



SMI

UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

**DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT**

2019





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SMI and Kulturskoleklivet

In March 2018, the Swedish government awarded funding to six higher education institutions (HEI), earmarked to increase the number of schools of the arts pedagogues being educated. SMI, as well as Stockholm University (SU) and Stockholm University of the Arts (SKH), was awarded 1,8Mkr each in increased funding for this initiative, called **Kulturskoleklivet**. The purpose of this combined funding is to encourage the three Stockholm HEIs to collaborate in a joint development, creating new possibilities for those that seek to educate themselves as a school of arts pedagogue.

SMI offers a graduate course with 90 ECTS (see p.5) majoring in music, as a part of this initiative 2019, and plans are underway for other new majors as well as an expansion in the number of single study courses specifically designed for schools of arts work. For updated information on courses introduced, please consult www.smi.se or www.kulturskoleklivet.nu where the Stockholm initiative is presented.

Welcome to your education at SM

Educate yourself as an Instrumental / Song Pedagogue or Logonom

SMI offers a unique education providing a solid formal pedagogical competency and capability to teach in various contexts, school forms and situations where voluntary learning didactics are in focus.

As an SMI student you will receive a pedagogical, artistic, professional education from a range of competent and experienced teachers. Your courses 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 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 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.

You may after graduation from the music pedagogy program SMI complement your degree at another tertiary institution and attain formal qualification for music subject teaching in Swedish compulsory and gymnasium schools.

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

Campus Flemingsberg gathers over 16,000 students together with the other campus-based HEI's the University College of Södertörn, the Royal Institute of Technology, the Karolinska Institute and the Red Cross University College. Campus Flemingsberg provides SMI with exciting opportunities for you as a student in participation and engagement – through groups, projects and initiatives with the university colleges onsite, in local and regional collaborations, in international exchanges and intercultural perspectives. You are encouraged as a student to become involved with the goal of developing your academic area within both higher education and research.

! on campus Flemingsberg!



DEGREE AWARDS

Music Pedagogy Program

PROFILES

Accordion

Brass (Trumpet, Trombone, Tuba, French horn)

Electric/Double bass

Electric guitar

Acoustic guitar (nylon/steel-string)

Piano

The degree of Bachelor of Music Education 180 ECTS

requires three years' full-time study consisting of 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 equivalent through previous study in the area of music combined with relevant outstanding professional career experience. The degree requires 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 offered for part-time study at 75% of full-time over three years or 50% of full-time over four years.

The Graduate Course in Pedagogy for Schools of the Arts

– **Music 90 ECTS** is a non-degree award combining sections of the Graduate Diploma course program as a complement to your earlier studies. The requirements for entry to the program are the same as for the Graduate Diploma and 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 also opt to transfer over to the Graduate Diploma 120 ECTS from year two.

The Music Pedagogy Program is founded on three steady 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. You develop your artistry through extensive education on your principle instrument as well as through studies in ensemble performance, arranging and conducting. In the

Percussion

Song

Strings (Violin, Viola, Cello, Double bass)

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

Other instrument

Bachelor program you are taught on your principle instrument throughout the entire degree, whilst in the other programs 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: We at SMI value highly everyone's didactical experiences. 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 on your principle instrument. 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 principle instrument as well as orientation in performance and methodology for related instruments.

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

Interview with two students in the Music Pedagogy Program

Teresia Sköld is studying for the Bachelor degree award majoring in Song.

In which context have you been musically engaged before you applied to SMI?

I played the piano at the local music school since I was very young and then chose an arts major for my upper secondary school (*Ed: gymnasium*) with piano as my principle instrument and song as a secondary instrument. I suppose it was then that I started to sing more seriously, but I did continue with adult education in piano for three years after secondary school. When I moved back to Nyköping afterwards I received placement as a pianist and accompanist at the high-school I had earlier attended, as a sort of assistant to the song teachers there. That led to me singing more often until I realized that this is what I wanted, it was fantastic.

Why did you choose to attend SMI?

Well it was in connection with me becoming aware of this whole new world of song and the interaction it gave me with other people, especially then with younger teenagers. It became important to me during my years at upper high-school, to have the time and space to be able to express myself through song without having to think about everything else that was hard in life just then. I wanted to offer that to the teenagers in that age and that's when a song teacher I worked with recommended SMI to me.

Later the concept that you are at SMI three days a week which leaves two days for your own work and study, appealed to me. That was probably the most important reason in the end – to be able to apply what you learn directly into your own teaching. You can experiment – does this work for me? How do my pupils react to this? – and then go directly back for discussion in your lectures at SMI.

Now you are half-way through your degree – how does it feel so far, is it what you had expected?

It's guaranteed much more than what I was expecting. I didn't know that it would be as extensive as it has turned out to be. I thought that I would just go a major in song and that it's mostly like song pedagogy and technique. But I have received so much more, arranging, piano, pedagogy and developmental psychology and much, much more. It's so... constructive and it develops how I study my major subject. So it's more than I expected it ever would be, but in a positive way.

Is there anything that is particularly challenging?

I think for me the hardest to master has been improvisation and exploring other genres, both in my piano and singing. I had sung mostly classical before so it's first since I came here that I have been taught in jazz, for instance. It was pretty scary



at first, I didn't dare to improvise despite that it was just my teacher and I in the room, it was very uncomfortable because I wasn't used to it. But I have been treated with such respect, which helped me let go of my fears at my own pace. That is possibly the best, that here it's so undemanding and very individually tailored to who I am, how I work and what I can or cannot cope with.

In which area or areas of music and music pedagogy, do you see yourself active within after graduation?

I hope to study for the qualified teacher status certificate (*Ed: required to teach in primary and secondary school*), as I think it's great to work with upper high-school pupils. So most likely upper high or adult education and also work leading choirs. Choir is something that I never thought I would dare to venture into, as I have previously been quite socially introvert. But I have also developed that side of me during my studies here.

Is there anything you'd like to convey to those considering applying to the Music Pedagogy program?

Yes, that which I often say to those you ask how it is here, and that's as I mentioned before, the ability to be able to apply what you have learnt directly in your own teaching situation. That you receive a direct response on what you do in real-life situations. That has been an invaluable way to learn.

Johan Lang plays the keyed fiddle (nyckelharpa) and attends the two-year diploma degree for musicians.

What is your previous education and in what ways have you been musically active prior to you applying to SMI?

To make a long story short: Up to my upper secondary school (*Ed: gymnasium*) I hadn't studied music much at all (I had taken violin lessons at the local school of arts and taken a few private lessons in the keyed fiddle). But after high-school I attended a two-year adult education school (*Ed: folkhögskola*) and discovered that this is what I wanted to do. So I applied for a Bachelor of Music Performance in Folk Music on the keyed fiddle at the Royal College of Music in Stockholm.

So I guess that's what has formed me as a musician the most, and then I have continued to play in a band with musicians I met during my studies.

Why did you choose to attend SMI?

Because I wanted to have a pedagogy education that was genre-broad, and SMI also has a very good reputation.

After your first term in the Music Pedagogy program – has the degree met your expectations so far??

Absolutely, I must say it has. And what was important for me when I applied to SMI was that I would also have enough time for my own projects outside of my studies, simultaneously. And I have, more or less. It does depend on how much you are prepared to do and what priorities you have. But as an adult you just have to be able to balance it all.

So you have a life as a musician in addition to your studies?

That's the idea anyway. I have a number of gigs and projects which I try to keep up with, so yes.

And so you have a few pupils as well?

Absolutely, of course! I head study circles on the keyed fiddle and then I have practice pupils and so on. The study circles I already had prior to SMI. But it was sort of like just diving into the deep end and... you've seen people swim – so swim, like. But perhaps you do more damage than good without deeper knowledge and skills. You tend to teach as you were taught otherwise. And now I can instead ask myself, how good was that, actually? How would I like it to be?

What has been particularly interesting, useful or challenging?

As a folk musician I've arranged quite a bit and worked with that mind-set. But when you work with arranging from a more "traditional musicianship" you gain a totally different relationship and it will develop even more when we come to jazz arranging and such. And that was very much what I was hoping for, to gain insight into other genres as well. Even if I'm clear on what my own preference is.



Is there anything else you'd like to convey to musicians considering to apply to SMI's Music Pedagogy program?

If you're going to do this degree it's all about broadening yourself – pedagogically and genre-based. You need to therefore keep up your motivation within your principle genre. After you've done your performance degree, no one holds your hand anymore. You have to find your own motivation. And then you have to ask yourself if you're ready for this or not – that's really the biggest question. You can't just come here and expect to find the same old hand to hold. Instead you have to be prepared to reach out and grasp other, new hands.

DEGREE AWARDS

Logonomy program

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

The Logonomy program is open to those with previous experience in artistic and educational work within voice and speech, requiring 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 program between artistic, pedagogical and scientific knowledge, competency and experience, which many of the students find valuable and contribute to the high quality of the program. 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 voice and speech in artistic situations. Assignments 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, or other tertiary level education such as in logopaedics, as well as experience of work as a teacher in the 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. 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, program leader etc.

Further information on the Logonomy program is available on www.smi.se

Please note that instruction and teaching at SMI is conducted predominantly in Swedish, and that you will be required to prove your proficiency in Swedish before being accepted to a degree program. Contact us for further information.

Interview with an alumna from the Logonomy program

Rita Saxmark, logonomist, graduated from the program in 2016.

Why did you choose to become a logonomist?

After I had worked as an opera/musical/folksong/jazz singer for many years, a desire grew in me to learn more about the voice and its expressional capabilities. I had earlier discovered that working with the voice also helped my singing, which also contributed to my curiosity about Logonomy. A song colleague knew about the Logonomy program and believed it would suit me. When I read about what was included in the degree, there was no doubt left in my mind.

How do you work as a logonomist now after graduation?

I hold seminars and workshops in Stockholm and Gothenburg for private companies, schools, associations and organisations. My clients include managers, priests, actors, principals, teachers, office staff, tour leaders and students. Recently I began collaborating with another logonomist, after a public sector office had requested us to develop and hold courses for them. Private persons wanting to learn more about their voice are also steady clientele.

The requests for Logonomy can vary quite a bit. Sometimes you want more voice and articulation exercises, sometimes more presentation techniques, or someone who wants more emphasis on body awareness and breathing. Right now I am working on phonetics with priests whose mother tongue is other than Swedish.

What do your clients mostly need help with?

My clients mostly need better body awareness where breathing is an important component. By increasing their sense of presence, it is easier to work with the voice and articulation. When they feel more secure you can encourage them to become more aware of the vocal and bodily signals they communicate. One effective way is to read text aloud and work on your presentation techniques. Foreign-born often need quite a bit of help with prosody, that is the melody, rhythm and dynamics within the language.

What has been the most useful from your education, in your work?

There are many parameters that are all integrated. But most valuable has been the physiological on how the voice works, combined with detailed methodology and body awareness. That has given me a stabile platform to stand on. My personal vocal training, vocal performance and presentation techniques have also developed me on a personal level. And then I have to mention the friendships with my fellow classmates, how invaluable it was to be able to help and support each other



during the toughest moments in the program. Still today we have a strong affinity and continue to meet and exchange our ideas and experiences.

What is the most interesting and fun part of working as a logonomist?

To work with each person's unicity is very stimulating. I can become exhilarated over seeing people empowering themselves. The most rewarding is when they start to realise in their own ability, something they never believed possible from the start. And because Logonomy includes everything from Physiology, Methodology, Body Awareness, Poetry Reading, Coaching, Rhetoric, Voice Acoustics and Presentation Techniques to Research and Scientific Method, there's always new knowledge to grasp and learn.

What advice would you give someone applying to the Logonomy degree?

That they have made a great choice if they are looking to work in a somewhat unsteady but extremely rewarding and stimulating branch. For those that are looking to continue working artistically also have a lot of benefit from the degree. You also gain a lot of specific knowledge on that instrument, "the voice". You evolve, and become closer to, yourself.





SINGLE STUDY COURSES

SMI's single study courses which award ECTS 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. Participation in SMI's single study courses demands you have the necessary prerequisites for tertiary study as

determined by the Swedish government. Some of our courses 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 semesters.

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.

1/8th full-time study, two terms during the academic year 2019–20

Aesthetics and Learning – Perspectives and Approaches 15 ECTS

The course consists of two part-courses studied together, one of them being Aesthetic Learning Processes 7,5 ECTS above. The other course aims to deepen understanding into the theoretical, philosophical and democratic perspectives on aesthetics, artistic expression, knowledge and learning. Emphasis is given on reflection through writing.

1/4th full-time study, two terms during the academic year 2019–20

Group-teaching Methodology 1 (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 consists of three days specializing in different instrument-specific methods and materials presented for analysis and application in teaching situations.

1/6th full-time study, a ten-week period during the academic year 2019–20

Improvisation Methodology 2,5 ECTS

The course introduces different methods for improvisation and interpretation procedures within classical, folk, pop and jazz music. We explore varying ways to improvise in group and work in a range of genres with methods where pupils are provided opportunities to enhance their musical expression.

1/6th full-time study, a ten-week period during the spring term 2020

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.

1/8th full-time study, two terms during the academic year 2019–2020

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 preparing you for teaching at elementary level with a broad awareness of teaching repertoire.

1/6th full-time study, Mondays during the academic year 2019–2020

Methodology for Musical Theatre 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.

1/6th full-time study, one term during the academic year 2019–2020

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.

1/8th full-time study, two terms during the academic year 2019–2020

Music and Movement in Schools of the Arts 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

1/8th full-time study, two terms during the academic year 2019–2020

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, volume and dedication to communicative, healthy and sustainable perspectives.

1/8th full-time study, two terms during the academic year 2019–2020

Voice Function in Popular Music Styles 10 ECTS

The course is designed to provide you that have previous studies within song, song pedagogy, logonometry or logopedics, with a theoretic knowledge framework for experiences and observations on your own and others' voices within the realm of popular music.

1/3 full-time study, spring term 2020

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 aim to explore using dance in pedagogical and artistic contexts.

2/3 full-time study, one term during the academic year 2019–2020

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

The course offers a general outline over the 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.

1/4th full-time study, two terms during the academic year 2019–2020

Courses within the degree programs

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

Read further on the content and scope of each course at www.smi.se where the list of course on offer is continually updated.

Examples of planned courses for 2019-2020:

- Music Production and Singer-Songwriter Methodology
- Project and Production Leadership in Schools of the Arts
- Song and Music for Language Development
- Open Schools of the Arts Initiatives

These courses are developed depending on future grants being awarded within the Swedish government initiative Kulturskoleklivet.



Maria Nordlöw teaches at SMI in Dance, Drama and Pedagogical Leadership

Maria works with all of SMI's degree program students on several occasions during their studies, and she is also responsible for single study courses in Creative Dance and Aesthetic Learning Processes.

– I have worked at SMI for 24 years, that's a long time, but I have also worked parallelly in pre-schools, primary and secondary schools, gymnasias and other university colleges. The experiences I have from these different school-forms are incessantly useful in my teaching here at SMI. To work with learning and creativity for all ages, from infants to youth and professional adults have provided me with many pathways to communication and leadership. I have benefited from this in many aspects, for example in teaching involving inclusion, values and ethics and other pedagogical dilemmas. We do practical exercises and explore different positions which in their turn provide interesting reflections with students on pedagogical and artistic alternatives and choices.

Our university college rests on artistic and scientific foundations and is driven by pedagogical motives. This in order to provide to students the best available preconditions for becoming a teacher. It has been proven that most of SMI's graduates remain in their chosen profession, throughout their working lives.

I believe in the aesthetic subjects' capability to get people to meet, play, interact and develop in every way. The artistic tools are pedagogical.

Some of the single study courses I have been a part of developing here at SMI include *Aesthetic Learning Processes*, *Aesthetics and Learning* and perhaps foremost *Creative Dance* which has three advancing levels. *Creative Dance* is based on a dance pedagogy where various techniques for improvisation and exploration are fundamental. In the first course we reform choreographic and artistic tools as pedagogical tools for creating dance with our pupils. In the next course we explore how dance can be used to investigate other subject areas and how this can enrich expression in dance. In the third course we deepen our own choreography capabilities and our knowledge on how dance can affect personal development and individual growth, to apply this to teaching but also in other social contexts such as Community Dance, for example.



I have through my years at SMI developed several professional development (PD) projects. We have for instance had PD for large groups of pre-school staff through our special PD-course for pre-schools, *Dance Pilots*. And the most recent of these projects which I am so looking forward to – *Care and Interaction with Artistic Methods* which is designed to train staff within elderly care – will be launched in the spring.

To be able to teach teachers and pedagogues as well as other professional groups in aesthetic education, is the most rewarding and important I know of. It's just incredible to meet all of these motivated, dedicated students and course participants who enjoy their work, have a firm craftsmanship in their subject or profession and the courage to think outside the box in interaction with pupils and others they are engaged with in their working lives. What an incredible resource it is for the next generation to be able to think, both creatively and democratically!



FURTHER EDUCATION

Short courses and seminars

Apart from SMI's Single Study program 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 programs 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.

Examples of PD projects being delivered during 2019:

Care and Interaction with Artistic Methods 7,5 ECTS is commissioned by the Competence Centre for Culture and Health at Stockholm County Council. The project offers those working within elderly care three part-courses professional development in how care and treatment can be developed through music, song, poetry, dance and movement and in so doing, help facilitate individualized needs care.

Dance in Schools 7,5 ECTS is commissioned by the City of Stockholm Education department and offers teachers in primary schools two part-course to deepen their knowledge on how tools for dance can be implemented in different ways within school activities.

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

You are welcome to arrange your PD at SMI's venues on campus Flemingsberg in Huddinge, but we can also come to your workplace or home community. You can organize your PD in collaboration with neighbouring schools or communities, which is cost effective and also a possibility to networking, collaboration and exchange of experiences with others.

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 PROGRAMS

Eligible to apply to SMI's degree programs 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 program for which you are applying. Our graduate diploma programs have subsequent pre-requisite entry requirements, which are defined under the information on each program.

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 2019.

Selection is determined through entrance testing conducted in Week 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 26th 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

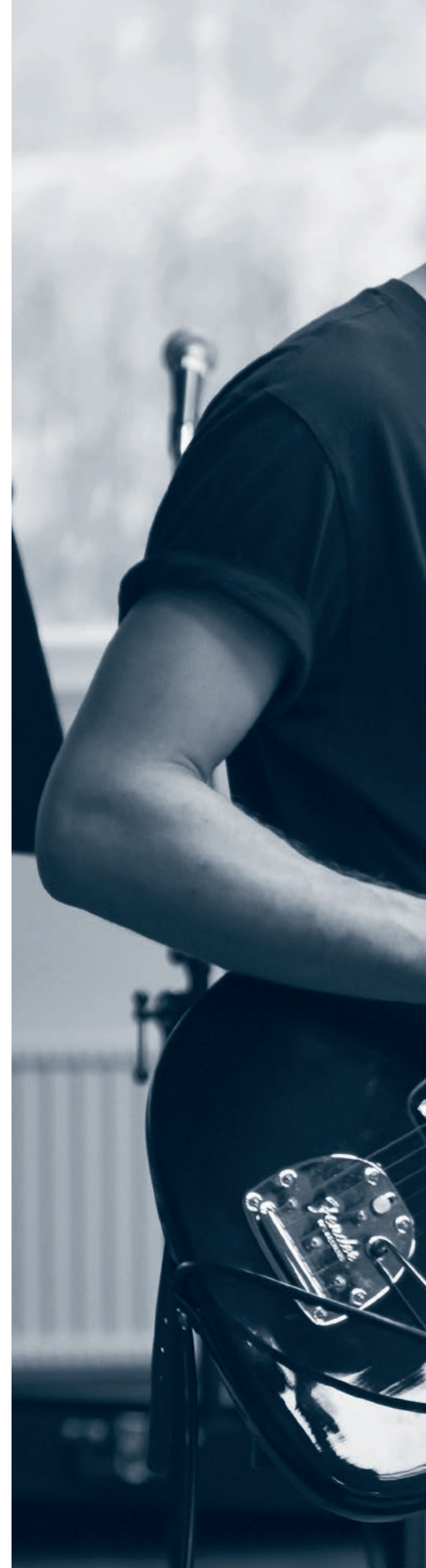
Eligible to apply to SMI's single study courses are those with Swedish government determined prerequisite requirements for tertiary study. Some courses may demand further pre-requisite entry requirements, which are defined under the information on each course.

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 2019. 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 program. 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 program compose an arrangement for "the whole of SMI" – orchestra, band, choir and soloists – which they then rehearse, perform and record during two intensive days at SMI. Here, Marc Linder goes through the violin part of his arrangement with the orchestral leader Rebecca Hillerud.



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SMI – Stockholm University
College of Music Education
Alfred Nobels allé 15, SE-141 52 Huddinge
SWEDEN

Ph: +46 8 611 05 02

Fax: +46 8 611 52 61

www.smi.se

info@smi.se

Vice-Chancellor Ian Plaude

Director of Studies Anna-Carin Ahl

Secretary of Studies Cattis Eriksson



SMI

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