



SMI
UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

**DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT**

2024





DEGREE AWARDS

Music Pedagogy programme

- 5 Bachelor of Music Education 180 ECTS – majoring in Instrument/Song, Music Creation
- 5 Graduate Diploma in Music Education 120 ECTS ,
- Non-Degree programme for Pedagogical Work in the Arts School 90 ECTS
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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 the 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 three choices of major – one in music (instrument/song) one in music creation and one in stage poetry and storytelling. SMI plans to increase the programmes on offer with other majors as well as new single subject 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 SM



Educate yourself as a pedagogue!

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 in an inspiring environment 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 will develop your skills and competencies for teaching both individually and in groups, 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 teaching music, dance and artistic creation.

Campus Flemingsberg gathers together over 18,000 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.

l on Campus Flemingsberg!



DEGREE AWARDS

Music Pedagogy programme



MAJORS

Music Creation*

Stage Poetry and Storytelling

Instrument/Song with the following profiles:

Accordion

Brass (Trumpet, Trombone, Tuba, French horn)

Electric/Double bass

Electric guitar

The degree of Bachelor of Music Education 180 ECTS consists of three years' full-time study at the undergraduate level.

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.

The Non-Degree Programme for Pedagogical Work in the Arts School 90 ECTS is a non-degree award consisting of sections of the Graduate Diploma. The study plan is for full-time study in the first year and 50% of full-time in year two.

It is possible to study part-time over a longer duration in all three of the above.

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

1) Artistic aptitude: Your artistic studies are fundamental in your pedagogical practice as an inspiration for your pupils. In the Bachelor programme you receive instruction to develop your artistic ability throughout the entire degree. In the two 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.

Acoustic guitar (Nylon/Steel-string)

Piano

Percussion

Song

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

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

Other instruments (as accepted on application)

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 field. You will develop your capacity to structure a progressive teaching based on each 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.

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

Further information on the Music Pedagogy programme, including instructions about our entrance exams, is available at www.smi.se

*Music Creation

From 2024 we offer a Bachelor degree award majoring in Music Creation. If you work within songwriting, music production or composition you are welcome to apply to become a pedagogue in music creation. The programme offers breadth and depth in your artistic creativity during the entire degree. We also offer the opportunity to choose further study on a secondary instrument as an optional elective.



New Music Pedagogy programme major – Stage Poetry and Storytelling

SMI has traditionally held a close relationship to the power of the voice and word, not in the least in the development of the Logonomy degree programme as well as courses in song, speech and songwriting. We see a strong growth in storytelling artforms in society manifesting itself outside of the traditional dramatic stage and blending with other artforms such as music.

We thereby offer from 2024 within the Music Pedagogy programme 90–120 ECTS, a new major in Stage poetry and Storytelling, for practicing artists in relevant areas

such as performance, rap, stage-based storytelling, stand-up, spoken word or theatre. You will meet different means of expression where voice and text are in focus, and develop tools and approaches you as a pedagogue can use to support your pupils’ creativity and self-confidence to take the stage with their voice and body.

The programme is open to those who meet basic tertiary requirements for study, as well as a minimum of two years’ post-secondary studies or professional life-experience through artistic work relevant to the programme.



Agnes Török, Spoken Word poet, author and playwright is head of the major and teacher in the new programme

What is your relationship to stage poetry?

It could be likened to a first, world-changing teenage crush that has become a strong and stable partnership. I competed in my first Poetry Slam (a competitive form of Spoken Word) as a teenager and was lucky to win. Then stage poetry became real to me, I fell in love. When I moved to Cape Town and then Edinburgh, two places with very strong and longstanding

poetry performing traditions, my relationship with the spoken story deepened.

Since then I and storytelling traditions have been on an incredible journey together. Thanks to stage poetry I have had the opportunity to tour internationally to theatres, literature festivals, stand-up clubs and the like. I have given two TED talks, written poetry for the BBC and met colleagues in the field for collaboration, such as the stage poetry collective Det Nya Gardet (“The New Guard”, with whom I won a national championship in Poetry Slam).

I have in addition worked as a teacher, for instance at Folkuniversitetet, Transit Culture Incubator and the Stockholm University of the Arts. I have given workshops in schools, libraries and other places for children, youth and adults. Pedagogy, group dynamics and the ability to devise something new and magical in a room with others, is something that continues to provide new perspectives, insights and ideas.

What is your vision with the new programme major?

My vision is to give storytelling traditions the scope for artistic development and the technical acknowledgement it deserves. To make apparent and formalise, together with others, the implicit knowledge and experience that has formed over decades and generations. To provide all living legends within the field their due credit, let new stage poets, storytellers and pedagogues be known in history, to continue to drive storytelling artistic expression forward through inventing the new and challenging the conventional.

What I most look forward to is the converging of all historic knowledge and fantastic examples of what is possible to do with storytelling traditions – to play, mix and experiment with new ways to twist and make storytelling come to life, an artform over 2 800 years old. I am incredibly curious as to what the students will make when knowledge, experience, techniques and skills from different branches of storytelling traditions are united and made available. I believe it’s going to be unexpected, fun and creative!

Interview with a student in the Music Pedagogy programme

Charlie Westre is studying in his final year in the Bachelor programme majoring in Percussion.

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

Music has been consistently in my life, there has been music in my family as long as I can remember. And I have also always wanted to become a music teacher. I think it has to do with my dear father, who is also a musician. And it is through him I chose SMI, as he also attended here and recommended it warmly to me.

But before I applied to SMI I did the whole Stockholm circuit of post-secondary education, Betel, RML and Kaggeholm.

In what musical context do you feel most comfortable?

I enjoy small stages the most, where it's cramped and we're probably performing some kind of modern jazz. That's where I belong and am at my best so to say, in a jazz setting, but not so traditional rather more contemporary.

Why become a music pedagogue?

For the first part, because it's fun, and also very rewarding – to be able to contribute, watch a pupil grow, to inspire and get your pupils enthused. Then it's also very true that you learn so much by teaching.

You've soon only one semester left in your degree, what would you say has been the most challenging?

For me it's probably two things that have stuck out a little extra. The first is the overall academia of it, which perhaps isn't so unusual. That has been a real challenge, but also fun, it has provided good guidance. I feel that I have learnt a lot, but at the start I was terrified. And I am still a little nervous about the thesis. But I think it is a rewarding challenge.

In a similar way, in my case, percussion has also been a challenge because I am principally a drummer, the drums are my main instrument and percussion in its broadest sense is a kind of secondary instrument.

Which is fairly common that most students majoring in percussion at SMI are drummers, at least in the Bachelor programme.

Yes and the teachers are well aware of that, they have a vision and know who they admit and what they're doing. So it hasn't been troublesome – just a challenge. I have been told to perform the sickest pieces. And that works, their pedagogy, not to just take the easy road all the time. For me it has been good to be pushed from behind, so to say, demanding but also rewarding.

What is your impression of SMI's facilities?

Amazing. I have been to several other music institutions where I have friends that attend, and already from when you walk through the doors it's a totally different vibe. SMI is almost like attending a cosy little centre. Just about everyone knows everyone by name and it's a cuddly atmosphere. There are



plenty of venues, you hardly ever wonder if there's a room free, if you're not needing something in particular. It seems to always work out.

Anything else you'd like to convey to anyone considering applying to SMI?

Do come and visit SMI, you only need call and ask when it would suit to come and have a look around, maybe talk to someone. 50% of SMI is in its actual environment. It's such a terrific place to be at. Even if SMI is a little off city centre, once you're here you're well catered for.

Have you thought ahead, to what you will do when you're done with SMI to summer?

I have considered applying to gain my teacher qualifications for school, that has been a plan I've had since the beginning. And hopefully find somewhere to work parallel to studying. Then again I feel I am in a good place in my life, I know I can practice drumming very well, so even just to take a couple of years and work to be as good a drummer as I can be. To commit to my drumming – now I also have the knowledge and tools to do that.



DEGREE AWARDS

Logonomy programme



The Logonomy degree award consists of 2 years' full-time study and provides you with a thorough and extensive competency to work as a voice pedagogue focusing on vocal aesthetics and communication.

As a logonomist you will work with peoples' communicative ability and capability to develop a sustainable voice. You can also work with peoples' use of their voice in artistic contexts.

Through studies in vocal performance, practical rhetoric and voice training you develop and deepen your understanding and skills in principal voice and speech possibilities.

Studies in voice anatomy, phonetics and voice acoustics provide you with fundamental knowledge as to the vocal apparatus, its construction and function as well as how we perceive vocal sound, speech and conversation in various contexts and under various settings.

Researched-based knowledge offers you important guidance in your development as a logonomist. Through theoretical studies in pedagogy and scientific theory you train your ability to critically evaluate and examine the contexts in which a logonomist may exist.

The experiences of your fellow students and teachers in vocal work within different fields contribute to dynamics and awareness within subject didactics and methodology. You will during the entire programme be subjected to practical work by teaching yourself, partly under supervision. The experiences, questions and dilemmas that arise are shared and become the subject for discussion and problem-solving within the subject didactical and pedagogical studies.

Your graduation provides you with a formal qualification as a logonomist. Work exists within all areas which place a demand on a sustainable voice and communicative competency, for example in organisations and companies, in leadership training, within media, in theatre, school and higher education as well as other areas where the voice is a necessary tool.

Specific entry requirements

You are required to have at least two years post-secondary study or professional life-experience within an area relevant to the programme where work on vocal techniques with your own voice is in focus.

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









Interview with two teachers from the Logonomy programme



Christine Ericsson Nordgren and Ulrika Zettersten are lecturers in the Logonomy programme. Christine is a linguist and teaches phonetics and voice acoustics. Ulrika is a song pedagogue and logonomist and teaches practical rhetoric and didactics.

What is a logonomist?

U: We aim towards a healthy voice for prophylactic purposes, and with a personal voice. There are no ideals, rather that it is congruent with the individual – that it should feel comfortable and sustainable for the person you are working with. A logonomist enhances verbal communication with voice and speech techniques for variation, clarity and narration, together with body language. So even if the voice is in focus for a logonomist, the body is of importance, as well as non-verbal signals. A logonomist needs to be able to connect the pieces of the one you are working with together. Someone may always be hearing that “I’m vague, no one takes notice of me” or “I’m too monotonous”. It’s often about how we perceive others as well.

C: Yes and that perspective is important, as equally important it is to train to listen, as it is to train to speak. Communication is a two-way street. A logonomist needs to be able to listen in an analytical and comprehending manner, to develop understanding for their own and others’ communicative abilities.

Why become a logonomist?

U: It’s very rewarding and developmental, you meet many people in all kinds of vocations. One day you work on a person that wishes to develop their voice in order to be noticed by it generally, the next you’re with a group where everyone aims to be better lecturers or leaders. It’s incredibly diverse.

C: You might for instance even have a background as an actor and then wish to specialize as a logonomist within that particular area. Or that you wish to continue to do voice research after your studies. Logonomy can be a part of a longer educational journey.

Who would you recommend apply for the degree?

U: I envisage someone aiming to be a part of a client’s journey towards a more expressive voice and an attentive listener, and that you are attracted by interpersonal meetings.

C: Indeed, I hope that anyone who’s curious about that combination, and has a pedagogical interest and an aptitude for vocal communication, apply to SMI!

U: As well as those wanted to keep updated on what is happening in the realm of voice studies and research, which is an integral part of this degree programme.

The Music Pedagogy programme's major in Music Creation



Annika Olsson Ennart is attending her first year as an arts-school pedagogue in the Music Pedagogy programme major in Music Creation.

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

I am educated as a eurythmics/ensemble teacher and music therapist, and have worked as a music teacher for many years. My creative inspiration I found through a three-year project organised by Sverige berättar ("Sweden tells") where we interviewed elderly at various retirement homes in Stockholm. I composed songs from the stories told. It resulted in a performance with choirs, band and actors. I was responsible for the production, writing the music and rehearsing it, learning score-publishing software and recording techniques. That's when it became more professional and serious for me and I realised this is really my great passion. At present I am working together with other songwriters, and we record and release on diverse media channels.

In this I wanted to also inspire others, to teach and help others find their creativity. I work in post-secondary education (folkhögskola) and have founded a course in songwriting. At the start I thought I could teach it, I had been doing it my whole life. But I realised that in this process, from the begin-

ning of creativity to the recorded result, I needed to be more aware of the steps to wander with the pupils. Some are newcomers, others have been doing it a while, and I need to keep everyone active. So I applied to SMI.

Do you feel that you have made the right choice to come here?

Yes absolutely, already from the outset. There is a very clear line to the courses I am attending, especially in subject didactics. Wonderfully fun, I have really longed for these lectures. And I have been able to apply the content directly in my own teaching, which was exactly what I was looking for.

You have almost completed one semester of the program so far, and also are studying part-time so you can work on the side. Is there anything in particular you would like to highlight?

Certainly, the didactics for music creation. We have been working practically, been pupils ourselves and identified questions and challenges. We present our music for each other and hear how someone else thinks in their own creative process – which has been inspirational for our own processes. Combing lectures with practical workshops and then following up, presenting for each other and having discussions, has been so incredibly interesting. We have been able to give this a lot of time as well.

I also think it's been great fun to study and rehearse our arrangements from the arranging course in our ensemble conducting course. Also there, a well thought-out and interesting process, very well organised. There it's great to meet the students that are studying in other majors, whom we mightn't meet otherwise.

You are already well educated with many years' experience behind you, which means you do the shorter variation of the programme. Do you have any advice for anyone considering applying?

One of the advantages of this programme is that it is so well adapted to reality, that you are required to practice your teaching from the start. I find it incredibly valuable to be able to study and at the same time test your teaching. Things arise that you aren't expecting, and you can take that with you back to SMI and discuss that with the teachers and fellow students.

If I was to give any advice, I would work less than I do – I work three days a week and it's a bit much if you want the time for the homework, you need to respect the time it takes. So given there is an economic possibility, my advice is to plan the time for balancing work and study. It pays off in the end.

Anything you'd like to add?

Only that there's a lovely atmosphere here, respectful and inclusive. I have never felt anything of rank or hierarchy.



SINGLE SUBJECT COURSES



SMI's single subject 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 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 subject courses are held on Thursdays, Fridays or during school holiday weeks, likewise around the start and end of terms.

Courses commencing Fall Term 2024

- Secondary Subject – Music Production 5 ECTS
- Tools of Dance – Creative Dance 10 ECTS
- Aesthetic Forms of Expression, Art and Learning 7,5 ECTS
- Group-teaching Methodology (Instrument-specific) 2,5 ECTS
- Sustainable Dance Pedagogue 2,5 ECTS
- Songwriting 5 ECTS
- Secondary Instrument Methodology (Instrument-specific) 10 ECTS
- Music Theory and Aural Methodology 10 ECTS
- Music and Dans in Pre-School 7,5 ECTS
- Project Management in the Arts School 7,5 ECTS
- Dance in Collaboration – Creative Dance 2, 10 ECTS
- Special Needs Education and Inclusion in Schools of the Arts 15 ECTS

Courses commencing Spring Term 2025

- Tools of Dance – Creative Dance 10 ECTS
- Choreography, Body and Identity – Creative Dance 3, 10 ECTS
- Aesthetics and Learning 7,5 ECTS
- Inclusive Music Education 5 ECTS
- Choir Singing and Language Development 2,5 ECTS
- Musical Theatre Methodology 5 ECTS
- The Voice as a Professional Tool 7,5 ECTS
- Voice Function in Popular Music Styles 10 ECTS

Read more on the content and scope for the courses at www.smi.se where the list of courses is continually updated. For instance we aim to release a course on Critical Response Process (CRP) as well as courses in eurythmics, playful music education for beginners and methodology for larger ensembles.

Courses within the degree programmes

Apart from the courses available here, 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.

**If
you are
looking for
something other than
listed here, contact us
so we can explore our
possibilities to offer
what you are looking
for further
ahead.**





FURTHER EDUCATION



Short courses and seminars

Apart from SMI's Single Subject programme we offer short fee-based courses 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.

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.

Voice yoga and choral ear-training for singers and choir conductors

Inspiring ways to find your voice, breathing, body and listening with help of voice yoga and choral ear-training. You may be a singer, song pedagogue, music teacher, choir conductor but also a yoga teacher with experience of music and song.

Voice yoga is a method which complements the traditional use of voice with the aim to discover other ways to relate to the voice. This may involve how different breathing patterns can be met in new ways to be altered, or how different parts of the body interact with each other to support an optimal voice. Unconventional exercises to develop support, timbre, positioning etc.

Choral ear-training is a methodology for finding the musical communication within a group. Interaction rhythmically, verbally, timbre-wise and through listening are fundamental prerequisites for making music together with a sense of presence.

The materials are designed to be able to be applied to many different ages and levels, genres and needs

See www.smi.se for dates and application!



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 2024.

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 2024. 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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Sverige, Port Payé

Ej retur

Avregistrera dig på utskick genom e-post till info@smi.se

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