



SMI
UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT

2022





DEGREE AWARDS

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Kulturskoleklivet and SMI

The Swedish government has provided funding since 2018 to six tertiary institutions for educating more arts-schools teachers.

Together with among others the University of Stockholm (SU) and the Stockholm University of the Arts (SKH), SMI has received funding for this purpose under the initiative "Kulturskoleklivet". The idea is for these institutions to develop collaboration within the initiative and thereby create new possibilities for those that wish to educate themselves for teaching in arts schools.

SMI offers a graduate course of 90 ECTS (see p.5) with two choices of major – one in music (instrument/song) and one in music creation (music production/DJ/songwriting). SMI plans to increase the programmes on offer with other majors as well as new single study pedagogical courses focusing on teaching in the arts schools, as new funding becomes available. For updated information on the courses under development see www.smi.se.

Welcome to your education at

Educate yourself as a pedagogue within music, music creation or logonomy

SMI offers a unique education providing a solid formal pedagogical competency to teach in various contexts, types of instruction and situations where volitional learning didactics are in focus.

As an SMI student you will receive a pedagogical, artistic, professional education from competent and experienced teachers. Your education will intensify and broaden your artistic abilities, both individually and in collaboration with others. You will be supervised in didactics and methodology both via your own practice teaching and through organized practicum studies. You will learn to produce and develop material from a variety of genres, styles and traditions and together with fellow students plan and deliver pedagogical artistic projects. You will experience new technology and become acquainted with current research and new pedagogical advancements preparing you for your future career.

Your education at SMI will develop your skills and competencies for teaching both individually and in group and ensembles, at various levels of aptitude, to a range of ages and situations.

After graduation from the music pedagogy programme at SMI you can choose to complement your degree at another tertiary institution and attain formal qualification for music teaching in Swedish compulsory and higher secondary schools.

SMI is situated at campus Flemingsberg, in venues especially designed for music and artistic creation.

Campus Flemingsberg gathers together over 16,000 students with the other campus-based HEI's the University College of Södertörn, Royal Institute of Technology, Karolinska Institute and Red Cross University College as well as the Idun Lovén School of Art. Campus Flemingsberg provides exciting developmental opportunities through meetings, projects and initiatives with the university colleges onsite, in local and regional collaboration, in international exchanges and intercultural perspectives. As a student you are encouraged to participate and engage yourself in all of these, with the goal of developing your academic area within both higher education and research.

SMI on campus Flemingsberg!



Profile Other Instruments

If your major instrument doesn't conform with the profiles above, you are just as welcome to apply to the Music Pedagogy programme. We will ensure you have the pedagogical and artistic expertise required for your particular instrument.

Study progression will be suited to your prerequisite skills and the demands of your instrument, e.g. in terms of aural repertoire traditions or non-western music cultures which allow for a lower demand on knowledge in western music theory.

DEGREE AWARDS

Music Pedagogy programme

MAJORS

Accordion

Brass (Trumpet, Trombone, Tuba, French horn)

Electric/Double bass

Electric guitar

Acoustic guitar (Nylon/Steel-string)

Piano

Percussion

Song

Strings (Violin, Viola, Cello, Double bass, Keyed fiddle)

Woodwinds (Flute, Oboe, Clarinet, Bassoon, Saxophone)

Other instruments (as accepted on application)

Music Creation (Music Production/DJ/Songwriting)

The degree of Bachelor of Music Education 180 ECTS

consists of three years' full-time study awarding 120 ECTS in subject units within the chosen profile and 60 ECTS combining general educational sciences with practicum studies.

The Graduate Diploma in Music Education 120 ECTS is open to those who have an undergraduate qualification in music performance or the equivalent through prior learning and professional career experience. The degree consists of two years' full-time study with 80 ECTS subject units within the chosen profile and 40 ECTS combining general educational sciences with supervised practicum. Study plans are available for part-time study at 75% of full-time over three years or 50% of full-time over four years.

The Non-Degree Programme for Pedagogical Work in the Arts School – majoring in Music or Music Creation 90 ECTS is a non-degree award consisting of sections of the Graduate Diploma. The study plan is for full-time study year one and 50% of full-time in year two. You can also choose to study 50% of full-time over three years. You can opt to transfer over to the Graduate Diploma in Music Education 120 ECTS from year two.

The Music Pedagogy Programme is founded on three sturdy pillars of equal importance and scope:

1) **Artistic aptitude:** Your artistic studies are aimed to develop you as a musician for a variety of musical contexts and to be an inspiration for your pupils, through extensive education in your choice of major as well as through studies in ensemble performance, arranging and conducting. In the Bachelor programme you are taught on your principal instrument throughout the entire degree, whilst in the other programmes you are expected

to have already achieved a high degree of instrumental aptitude but are provided tuition to broaden your performance within different genres.

2) **Scientific awareness:** Research-based knowledge provides you with important guidance in your music pedagogical development. Theoretical studies in Pedagogy, Musicianship and Scientific Knowledge develop your capacity to critically evaluate and examine the contexts and boundaries surrounding the work of a music pedagogue.

3) **Subject didactics with a focus on proven experience:** At SMI we value everyone's didactical experiences highly. Both your own professional and existential experiences as well as those of your fellow students and teachers, are considered a resource and a foundation for learning in subject-related didactics.

Throughout your entire degree you will study methodology and didactics for teaching in your major. You will develop your capacity to structure a progressive teaching based on each of your pupil's specific abilities and needs. With ongoing supervision, you will teach pupils individually and in groups over a variety of teaching situations, ages and stages of development, from beginner to advanced levels. You receive a broad basis with education in a variety of genres and ensemble constellations for your chosen major as well as orientation in performance and methodology for related major subject areas.

In all, your degree will prepare you for the many challenges and demands placed on the career of the modern music pedagogue.

Further information on the Music Pedagogy programme is available at www.smi.se

Interview with three students in the Music Pedagogy programme



Emma Granström is in her final year as an Arts-schools pedagogy student in the Music Pedagogy programme, majoring in Brass.

How did you come about to apply to SMI?

I studied a performance degree majoring in Trumpet at the Royal College of Music in Stockholm (KMH). Afterwards I began to work as a teacher and found it very rewarding, but I needed to learn more and SMI has a very good applicability for arts-schools. And I have continued to teach parallel with my studies, but at another arts-school. Combining studies with teaching at an arts-school works well, partly because professional development is a part of employment, partly as we are required to have some teaching during our studies which can be combined with employed work. And then you can take what you are working with direct to your teacher here at SMI. It is your own reality and not something made-up, to tackle different problems in didactics, rather it can be something you find challenging right now in your own ongoing teaching.

Do the studies meet up to your expectations?

I was expecting to gain a variety of tools, meaning concrete pedagogy, but also pedagogical perspectives on that which you might do intuitively. As I have mastered my own instrument, I have a bunch of ideas about how to learn and teach it. But there is so much more to learn from pedagogy and methodology, not everyone is like me and so it is valuable to get other angles on it. And I really think we get that here. There are

many practical subjects that are important, everything from methodology which is very hands-on to learning to play piano and secondary instruments. Broad instrumental knowledge is a valuable asset as an arts school pedagogue. The many practical subjects (also about how to be a leader, to practice engagement in front of a larger group of audience etc) are more than what I expected beforehand.

Is there anything in particular that has been especially challenging here at SMI?

To practice singing songs in different styles and genres in front of your classmates has been a challenge but also a lot of fun. You're forced to go outside of your comfort zone. Likewise the course in rock band accompaniment, which reminds you of what it was to be a beginner at something.

I have also really appreciated that we, even with relatively small resources, get to learn so much about the other brass instruments – that SMI utilises the students that are here, to teach each other on the instruments they themselves play.

Do you find time for your own musicianship now you both study and work part-time?

When I began studying we were in the middle of a pandemic so after I graduated from my performance degree, that sort of went onto hold. But now that performance is again possible, it's been harder to cope with everything. But SMI is very considerate to adjust the study load after our differing needs, so it's possible to combine and that is very valuable. And it also is of considerable value that lessons at SMI are concentrated to just a few days per week.

What is your musical preference?

I am educated in the classical music tradition and play in orchestras but also in other genres in bands. For example Storstan Street Brass which is very different from when I studied at KMH, more like a New Orleans brass band. During the pandemic we performed outdoors and then we also did some projects, workshops with aural-based music for arts-schools and in school. It's a little like El Sistema, where the pupils meet and play together with professional musicians.

Anything you would like to add?

This is a very good education if you are already a good instrumentalist or singer, but also want to work in the arts-schools and not so much with classroom teaching. The variation of subjects is really good, not just theoretical but also many proficiency subjects which are also important for your own development. If you are wanting a teacher certification there are other programs, here you get other skills. So I think you should consider which education you want to have.



Jay Matharu is in his third year in the Music Pedagogy Bachelor degree, majoring in Electric Guitar.

Who are you and how did you end up at SMI?

I am originally from England and graduated with a Bachelor's Degree in Music Performance there in 2005. Afterwards I taught a little and toured a lot with several bands around Europe. And then about twelve years ago, I moved to Sweden.

A friend suggested SMI to me. When I first saw all the entrance tests and requirements, I was a little scared over how much you are supposed to know. Even to sing and play piano, for instance, which I'm not so good at. But my friend encouraged me anyway. And I have to say, if anyone is thinking about applying, it's not at all as bad as you think, more that they need to know what you know than a big important test which you must pass to one hundred percent.

In which musical context do you feel most comfortable?

I have almost always been a rock musician and played in many different bands. But I have also played in other ensembles. For example, I worked with London Sitar Ensemble where the leader would happily mix genres and traditions. We worked with African kora and European Baroque musicians.

You have just one term left of your degree, has it been close to your expectations?

JYEs, really exceeding them. At first I was taken aback by how many subjects there were, it felt a little too much for an electric guitar teacher. Why do I need to do this course and why do I have to learn this? I could spend more time otherwise on the electric guitar. But now I realise that it was very valuable to get everything these courses offered, as it is knowledge you can

use depending on the type of pedagogical situation you are in. And with whom you work – musicians from other traditions, genres and backgrounds. It has been incredibly educative and important to learn these eclectic skills, an inspiration.

What's the study environment at SMI like?

It's nice, very relaxed and because it's a smaller environment, everyone gets to know everyone. It's a very comfortable atmosphere, with lots of space and there are plenty of possibilities for practicing, unlike my former school. You have a lot more time with your teachers here. And it's very well organized, if you have any questions it's easy to find the right people.

Anything that you have found particularly challenging or difficult?

Sure, there have been a few things. Singing for example, it not something I had confidence in in front of others. And orchestral arranging – to arrange and then stand in front of the orchestra with instruments you know a little about but have no experience with from your own musicianship. At the start I was very nervous but the more I trusted the tools I learnt along the way from my lectures and teachers, the better it went. It all went well in the end.

Is there anything particular from your education, that you consider particularly important or valuable?

A lot of the practical aesthetical moments we've had, not just the theoretical in the pedagogy courses but also how we have applied the various aesthetic expressions we have been taught, has been rewarding. And the four hours a week own supervised teaching time, where we observe and give feedback on each other's teaching.

And of course, all the guitar lessons have been incredibly fun. There has been a broad genre approach, with so many great tips and not only all we've learnt to become a better guitarist, but also the pedagogical didactics which we are served along the way. So when our teacher teaches us a piece of music for example, there is always a simultaneous discussion on the various ways to teach and learn this piece, moving forward. What different challenges might a pupil meet with this piece? How could you tackle these? What would be the best ways to approach this?

Is there anything you'd like to add?

That if you're interested in pedagogy, this is the place to come. Like I said earlier, at the start you can be overwhelmed by the different courses included. But now I see how it all comes together, precisely because it is a pedagogical education. You need to gain insight from so many different angles. Apart from playing the electric guitar, I've tested so many other instruments and we've also collaborated with a school working with rock and pop, conducting that is more classical music, guitar orchestra... We are given a good foundation for the many different challenges we will face when we will be out and working.



Hana Batt is in her first year of the Bachelor of Music Education program, double-majoring in harp and recorder.

Who are you and how did you end up at SMI?

I come from a town called Townsville in North Queensland, Australia. I grew up and was introduced to music as with most people there, through compulsory class recorder. And then I continued with music, first in Sydney and then in Stockholm (my mother is Swedish so I have family on her side here). I played classical harp, but something was lacking and I couldn't really put my finger on it. I have always felt that music should be more than mere performance, I was drawn to greater, broader contexts. And then I thought, maybe it would be fun to become a music teacher. So I started to look at different degree programs, and SMI felt like the right fit. So here I am.

You have a rather unusual instrument choice, the harp. How did that come to happen?

They had a chamber music festival in Townsville, and every year musicians would come from all over Australia and play there, among them a harpist. And I immediately felt wow, that's what I want to do. But there was no harp teacher there, so I began Skype-lessons with a teacher in Sydney. And she led me onwards to a music school there.

And the recorder has been there all that time?

It's sort of just followed along, more or less. During some periods I really concentrated on the harp and then I've had a few years where I practically just focused on the recorder. Finding the balance between them is what I am trying to do now.

Now at the start of your degree you will be more focused on the recorder, as you are doing a double-major and the harp will be more in focus later on. Is that OK with you?

Absolutely, it feels relevant for me right now also because I have some work as a relief teacher at Nacka music school. So the timing is right for recorder methodology and such, now. I still get a lot of opportunities to play the harp in other contexts here at SMI.

Yes, among other things you have recently started a course in chamber music where you are in a rather odd ensemble constellation?

Indeed, we are playing medieval music with recorder, harp, oud, accordion and bassoon.

In what musical contexts do you feel most comfortable?

I have played quite a lot in orchestras and find it very rewarding to be part of a greater piece of music. But it's almost most fun in smaller ensembles, you get to know each other in a totally different way. There is more of a dialogue between musicians instead between conductor and musicians.

You have just begun your degree, but perhaps you can say something about what has been particularly rewarding or challenging so far?

There have definitely been moments that have been hard or challenging. In my earlier education I was very focused on just classical music. Here I am exposed to a very broad education, it covers pretty much every genre. To choose something in particular that is rewarding, is difficult. Maybe because so much is focused on learning to learn and there are so many aspects to everything you are so happy to learn, for example just learning about how to apply my voice in different situations.

Where do you believe you will be in ten years from now?

There is really a lot that is still "written in the stars", I have no idea what country I will settle in even. I want to do a little of everything, amateur orchestra I found a lot of fun and then being a teacher – you get so much out of it, but also to play in ensembles. To be a part of all the many different contexts that have musical relevance.

Anything else you'd like to convey at this point?

Yes, this program is perfect if you are looking for broader knowledge than that you already have. It really has a much wider focus than on one thing, apart from the pedagogy of course. But you really get so much more. As long as you are curious to try new things, you can get as much as you can imagine from this degree program.





DEGREE AWARDS

Logonomy programme

The Graduate Diploma in Logonomy 120 ECTS offers an extensive and broad competency for working as a voice and speech pedagogue. Logonomists work with prophylactic vocal care, in personal communication skills and with the voice and speech in artistic situations such as the development of expression, purpose and variation.

The Logonomy programme is open to those with previous experience in artistic and educational work within voice and speech, offering 2 years' full-time study with 80 ECTS in subject units and 40 ECTS in general educational sciences.

There is a strong correlation within the degree programme between artistic, pedagogical and scientific knowledge, competency and proven experience, which the students find valuable and contribute to the high quality of the programme. Courses in for instance verbal production and vocal training offer a practically applied education in the fundamental possibilities within voice and speech. Studies in research as well as the experiences of vocal work from students and teachers alike, provide dynamics and knowledge development within the subject didactics and methodology courses. During the entire degree you practice your teaching under ongoing supervision, which is examined in different ways and is also a basis for discussions and problem-solving in the didactics courses.

The degree award provides you with the formal competency of a logonomist capable of working with prophylactic vocal care, in personal communication skills and with the voice and speech in artistic situations. Work can be found supporting various occupations where the demand for sustainable vocal use and communicative competency is high, for example within organizations and companies, leadership education, within media, in theatre companies, in education including higher education, and in work where the voice is a necessary tool.

Specific entry requirements

To qualify for entry, you are required to hold previous degree qualifications of 120–180 ECTS within a pedagogical/artistic area, alternatively other tertiary level education such as in logopaedics, as well as experience of work as a teacher in a vocal area.

You can even have gained equivalent prior learning through

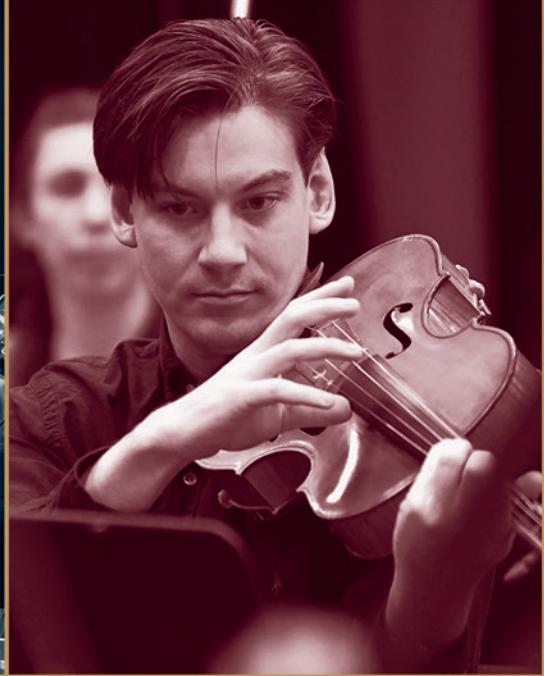
- pedagogical studies/work experience
- studies/work experience involving your own voice
- studies/work experience of the voice used in communicative situations
- studies/work experience of artistic, interpretative work with the voice.

Your prior learning should be proven through documentation for a total of at least four years within the areas above or parts of these. You may for instance have worked as a drama/theatre pedagogue, choir leader, voice/song teacher, music teacher, course instructor, singer, actor, storyteller, priest/pastor, rhetoric, programme leader etc.

THE PROGRAM IS OPEN FOR APPLICATION EVERY SECOND YEAR. NEXT APPLICATION WILL OPEN IN THE SPRING OF 2023.

You can find more information on the Logonomy programme at www.smi.se









Interview with a student in the Logonomy programme

Lovisa Westbacke lives in Gothenburg and is attending her first year in the Logonomy programme. She has known about the program for many years and recently the possibilities opened up that gave the opportunity to apply. Commuting has worked fine to Stockholm, thanks to the support from her family at home.

How did you decide on the Logonomy programme and how did you learn of its existence?

I have always been fascinated by all sorts of voices and consider working with the speaking voice as an exciting compliment to the work I already do as a singing-teacher. We use the speaking voice all the time and in so many totally contrasting situations. That makes it extra interesting to work with. I love all kinds of voices, from the more coarse or delicate, to the bellowing and the soft. I am fascinated over the expression we can achieve with it. We people walk around carrying the most fascinating of instruments with almost infinite possibilities of variation.

I have been aware of the Logonomy programme for a number of years and been interested. That I applied now was because I was working on a song pupil's speaking voice quite a bit last spring, as the queue to a speech therapist was long. It was very rewarding and provided a piece of a larger puzzle that was needed.

Your first term of four is almost complete – what has been the most interesting or challenging thus far?

The mixture of theory and practice. It's incredibly valuable to for instance, work with Shakespeare in Vocal Performance class whilst at the same time discussing philosophy and studying literature on learning in Pedagogy. This program includes such a great blend of courses that enrich one another: Voice anatomy, body awareness, methodology, individual voice-training and so on. I feel I am challenged every day to think beyond and go deeper, whilst different ways to use the body and voice are presented and developed simultaneously. Then we have begun teaching practice since a month back, with mixed delight! Everything we do in the education comes into its own right in a teaching situation, it's difficult but fun! I believe I am challenged to take leaps all the time regardless of the lecture content and find that incredibly stimulating.

The expectations on us students I find to be high and that this is a postgraduate degree is apparent. We are expected to draw on our previous knowledge and it is extremely inspiring to meet skilled and experienced pedagogues who meet us where we are and lead us forward. Inspiring and very enjoyable is also to be part of such a competent and lovely class of fellow students. We all have with us different luggage that greatly contribute to both our individual and our common development. In working practically, in group reflection and feedback and through all the terrific conversations both during and in between lessons.

The area of expertise for logonomy is wide, within what areas do you see yourself active in the future?

Right now I find working with the “normal use of voice” most enticing. There are occupations that work with refinement of the voice, but the need of vocal development touches on so much more. It could be about using your voice without getting tired, to be heard better, to “land in your own voice” or to be able to use your voice with more expression in order to for example, be better at rousing enthusiasm. For some it might be about working a little to find a way to be comfortable with your own voice. To be able to go in and work in that respect is incredibly rewarding. You become humble before your task. I hope the speaking voice can remain an area included in professional development, when the employee themselves ask after it.

You and your family live in Gothenburg, and SMI is in Huddinge – how does that work out from a practical viewpoint?

I thought beforehand that it would be really difficult making this work, but it's all worked out well. I stay overnight at my parents' place in Ekerö two nights a week so that's handy, but it is a commitment that has affected my family quite heavily. Thanks to my husband, who has been so supportive to make this work, and my children who since I began have been making one meal a week each, it's actually working out really well.

Interview with a teacher in the Logonomy programme

Catherine Hansson is the course coordinator and teacher in Vocal Performance in the Logonomy programme. Her background and experience as an actress, musical artist and leadership coach is invaluable for the knowledge she uses in voice coaching in different contexts. Vocal Performance is a course that runs throughout the entire program and is one of the cornerstones of the degree.

How did you come about educating yourself as a Logonomist?

As I had worked as an actress and musical artist all my life, the limitations and possibilities of the voice were a natural part of my day. I longed for more theoretical knowledge and to understand why the voice worked perfectly one day, and much worse another. As an actress and artist you have a constant focus on yourself, and I wanted to skip that and concentrate on others instead.

What are the usual vocal problems you encounter?

Phonasthenia, that is a tired voice. And that many feel they have bad articulation and a too weak voice.

Do people generally know what a Logonomist is?

It's becoming more known within the artistry branch, as many look for help from us. But many people still tend to mix it up with Speech therapists.

How do you work with Logonomy?

Partly preventative with voice and speech techniques, for instance articulation and to fortify the voice and to use it ergonomically. Partly to analyse and work with application of vocal and language expression possibilities where body, intellect and emotion can be congruent. The teaching includes a lot of exercises involving breathing, relaxation and presence. I also work with actor and musical artist students in stage performance where the voice is intertwined in the education.

What is the most fun in working as a Logonomist?

To be a part of when the student or client gets their “aha”-experience and where the body, soul, will and emotion all come together in their vocal quality and expression.

Is it possible to define a good voice?

For me a good voice is a healthy voice which is sustainable and relaxed, reflecting our personality. A voice that is suited for the message we wish to impart and the vocal situation we are a part of.

What do you see in the future for Logonomists?

My wish is that there are more and more who understand how vocal quality affects us, much more than we realise. And therefore it is so important to train the voice, just as you train the body in order to stay in form.





SINGLE STUDY COURSES

SMI's single study courses have both a didactic and artistic focus. You will find a wide range of courses to advance or broaden your subject knowledge in music as well as other aesthetic and artistic forms of expression such as dance, drama or voice and speech. All courses demand the necessary prerequisites for tertiary study as

Aesthetic Learning Processes 7,5 ECTS

The course is designed for teachers, pedagogues, teacher teams and others looking to develop many alternative methods of interaction in their teaching within arts, dance, drama and music. Central to the course is the pupils' own creativity and their ability to communicate in context.

Aesthetics and Learning – Perspectives and Approaches 7,5 ECTS

In this course we deepen our theoretical, philosophical and democratic perspectives on aesthetics, artistic expression, knowledge and learning, with a greater emphasis on written reflection.

Group-teaching Methodology (Instrument-specific) 2,5 ECTS

The course is designed for instrumental and song pedagogues aiming to develop their knowledge and ability to lead groups in their teaching. The course presents different instrument-specific methods and materials for analysis and application in teaching situations.

Choir-singing, integration and language development 2,5 ECTS

This course is designed for music pedagogues/teachers, church musicians and others who are experienced with leading choirs, who want to develop a choir where song is a fundamental tool for language development, integration and fellowship. During the course the students will meet teachers with long experience of work with immigrants and others that have Swedish as a second language, both musically and linguistically as well as in social contexts.

Songwriting 5 ECTS

This course introduces different methodological tools for teaching song-writing and for incorporating song-writing in instrumental or song teaching. The course will deepen and develop your own understanding and skills

determined by the Swedish government. Some of our courses also require you to have further knowledge or skills for participation. Most of SMI's single study courses are held on Thursdays, Fridays or during school holiday weeks, likewise around the start and end of terms.

in songwriting, both individually and together with others.

Artforms in Collaboration 7,5 ECTS

The course is designed for teachers and pedagogues within schools of the arts and arts high-schools seeking to develop collegial collaboration. Tools that lead to creativity and improvisation with pupils in groups with different art-forms are in focus. We recommend several colleagues from the same school to attend the course together.

Secondary Instrument Methodology (Instrument-specific) 10 ECTS

The course offers the opportunity to develop your knowledge and skills in your secondary instrument or song, as well as providing prepare you for teaching at elementary level with a broad awareness of teaching repertoire.

Musical Theatre Methodology 5 ECTS

This course is designed for song, dance and drama/theatre teachers seeking to develop collaboration for teaching musical theatre projects in schools of the arts. The course explores the various artforms' expressive qualities and conditions as well as develop methods for supporting pupils' participation in the production process. We recommend several colleagues from the same school to attend the course together.

Music and Dance in Pre-School 7,5 ECTS

The course offers tools designed to enhance childrens' capabilities of expression, predominantly through music and dance. We explore ways of implementing music and dance as active forms of expression in pre-schools' ambition to promote childrens' development, learning and creativity.

Music and Movement in Arts Schools and Lower Primary School 7,5 ECTS

The course offers the illustration and exploration of various musical tools and building blocks for younger



children and beginners. We examine how this can be integrated into music or instrumental/song teaching and how these tools can be useful for pupils' own creativity goals.

The Voice as a Professional Tool 7,5 ECTS

In this course you develop your awareness on vocal ergonomics as well as tools for how to adapt a good vocal technique with expressiveness, strength and dedication to communicative, healthy and sustainable perspectives.

Project and Production Leadership in the Arts School 7,5 ECTS

The course aims to offer knowledge on the different steps towards delivering a production in project form within Arts schools (or similar) pedagogical work. The student will develop knowledge and experience within project and production leadership from conception to delivery and closure.

Voice Function in Popular Music Styles 10 ECTS

The course is designed to provide you with previous

studies within song, song pedagogy, logonomy or logopédics, with a theoretic knowledge framework for experiences and observations on your own and others' voices within the repertoire of popular music.

Creative Dance – The Body as a Means of Expression 10 ECTS

The course aims to strengthen and provide tools to teachers and pedagogues within various school-forms and situations, who teach in dance and will explore using dance in pedagogical and artistic contexts.

Special Needs Education and Inclusion in Schools of the Arts 15 ECTS

This advanced level course offers a general outline over the general special needs field, as well as specifically related to work in schools of the arts. You will develop a special needs approach by taking part of, reflecting over and discussing others' experiences of and research in special needs dilemmas and inclusion in schools of the arts activities. The course provides tools of identifying special needs dilemmas and possible methods for and inclusive teaching.

Courses within the degree programmes

Apart from the courses above, SMI can to some extent offer you the opportunity to attend courses within the Music Pedagogy degree programme, provided there is room and after individual competence assessment for admission.

Read more on the content and scope of each course at www.smi.se where the list of course on offer is continually updated. Several new courses are planned for introduction during 2022–23.



The Music Pedagogy programme's major in Music Creation

Meet three students that have just completed study in their first term majoring in Music Creation.

Ludvig Parment works predominantly as a producer and songwriter but also DJ

Laura Lyth Nykopp is a songwriter and producer in various projects.

Corinne Dominique writes, sings and performs music and has a Bachelor's Degree in Composition.

How did you end up at SMI?

Ludvig: I thought for a long time that at some stage I'd like to become a music teacher. It felt natural to teach something that I myself enjoy so much, but that it happened now was more of a coincidence. Partly I didn't want to study last year in the middle of a pandemic, this year I was more prepared, and also I recently had a child, so it felt that the program was a more stable alternative to have in combination with my work.

Laura: For my part I have always been interested in pedagogy but I hadn't earlier considered becoming a music pedagogue in particular. But I was inspired, in connection with my interest for the views on equality within music production, about how it actually is. And also after having met so many people you realise have great difficulty creating music. They may be fantastic singers or instrumentalists but that particular creative moment is a knot for many, and there I felt encouraged to

contribute, and based on my own experiences help others to get over their thresholds.

Corinne: I discovered SMI in connection with having heard about Kulturskoleklivet and the campaign to educate pedagogues for the arts-schools. The possibility to attend a pedagogic graduate program within an artistic subject where you already have a degree and experience suited me very well, and SMI was one of the alternatives for that. What particularly stood out for SMI was that it was the only college that offered a major in music creation with a focus on creating future arts-school pedagogues.

You all come to SMI with very different backgrounds and experience, how does that work when studying together?

Laura: I find that it is a strength. You can share your experiences and receive new perspectives. We are contrasts to each other in many ways, we come from different angles. But I see that as a benefit, there is a range of experiences to draw upon and learn from.

Ludvig: I completely agree.

Corinne: It can absolutely be a benefit. But this plethora also means that sometimes we need to make concessions – I think that goes for both students and teachers – to find the right direction for us to go. It's easier if you are as a student, relatively comfortable in your own music creation and why you are here.

Ludvig: I find it nice that you can be inspired by the other

students, they are also an important part of the school, and that we don't end up all doing the same things.

Laura: Also that we don't end up in a situation where we start to compare each other when we are so different, because it can't be done. And in our major we don't study on an instrument like the others. The subject didactics are on a very wide scale, which I think everyone can be involved in and participate according to their own prerequisites, and then discuss various didactical dilemmas from different perspectives. So it's certainly no disadvantage.

How do you consider your education thus far?

Ludvig: It's been so far quite a lot that is new to me. I am used to sitting longer periods of time with something. Now there are a lot of collaborative exercises done during tight schedules, which most often are outside my comfort zone. I think that is good from a student perspective, not just in the work with pupils, but also as a certain knowledge skill when I work with music – to be able to let go a little of my prestige – in order to get something done. It feels significant that everyone lacks prestige at this school. There's this lovely atmosphere, not at all competitive, and that's appealing.

Corinne: I agree, it's a fun but on occasions hard challenge that so much happens so directly. Especially the music didactics and our profile studies, where we get lots of different creative exercises which we partly test ourselves but also reflect in relation to the teaching we do ourselves. There, the fast tempo really can be a challenge for me, who am used to creating music within totally different timeframes. So it can be positive and negative, I believe. Here, the goal is to try to test a lot in order to learn various approaches to pedagogical and creative methods, and then I see many benefits to that.

Laura: Yes there definitely are many challenging moments, but I can still feel that there is clear reason for it, and you grow as a pedagogue and person by it. And yes, it's almost within every subject that you are challenged in some way, regardless of your accumulated knowledge. And that is a good thing I think, it's what we're here for. To learn and to be challenged and to dare to make mistakes.

Do you have any advice to someone considering applying to the program?

Corinne: I was a little unsure at first how I was going to react to the different profiles songwriter, music producer and DJ – and if I was to choose between these, and what roll that would play in the education. But during the entrance test interview I understood that it didn't have any significant importance, and the student representative told me that "half the time you forget what specific major you're in, it doesn't become that important", which was a relief to hear for me who would prefer to engage in different forms of music creation.

Laura: I didn't apply to any specific profile, only filled in both

songwriter and music production. We study everything together and receive the whole palette. You need to keep an openness for the breadth of it and try to master more alternatives to music creation. You are offered a toolkit with a bunch of stuff that you are then able to work with.

Ludvig: It's not really that much about working on your own artistic expression, rather more about the tools you need to teach with. But if you are sure about your own profile it's also possible to absorb the other alternatives and use them in your own creativity. I get an awful lot out of that.

Laura: Yes, you can't expect individual tuitions within your own profile.

Is there room for your own creativity? How does the combination work?

Ludvig: You aren't afforded much free time, but I am still active as a producer and songwriter. It's of course apparent that I am studying all the time, but I really don't feel that I need to abandon my artistic work entirely.

Laura: Jag have obviously far less time for my own projects, even if I am still working on some. But I also feel I want to take advantage of my time here at SMI as much as possible. That is the priority right now.

Corinne: For me this is such an incredibly exciting place, because it is in this context a musician is provided the opportunity to reflect on a number of social aspects within music and music teaching, and it feels as though there are so many others here with a wide curiosity on exactly that social and responsible aspect in music practice, how to work consciously for example with group dynamics, communication and structure. So – for me SMI really feels like a valuable opportunity for my music creativity. The context and environment I find myself in is of great importance to me, and for others as well I believe, in order to bind the music to something.



FURTHER EDUCATION

Short courses and seminars

Apart from SMI's Single Study program we offer short fee-based courses, workshops and seminars as professional development. These are predominantly advertised on www.smi.se and via our Facebook page – follow us there!

Professional development

The majority of the content in SMI's course and degree programmes can also be delivered as professional development (PD). PD is often designed to conform with your possibilities, from shorter inspirational course days to more long-term development goals. Apart from immediate access to SMI's pedagogical competency, we have an extensive branch network and can match the expertise required. All PD can be designed to provide ECTS to the course participants.

Professional development can be held at SMI's venues at Campus Flemingsberg, but we also gladly come to your workplace or home community. You can organise your education with others such as your neighbouring school or municipality – in order to share costs and also to increase the possibilities for contact, collaboration and exchange of experiences.

One example of professional development is a professional development program with Haninge Music School where the teaching staff during the academic year of 2021–22 underwent professional development in for instance Special Needs Pedagogy, Eurhythmics and Movement, Songwriting and Group Teaching Methodology, together.

We have also reoccurring PD-days in for example:

- Dance the United Nations Convention on the Rights of the Child
- International Dance Day 29th of April
- Voice Yoga

Read more on the content and length of each course on www.smi.se where the list of courses on offer is continually updated. Contact us and describe your professional development needs!

Supervised teaching practice

Through SMI students' supervised teaching practice you are offered the opportunity for a small cost to receive lessons in singing, instrument-playing or voice and speech. Both individual and group tuition can be offered to those that apply.

See www.smi.se for further information and application forms.

HOW TO APPLY TO SMI

DEGREE AWARD PROGRAMMES

Eligible to apply to SMI's degree programmes are those with Swedish government determined prerequisite requirements for tertiary study. You are also required to have at least two years post-secondary studies or work experience within an area relevant to the degree programme for which you are applying. Our graduate diploma programmes have subsequent pre-requisite entry requirements, which are defined under the information on each programme.

Application is completed on the designated online application form available on www.smi.se. The application, including both a personal letter describing your reason for applying to SMI and a recent portrait photograph, must be received by SMI no later than 15th April 2022.

Selection is determined through entrance testing conducted between weeks 18–20. Please consult our website for more detailed information on the tests.

Offers of acceptance will be sent to the e-mail address you have provided us in your application, by Week 24.

Application to SMI is free of charge. However, you will be charged an administrative fee of 500kr if you do not attend or have not cancelled your application by 29th of April. Exception can be made for applicants own or close relations' illness after the presentation of a valid doctor's certificate.

SINGLE STUDY COURSES

Eligible to apply to SMI's single study courses are those with Swedish government determined prerequisite requirements for tertiary study. Some courses may demand further pre-requisite entry requirements, which are defined under the information on each course.

Application is completed on the designated online application form available on www.smi.se and must be received by SMI no later than 15th April/15th October 2022. Some single study courses may after these dates be open for late applications, see www.smi.se for further information on each course.

SUPERVISED TEACHING PRACTICE

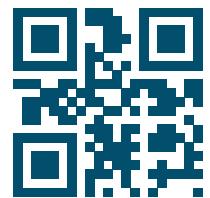
Selection is made in accordance with the needs of students in the degree programme. Usually practice pupils are called for lessons during a fall or a spring semester. The cost of attending is 600kr and is billed after the first lesson. Notification of an offer of lessons is only provided when a possibility arises – otherwise your application remains available for complementary and future selection.

Application is made on the designated online application form available on www.smi.se and can be submitted anytime during the year.





Students in the final year of the Music Pedagogy programme compose an arrangement for “the whole of SMI” – orchestra, band, choir and soloists – which they then rehearse, perform and record during three intensive days at SMI.



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