



**MALMÖ ACADEMY
OF MUSIC**
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Malmö Academy of Music

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With an International Profile

At the Malmö Academy of Music, we have high artistic and pedagogical ambitions, and we offer our students a creative and stimulating educational environment. The dynamic knowledge environment that prevails at the school is something we are proud of, and it provides our students with good prospects to develop into competent and self-reliant musicians and music teachers. As a student at the Malmö Academy of Music, one is also a student at Lund University – Scandinavia's largest institution for higher education and research. With the student city of Lund only 10 minutes away by train, further challenges are not far away.

The Malmö Academy of Music is open to the world around us. Our geographic location in an exciting and expansive part of the Nordic region infects our activities. In the Öresund region there are, to be sure, rich and diverse cultural offerings in music, dance, art and theatre. Much of what takes place is innovative and boundary-spanning. In the immediate area, there are symphony orchestras and opera houses and stages for jazz, rock, and folk music/

world music in abundance. Choir activity in Malmö and Lund is strong, with many successful choirs of high quality. This cultural diversity is enriching for a university college that educates for this cultural milieu. A fundamental condition of the credibility of our education lies in the competence of our tutors. Tutors who teach at the Malmö Academy of Music have deep and current knowledge about today's music and musical education. Alongside their teaching activity, most are working musicians and active in the professional music and cultural scene, many with international careers as musicians and composers. We make all the effort we can so students can enjoy an abundance of the most important resource we have: time together with our committed tutors. Our curricular and timetables are the ultimate guarantee that those who study with us receive abundant and qualified instruction during their time of study. The Malmö Academy of Music has a clear international profile with a broad international network of contacts. Swedish and international students will become your

fellow students, and you will also meet guest professors and musicians from different parts of the world.

Educational programmes must be adapted to a society undergoing change. All of our degree programmes involve genuine professional education of high quality that prepares you for a professional career as a musician, church musician or music teacher. We work actively so that our students will become competitive and attractive in the job market. Our recently inaugurated centre for career contacts and professional development activities is one step to strengthen this side of our programmes. I hope that this introductory brochure will inspire you to establish further contact with us at the Malmö Academy of Music. I warmly invite you to visit our web page, where you will find more detailed information about our varied areas of activity. You are naturally always welcome to contact us and ask questions about our educational programmes or anything else that interests you most.

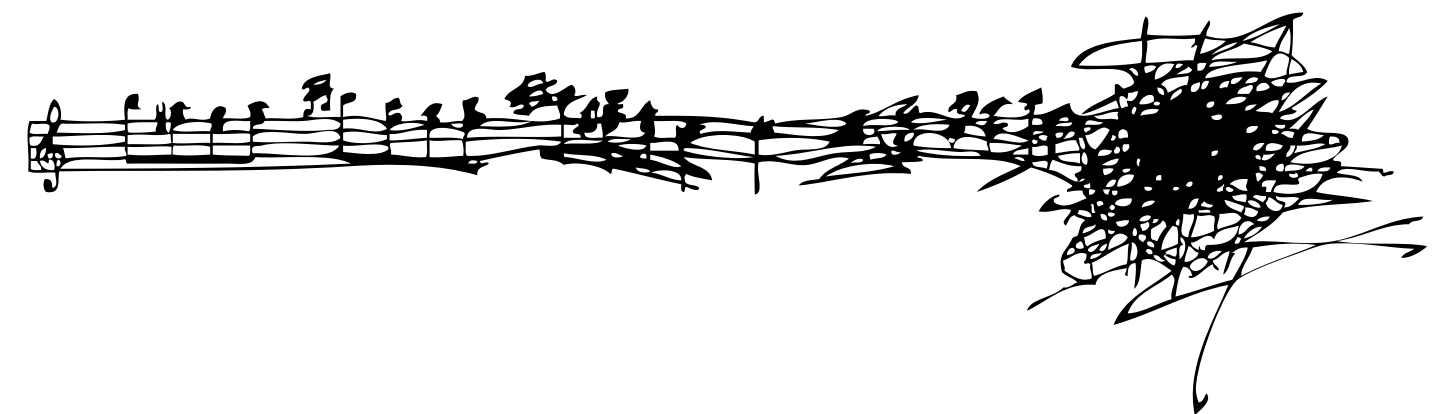
Sverker Svensson
Director





Welcome to the Malmö Academy of Music

The Malmö Academy of Music educates musicians, composers, music teachers, and church musicians. We are the school for the musician who wants to attain the highest possible level in his or her artistic expression, and for the music educator who - with his or her knowledge - can inspire and develop people's interest in music into a life-long passion. In addition, we offer master's degrees, researcher training and a series of shorter continuing education courses. A challenging task which demands that we have clear values and that we permit the expression and traditions of all kinds of music to emerge.





Florence Ek, Student of Church Music Programme

The greatest instrument of all demands decisiveness. Anyone who sits down at an organ needs to be prepared for it to really be loud, and be armed with a real dose of courage or curiosity! The way to the organ often begins in church. Florence's started with singing.

– I have always sung in choirs. My choir leader used to joke that I was also going to become an old singing lady... but when I did an internship in middle school, it was with an organist, because I was curious about what it was really all about. Then he took me up to the organ console and showed me how it can really sound... and with that, I was smitten!

There are two degree programmes for church musicians at the Academy of Music. The cantor programme is a 2-year, practically oriented programme, while the church music programme is three or five years and provides significantly more time for musical specialisation. Florence is pursuing the longer degree, and is completing her final year.

– The last year is the more pedagogically oriented. We have no practice in a parish, which is a pity. But, on the other hand, almost everyone is working at the same time and receiving valuable experience from it. Moreover, the job market is really favorable for us. We are, in principle, guaranteed a job. At the Academy of Music, we are a little off by ourselves, but nonetheless take part in everything. There are only five people in my class, so it is clear that it is not crowded with people all the time. But it is a rather independent profession; it is not like being part of an orchestra. I have to say that the Academy of Music is very good for creating fellowship. Things are going on all the time and one discovers a social context that is very rewarding.



Håkan Hardenberger
Professor of Trumpet

From Malmö out into the world and back again regularly. Today, Håkan combines an international music career with short, intensive instruction periods as a professor of trumpet at the Academy of Music.

– When I started playing, I was totally focused on one single thing, and that was to become as good at playing the trumpet as I possibly could. That was the only thing there was. I don't know whether it makes sense but it generally feels that the perspective has become shorter-term today. There are fewer people who are prepared to put as much time as is required to refine one's single thing. My mentor in Paris said, "One lifetime is not enough". And this is true. You have to practice six to eight hours per day, your entire life. And it is not even sure that you will earn much money! To be active as an artist is a great investment and you never know if it is going to pay for itself. The only thing you can do is to be convinced.

– Today, my life is that of a touring soloist. A week here, a week there. New work colleagues all the time! Actually, I have been teaching my entire professional life, but at the same time I have always been careful about letting it become too much. It takes a lot of energy, but at the same time it gives me an enormous amount back.

– I am here for short periods, so it is important to get as much as possible out of that time. I often spend all or part of the day alone with the students I am working with, or we work with master classes, where I attempt to recreate the concert environment as much as possible. Then we spend time in Caroli Church, where the Academy of Music has many concerts.

When young students see Håkan, they see someone who has gone far in his musical career. The question is how one balances in order to remain inspired without pushing too hard.

– Yes, what you can be sure of is that it never works to follow or to copy! The challenge is to teach everything you can, but at the same time allow the students to be free thinking individuals.







Here, you can realize your visions, turn your dreams into reality, and create your professional identity. Our school offers an education with breadth, where you will meet with a multitude of musical directions. You will prepare yourself for your career through continual education, practical training periods, master classes, and concerts. You will find yourself in new, inspiring musical contexts, and you will work harder than you ever have before. The result of your time at the Malmö Academy of Music will be up to you. The possibilities are infinite!



Anna Törnquist
Artist

Her debut cd with Calaisa has been launched, and her musical career is moving into a new phase. But for Anna Törnquist, many years of hard work have laid the foundation for what is now being extended to a larger public. And she knows what it takes for everyone who wants to become an artist: play, play, play!

– My parents are music teachers, so if there was anything I was not going to become, it was that! But somewhere along the way I changed my mind. I really wanted to become a teacher when I applied here, and I believe it contributed very much to how well I liked being at the Academy of Music. My main subject was eurhythmics, and I played a lot outside of the school while also teaching for periods. So of course it was a lot to do, especially the first two years. But that's the way it's got to be. You have to prioritize and choose.

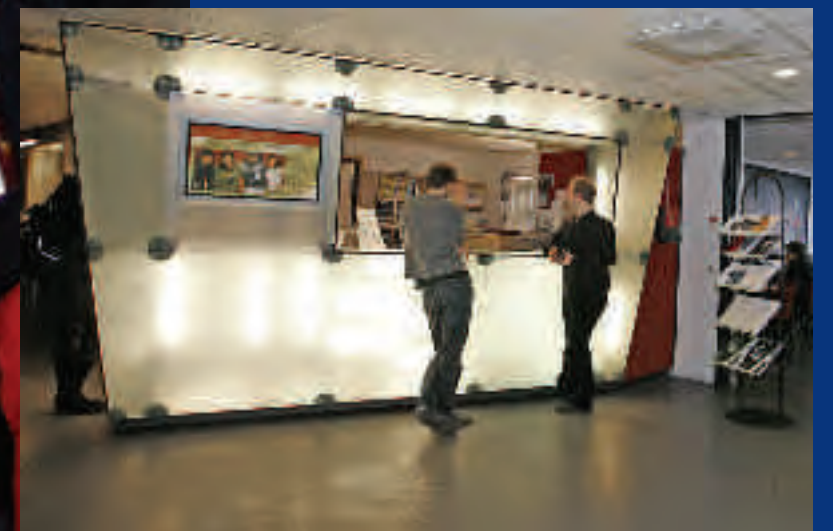
Right now, Anna's priorities are simple. Her life as a musician with Calaisa takes up all her time, and then some. Her focused work is beginning to bear fruit. Many artists have certainly had the experience of losing some of their control when it was time to record for a large recording company. But Anna feels like she has control over the process.

– Yes, I have felt very involved and privileged to get to play with so many clever musicians, as we did when we recorded in Nashville. It was an unbelievable advantage to have an education to back you up, but at the same time it is important to be able to communicate as a musician, especially with the audience. So everyone should really learn all of the Beatles songs first! No, joking aside, because it is about creating rapport with the audience, I have to meet it as much as possible. You can prepare yourself for a lot, but you can only learn stage presence on a stage. So my advice to everyone who is thinking about becoming a musician is: Go out and play!





We offer a large variety of practice rooms, ensemble rooms, studios, and concert halls. Here, the resources are in the hands of the students and the tutors. It is there that they do the most good. There is a lot under our roof. In our school, music's different genres and expressions live side by side. In one way, one could say that we are many small schools collected under one name. There are things happening all the time that bring our students into contact with each other. We want the school to give you the opportunity to develop. We are therefore open almost all the time, so that you can come here and practice or meet other students when it suits you. Among the most important things during the education is to play with one another. Here, there are hundreds of fellow musicians to play with.





Per Holmberg

Student, Music Teacher's Programme, Rock

Karlskrona is probably not known as the hometown of rock. But what if you just happen to come from Karlskrona? And if you have a big heart that beats for blues, fusion and American West Coast? Then you do what Per did. You pick up your guitar, move to Malmö, and start doing a rock major.

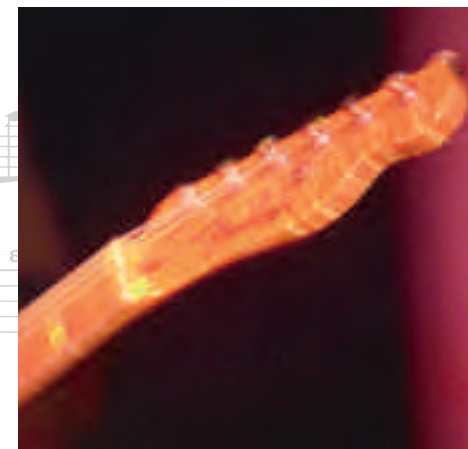
– I blame my brother, pure and simple. He was the one who taught me my first chords, on my tenth birthday, as well. Actually, there was no alternative for me but music, so when things got serious I applied to Örebro and Malmö, and was lucky enough to get into both. I chose Malmö, not least because Sweden's only rock major is here. I have been very happy with my choice. Moving to a new city and starting at a new school makes an impression. You are open, curious, receptive to influences. You see possibilities.

– I have grown, both musically and as a person. Perhaps the most important thing about the Academy has been meeting people whom I never would have otherwise met. And through this, I have gotten to play a lot of music I might never have known about any other way. I play completely differently, and above all I probably think completely differently, now that I have been here for four years. I have had many good tutors, and one can learn a great deal this way, on many levels – partly musically, for sure, but also how one becomes a good teacher. I have learned to take things a little easier when I teach, I believe!

In the music teacher's programme, the choices are many. Most things can be arranged, as long as one has the interest. This way, you can control your education to a large extent yourself. After graduation, as a new teacher, you teach individuals or small groups.

How important is theory for those who follow a tradition of playing by ear?

– Theory lays the foundation, but the most important thing of all, nonetheless, is your heart.





Performance and church music programmes

The Performance programme aims to educate musicians with high artistic and professional abilities, and prepares singers and instrument players for solo activity or activity in orchestras and other forms of ensembles and free groups. The instruction is of a high artistic level of quality, and is carried out through individual lessons, group lessons, project weeks, workshops/master classes, and independent studies involving considerable personal responsibility. The Performance programme leads to the Degree of Bachelor in Music or the Degree of Master (Two Years) in Music (three or five years study, respectively).

The church music programme extends up to the master’s level, and is primarily aimed at those who desire a broad musical education with aspirations for activity within the Church of Sweden or other denominations.

The Academy has an excellent symphony orchestra that every year works with international and Swedish guest conductors. The repertoire includes classical, romantic and contemporary pieces. The Malmö Academy of Music Symphony Orchestra successfully co-operates with the professional orchestras in the region, and regularly gives concerts in public concert halls. During the studies, rich opportunities are provided to participate in local cultural life, and the musician and church musician programmes have well-developed cooperation with the cultural life of the surrounding region. The programmes are often visited by international guest professors and guest conductors who, in combination with the large number of foreign students, give the programmes an international flavour, and for individual students provide opportunities to make valuable contacts. During later parts of their studies, they are offered opportunities to study abroad.

The performance programme is also offered with specialisations in composition, arrangement, jazz, world music, and individually designed curricula. There is also an advanced degree programme (diploma) for singers, instrument players, and composers.

Music Teacher’s Programme

To be a teacher is to have the most important profession in the world. It is an opportunity to make a difference. To get to work with music and meet children and youth in one of the most important developmental phases of their lives. To get to be a part of developing their knowledge of music, which might grow into a life-long passion for music: that is making a difference.

The programme is a complete education for teachers where music studies are integrated and woven into practical-pedagogical training throughout the entire time of study. The professional areas for which training is offered include preschool, primary school, high school, municipal music school/culture school, folk high school, and other voluntary music instruction.

The basic education has three primary directions that are selected upon entering the teaching programme:

- Instrumental and ensemble teacher
- Teacher of music in primary school/high school
- Teacher of music and another subject in primary school/high school

The programme consists of a primary subject, a common part, and a secondary subject.

There are specialisations in the areas of classical music, folk music, jazz music, rock music, arrangement/composition, and eurhythmics. During the course of the programme, the student is offered many opportunities to design the curriculum him- or herself by choosing courses based on his/her own requirements and needs.

The programme takes place in close contact with schools and music schools, and music in public life. The practice-based portion of the programme takes place in various schools and in different types of schools and areas of work for which the programme is preparing the student. This programme prepares students to take the Degree of Master of Education in Music.

Doctoral studies

The Malmö Academy of Music provides both a Doctoral Programme in Music Education and a Doctoral Programme in Art (music). The programmes take four years and lead to a doctoral degree.

Music education as a field of research is interdisciplinary in character and studies all forms of musical learning. This Doctoral programme aims to provide well-rounded scientific schooling that also creates good preparation for the kinds of tasks in society where knowledge of music education as a science is of value. The Doctoral Programme in Art is based on artistic knowledge and artistic work. The emphasis in these studies lies in independent artistic work with the goal of developing knowledge about artistic questions. The studies also have the purpose of helping the doctoral student achieve advanced artistic maturity and awareness, and the ability to reflect upon, and communicate, it.

Courses

The Academy of Music offers a rich selection of courses. In a world where the development of music is continually and rapidly changing, it is important to know how to update one’s knowledge. That is, to be able to build upon existing knowledge and training in order to broaden and deepen one’s musical and pedagogical skills in life-long learning. We offer more than one hundred courses each year that continue the training of working musicians, music teachers, and church musicians from all over Sweden. In addition, a number of courses are offered that address the musical interests of the general public. The assortment spans a broad range of fields, from electro-acoustic music, music theory, world music, and choir direction to music production, multi-media, and West African rhythms and dances. The scope of the courses varies from smaller 8- to 15 credits (ECTS credits) courses up to complete (90- to 120 ECTS credits) programmes that can lead to various degrees.

Focus on the Whole Person

It is the goal of the Academy of Music for our students to develop their personal resources during their education so that they can function to their fullest out in their various professional fields. The body, intellect, and emotions are different sides of a person, continually interacting and affecting each other. All students in their first year, by the end of their introductory week, meet doctors, physiotherapists and audiologists. Throughout their studies such meetings are followed up in various ways with lectures and practical applications. Advanced expertise in this area can be found among our tutors, and it is complemented by specialists within the various areas. Doctors, physiotherapists, audiologists, and student counsellors are permanently attached to the Academy.

A Labour Market in Transition

The labour market for aspiring musicians and music teachers is complex and demands an ever increasing degree of broad competence. This means that many must learn to become self-reliant entrepreneurs with many strings in their bows beyond those that are purely musical. This demands both individual work and support from the programme. To best help our students in their careers, we therefore started the Career Services Centre. In the Career Services Centre, we have gathered the information people need in their careers, with the exception of material about

playing or teaching.

This can involve everything from information about job vacancies and auditions to continuing education courses in for example marketing, finance, or ergonomics and mental training. We also offer open seminars and individual counselling with experts in various areas, such as starting one’s own company, creative thinking, and the art of filing one’s tax return. Through our alumni network, where everyone who has studied or worked at the Malmö Academy of Music is welcome, we carry on a dialogue with our alumni to assure the quality of our educational programmes and ensure that they are in step with the times.

Study opportunities for foreign students

The Malmö Academy of Music embraces an international study climate. We have actively worked with our organised internationalisation since 1990, and this has made us internationally well-established, with contacts far beyond Scandinavia and Europe. Each year, the Academy of Music plays host to a large number of guest professors and exchange students, at the same time conducting various research projects to expand knowledge of the music and views of foreign cultures.

The Malmö Academy of Music offers several study opportunities for foreign students, both one-year-courses and full Master programmes.

You are welcome to visit our website for further information about our programmes of study, application deadlines and procedures: www.mhm.lu.se

In Brief

The Malmö Music Conservatory, which was what the predecessor of the Academy of Music was called, started its operations in 1907 at the initiative of the Italian Giovanni Tronchi, who also became the school’s first director. Accordingly, in 2007 the Malmö Academy of Music celebrated its 100th year in existence. In 1971, the school became a state educational institution, and changed its name to the Malmö Academy of Music. In 1977, the Academy became a part of Lund University, and since 1995 the Academy of Music, the Malmö Theatre Academy, and the Malmö Art Academy have together constituted the Malmö Academies of Performing Arts, one of nine areas of activity within Lund University. At the school, there are approximately 600 students and 200 tutors.

Sofie Gustavsson
Music Teacher at Söderkulla School

Only three years after Sofie left the secure embrace of the Academy, we find her out in the middle of her professional life. More precisely with ten girls playing Phil Collins in the Music Room of Söderkulla School. Big contrasts? Maybe. But a big and fun challenge!

– I really am happy here. It feels like I have started to come down to earth. I had a really good mentor here at the school, who I could learn a lot from. From that, I was able to form my own style.

As a teacher, it is important to find the right balance. To challenge your pupils just the right amount. Sense what a group or a class can handle and wants. And what one thinks is fun oneself.

– Yes, when we play we break down all the songs to their absolutely most basic level. Then, when you have a group that learns things quickly, you have to offer opportunities to develop, saying that, for example, “no, now we are going to do it like this, now we are going to test this out”. You can make all songs easier or harder. I have half-classes every other week. So we concentrate on playing when we have the opportunity, and then I do more theory in the weeks I have whole classes. It works well!

As a teacher of Swedish and music, Sofie has gone to two different schools: teacher training at Malmö University and the Malmö Academy of Music. Two schools, two forms of preparation, and two different systems of practical training. Even so, are you ever adequately prepared?

– No, you can never be completely ready for certain things. I’m glad that I can teach two different subjects. It gives me a lot as a teacher. But caring for pupils and becoming such an important social force in pupils’ lives is clearly a bonus for me. It is a challenge, and spices up my life.





Anna Houmann
Lecturer in Pedagogy

Hi everybody! I am your new music teacher! Well, what else do you say when you are standing in front of the class? What do I look like? What is the first thing I say? Do I stand up or sit down? And can you even learn what to do to be a good teacher?

With a diverse music background that stretches from church choirs to punk via music teacher's programme to a teaching college, Anna Houmann has the perspective to make aspiring teachers into good teachers.

– Of course you can learn what to do! But it is not just about learning a few simple tricks; it's about trying, thinking, growing, and trying again. Over and over. Many who come here think that it is all about the music. Then there is all that other stuff, the theory and the pedagogy and the methods that you also have to do. The trick is to get them to understand that they are two sides of the same coin. And that the sides compliment each other! It is not just about the teaching role, but also about how you communicate as an artist or as a person in general. At the Academy of Music, you have classes alone and in groups. We use video and provide and receive feedback on everything we do. But the question is whether the most important lessons about methods don't actually happen outside the building.

– The students learn an unbelievable amount in their practical training. They come back and say “Wow!”. Everybody has a relationship with the Academy because they have gone here for so long. Everyone has an opinion about the teachers. And suddenly you are a teacher yourself! We try to create an awareness that we are all different and unique, and that every practical training period is also unique. An opportunity to learn what you do and how you find the codes that matter. That is nothing I can teach. But I can help the students find the right way.





At the Academy of Music, you have every opportunity to dig a little deeper into what interests you. You also have lots of chances to find other students who share your passion for orchestral music, fusion, chamber music, experimental jazz, folk music, African drumming techniques, or whatever it might be. All of our programmes have a large measure of free choice, and it is largely up to you to design your curriculum. It is a part of our philosophy to be open to new influences and experiments.





Joakim Berg

Student, Performance Programme, Percussion

A classical percussionist has a feel for both timing and tone. With a multitude of instruments, he or she is the orchestra's true jack-of-all-trades. Joakim is starting to see the end of his education – and his professional life as a musician is drawing nearer.

Joakim Berg is in his fifth year of five in the Performance Programme. This far into the programme, the foundation has been laid, the house built, and the movers are on their way. It is time for a final walk-through, if you will. His professional career is approaching rapidly.

– Yes, it's noticeable. We don't have so much theoretical education, especially now, during the last years. You start thinking about working life after school. I think it's going to become increasingly important to market oneself as a musician. And I think it's fun to work in a project format; it's fun to mix the big and the little, and to get to be part of different contexts. But one has to be aware that it's a lot of work! I have always occupied myself with music, in one way or another. In many ways, it feels like what was decisive for me was my choice of the aesthetic line in high school. With that, the way opened up for me.

– And I have always been attracted to percussion! Classical percussion is so much more than people think it is. It is everything from cymbals and triangles to marimba and glockenspiel. I applied to the Malmö Academy of Music and the Royal College of Music in Stockholm. I got into both, and chose Malmö, mainly because I had gotten along well with a professor from here. I took a leave of one year from my studies to do my military service in the Army Music Corps. It was both fun and useful to get to do something that was not school, but which nonetheless contained music. A good way to learn how to perform.

– Of course, I can't practice at home, so I keep all of my instruments at school. And this is good. I won't say that it becomes like a job, but it is easy to be focused when one practices. And then, all the percussion instruments are in the same part of the building, so we become a little like one big family, in fact.





Peter Danemo

Lecturer in Improvisation/Jazz Theory

If music is a way of communicating, then jazz has its own unique language, because it is created in the moment. Improvisation, feeling, presence - everything is fresh, and Peter makes sure the supply is replenished regularly.

– Yes, I work here fifty percent, and then I'm a freelance musician the other fifty. It is important for me to have my own musical life, so that I have contact with what I teach. One has to have some sort of contact with the environment that one will be sending one's students into.

A keyword for the Malmö Academy of Music is openness – in terms of genre, knowledge, technique, and music.

– People have different interests, of course, and people are good at various things. Roughly speaking, one can say that if someone comes in with a surplus of technique, then they may not have cultivated their own voice so strongly. And you find the opposite, as well: musicians with a very strong and personal voice, but with limited ways of expressing it. Our mission is not to even out the differences, but rather give all students prospects for finding their own musical voices and making them as strong as possible. And for that, openness is needed among both tutors and students. I think that one can liken it to walking a tightrope. If you look straight down from the tightrope, then there is a big risk that you will fall. But if you instead fix your eyes further away and widen your perspective, then it becomes a lot easier to keep your balance. Even if you are walking along a narrow road.

– The most important thing in my instruction is to think about this: when does one get to start talking and telling things? Does one need to be perfect in expression before one says something that lies close to one's heart? I base my instruction on that dimension, that everyone has a wish to express something. Only then does one know what language one needs to have. I'm in the habit of saying to everyone who will be taking the auditions, don't think about what you think we want to hear. Think about what you want to do!





What is a school without a faculty that is fired up about their subjects? Our tutors maintain a very high standard – something our students often point out in their evaluations. Most split their time between teaching and being active musicians, which means good contact with the international music scene. As a student, you quickly learn that music is more than a profession – it is a way of life. This is noticeable in our tutors. Like all good teachers, those who work with us know that new influences are always good. They therefore use their network of contacts to bring guest professors here with their own experiences who involve our students in listening and playing in new and exciting ways. They are sometimes known names, and sometimes new acquaintances. But always inspiring.



Hanna Torpala
Exchange student from the Sibelius Academy, Helsinki

When Hanna came to Malmö in August, the thermometer read an almost unlikely 28 degrees C. A continental feel, especially if one is used to Helsinki. In February, Malmö exhibits another side, a little harsher, a little bleaker. A little more Finnish, if you will. But Hanna enjoys it.

– Yes, it’s great to be here. Despite the weather! I like Malmö and the people here. I’d heard very good things about Malmö before, that there are good people and good tutors here. And it was true! Of course there are differences between the two schools. But the differences can be on different levels, large or small, facilities, tutors, students, attitude – who can compare better than an exchange student?

– The Sibelius Academy is Finland’s biggest school of music. Very good, very prestigious. In Malmö, the standards are also very high, but more... personal. You have a different degree of contact with the tutors. And one easily lands in fun musical contexts if one dares to take the plunge a little. I prefer to play jazz piano, and there are many people to play with here.

Hanna is going to be a music teacher, and firmly refuses to limit herself.

– I want to work at all levels. From music therapy for children to high school students! The music can offer a lot to those who have trouble expressing themselves, so it’s stimulating on many levels. Then, high school students are receptive, so it’s fun in another way.

But it is nearly time to start working for real now. First, I went to school in Lahtis for four years to become a musical pre-school teacher, and then three years in Helsinki, so it is high time for me now!





Malmö is a city with exciting contrasts, where there is so much more than first meets the eye. Nothing lies more than a bike ride away, and its location in the Öresund region provides you with access to the greatest assortment of culture in the Nordic countries. Sweden's most multi-cultural and many-faceted city, Malmö creates a good climate for openness, tolerance, and innovation. There is a curiosity about life here that infects us – while we simultaneously get involved in driving the city's pulse. Welcome!





Sarah Jeker

Student, Master's Programme in Performance, violin

Scandinavia and Sweden have always been on Sarah Jeker's top-ten list of exciting places to visit, and she had heard about the charms of Nordic society and culture already as a child. The Malmö Academy of Music, a division within Lund University situated in neighbouring Malmö, was therefore a natural choice. The school became her private headquarters from the very first day she stepped inside the house of music.

– Teaching methods are different here. I am used to a maestro. In Sweden, my tutor treats me more as an equal, and I am allowed to reach my own insights, says Sarah, who is currently preparing a Master of Music in Performance. Applying for the course, moving to Malmö and getting quite fluent in Swedish, all went smoothly for Sarah. Maybe because she is a bit of a globetrotter, and already knows eight different languages. She sees her future anywhere in the world, and that could mean Sweden.

Sarah was expecting a small town when she arrived in Malmö, but instead discovered Sweden's third largest city, where many nationalities and personalities share the lively streets and busy life, only a bridge away from dynamic Danish capital Copenhagen – a city Sarah would love to explore.

– The Academy sent someone to meet me at the airport, and I was taken to my new home by bus. I now share a huge apartment with some other international students. It's only a couple of minutes from the Academy, and there is a fantastic cycle track straight down to the sea.



Cooperation Agreements Around the World



UK
Royal Northern College of Music, Manchester
Royal Academy of Music, London
Trinity Laban College of Music, London
Guildhall School of Music and Drama, London
Dartington College of Arts, Devon
Birmingham Conservatoire, Birmingham
Royal College of Music, London

Ireland
University of Limerick, Limerick

Germany
Hochschule für Musik, Köln
Musikhochschule Lübeck, Lübeck
Hochschule für Musik und Theater "F. Mendelssohn", Leipzig
Statliche Hochschule für Musik, Karlsruhe
Academy of music and drama Hamburg

Netherlands
Prins Claus Conservatorium, Groningen
ArteZ Conservatorium, Arnhem
Royal Conservatoire, The Hague
Conservatorium van Amsterdam, Amsterdam
Hogeschool voor den kunsten, Utrecht

Belgium
Koninklijk Conservatorium, Bryssel

France
Conservatoire National Supérieur de Musique, Paris
Conservatoire National Supérieur de Musique, Lyon

Austria
Universität Mozarteum, Salzburg
Universität für Musik und darstellende Kunst, Wien
Universität für Musik und darstellende Kunst, Graz

Czech Republic
Janacek Academy of music and performing arts, Brno
Academy of performing arts, Prag

Hungary
Liszt Ferenc Academy, Budapest

Slovenia
The university of Ljubliana, Academy of music, Ljubljana

Romania
National university of music, Bucharest

Estonia
Eesti Muusikaakadeemia, Tallin

Lithuania
Lithuanian Academy of Music, Vilnius

Spain
Musikene-Centro Superior de Musica del pais vasco, San Sebastiane
Universidad de Alicante, Alicante
Conservatorio superior de musica Manuel Castillo, Sevilla

Portugal
Escola Superior de Musica, Lissabon
Escola Superior de Musica, Porto

Gambia
ECCO - The Gambia, Education through Culture, Communication and Organisation

Argentina
ECCO - La Sonora, Education through Culture, Communication and Organisation

Vietnam
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