



SMI

UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

**DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT**

2021





DEGREE AWARDS

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5 Graduate Diploma in Music Education 120 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 which goes under the name "Kulturskoleklivet". One idea is for these institutions to develop collaboration within the initiative and thereby create new possibilities for those that wish to educate themselves for teaching in arts schools.

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

Welcome to your education at SM

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

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

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

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

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

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

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

l on campus Flemingsberg!



DEGREE AWARDS

Music Pedagogy programme

MAJORS

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

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

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

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

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

Percussion

Song

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

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

Other instruments (as accepted on application)

Music Creation (Music Production/DJ/Songwriting)

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

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

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

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

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

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



Interview with two students in the Music Pedagogy programme

David Beskow and Jovana Jelovac Stojanov both attend the Music Pedagogy programme. David is in his final year of the Bachelor degree majoring in Double-bass and Bass Guitar. David grew up in Huddinge and has his musical background within popular and rock music. He has worked as a musician and studied music at the pre-college level before SMI. Jovana is originally from Serbia where she has studied classical music performance majoring (Flute). She later also studied at the Royal College of Music in Stockholm.

How did you come about to apply to SMI and what are your impressions?

Jovanna: My path to SMI was that I wanted to teach alongside a performance career. I had taught a little and had various temporary positions but when I applied for flute pedagogy employment I wasn't selected as I lacked the qualifications. So I began to think about studying pedagogy and methodology. I received a tip on a subscription site for higher education in Sweden about the programme at SMI which is called kultur-skolepedagog (arts-schools pedagogue), which suited me and my background.

David: To be honest I didn't know that SMI existed until my partner told me her friend studied here. I had thought since I

was little, but more about becoming a school teacher. After a few years in college and as a musician, I wasn't really inspired to study performance. But teaching could be fun, and so I checked SMI out after my partner suggested it. I am also particularly fond of arts schools as I have attended one myself, and so I thought SMI and its niche was perfect for me.

I also applied for a Guitar-making program, something I'm very interested in. It wasn't until I was on my way home after the entrance tests at SMI, that I felt nervous when I realised – yes of course, this is what I want to do! Here I can study to become the pedagogue I want to be, at the same time continue to perform music and meet new people that are like-minded to me.

J: I didn't know I wanted to be a teacher when I was younger like you, I just thought that SMI would be good for me. But I have to admit that after I started studying at SMI I felt – Wow! I can honestly say I have never met more dedicated teachers anywhere, and thanks to them you feel inspired to develop yourself, not in the least in pedagogy, to understand and read about it, what is it a pedagogue really does?

And now when I have some work experience in this area as well, I work at a local music school twice a week, I see how well SMI has organized its programme to combine work with learning. I get tutoring and feedback from my methodology teacher directly connected to my own ongoing work and that

is very valuable.

D: I also liked the concept of continually supervised teaching practice during the whole degree. Even if I don't work as a pedagogue at present, I have practicum with practice pupils. I was terrified at the beginning to have my own pupils and it took me perhaps a half a year before I was comfortable with teaching. To get continual feedback on your teaching means I receive tools and methods that I can test and experience directly as well.

J: Yes, it's also terrific to observe our teachers here, how they do as we should do, they practice what they teach and that's a great advantage.

D: As roll-models, do you mean?

J: As inspiration, as roll-models...

D: Yes they certainly are roll-models.

– I agree about the teachers' dedication, for instance I am studying an elective course in music theory methodology and I had no idea that theory could be so much fun, as it feels like now – that you can use it in ways that are really lots of fun, and that is purely because of the teachers here.

Jovanna – when and how did you get your job at Nacka music school?

When I was a first-year student and began to observe teaching I got in touch with a teacher at Nacka music school. She later contacted me and said they needed a temporary replacement for two weeks and I said yes of course, so I began teaching a few days there and it felt very good. And then there was a guy in the orchestra that had problems with his sound on the saxophone, and we had just had a repair workshop at SMI so I managed to fix it. So I don't know – maybe it was for the saxophone that I was then asked to work there.

David, have you applied for any positions and what are your future plans?

D: I've got my eyes open, there aren't as many pedagogue positions for bass as for more popular instruments such as the guitar. My bass-teacher explained that either I'd need to be prepared to travel to several jobs and employers or look at broadening my competency. So I am trying to widen my prospects which I also do at SMI. Right now I'm attending an elective in acoustic guitar and as I mentioned before, I am also doing a course in music theory methodology. And that is typical of what's on offer for me here – that I can get inspired and change directions, there is so much that's fun and interesting to learn here and I find new areas of interest and things I want to know more about.

Is there anything in particular that has been especially challeng-

ing here at SMI?

J: One thing I have taken note of is what a teacher once said: "Dare to move outside of your comfort zone, that is where you can develop". At the beginning of the programme, we did so much that was unfamiliar to me – singing in a microphone, practical exercises, playing piano and other instruments, performing and demonstrating for each other. It might have been somewhat challenging, uncomfortable, even embarrassing and at the beginning I didn't always understand the point of it, but I certainly do now. We have developed, evolved and we have received so much support for that along the way as well. And now that we have that experience, we have greater understanding on how a pupil feels when we as teachers expose them to similar situations.

D: Certainly working with things that others can find embarrassing, and even to dare to make mistakes as a teacher, to play wrong for example, was a challenge for me when I began and it's something that I have later embraced, the thought that – it's OK, we're learning, just do it.

J: Yes, it really is fantastic that at SMI it is so undramatic without so much prestige. I feel that I have become so much better at relaxing and to be myself, and I have also tools I can use to create a pleasant pedagogical environment for my pupils.

Do you have any advice or insights you'd like to convey to those considering applying to SMI?

D: That it's an intensive programme and if you want to study full-time you need to put in the full time as well. Being responsible for organizing your time has been both a challenge and educational for me, it took me a while to create a routine. So even if I only have lectures Monday through Wednesday, I work with my studies every day of the week. And that's what's required if you are to succeed.

J: And I'd also like to add that you need to understand this is not a performance degree where you will work primarily with developing and performing on your principal instrument. This is a programme for educating music pedagogues, where the goal is to develop in your pedagogical roll, I have really come to realise that.

Any last words?

D and J: Apply! Absolutely apply if you're interested.



Interview with two students in the Music Pedagogy programme

Both Muhammad Khaladyan and Fadi Kutaini study arts-school pedagogy with Oud as their principal instrument. Fadi was raised in a family of musicians and studied oriental music at the Damascus Academy of Music. Muhammad has his musical roots in Kurdish folk music and classical Persian music and has a performance degree from the College of Fine Arts at Teheran University.

Why did you choose SMI?

Fadi: I work 50% part-time at an arts school and my boss recommended me to apply. SMI has what I need, to learn to work with ensembles, in groups, to learn fundamental Western music theory. Muhammad and I know oriental music but we need to develop our knowledge about European music.

Muhammad: I searched for years for this sort of programme in Sweden. And all I found were performance degrees specializing in World Music and other music cultures. But I was primarily looking for a pedagogy degree as I felt I had something with me that I wanted to share with the greater community. But how to choose the right path and at the right level, with a common mindset... It was my girlfriend who finally found SMI. I am so very happy now, it suits me well.

You're both musicians. Are you able to combine your performing with studies?

M: The studies take up a lot of time. And right now I'm not concentrating on playing Oud. I put a lot of time into playing piano and guitar, mostly in order to help understand harmony and ear-training. And I perhaps wish that I had more time to practice the Oud, now that I have Ahmad (al Khatib) as a teacher. But I am instead broadening my knowledge which is what is needed if I am to be able to function in my roll.

Yes, it certainly is demanding, but I am satisfied with that. You can always choose to study part-time if you want to perform more.

F: I study part-time and combine that with working at an arts school where I teach Oud, Bouzouki and Oriental drums. I will soon start a course for younger children. I take everything I have learnt in the methodology classes at SMI directly to the arts school and test that on my own pupils.

This year I am not studying Pedagogy. I am trying to improve my language skills now so that I am more prepared for that next year.

M: Yes, the theory courses in Pedagogy are linguistically challenging, the academic language is something totally different to normal conversation. It really takes time to comprehend – what does the text in the book convey? It is more time-consuming for us whom don't have Swedish as our principal language. You have to translate for yourself, reflect a lot and find new words.

Anything you'd like to say to anyone considering applying to the programme you're studying in?

M: SMI is the right path. When I compared the study plans with other programmes I realized that SMI has another approach, both musically and pedagogically. And studying Oud with Ahmad is a great complement to my previous studies.

F: SMI is a meeting point for cultural diversity. Even if Oud exists in many cultures. For example, the music of Iran is totally different from that of Syria or Turkey. With Ahmad we get to work with several different traditions.

Is there any opportunity to play the Oud in the ensembles at SMI?

M: Absolutely, we played oud in orchestra together with the other students at SMI just last week, but unfortunately it was then all postponed due to covid-19.

In the courses in arranging some also write for oud and we learn from each other. I am asked many interesting questions about how we notate and which scales we can use, among other things.

F: And I hope we'll play more European folk music where we also can use the Oud, for example Polish or Greek music.

Is there anything you'd like to add?

M: That there is a great flexibility at SMI, our requests and views are listened to and our educational needs are met.

F: I really enjoy it here!

Other Instrument major

If your principal instrument isn't listed among the instrument groups SMI traditionally offers as majors, you are still encouraged to apply to our Music Pedagogy programme. We will ensure that a suitable pedagogical and artistic competency is recruited to SMI as required for your particular major instru-

ment. The course study plan will be tailored to your pre-requisite skills and according to your instrument's capacities. For example, you may have your background in a non-notated or non-western musical culture, and still attend the programme with a lower entry demand placed on notation skills or western music theory knowledge.

DEGREE AWARDS

Logonomy programme

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

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

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

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

Specific entry requirements

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

You can even have gained equivalent prior learning through

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

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

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









Interview with two students in the Logonomy programme

Anne Berglund Frid and Tove Simonson attend their second and final year in the Logonomy programme. Both have known about the degree for several years before they decided they should apply. For Anne, who lives in Gävle and still has children at home, it was important that it worked out commuting to Stockholm two days per week. Tove, who lives in Stockholm, has been busy with other projects before the timing finally felt right.

Who are you and how did you decide upon the Logonomy programme?

Anne: I am educated within drama, theatre and music and have worked with various projects within theatre for youth and adults. I have also sung a lot in various contexts and worked with team-building and creativity for municipal public servants. I am also a qualified nurse.

Tove: I have my background in theatre. I work as a freelance actor and head an independent theatre group. When I attended my acting education in England, we worked a lot with leading each other in ensemble training, and I realized already there that I had an interest in pedagogical questions.

I have also been involved in theatre even when studying something else. A couple of years ago I attended the single study course in Creative Dance here at SMI and was reminded

of the Logonomy programme here, and decided it was time to apply.

A: Yes, I have also known about the Logonomy programme for about 10 years and it felt like the right time.

T: That's right, you live in Gävle, how does that actually work for you?

A: It's really fine, I study and work a lot on the train. I am very happy that SMI has campus teaching two days per week, otherwise I would not have been able to attend. I work on the side and thanks to the fact that I only need to sleep over in Stockholm two nights per week and my daughter six now, it works well. It's actually rewarding and gives me new perspectives on coming to Stockholm.

T: Yes, I work and do other things on the side and even if the studies take up a lot of time it's a benefit to have only two days per week at school, it provides structure and also the opportunity to design your studies. I don't have family so I am in control of my time.

What has been the most unexpected or challenging so far?

T: Oh, there are many thoughts in my mind on that.

A: For me it has been that we work so much around our own personal vocal training. It takes a while before you comprehend and can immerse yourself in the details. And then it is developmental to connect that to the way you did before. And

that we train so much within pedagogical practice.

T: Yes, that is there the whole time and whatever we are working on here is connected to practicum with the pupils. But also tasks like “How would you design a course day or a seminar”, is very valuable. You are reminded about what the degree is about, and it can be nerve-wracking too, and therefore all the more valuable! To get used to that.

It's great that it's both demonstrated and practical and that the theoretical is connected to the practical. Also that we have different guest-lecturers that bring new perspectives and insights into how to work. I realize first now how broad the vocal area is and how much there is to explore.

A: Sure, even if in the end it's still mostly about breathing and relaxing ... (laughter)

T: It's amazing to discover how all the subjects complement each other as well.

A: Yes, the entire programme is like an extensive smorgasbord and I am really inspired to keep on studying further.

What do you think you will have the most use for?

T: The methodology which is very tangible and distinct and the knowledge surrounding voice technique exercises. That the attitude is of curiosity and exploration provides a lot of motivation. It's really great to be able to practice on practicum pupils. And vocal performance of course, and the artistic training.

A: I agree, of course, and also to be thrown into methodology and all the concrete exercises, to plan and prepare myself thoroughly, to convey myself clearly, phonetics and voice anatomy which are all important.

You are both in your final year, what are in your future plans? How will you use your education once you have graduated?

A: I want to work with different groups. For example individual pupils, teachers, business executives and even health-care workers who need to find a credible, comfortable and healthy voice conveying calm to their patients. Perhaps to work with story-telling and the voice for pre-school teachers or persons with Swedish as a second language who need to train their pronunciation – there are many possibilities. In 10 years I will be working with teaching, seminars and theatre, everything is connected.

T: I am also enticed to work with many different clienteles, there is so much that is exciting! I hope to be able to work both with groups and individuals, both within theatre and outside of it. As I am also active as an actor I can see the artistry behind my vocal training will be something that will develop alongside the pedagogical.

Anything in particular you would like to mention about SMI and the programme?

A: SMI is a very creative place to be a part of. The impression is of tolerance and respect. Everyone is approachable and flexible – the teachers, administration and management. We students care for the school and are mature in our approach. The school's venues encourage both fellowship and respectful behaviour.

T: The school is fairly little which helps create a nice and somewhat intimate atmosphere, you recognize others. It is easy to get in touch with the right person if you need help with something. All the teachers seem to be very committed, both to us as students and to the subjects they teach. There's a lovely aura of kinship.

Do you have any advice to anyone looking to apply to the Logonometry programme?

A: It is important to acknowledge that it is full-time study even if the lectures are only held during two days of the week. And that there are many subjects to study parallelly, so be sure to learn good study techniques.

T: Yes, the advantages are that it is easier to integrate the different subjects when they are delivered parallelly. Just remember that two years goes by very fast...

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

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.

1/3 full-time study, two terms during the academic year 2021-22

Aesthetics and Learning - Perspectives and Approaches, 15 ECTS

In this course we explore theoretical, philosophical and democratic perspectives on aesthetics, artistic expression, knowledge and learning. Emphasis is placed on reflective writing.

1/3 full-time study, two terms during the academic year of 2021-22

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.

1/3 full-time study, 3 course days during a half a term in the academic year 2021-22

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.

1/3 full-time study, 3 course days during a half a term in the spring term 2022

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

determined by the Swedish government. Some of our courses also require you to have further knowledge or skills for participation.

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

colleagues from the same school to attend the course together.

1/3 full-time study, one term during the fall term 2021

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.

1/3 full-time study, Mondays during the academic year 2021-22

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.

1/3 full-time study, one term during the academic year 2021-22

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.

1/3 full-time study, two terms during the academic year 2021-22

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.

1/3 full-time study, two terms during the academic year 2021-22



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.

1/2 full-time study, two terms during the academic year 2021-22

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

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

1/2 full-time study, two terms during the academic year 2021-22

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.

1/2 full-time study, spring term 2022

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.

1/2 full-time study, one term during the academic year 2021-22

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 full-time study, two terms during the academic year 2021-22

Courses within the degree programmes

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

Read 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 2020-2021:

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



Interview with three students in the Music Pedagogy programme

In the newly founded major Music Creation the students have their main profiles within DJ-ing, song-writing or music production.

Here are three of this year's students, that are completing their first term in the programme:

Edward Jaresand has worked as a DJ these past years, primarily with the genres Underground, Minimal House and Techno. He also produces music in his own studio.

Hanna Lindgren produces, writes and performs both her own and others' music. She collaborates with a number of artists in recording and on tour as a musician and singer and she also establishes and runs music studios for and together with youth groups at Fryshuset.

Andy Englund has a background as a sound technician, plays electric guitar with long experience within music production in studio environments, is a song-writer and has toured extensively as a musician.

You are a pretty diverse group with differing experiences and backgrounds, what are your thoughts on that?

Andy: I think it works quite well, everyone is really nice and supportive and we help each other when it is needed. And it feels that we encourage each other to ask for help.

Edward: Yes, it becomes apparent in our profile courses that it is "a blessing and a curse". There are so many cool people to work with, opinions and all that also can lead to difficulty in deciding on something tangible. For example I have never done any singer-songwriting before, like the others have, and so I can feel a little "lost". And when I talk about what I do and want to achieve it can sound alien. But it can also be extremely valuable to be provided with so many perspectives.

Hanna: I agree, if we think as a group we work very well together as colleagues so everything is super fun anyways. But that we have so incredibly different backgrounds pedagogically I find it harder as I have long experience of what we are doing right now, nothing entirely new there, but it will most likely be different when we get into things that I am not so familiar with for example DJ-ing which I literally know nothing about.

A: Yes, now we are just completing our first period – I had expected that we would be more focused on technical productional aspects, what frequencies to edit when recording a bass drum, how to set a mix for trumpet with panning, set a high-hat left or right... But as I said, it's just our first period, we're bound to get there eventually.

Anything you would like to convey that has been particularly challenging?

E: I think we can all agree that ear-training and music theory has been our “challenge”, notation and all that.

H: But you can tell that our teacher has experience in working at the college level, with students that don't have as much knowledge in this area.

E: Sure, and that is one key aspect we are educating us for, even if we have not used those skills earlier...

H: I envisage it will be useful if we will eventually work on a broader scope than we do now. If you work at an arts school and meet pupils that aren't at all interested in Hiphop or House and want to make acoustic music. We also have to be able to meet those students on their own terms.

A: I studied a folksong in the song course that had a lot of text. It was a challenge, but I managed it thanks to my song teacher who gave me loads of terrific feedback on how to keep working on it. I am really looking forward to the next period when we get into singing in parts, that's something I really want to develop.

E: We also had some training in rhetoric which was very challenging but also really great, top five in the seminars we have had so far.

Anything that has surprised you?

A: The programme has been developmental for me personally, from a private perspective, when it comes to song-writing for example, different ways to embark on a creative process which I hadn't really reflected on before.

H: The piano course, I have really developed a lot on the piano. And I hadn't thought I would, I didn't think we would get that kind of teaching at all.

E: Me neither. And it was also very useful to have that when we studied music theory too.

What is your advice to anyone considering applying?

H: Make sure you are aware of your main profile, that you know your handicraft, because that is not in focus in this programme. This is a programme training pedagogy.

E: Exactly, and to approach it with an open mind. I remember at the entrance tests someone said that “you have worked a lot with music production and DJ-ing, but in this programme you will also be focusing on song-writing”. I sort of ignored that a little and though, yeah ok. But it is important not to get stuck on one thing. On the other hand, you need to keep to your thing and not let go entirely, of course. I believe a translator has begun to form in the back of my head, so I can begin to see things not just for what they are but what I may be able to make use of them with.

Where and within what areas do you see yourselves working in say, five years' time?

A: When I was out on my practicum last week I met a girl who was studying both the guitar and music production at an arts school. And I can see myself in that situation, where I can combine my guitar skills with music production in the future.

E: Depending on how arts schools develop the nearest future I would love to work there, but it demands an investment on the arts school side. The market for DJ's is pretty minimal compared with what it could be. If that happens or if I can be a part of the change towards that I would absolutely love to be a part of arts schools.

H: I imagine that we that attend this programme will be pioneers of sorts in this area. I want to start music studios for youth around Stockholm regardless of whether it is at an arts school or a part of some other organisation.

E: I feel the same way. But arts schools are supposed to be for everyone, so to be a part of that development would be incredibly exciting. I am very committed to promoting creativity in youth which doesn't always need to be able playing an instrument, rather more – “now I'm going to show you my Somalian folk music, but I also love this Hiphop track, how do I put those two together?” – there are no limitations, when we are creating something.



FURTHER EDUCATION

Short courses and seminars

Apart from SMI's Single Study 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.

One example of professional development we have delivered during 2020 is Care and Interaction with Artistic Methods 7,5 ECTS which 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.

We have also reoccurring PD-days in for example:

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

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

Supervised teaching practice

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

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

HOW TO APPLY TO SMI

DEGREE AWARD PROGRAMMES

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

Application is completed on the designated online application form available on www.smi.se. The application, including both a personal letter describing your reason for applying to SMI and a recent portrait photograph, must be received by SMI no later than 15th April 2021.

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 27th 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 2021. 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.



B



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