



**SMI**

UNIVERSITY  
COLLEGE OF  
MUSIC EDUCATION

**DEGREE AWARDS  
SINGLE SUBJECT COURSES  
PROFESSIONAL DEVELOPMENT**

**2020**





## DEGREE AWARDS

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## SMI and Kulturskoleklivet

The Swedish government announced in March 2018 funding to six tertiary institutions earmarked to expanding the education of arts-school teachers. SMI has together with The University of Stockholm (SU) and The Stockholm University of the Arts (SKH), received SEK1,8M each in funding for this purpose, which goes under the name of **Kulturskoleklivet**. The idea is for the three institutions to collaborate in the initiative and thereby create new possibilities for those that wish to educate themselves for teaching in the arts schools.

SMI offers from 2019 a graduate course of 90 ECTS (see p.5) majoring in music. SMI plans to increase the courses on offer with other majors and 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](http://www.smi.se) or [www.kulturskoleklivet.nu](http://www.kulturskoleklivet.nu) where information on the initiative in Stockholm is coordinated

# Welcome to your education at SM

# Educate yourself as an Instrumental / Song Pedagogue or Logonomist

**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.

**Further information on the Music Pedagogy Program is available at [www.smi.se](http://www.smi.se)**





## Interview with two students in the Music Pedagogy program

### Saxophonists Isabelle Verburch and Augusto "Guto" Lucena both study in the Music Pedagogy program

#### Tell us about yourselves.

I: This is my first year in the Bachelor program majoring in winds here at SMI. I am originally from Belgium and moved to Sweden four years ago. I studied to become a language teacher in Belgium, and also worked as a language teacher, it's very satisfying to teach and to be able to speak several languages. But I felt I wanted to work more with music, which had always been a little too much in the background.

I have played the saxophone since I was 10, as a teenager I started to play in orchestras and practice more. But when I began studying I played less. When I came to Sweden I began in a student orchestra in Uppsala and music became all the more important for me, and last year I began studies at Wiks college. Earlier I had mostly played classical music but there I started to play jazz and world music. I enjoy playing together with others and finding new sounds and musical ideas – to create music together. At college I could also feel a strong integration with the Swedish society.

G: I come from Brazil and graduated in music performance there in 1999. I'm a bit of "the old guy" here. Then I moved to Lisbon in Portugal, where I lived for 13 years. There I taught and performed a lot. I played in a range of genres, mostly jazz

but also much Brazilian and Afro-Cuban music. I few years ago I came to Stockholm to study for a two-year Master in Jazz Performance at the Royal College of Music.

I: Which music do you prefer to perform?

G: Music with improvisation, where you can be creative and not have to play precisely. Sometimes it's fun, for instance in big band music, when you have to play exactly as it is written. But it's nice to be able to be creative in smaller groups, to suggest something, change something or be more spontaneous.

I: To express yourself.

G: Yes, that is so important. But you played classical music? For many years?

I: Yes, in Belgium it's much more common to begin with classical saxophone. At the time there weren't many that started with jazz saxophone, perhaps it's more popular now. Classical orchestras are much more common than big bands in Belgium.

G: So you played in classical orchestra.

I: Yes, in Belgium and now in Uppsala, with the Uppsala Winds Symphony, classical music. But that's something I appreciate here at SMI, that we come from such different backgrounds and can test new genres here.

**How did you come to know about SMI?**

I: SMI visited the college and presented the programs on offer. I wasn't actually there that day but many of my classmates talked about it. And several of the teachers had studied at SMI. And here at SMI I recognize the atmosphere from Wiks, everyone is open and there is a good environment for learning. Also the fact that everyone has such differing backgrounds contributes to the learning in so many ways.

G: Yes, I taught as a relief teacher at the arts school in Haninge where there was a girl that also studied here and many of the colleagues said that SMI was terrific, "nice and friendly". There were right. And all the teachers here are fabulous, it's so easy to communicate.

I: Yes, it's actually quite better than I had expected.

**Guto, you're studying the Graduate Diploma program where you have music performance already as a requirement, what's it like to combine studies here with being a musician?**

G: Sometimes it's not so easy, there's a lot to cope with, studies and my work as a teacher and musician. But "you have to pay the bills". Many want to work half-time and study full-time and that is a challenge.

**Isabelle, you also have previous studies before you started here. How does the combination work for you?**

I: I continue to work as a language teacher, but now of course I also have my own practice pupils on the saxophone. It's a lot of work and you have to plan your time carefully, for each person it varies what you're forced to or capable of doing. What was clear from the outset was the study plan which must be completed.

**As there anything particular in the program you would define as particularly challenging?**

G: To sing was a challenge for me, in a microphone even more so, it's quite demanding. I have done it as a musician, but today when we had a presentation, I don't know, I was so much more nervous.

I: There are for me several challenges, not just singing. But at the same time, you know that it doesn't need to be perfect. Everyone is developing in some area, all the time. For me it is also on the saxophone that I am learning so much new. I haven't done a performance degree beforehand so there I have challenges. But it doesn't feel unreasonably much either.

**Considering the saxophone lessons – you work in a group the entire time?**

G: Yes and that's fine, we learn from each other. Everything happens in the group, performance and didactics are mixed.

I: Certainly, we learn a lot from each other and we can practice together and support each other even outside of the lessons. And perhaps those that have a few years behind them get

more repetition but also specialization to add to their previous experience.

**Is there anything you'd like to point out as particularly good at SMI?**

G: Ensemble conducting, to conduct, that's terrific. I really enjoy it.

I: There's so much, I have trouble deciding. But the opportunities to develop in what you want, to decide I'd like to be better in this or that. For example I teach a fellow student the saxophone and she teaches me singing in return. You can choose a lot yourself, there are lots of possibilities here.

**Do you have anything to recommend to someone considering applying to SMI?**

I: Maybe time-wise, that it seriously is full-time study, you might work a little on the side but it's good to remember that it is demanding.

G: You should be aware of the amount of theory involved too. Studies in pedagogy are central to the program. If you think you can just play your instrument, then it's not the right place for you. You have to be prepared to read and write a considerable part.

I: Although I expected even more theory. I'm still happy about the amount of practical studies, there's a good balance. The theoretical is often also something you often do alone, there's not a lot of theory in the lessons.

# 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.

**THE PROGRAM IS OPEN FOR APPLICATION EVERY SECOND YEAR**

**THE NEXT ROUND OF APPLICATIONS WILL OPEN IN THE SPRING OF 2021**

**You can find more information on the Logonomy Program at [www.smi.se](http://www.smi.se)**





## Interview with a student in the Logonomy program

**Michaela Alfvén is attending her first year in the Logonomy program**

### **Why did you choose to become a logonomist?**

I had worked within opera, musicals and theatre both on stage as a singer and backstage as assistant director, stage manager and prompter, among other things.

Communication, stage expression and the voice have always been central to my work.

The voice as an instrument and means of expression has always interested and fascinated me so studying Logonomy is a luxury of the highest nature. I can expand my knowledge and deepen my understanding in subjects such as Voice Anatomy, Vocal Production, Basic Body Awareness, Methodology and Didactics and many more. We get a smorgasbord served with nutritious topics.

### **You're in your first year now, what has been particularly interesting and useful thusfar?**

We are a small delicate group of five all from similar branches but with very different backgrounds. That is enriching and we learn from each other. We receive individual voice lessons, which is important in order to penetrate your own voice. Fundamentally we have to be able to provide training to our pupils and future clientele.

It is really beneficial to be able to work so practically and use your previous experience against new, in order to steadily grow in your roll as a logonomist.

### **What has been most challenging?**

The most challenging the first term has been to sort through all the impressions, as the subjects intertwine with each other. You need to be methodical because the tempo is high. Having practice teaching from the first term may seem early but it has proven to be beneficial as you receive direct feedback on what works and what is best for the pupil you have standing in front of you.

### **What do you look forward to in your second year in the program?**

First and foremost to go deeper into the subjects that we continue with and to digest the course content of those we finish with.

Then to attend Methodology for Communicative Leadership and Practical Rhetorics should be really interesting. Something I have already approached this year and begun working with is my Independent Essay which culminates the program. And of course it will be great to just continue with my own vocal training and development.

### **The possibilities for work as a Logonomist are many, within which are do you see yourself working in the future?**

I envisage that my area of work will lead me into several fields within and outside of my previous career areas, such as schools and companies. All of us can benefit by being able to talk and communicate more clearly. Not only to be intellectually but also vocally, sound.











# 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.

*1/8<sup>th</sup> full-time study, two terms during the academic year 2020–21*

## **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.

*1/4<sup>th</sup> full-time study, two terms during the academic year 2020–21*

## **Group-teaching Methodology (Instrument-specific – beginner-intermediate) 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.

*1/6<sup>th</sup> full-time study, 3 course days during a half a term in the academic year 2020–21*

## **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.

*1/6<sup>th</sup> full-time study, a ten-week period during the spring term 2021*

## **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.

*1/8<sup>th</sup> full-time study, one term during the academic year 2020–21*

## **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

*1/6<sup>th</sup> full-time study, Mondays during the academic year 2020–21*

## **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.

*1/6<sup>th</sup> full-time study, one term during the academic year 2020–21*

## **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.

*1/8<sup>th</sup> full-time study, two terms during the academic year 2020–21*



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*1/8<sup>th</sup> full-time study, two terms during the academic year 2020-21*

### **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.

*1/8<sup>th</sup> full-time study, two terms during the academic year 2020-21*

### **Voice Function in Popular Music Styles 10 ECTS**

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

*2/3<sup>th</sup> full-time study, spring term 2021*

### **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.

*2/3 full-time study, one term during the academic year 2020-21*

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

The 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.

*1/4<sup>th</sup> full-time study, two terms during the academic year 2020-21*

### **Examples of planned courses for 2020-2021:**

- 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 are awarded within the Swedish government initiative Kulturskoleklivet.

### **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](http://www.smi.se) where the list of course on offer is continually updated.



## Interview with two students in the Music Pedagogy program

**Erik Steen, guitar and Malin Sallstedt, song, both attend the Music Pedagogy program.**

### **Tell us about yourselves.**

E: I am a flamenco guitarist and have had that as my career since the middle of the 80's. But parallel to working as a musician I have also taught a lot. That has always been a kind of secure foundation to my music performance. And the latest 10-15 years I have found myself working more with other music than flamenco. I have taught extensively in ensemble and improvisation, pop- and jazz ensembles, that sort of thing. And it has been extremely rewarding and enriching.

M: How did you begin to play flamenco guitar?

E: I got hooked on it as soon as I left high-school. At the time I thought it was totally cool, I had to try it out. Then I moved from Umeå to Stockholm and went for a year to Birka college. When I had just started there I was asked to play guitar for the flamenco dance classes at the University College of Dance. Eva Möller, a legend in the flamenco world, had heard me play and recommended me. I ended up working there for almost 30 years. At the beginning I mostly accompanied or performed to the dancing. But gradually I also became more involved in teaching the students in how the music, the rhythm, works.

M: So that was how you started, your first taste of teaching?

E: Sure, and also I got to play a lot. And then, parallel to that I have also taught a lot, private pupils, adult education, clinics and workshops at conservatoria and colleges.

More recently I have worked more at upper high-schools (gymnasium), which I was totally terrified of when they asked me. I know nothing about school. But you only need to enter the classroom to realize that, obviously, music is still just music.

M: So you were just a young lad when you came to Stockholm?

E: Yes, directly after school and I had no more thoughts than I would try to do something with music and I just got caught up in it.

M: Music has always been a great part of my life but perhaps my way here is more pretentious or formal, it just happened so. It's funny to think that I am back in Huddinge, at SMI which is literally just a few blocks from where I grew up. In grade 6 I started in a music class, which probably saved me, I would not have fitted in in a normal school. Then I went on to high-school at Rytmus, and after school I continued to college. My motivation was strong and the drive to understand music and truly develop and so on. First I went to the jazz program at Bollnäs college, which was fantastic. But it easily can happen in this world that you start to wonder about your own ability and so on. It was very prestigious to say you have attended



certain schools and that impressed hard on me and I was totally preoccupied with that. So I applied and got into Skurup, which felt like a major achievement. Great college to be sure, but perhaps not quite right for me, I realized after I started. I went to all the lessons, sang bebop, improvised and enjoyed the challenges. But I withdrew myself more and more, stopped practicing, sat at home listening to Joni Mitchell instead. Something was missing, the texts, and this world of prestige was wearing me down.

E: That can really break you.

M: But the good of it was that then, in my room, I started writing lyrics instead. Then I ended up in Norway and studied for a Bachelor in Music Science, in Trondheim where they combine some very practical studies, arranging, performance and instrumental teaching. My songwriting increased at a summer course in New York, that's when I realized songwriting was my bag. Amazing things happened to my voice too, technically, everything came more naturally, easier. So it's to find the thing that is right for you, that's the key.

E: I guess you can talk about finding your own voice in many ways.

M: Exactly, but in the middle of all this prestige I got caught up in my own and forgot that there are other alternatives. At one stage I was thrown into relief teaching and I thought that that might have been right. I really wanted to teach and I wanted to learn how to, even if I had so much other education.

**You both came to SMI from very different paths and lots of baggage. What does the program have to offer you? What are the challenges?**

M: I'm so grateful for all the pedagogical tools. And I started practice teaching direct upon starting at SMI. A bit of "learning by doing while doing". Every week we work with an exercise or discuss some aspect that I can use directly. And for instance working with how to begin, we work a lot with warm-ups in all sorts of contexts. So I really feel I am becoming more and more the pedagogue.

E: Yes, to divide learning into its components. A song that is probably too hard for a pupil or a group, can almost always be made much easier so that the pupil feels they are playing it. A bit like cheating, in order to get going and playing the music. Mostly that gets people really enthusiastic to continue. I think I am able to tackle total new beginners much better now. Not like it didn't work before but now I see the bigger picture, how everything is connected, I didn't think it through enough before.

Then I also am challenged to do things that feel uncomfortable, like sing or play the piano which is new for me. But being exposed to things outside my comfort zone dampens the feeling of some classroom situations later on.

M: And the more secure you are, if you are exposed for things you don't feel comfortable with, the more you can empathize with your pupils.

E: The study plan involving different subjects that intertwine with each other, such as song and piano, is also an example of note. Working parallel in the different subjects generates benefits for each. Here there is always a goal to combine something with something else. And that makes it all the more real at once.

M: All the practical we do we can apply at once, all the time continually.

**What would be your advice to someone considering applying to a Music Pedagogy program?**

E: If you're interested in music pedagogy, this is the place to be.

M: We get to work a lot on our principle instrument, but that's not the only thing on the table here. If you're priority is to mainly work on your instrument, then perhaps you should do that first. In that way you'll get much more out of this program later. And it doesn't matter if you went to a conservatorium, or a college, or like you Erik, learnt and accumulated your experience in other ways.

E: But as I don't have previous tertiary education, I am getting my grounding here. And I want the degree in order to go on to eventually become and accredited licensed teacher.

M: There are many of us that consider studying for that afterwards.

E: So the door will be open to be able to teach in high-school too.

E: But this is a great university college! So apply!





# 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](http://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 2020:

**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 29<sup>th</sup> of April
- Voice Yoga

**Read more on the content and length of each course on [www.smi.se](http://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](http://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](http://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 15<sup>th</sup> April 2020.

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 27<sup>th</sup> 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](http://www.smi.se) and must be received by SMI no later than 15<sup>th</sup> April/15<sup>th</sup> October 2020. Some single study courses may after these dates be open for late applications, see [www.smi.se](http://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](http://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 three intensive days at SMI.





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SMI

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