



SMI
UNIVERSITY
COLLEGE OF
MUSIC EDUCATION

**DEGREE AWARDS
SINGLE SUBJECT COURSES
PROFESSIONAL DEVELOPMENT**

2025





DEGREE AWARDS

Music Pedagogy programme

5 Bachelor of Music Education 180 ECTS – majoring in Instrument/Song, Music Creation

5 Graduate Diploma in Music Education 120 ECTS ,

Non-Degree programme for Pedagogical Work in the Arts School 90 ECTS

– majoring in Instrument/Song, Music Creation, Stage Poetry and Storytelling

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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 aim is for the institutions to develop collaboration within the initiative and thereby create new possibilities for those that wish to educate themselves for teaching in arts schools.

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

Welcome to your education at SM

Educate yourself as a pedagogue!

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

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

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

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

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

Campus Flemingsberg gathers together over 18,000 students with the other campus-based HEI's the University College of Södertörn, Royal Institute of Technology, Karolinska Institute and Red Cross University College as well as the Idun Lovén School of Art. Campus Flemingsberg provides exciting developmental opportunities through meetings, projects and initiatives with the university colleges onsite, in local and regional collaboration, in international exchanges and intercultural perspectives. As a student you are encouraged to participate and engage yourself in all of these, with the goal of developing your academic area within both higher education and research.

l on Campus Flemingsberg!



DEGREE AWARDS

Music Pedagogy programme



MAJORS

Music Creation*

Stage Poetry and Storytelling*

Instrument/Song with the following profiles:

Accordion

Brass (Trumpet, Trombone, Tuba, French horn)

Electric/Double bass

Electric guitar

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

The Graduate Diploma in Music Education 120 ECTS is open to those who have an undergraduate qualification in music performance or the equivalent through prior learning and professional career experience. The degree consists of two years' full-time study.

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

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

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

1) Artistic aptitude: Your artistic studies are fundamental in your pedagogical practice as an inspiration for your pupils. In the Bachelor programme you receive instruction to develop your artistic ability throughout the entire degree. In the two other programmes you are expected to have already achieved a high degree of instrumental aptitude, but are provided tuition to broaden your performance within different genres.

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

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)

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 field. You will develop your capacity to structure a progressive teaching based on each pupil's specific abilities and needs. With ongoing supervision, you will teach pupils individually and in groups over a variety of teaching situations, ages, and stages of development, from beginner to advanced levels.

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

*Music Creation

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

*Stage Poetry and Storytelling

This programme is only offered at 90 and 120 ECTS variants.

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

Interview with two students in the Music Pedagogy programme

Johannes Karlsson (piano) is studying for a bachelor's degree and Frida Bergman (flute) for the two-year variant of the Music Pedagogy programme for musicians.

Who are you and how did you come to study at SMI?

Johannes: I played the cello when I was growing up but started to play piano in a band as an adult, and thought it was great fun. After that I attended a few community colleges (Sw: folkhögskola) and felt I wanted to continue afterwards. I had heard about SMI and decided to apply.

Frida: I come from a musically active family and started early at an arts school, and have been musically active ever since. I already have two bachelor's degrees, one majoring in chamber music and one in classical music. Pedagogy has always been on my mind to complement with eventually, but my interest grew first after I was temporarily employed at an arts school. That was so rewarding, in that you improve in many ways your own musicianship by teaching others, and learn to coach yourself.

J: I work half-time at an arts school right now and study part-time, which is fantastic. Everything you learn here you can literally take the next day and test it directly. The two worlds support each other and it's like being in a constantly evolving process. To have practicum parallel with the studies is a major advantage to the programme, that it is so connected to reality.

Are the studies what you expected?

J: I understood already by the format of the entrance tests, that the programme would be very broad. Besides your own instrument we are taught to lead ensembles, use your voice, use drama, make presentations, sing in public, play in different genres – situations that aren't always comfortable, but have greatly contributed to feeling secure in the roll of a teacher. I believe this has also affected my teaching as well, that I see myself more as a music teacher than a piano teacher, even when teaching piano. Music is so much more than performing on an instrument – greater perspectives are available when you use your voice, sing and work on expression. I find it inspiring.

F: I also feel broader as a musician. Before I was totally focussed on the flute, now I also have singing and piano lessons. As a flautist I also get some basic instruction on other wind instruments, oboe, clarinet, saxophone. This is valuable, I can fill in as a saxophone teacher or lead a wind orchestra, where you need to have knowledge.

How is the interaction between students?

F: It's terrific to meet people coming from so many different genres. We meet in the music and experience each other's expertise and ideas, which can inspire you in your own teaching.



J: Yes, there is a fantastic cohesion and curiosity for everyone's expertise. We share many common goals but have different ways to reach them and can share tips and ideas from those with different backgrounds or work in a different manner than yourself.

F: You also challenge yourself. For example, in our singing lessons we also play piano and accompany each other in front of the class. It's a challenge but you also feel very supported by the group, everyone cheers on and is so positive together.

J: That's something I also hold in high regard, that there is an extremely supportive atmosphere at SMI. You dare to take risks, test something and see if it may be a success or not.

Why would you recommend becoming a music pedagogue?

J: We need good pedagogues that open the doors for new generations, and to also discover music and culture generally is so important. It's a fascinating vocation partly consisting of music, partly of motivation and psychology. And problem solving – how will I succeed in reaching to this pupil? And you get so much energy back from the work. Even if you can have tired ears – the feeling of reaching out to a child, to get that response and see the joy in another. It's a fantastic job.

F: Yes, it is a very important and rewarding vocation.

Music Pedagogy major in Music Creation



Johan Fernold is studying in the arts school pedagogy variant and Malin Andersson for a bachelor's degree.

You are you and how did you come to study at SMI?

Malin: I have both written and performed my own music, as well as folk music and reggae. Giggled a lot but felt that I didn't want a boring job on that side of that. I want to be a teacher and to develop myself, my own performance, anything connected with that. That's why I applied.

Johan: I have a master's degree in composition. I have for a long time had the idea to complement my composition degree with music pedagogy. I have worked a lot in other genres besides western art music, have enjoyed combining them and hope to be able to continue doing so in a pedagogical context.

Johan has an artistic degree while you Malin are doing your first undergraduate degree, which also means you have lessons in your own music creation.

J: The bachelor seems very inspiring, I'm a little jealous.

M: Yes I can imagine! If you compare with those that have a principal instrument as a major, I get to further my aptitude to music creation as an artistic major for three years.

How does having courses together work, considering your different backgrounds?

J: SMI generally has a large element of crossing over instrument disciplines and genres. I think that is an asset, the whole student body is enthused in that.

Malin you have only been at SMI for one term so far. Is it the programme you were expecting?

M: It's a lot harder! Maybe also because I have a little daughter. But it's full-on full-time studies, for real. That also gives it a focus. And then also, everyone is so much sweeter and kinder than I had expected.

Why become a music pedagogue?

M: To develop creativity in others and pass on what you have within you. Creativity is a widely free process – do whatever you want. But it is an advantage to define boundaries to your creative process, I had never thought of that so much before, before I began here.

J: Even if we have created music in different ways earlier, it is this reflection of what happens in the creative process that needs to happen in order to be able to progress. We go through and test different learning concepts, and work to develop a pedagogical toolkit.

Anything else you'd like to convey?

M: It doesn't matter at all what genre you are coming from. Just apply!

J: Yes, you can apply the same tools in your own genre, but also gain insights into others

M: I didn't know anything about MIDI and working with loops. Now I have some insights into that.

J: I would also like to say that a huge benefit of this program is a flexibility for our individual needs and wishes. There is an incredible adaptability and responsiveness from the school – which provides amazing opportunities.



Storytelling as an art form is spreading throughout society, making its presence felt in new contexts beyond the traditional theatre stage and being incorporated with other artistic forms such as music.

With the Music Pedagogy program 90-120 ECTS we offer for the second year a major in Stage Poetry and Storytelling, for you who are a performing artist within relevant areas such as performance, rap, storytelling, spoken word, stand up and acting. You will meet differing forms for stage performance where the voice and text are in focus, and develop

tools and perspectives so that you as a teacher can support your pupils in their own creativity and confidence in performing with their body and voice on a stage.

Qualified to apply are those with the mandatory prerequisites for tertiary study as determined by the Swedish government, as well as a minimum of two year's post-secondary studies or professional life-experience in the form of artistic experience within an area relevant to the programme.

Music Pedagogy major in Stage Poetry and Storytelling

Omar Abdirisak is studying the newly founded major in Stage Poetry and Storytelling.

Who are you and how did you come to study at SMI?

I have worked for many years with youth initiatives in Tensta, primarily managing a music studio which was funded by a community association. It took off and I was offered the opportunity to train a few of the earlier pupils who could be engaged in a project called *Youth Leading Youth*. Five years later we had fourteen young leaders supporting the participants in creativity – music, film, poetry, podcasts – being conducted in the youth clubs in all the suburbs of Stockholm. Some of them were coached in production leadership and started their own festival. We expected a public of around 300, but 1300 turned up. The fifth year of the festival drew a public of 5500 and was the largest stage event in Sweden arranged by youth, that I mentored. They are all now 25–30 years old, several of them still active in the suburbs in various ways. It's their jobs now.

What a terrific contribution you made there.

It felt like anything was possible with so many enthusiastic young people and a strong will. That gave me a huge boost. Yes, those years are probably the most rewarding work I've done.

What is your own artistic identity?

Probably that there isn't one! And I meet many young people that think the same – that the joy of creativity is the key binding element. I have my entry point in music, but nowadays I write for the stage, plays and performances. The major here at SMI is Stage Poetry and Storytelling, and that is my way in, storytelling. I have for example had an idea I have had for about five years, about the Swedish-Somalian experience incorporating all disciplines – music, art, film, stage...

Do you have time for your own creativity? How does that work combined with studies?

Yes there is time. It's all about planning – a part of succeeding with artistic creativity and pedagogy is to not to burn yourself out. To develop a good tempo and find synergies. Many of the school assignments have a deep affinity with the artistry and for that I am grateful. The two first works I have created within the courses I will be using in other contexts.

Is it the programme you were expecting?

When I first read about the programme it was a perfect fit. Then again you can never be sure – but it has exceeded my expectations – to be in a real context. I have classmates, we have become close, also in a professional way. And we have professionally active teachers who support and understand what we do. Pedagogues that comprehend both worlds and can create a bridge. To be with like-minded, which also included the rest of the school's majors with musicians and other creative minds.

You all come from such different backgrounds and experiences, how does it work to come together in classes?

Hugely enriching. Enormous. Stage artistry and stage poetry, whatever that is – it's so much. There are so many facets to it. Everyone has worked professionally, but also pedagogically and been in projects and all that. The class forms a really exciting group of supporters, where we have heaps to learn from each other.

Is there anything you weren't expecting?

How important it's been for me to participate in everything that surrounds the program. To be part of a context with everything surrounding like the student association, student pubs, Open Stage, the conversations in the hallways and to be student representative on SMI's Executive Board. That there are so many ways to learn that aren't always on the schedule. I hadn't considered how valuable and worthwhile that can be.

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

Yes for sure, go for it! There is space for your own creativity as well as heaps of terrific knowledge to gather together. I highly recommend this programme – it's the education of the future. If you are actively considering a multidisciplinary artistry with storytelling and stage poetry, you will find here a thorough education with opportunities for working with both the artistic and the pedagogical. And as a storyteller become better through the pedagogical tools, because it's all about getting your message through. It's not a "I could be a teacher as a back-up" sort of education. That is important to point out – if you're the person that likes to enthuse people, this is the place. We are needed.





DEGREE AWARDS

Logonomy programme



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

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

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

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

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

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

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

Specific entry requirements

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



THE DEGREE IS AVAILABLE FOR APPLICATION EVERY SECOND YEAR.

THE NEXT SESSION WILL OPEN IN THE SPRING OF 2026.

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



Simon Estemark is in year one of the Logonomy programme.

Who are you and how did you come to study at SMI?

I am trained as a classical singer and graduated with a bachelor's degree in 2018. After that I moved back to Värmland and took, what I prefer to say, a small break from singing. But then the pandemic broke out, and I realised that at the work I had then, I had been using my voice all wrong. And I got mad at myself who should have known, from my classical training, how to speak. After some searching, I found SMI:s single studies course *The Voice as a Working Instrument* which is a fantastic course – it was like a trailer for the Logonomy programme. After the course it wasn't a question if I was going to apply, but that I was definitely going to apply – and as luck would have it, I was accepted.

Generally speaking, everyone at SMI come from very different backgrounds, experiences and previous education and that is also the case in your group in logonomy – how does it work to study together?

I am a singer, one is a qualified music teacher, another comes from stage theatre, musical stage, folk music ... we all come from different areas and different ages. It's nice, everyone contributes with their unique input.

How does the structure of two to three days per week on site, work?

I commute from Värmland each week and so that has been great for me. I use the travel time to read the course literature. Three hours that I'm stuck on a train, so it's time well used. I have also found a small student apartment here in Flemingsberg, so I can be here some evenings and even weekends. I try to concentrate my time for studies to these places (school, train) so I can relax when I am at home.

Why would you recommend becoming a logonomist?

I find it fascinating to follow a person's challenges with their voice, to help them to a more sustainable voice. The pedagogical role is a lot of fun, something I never thought of before. It's exciting to discover how one single word can alter someone's understanding about something. And that as a part of logonomy work with voice, bodily awareness, presence – and try to adapt these to each individual's abilities.

Do you have a vision on where you will be in ten years' time?

My ambition is to continue to live and work in Värmland, where it all began. Almost everyone I talk to about what a logonomist does, says "that would be beneficial for me". So I think that if only one tenth of them are willing to pay a small fee, there's a market. I have also worked in elderly care and learnt the importance of the voice and communication with elderly who may hear badly. That's generally applicable in all vocations that are about communication. Typically, a logonomist builds their own practice and I believe there is a steady demand for our competency.

Do you have any advice for anyone considering applying to the Logonomy programme?

If you're interested in the voice and how we communicate with each other, so apply! And that you can have your own background and approach to this programme, where the speaking voice is in focus.

Is there anything else you'd like to add?

We are just five logonomy students, but we do several courses together with the music pedagogy students which works well. And because I am sometimes here other days of the week than when logonomy has class, I have become familiar with other students and have exchanges also with them. The atmosphere here, the positive environment at the school, is fantastic.

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 2025

Tools of Dance – Creative Dance 10 ECTS

Aesthetic Forms of Expression, Art and Learning 7,5 ECTS

Group-teaching Methodology (Instrument-specific) 2,5 ECTS

Sustainable Dance Pedagogy 2,5 ECTS

Songwriting 5 ECTS

Secondary Instrument Methodology (Instrument-specific) 10 ECTS

Music Theory and Aural Methodology 10 ECTS

Methodology for Choral Leaders 7,5 ECTS

Music and Dans in Pre-School 7,5 ECTS

Project Management in the Arts School 7,5 ECTS

Creative Dance 2 – Dance in Collaboration with Other Subject Areas, 10 ECTS

Special Needs Education and Inclusion in Arts Schools 15 ECTS

Critical Response Process (CRP) as well as courses in eurythmics, playful music education for beginners and methodology for larger ensembles.

Courses within the degree programmes

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

Courses commencing Spring Term 2026

Secondary Subject – Music Production 5 ECTS

Tools of Dance – Creative Dance 10 ECTS

Aesthetics and Learning 7,5 ECTS

Group-teaching Methodology (Instrument-specific) 2,5 ECTS

Inclusive Music Education 5 ECTS

Artist and Pedagogue – Sustainable Career 5 ECTS

The Aesthetics of the Voice 7,5 ECTS


The Voice as a Professional Tool 7,5 ECTS

Voice Function in Popular Music Styles 10 ECTS

Creative Dance 2 – Dance in Collaboration with Other Subject Areas, 10 ECTS

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

Read more on the content and scope for the courses at www.smi.se where the list of courses is continually updated. For instance we aim to release a course on



Really great! Clear, concise and inspiring. This is in a class of its own.

It was perfect! I like that the workshops were a considerable part of the course, where you could test the theory in practice immediately.

I think the lessons are great and very practical, the assignments were on the right level. I have learnt many new techniques and have been helped by the group. The literature was relevant, as well as the written and verbal relevant and valuable.

I will have use for the deeper understanding I have gained in my work roll and also personally in myself.



FURTHER EDUCATION

Short courses and seminars

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

Professional development

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

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

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



Supervised teaching practice

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

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



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

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

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

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

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

See www.smi.se for dates and application!

HOW TO APPLY TO SMI

DEGREE AWARD PROGRAMMES

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

Application is completed on the designated online application form available on www.smi.se. The application, including both a personal letter describing your reason for applying to SMI and a recent portrait photograph, must be received by SMI no later than 15th April 2025.

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 May/15th October 2024. Some single study courses may after these dates be open for late applications, see www.smi.se for further information on each course.

SUPERVISED TEACHING PRACTICE

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

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



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



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Sverige, Port Payé

Ej retur

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

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Director of Studies Anna-Carin Ahl

Secretary of Studies Cattis Eriksson



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