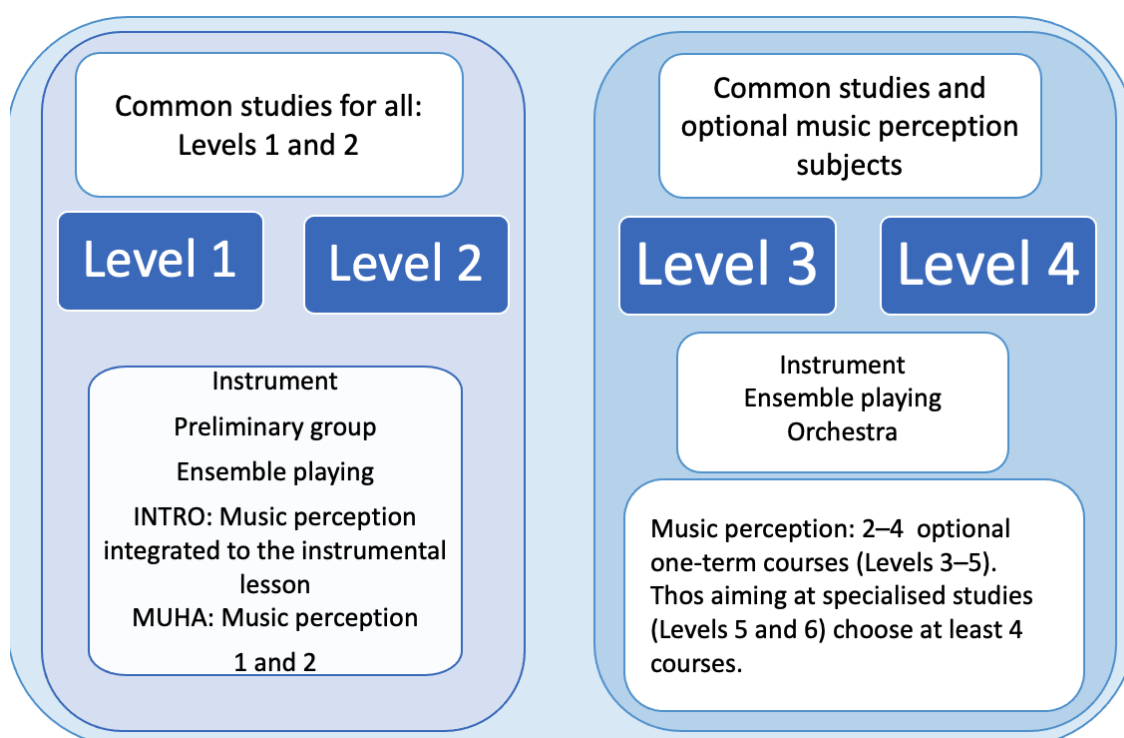


Figure: Study modules of the core studies at the East Helsinki Music Institute

The core studies may start in preliminary instrumental groups. During the first years (Levels 1 and 2) the scope of the studies is the same for everyone. Music perception subjects proceed hand in hand with the individual instrumental studies and ensemble playing.

During the next study modules (Levels 3 and 4), there are more optional courses to correspond to the personal study objectives of the student. There are two lines of study, Moderato and Accelerando. Beside the main subject, the student may choose a varying number of courses on music perception subjects and ensemble playing.

As the student plans to continue the studies to the specialised studies, they choose, in addition to the ensemble playing, at least four optional courses in music perception subjects during the levels 3 and 4. One of the courses is an obligatory solfege course. If the plan is to finish the studies after the core studies, two optional music perception courses are enough. Depending on the choices, the duration of the individual instrumental lesson is from 30 to 60 minutes (30 min Tempo rubato; 45 min Moderato; 60 min Accelerando).

Secondary subject and second instrument

The right to study additional instruments can be applied for after a study counselling discussion with the teacher of the main subject. The student can apply for a *secondary subject* when the studies in the main subject have proceeded to Level 5 (Level 4 completed). A *second instrument* can be studied in addition to the main instrument already earlier once Level 3 has been achieved in the main instrument. The duration of the lesson in the secondary subject and in the second instrument is 30 minutes a week.

The right to additional studies will be granted on grounds of individual instrumental aptitude and existing teaching resources at the turn of the term/study year.

Study lines Moderato, Accelerando and Tempo rubato

Moderato:

The student studies according to the advanced syllabus, participating in the teaching of their main instrument, ensemble playing, and music perception subjects. The studies are targeted to the specialised studies and the final assignment. The duration of the instrumental lesson is 45 minutes.

Accelerando:

The student studies according to the advanced syllabus, participating in the teaching of their main instrument, ensemble playing, and music perception subjects. The studies are targeted to the specialised studies and the final assignment, as well as possible further studies in music.

Criteria to attain a longer lesson:

The student has progressed in their main instrument considerably in a short time (e.g. accomplished level 4, while other subjects of the study module are still unfinished). In addition, the student is exceptionally active in tasks connected to the studies, e.g. by performing and showing special commitment to studying according to the advanced syllabus. When the aforementioned criteria are fulfilled, the student can apply for the right to Accelerando studies and then the duration of the lesson in the main instrument is 60 minutes.

The continuation of the studies is annually negotiated between the student, the teacher, and the principal. The right to Accelerando studies is confirmed for a study year at a time.

Tempo rubato:

When the student participates only in the tuition of the main instrument or when completing a full study module is not possible because of a personal reason, the student can study in the Tempo rubato line. Hence, the student does not follow the advanced syllabus. Moving to the Tempo rubato requires a discussion with the teacher and the principal. Studying the main instrument in the Tempo rubato is goal-oriented and progresses from one level to the next. Duration of the lesson is 30 minutes. The right to study at the Tempo rubato is granted for two years at a time.

Adult department:

At the adult department it is possible to study the subjects of the core studies in the Moderato line following the curriculum of the music institute.

6.3. Specialised studies

The purpose of the specialised studies is to widen and focus the studies and they lead to an extensive final assignment that will be assessed. The scope of the studies is at least 500 hours (Levels 5 and 6) and continue in the lines of Moderato and Accelerando according to the personal choices of the student.

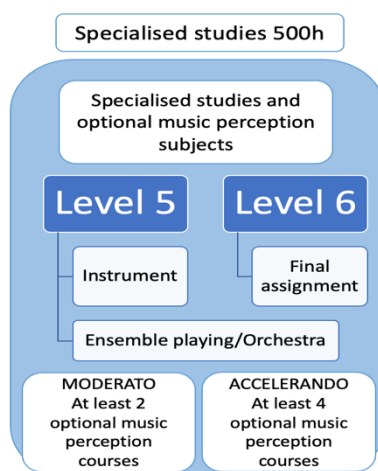


Figure: Study module of the specialised studies

Moderato studies at level 5 include the main subject, ensemble playing and at least two courses of music perception subjects lasting one term each.

An **Accelerando** student, aiming at a strong basis for a hobby or at vocational education, has a 60 minutes' lesson in their main subject at the levels 5 and 6. The contents of the studies can be extended according to the student's personal aims and needs. The Accelerando studies include ensemble playing and at least four one-term courses of music perception subjects. The ones aiming at vocational studies are recommended to acquire skills in several courses of music perception subjects and ensemble playing. Accelerando students participate in ensemble playing (orchestral instruments in an orchestra) every year. An Accelerando student is expected to perform frequently and to participate in projects and courses. Specialised courses can be chosen without limitations from the course tray during the whole study time. The selection of courses is defined yearly.

At level 6 both Moderato and Accelerando students orientate to completing the final assignment. The student designs the objectives and the way of realising the final assignment in cooperation with the teachers. The final assignment can consist of different entities or focus on a certain specialised skill. It offers versatile prospects for demonstrating one's competence. The final assignment may contain solo performances, ensemble playing, compositions, arrangements, recordings, or projects. It can also contain planning and carrying out a concert and writing introductions to the pieces.

The duration of the specialised studies depends on the personal choices and objectives of the student. At the end of the specialised studies the student receives a certificate of completion of the whole advanced syllabus.

At the adult department it is possible to study the subjects of the specialised studies in the Moderato line following the curriculum of the music institute.

After the final assignment, the student can complement their studies according to a personal, goal-oriented curriculum.

7. Individualisation of the syllabus

If the student for some reason cannot participate in the student admission or study according to the curriculum, the syllabus can be tailored to the special needs of the student. In that case, an individual syllabus is made in cooperation with the teacher, the student, and the guardian. The individualisation can concern goals, contents, study time, way of carrying out the teaching, support measures needed, or assessment processes. The purpose is to support the student's abilities to develop their skills from their own starting points.

The student is required to have an ability to make use of the teaching. Cooperation between the parents and the music institute will guarantee finding a successful study path. It is hoped that the parents will tell the teacher or the principal about factors that essentially affect/restrict the progress of the studies.

8. Assessment of learning

Function of the assessment in music studies

The purpose of assessment is to guide the learning of the students, to support the progress of their studies, and to develop their abilities of self-assessing. By feedback the student is guided towards studying according to their personal targets and towards understanding their own learning process. The student's work is assessed in a many-sided way. The evaluation is supportive for learning, fair and ethically sustainable.

Assessment during the studies

In the learning institutions following the advanced syllabus of the basic education in the arts, teaching and assessment focus on four target areas: Performing and expressing, learning to learn and practicing, listening and perception of music, composing and improvisation.

Characteristic of studying music is that learning is guided and evaluated in a many-sided manner in different stages of the educational process. Continuous feedback given during the weekly lessons is interactive evaluation of the music learning and its purpose is to increase the involvement of the students in their learning. The students are directed to reflect upon their learning by developing self-assessment skills and peer assessment. The students are encouraged to monitor their own work and the common work and to give constructive feedback.

The tools for assessment at the East Helsinki Music Institute are the study diary, the tables of the goals and skills, the portfolio, and oral feedback in connection with the level exam concerts.

9. Criteria for assessment in core studies and in specialised studies

Target areas and criteria for the assessment of the core studies

CORE STUDIES		
OBJECTIVES	CRITERIA FOR COMPETENCE	TO BE OBSERVED IN ASSESSMENT
Performing and expression		
To encourage the student to find and express their musical strengths	The student has learnt to develop their musical strengths. Tempo, rhythm, phrasing, and dynamics serve musical goals and make musical expression possible.	Natural music making / musicianship
To support and strengthen the student's capability to master different kinds of performing situations	The student is able to apply the learnt skills to master different kinds of performing situations.	Performing activities, Ensemble playing/Chamber music, Projects, Principal/section leader, Performing skills, Different kinds of performing experiences, Observing one's role in in the ensemble, Soloist, Accompanist
Technical command of the instrument	The student's technical skills serve the interpretation and musical goals of the pieces performed.	Unconstrained command of the instrument serves musical expression. The student has progressed in the command of the instrument from one level to another, achieving Level 4.
Learning to learn		
OBJECTIVES	CRITERIA FOR COMPETENCE	TO BE NOTED IN ASSESSMENT
The student learns basic technique of the instrument.	The student understands the basic technique of the instrument and its connection to the musical expression, as well as the meaning of rehearsing for the development of skills.	Command of the playing techniques of the instrument in question. Good ergonomic playing position
The student learns goal-oriented work and the importance of persevering and regular rehearsal for the progress.	The student can plan their own rehearsing and create a regular routine from it, as well as set realistic goals for their progress.	Goal-oriented work. Natural handling of the instrument
The student learns to approach music from different angles.	The student sees their role and responsibility as a member of the musical group in question.	Self-direction
The student acquires skills for autonomous working and for goal setting according to the plans.	The student has adopted working methods that enable them to achieve the goals set.	Ability to transmit the acquired knowledge and skills to new contexts

Listening and perception of music		
OBJECTIVES	CRITERIA FOR COMPETENCE	TO BE OBSERVED IN ASSESSMENT
The student learns the basics of notation and sufficient music literacy.	The student effortlessly reads music of the level of their main subject and is capable of notating simple tunes.	Studies of the perception of music
The student learns to make observations about the music heard and/or played/sung.	The student can express their own thoughts and opinions on music and different styles of music. The student can with guidance understand different roles in music making.	Attendance in concerts, Ensemble playing
The student gets acquainted with the styles and history of concert music.	The student recognises historical and stylistic special characteristics of the performed music.	Course in the history of music, General knowledge in music integrated in instrumental lessons
The student has the chance to familiarise themselves with the rudiments of music technology and to learn the use of a music notation programme.	Good competence includes documenting the own musical skills (recordings, videos, musical notation, verbal notes).	
The student has the chance to familiarise themselves with the basics of accompaniment.	The student has a command of simple chord sequences of accompaniment.	Courses of free accompaniment, Accompaniment integrated in instrumental lessons
Composing and improvisation		
OBJECTIVES	CRITERIA FOR COMPETENCE	TO BE NOTED IN ASSESSMENT
The student learns to make their own music by playing and writing.	The student realizes new musical ideas of their own, individually or as a member of a group.	Making own melodies/compositions
The student learns to make use of their capability to make music by ear.	The student is able to pick out a familiar melody, rhythm, of harmony by ear and to play it on their own instrument and possibly further work it up.	Participation in workshops (rhythm, composition, improvisation)

Assessment during the studies is based on the targets set for the different subjects in the core studies and in the specialised studies.

The studies of the student are planned and assessed every year in cooperation with the teacher. The teacher of the main subject acts as the supervisor of the studies.

At the end of the **core studies**, the student receives a certificate. In the appendix of the certificate, there is a verbal assessment of the progress of the student and of the development of the skills during the studies. In the verbal assessment, the strengths of the student's learning in relation to the targets set for the studies are emphasized.

As the starting point for **assessing the advanced syllabus** are the specialised studies of the student and the goals they have set for the studies, as well as self-assessment. The final assignment is assessed as a part of the specialised studies. Assessment is based on the following target areas (performing and

expressing, learning to learn and practicing, listening and perception of music, composing and improvisation) and criteria (table).

Target areas and criteria for the assessment of the specialised studies

ADVANCED SYLLABUS: SPECIALISED STUDIES				
OBJECTIVES AND CRITERIA FOR THE CURRICULUM OF THE ADVANCED SYLLABUS				
OBJECTIVES	CRITERIA			
Goal of the studies:	Performing and expression	Sufficient competence	Good competence	Advanced, applied competence
To strengthen the student's own musical strengths	Musical strength	The student is with guidance able to develop their musical strengths.	The student can seek solutions to develop their musical strengths.	The student independently finds solutions to develop their musical strengths.
To guide the student to living musical expression	Musical expression (tempo, rhythm, dynamics, phrasing)	The student is with guidance able to strengthen their musical expression.	The student can make use of their musical expression in the performance.	The student achieves diversity of expression in musical interpretation.
To support and reinforce the student's capability to master different kinds of performing situations	Performance in accordance with the requirements of the repertoire and ensemble in question	Performances require plenty of guidance.	Performances have been realised taking into consideration the repertoire and ensemble.	The student expresses music in diverse ways and with quality, taking into consideration different situations and ensembles.
Technical command of the instrument	Technical command of the instrument	Technical command of the instrument aspires to the musical goals.	Technical command of the instrument serves the musical goals and makes musical expression possible.	Natural and unconstrained technical command of the instrument serves diverse musical expression.
To encourage the student to get acquainted with the ways of expression in other art forms besides music	Filled out when needed, depending on the orientation of the student	The student has got acquainted with the ways of expression of other art forms.	The student has aspired to applying ways of expression from other art forms.	The student is able to combine different art forms into entities.
Goal of the studies:	Learning to learn and practising	Sufficient competence	Good competence	Advanced, applied competence
To train the student to plan their own working	Self-directed rehearsal and goal setting for the studies	The student is with guidance able to rehearse and set goals for the studies.	The student can rehearse and set feasible goals for the studies.	The student is able to rehearse independently and plan the studies.

Guidance to learning	Learning	The student has practised working independently.	The student can work independently.	The student has been able to work in a goal-oriented and independent manner.
Supporting the working	Working	The student has tried to keep the schedule agreed upon.	The student has been working within the schedules agreed upon.	The student has worked purposefully in order to reach the goals.
Guidance to the command of the rehearsing	Command of rehearsing	The student has striven for regular and detailed rehearsing.	The student has been rehearsing several compositions simultaneously, making use of different techniques.	The student has independently chosen rehearsing methods appropriate for different compositions.
To support the student in anticipating and securing the completion of the final assignment	Planning and preparation of the final assignment	The student is with guidance able to plan the final assignment.	The student can make an action plan for a feasible final assignment.	The student is able to plan the final assignment proactively and consistently. Different ways of realisation support the birth of an integrated whole.
Goal of the studies:	Perception of music	Sufficient competence	Good competence	Advanced, applied competence
To guide the student to develop musical literacy in an appropriate and meaningful way	Analysis and perception of the structures of music	The student is with guidance able to name and recognise musical structures.	The student is in command of musical structures and principles of part-writing of the performed repertoire.	The student is able to analyse musical structures of the repertoire.
Perceiving melodic and harmonic lines of music	Solfège, ensemble singing, free accompaniment	The student has developed their skills of perceiving melody and harmony.	The student can make use of the competence in relation to melody and harmony in different functions.	The student is able to make diverse use of the competence in relation to melody and harmony as a support for musical perception.
To support the student in recognising the characteristics and perceiving the structures of music	Styles and genres of music, history of music, philosophy of music	The student is with guidance able to perceive stylistic periods and performing practices as part of the events of their times.	The student can recognise stylistic periods by listening to music and perceive stylistic periods and performing practices as part of the events of their times.	The student widely comprehends musical phenomena as cultural traits of their times.
To acquaint oneself with music technology	Music technology	The student has got acquainted with music technology.	The student can use music technology as a support for music making.	The student makes use of music technology in making music and in realising their final assignment.
Goal of the studies:	Composing and improvisation	Sufficient competence	Good competence	Advanced, applied competence

To guide the student to produce original musical ideas and solutions	Composing, arrangement and improvisation	The student is familiar with processes of improvisation and/or composing.	The student has completed an own musical production.	The student has deepened and expanded their improvising and/or composing skills.
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Recognition and accreditation of prior learning

The student has the right to have earlier studies that correspond to the goals and central contents of the curriculum recognised, based on an account given about the studies made and on demonstrations of the skills in relation to the objectives and contents of the study module in question.



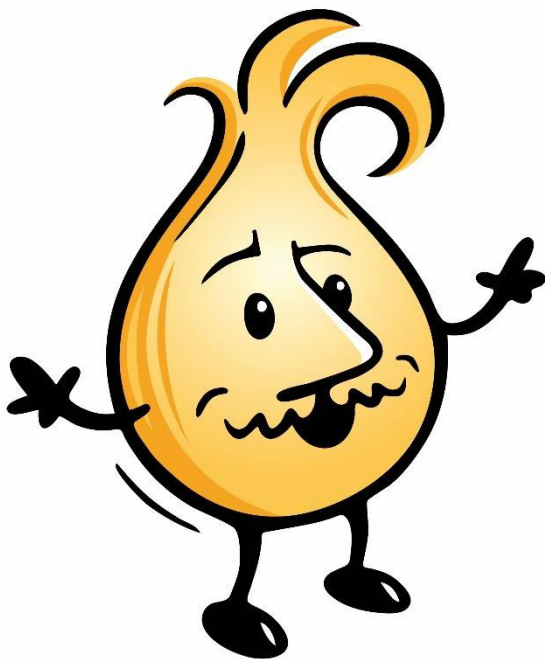
Itä-Helsingin musiikkiopisto
Taiteen perusopetus
Musiikin laaja oppimäärä
Päättötodistus

10. Principles of student admission and continuing the studies

The East Helsinki Music Institute organises student admissions every spring, whereby the applicant is guided in selecting a suitable instrument. The instrumental core studies usually start at the age of 5–10. Soloistic singing generally begins after the voice break. In the early childhood music education, students are accepted in order of enrolment.

All the applicants participate in the student admission regardless of possible previous studies (including the ones applying for the music-focused class of the Porolahti comprehensive school).

The studies continue when the student follows the learning path according to the curriculum and registers as a continuing student for the next study year. The studies are considered to have ended if the registration for the next year, term fees or participation in the tuition have been neglected.



11. Cooperation with guardians and other parties

With the guardians

The music institute aims at a continuous interaction between the student, families, teachers, and the staff of the music school. It is hoped that the families support the musical activities of their children and youngsters. The institute's task is to keep the parents abreast of the progress of the studies. It is hoped that the guardians will inform the music institute about factors that essentially affect the studies.

Cooperation with other parties

The goal of the East Helsinki Music Institute is to act as a regional cultural centre for music and as a specialist institution for music education. Cooperation with different actors is maintained and developed at the music institute. Such actors are e.g. other music schools, conservatoires, colleges, The Sibelius Academy (University of the Arts Helsinki), art schools, learning institutions for the arts, cultural centres, day-care centres, general schools, nursing homes, congregations, associations, and the City of Helsinki.

The orchestras, ensembles, soloists, and lecturers of the institute export the know-how to other countries and the international networking brings visitors to the East Helsinki Music Institute.

There is an ongoing cooperation with the City of Helsinki since 1999, in which instrumental group lessons of the music institute are integrated to the municipal comprehensive school (Porolahti school). This kind of a cooperation is unique in Finland and special as it connects the music-focused general school classes and the instrumental tuition as an entity integrated in the school day.

Producing regional cultural services

The East Helsinki Music Institute organises music events particularly in the East Helsinki area. The institution organises numerous concerts that are open to the public in its own premises and e.g. in cultural centres, churches, day-care centres, schools, and nursing homes. The music institute also caters for performers to events organised by other actors.

12. Continuous development of the activity

The East Helsinki Music Institute seeks to create an operating culture that fosters learning and sustainable wellbeing. The point of departure is the participants' experience of belonging that is born out of acting together and including everyone. As the knowledge possessed by the work community is being gathered and developed, mutual trust is of vital importance. A confidential atmosphere is one of the factors of success. In an operating culture of mutual trust and support, also learning by failure is accepted.

IHMO is a continuously developing learning institution that better seeks to meet the needs of the students and the challenges of the changing environment. The atmosphere of interaction and the learning results are regularly monitored. The whole community of the music institute – students, teachers, guardians, and administration – is invited to join the internal assessment of the learning institution.

In the future, the learning institution will be developed on the basis of the latest research knowledge and of the assessment data gathered.

13. Further regulations

Besides the curriculum, the activity of the East Helsinki Music Institute is regulated by the strategy, the equality plan, the personnel and training plan, the health and safety plan, the noise abatement plan, and the annual plan of action approved by the board of directors of the music institute.

