



SMI

UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

**DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT**

2023





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Kulturskoleklivet and SMI

The Swedish government has provided funding since 2018 to six tertiary institutions for educating more arts-schools teachers. Together with among others the University of Stockholm (SU) and the Stockholm University of the Arts (SKH), SMI has received funding for this purpose under the initiative "Kulturskoleklivet". The idea is for these institutions to develop collaboration within the initiative and thereby create new possibilities for those that wish to educate themselves for teaching in arts schools.

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

Welcome to your education at



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

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

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

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

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

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

Campus Flemingsberg gathers together over 17,000 students with the other campus-based HEI's the University College of Södertörn, Royal Institute of Technology, Karolinska Institute and Red Cross University College as well as the Idun Lovén School of Art. Campus Flemingsberg provides exciting developmental opportunities through meetings, projects and initiatives with the university colleges onsite, in local and regional collaboration, in international exchanges and intercultural perspectives. As a student you are encouraged to participate and engage yourself in all of these, with the goal of developing your academic area within both higher education and research.

SMI on campus Flemingsberg!



***Profile Other Instruments**

If your major instrument doesn't conform with the profiles above, you are just as welcome to apply to the Music Pedagogy programme. We will ensure you have the pedagogical and artistic expertise required for your particular instrument. Study progression will be suited to your prerequisite skills and the demands of your instrument, e.g. in terms of aural repertoire traditions or non-western music cultures which allow for a lower demand on knowledge in western music theory.

DEGREE AWARDS

Music Pedagogy programme



MAJORS

Accordion

Brass (Trumpet, Trombone, Tuba, French horn)

Electric/Double bass

Electric guitar

Acoustic guitar (Nylon/Steel-string)

Piano

Percussion

Song

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

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

Other instruments (as accepted on application)*

Music Creation (Music Production/Composition/Songwriting)

The degree of Bachelor of Music Education 180 ECTS

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

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

The Non-Degree Programme for Pedagogical Work in the Arts School – majoring in Music or Music Creation 90 ECTS

is a non-degree award consisting of sections of the Graduate Diploma. The study plan is for full-time study year one and 50% of full-time in year two. You can also choose to study 50% of full-time over three years. You can opt to transfer over to the Graduate Diploma in Music Education 120 ECTS from year two.

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

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

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

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

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

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

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

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



Interview with two students in the Music Pedagogy programme



Filippa Thörewik (song) is studying in the Bachelor programme and Emilia Eriksson (woodwinds, clarinet) in the two-year Graduate Diploma for musicians.

How did you come about to apply to SMI?

Filippa: I ended up at SMI because I actually have known all my life that I would become a song pedagogue. I found something I had written when I was in the second grade at school “Describe your day 30 years from now” – and I had written I was a song pedagogue. My mother is a song pedagogue and went to SMI, as did several of my former teachers. I have always heard good about the school. So my choice was already laid out for me, I applied only to SMI and thought that if I didn’t get in, I’d just apply again.

Emilia: It wasn’t at all as natural for me. I have a performance degree from the Royal College of Music and had planned to continue in that path. But when I was in my last semester I by chance was offered relief teaching at an arts school and thought it was really fun and I enjoyed it a lot. So despite being in the middle of applying for a Masters’ I started looking at options for graduate pedagogical studies. I googled all sorts of alternatives and realised early on that KPU wasn’t relevant as it was centred on class teaching, and as I knew I wanted to work at an arts school, I saw SMI as the only viable alternative.

In what musical context do you feel most comfortable?

Filippa: I come from a musical background, went to schools specializing in music and then upper high-school with music major – which was more Pop and Soul ensemble and since then I have been involved in Gospel. So my background is diverse but I find Musical is closest to my heart, that’s what I would like to work with in the future. I am attracted to the idea of production and the whole scenic side – to relate to and collaborate with other art forms.

Emilia: I am from the classical tradition and still find that’s my most comfortable idiom. But I find it rewarding that at SMI you encounter other genres and styles, and meet people who have totally different backgrounds than myself and see what the collaborations can lead to. To challenge yourself and to test yourself outside of your comfort zone.

What would you like to highlight from your studies at SMI?

Filippa: What I find so fantastic at SMI, is that you get such a complete and thorough education in everything – because I don’t know where I’ll end up later. There is a breadth to the studies, making you work on so many different things. Apart from having a lot of song studies and teaching practice which prepares me for mastering all sorts of song teaching situations, I also encounter leading an ensemble or orchestra and that is totally new. We do a lot of arranging, ensemble and choir conducting.

Emilia: Yes that and also that everything is so realistic in the arranging and ensemble leading courses. “OK, now we have a group with two pianists, one violin, a cello and a guitar – what can we do with them?”. And not only “here is your full-size winds orchestra with best lead musicians” – that’s not how it is at the arts schools.

Filippa: You also practice teach the entire time parallel with your studies – there is continual practicum. So everything I receive from the studies I can take directly with me into teaching practice.

Emilia: As well as the opposite, I have a pupil that I have challenges with, and I can bring that up with my methodology teacher and get response directly. So it is intimately interconnected, as well as very flexible – if you have work you can study part-time and often have your scheduled suited to fit.

Filippa: I can’t understand how you (SMI) succeed with that! There are so many that are studying at different paces, and it all seems to work anyway. There are always possibilities to combine study with life outside. Even if I am personally very grateful to have studied three years full-time, it has kept me focused.

Emilia: Yes, that you can keep your job and include that in your teaching practice instead of having to take leave to find other pupils to teach, as it is at so many other institutions. And that you also do observation of others teaching, visit other teachers in their work. All the teachers I have met have been incredibly generous, sharing their experiences and time with me. I really recommend doing many observations, and always accept to stay longer than what may be required if it is offered. It’s so rewarding seeing teachers and pupils “in action” and it has given me many ideas and tools which I can then use in my own teaching.

Do you have any advice to anyone considering applying?

Filippa: Make sure you want to attend this education to learn about teaching and pedagogy, not just for doing music. I mean, I haven’t become worse at singing, on the contrary, but that’s not where the main focus is rather on varying genres, broad musical scope generally with pedagogy in everything.

Emilia: I really agree there. And make sure you teach as much as possible during your studies here. I have learnt so much through my pupils. Through meeting many pupils with different strengths and weaknesses, which I have been able to discuss with my fellow classmates and methodology teachers, I feel so much more prepared for employment than I had been, if I had only had a few pupils to work on during studies.

We’ve talked a lot about the education being founded on practical application in many aspects, but there are also theoretical academic subjects such as Pedagogy or the Independent project – do you have any thoughts on that?

Filippa: Definitely not my strong suit, but oh so valuable it’s been! Only the fact that before I began studying I hadn’t read a single scientific text, I understood nothing even if I read an undergraduate thesis, and now I feel prepared to write my own.

Emilia: I find all of that really interesting. And I believe that I have received another perspective to how I as a teacher can use all the accumulated knowledge that exists. It really gives you another dimension to being a teacher, to “be forced” to delve into this too. It provides a little more security behind the work you do, when you have this secured in mind.

Filippa: Absolutely, if you are going to argument to management or board sometime or apply for a grant or project, you have the knowledge to present and provide references.

And lastly – why choose to become a music pedagogue?

Emilia: To be a part of someone’s development and learning process is something very rewarding. To also see your pupils strive towards goals and then success, and see them grow as individuals brings joy and warmth to your heart in a way I have never experienced as a musician. I believe that my role as a teacher has enhanced my musicianship, and I am very determined to uphold the two rolls in my future.

Filippa: The first time I sat backstage and saw and heard my pupils is a sensation I will never forget. So much joy and pride. It was there and then, I knew. By teaching I explore my own instrument in new ways, meet people who are as curious as I am. That I can contribute to their development, both musically and sometimes even personally, is incredibly awesome. It is, quite simply, the best job in the world!



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 an alumnus from the Logonomy programme

Jonas Ek describes his work as a Logonomist and looks back on his education. Jonas graduated in 2017.

How did you find out about the Logonomy programme and why did you decide to educate yourself as a logonomist?

I had previous studies in theatre and acting and had the opportunity to have a logonomist as vocal and speech coach. I became interested in the field and curious to work with vocal expressional possibilities. When a friend several years later was studying song pedagogy at SMI I was reminded of the programme and felt that perhaps now it was time to apply.

Do people generally understand what a logonomist does?

No, they don't. We are constantly confused with logopediatrists and sometimes even song teachers. It is usually easier to grasp what I do when I explain that I work as a voice and speech pedagogue.

What sort of work and assignments do you do?

Currently I work half-time as principal teacher in voice at a pre-tertiary acting school called Calle Flygare Teaterskola, and half-time in my own firm. At Calle Flygare I work mainly with the students in voice and speech courses, but I also get to develop the pedagogical side of the programme together with the other principal teachers. Within my own firm I work mainly with teaching in voice and speech to individuals privately but can also be recruited to companies, organisations and schools that want to learn more about vocal training and vocal care.

What are the usual needs your clients and pupils have?

Most often it's concerned with audibility and sustainability in vocal practice, and how it in that respect can affect the person in question. That can for example mean that the client can become vocally exhausted, or feel that their voice isn't carrying forward to the recipient, or that their pronunciation isn't clear enough to be comprehended by the listener.

Is there anything that particularly stands out from your education, that you've had extra value for in your work?

The holistic approach to the voice as an integral part of an entire person is something I return to daily in my teaching. I also found it valuable that we had the opportunity to work with vocal training from a variety of approaches, for example from a point of leadership, ergonomically or with artistic expression. It has prepared me for meeting a wide variety of clients from their specific needs and situations.

What's the most enjoyable or best, working as a logonomist?

Being able to make a real difference to people in a way that enhances their quality of life. That's the best. I enjoy that there is such scope and variation in what I work with. It can be everything from assisting with pure pronunciation, to preparation for public speaking or interpretational work on making a troll sound convincing.



Do you have any advice to someone interested in applying to become a logonomist?

If you haven't already experienced it, try teaching someone in the voice to begin with. Ask a friend, colleague or partner if you can test teaching practice on them. Try teaching both individually and in group. That's a terrific way to give yourself some understanding on what it actually entails, to work with someone else's voice.

The Music Pedagogy programme's major in Music Creation



Jonas Berndt is attending his first year as an arts-school pedagogue in the Music Pedagogy programme's major in Music Creation.

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

I started playing in a band when I was about 11-12 years old and have been doing that ever since. I have on occasions worked as a music teacher, perhaps about four years in total and enjoyed it but was always more focused on performing myself. Therefore I wasn't ready for many years to study music pedagogy, even if I had a thought in the back of my mind for later on. But I have come to a stage in my life that it is now the right time, and also to find a little more stability in my life. Even if this programme is for arts schools, I do have an ambition to continue on to becoming a classroom teacher. It's something entirely different working at an arts school, but I have experienced both and know what it entails.

What was your musical context at the time?

I was active in various bands, I started a hard-rock band when I was around fourteen years old, after ten years I started another. Then I performed with punk, ska, soul and other genre in Sweden until about 2012, when I moved to Berlin. I

also managed a music club with live music and DJ-ing. Oh, and I even studied film for a while and worked a little with advertising on the side.

You have currently just completed one semester of the program, but do you feel anything has been particularly valuable or challenging so far?

It's very rewarding to be thrown into the deep end like "you are now going to play piano and sing and there'll be a concert on that in a few weeks". It's very real and serious when you do it for a goal, rather than just learning for the sake of the next lecture. It's the same with the course in arranging, it's not just the teacher who sees what you've done, we all play each other's arrangements. So you're not the only one to suffer if you don't do your work, everyone is involved. I think that's both stimulating and challenging in a very good way.

Tell us something about what you do in the courses in music creation?

We have among much else, gone through how to get your pupils going with their own composing and how to deal with obstacles or writer's cramp. For example to provide a "starting point", a melody, text or chord progression to begin from. We have also practiced this on each other. A lot of focus is given to creating a good creative environment where the pupil can feel secure enough to release their creativity.

Right now we are going to study various genres, which is really great, we will approach electronic music which I have little experience with, beats and such. That's something many teenagers want to work with today. It's all about preparing yourself to be very broad, flexible to meet the desires of your pupils' interests. Having a pupil who is a singer-songwriter is something completely different to working with someone making beats and electronic music. Then you can be making a fourteen-minute song – something completely different to making a pop-hit.

You mentioned that you worked with film earlier, you can find an input there to make film music and work with other art forms. Film is also a subject growing in popularity in the arts schools.

Absolutely and it's very exciting where film and music are something of a trend, a little like today's opera. Film and even the world of computer games – there's a big movement concerning composition.

Do you have any advice for anyone considering applying to SMI?

The only advice I can think of, is to carefully consider if you want to work as a teacher, not only to study here if you aim to work as a musician. But I think that it is so incredibly valuable to attend a programme where you learn so very much.

Anything you'd like to add?

Only that there's a really great atmosphere here, everything is relevant and serious in a very congenial manner.



SINGLE SUBJECT COURSES



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

courses also require you to have further knowledge or skills for participation.

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

Courses commencing Fall Term 2023

- Tools of Dance – Creative Dance 10 ECTS
- Aesthetic Forms of Expression, Art and Learning 7,5 ECTS
- Group-teaching Methodology (Instrument-specific) 2,5 ECTS
- Choreography, Body and Identity – Creative Dance 10 ECTS
- Songwriting 5 ECTS
- Secondary Instrument Methodology (Instrument-specific) 10 ECTS
- Music Theory and Aural Methodology 10 ECTS
- Music and Dans in Pre-School 7,5 ECTS
- Music and Movement in the Arts School and Lower Primary School 7,5 ECTS
- Special Needs Education and Inclusion in Schools of the Arts 15 ECTS

Courses commencing Spring Term 2024

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

Courses within the degree programmes

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

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

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





FURTHER EDUCATION



Short courses and seminars

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

Professional development

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

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

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

We have also reoccurring PD-days in for example:

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

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

Supervised teaching practice

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

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



HOW TO APPLY TO SMI

DEGREE AWARD PROGRAMMES

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

Application is completed on the designated online application form available on www.smi.se. The application, including both a personal letter describing your reason for applying to SMI and a recent portrait photograph, must be received by SMI no later than 15th April 2023.

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

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

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

SINGLE STUDY COURSES

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

Application is completed on the designated online application form available on www.smi.se and must be received by SMI no later than 15th April/15th October 2023. Some single study courses may after these dates be open for late applications, see www.smi.se for further information on each course.

ÖVNINGSUNDERVISNING

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

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





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

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Sverige, Port Payé

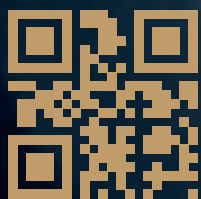
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