Composition

MALMÖ ACADEMY OF MUSIC | LUND UNIVERSITY
Master’s programmes
- Composition 120 credits (Second cycle)
- Composition Diploma 120 credits (Second cycle)

The performance programme in composition is intended for those who want to be composers with an orientation towards western contemporary art music. The studies aim to train students to become composers with a very high artistic and professional ability, and focuses on and deepens aesthetic discussions, your personal style in music, your development as well as your profile and independent position as a composer.

The main goal is to provide incisive tools for the comprehensive analysis of the complex sound reality around us and to create a set of skills that might, in the wider sense, elaborate personal artistic solutions. No pre-set aesthetics are imposed. Instead, the emphasis is on good knowledge of the important historical steps that have led musical language to where it is now. Studies are not theoretical, but deeply rooted in composing.
DEGREE OF MASTER IN FINE ARTS IN MUSIC | COMPOSITION

After completing the programme you will be prepared, using advanced knowledge and abilities, to work creatively in your own professional role in a working and cultural life that is constantly changing and developing.

The Master’s programme in Music, Composition Diploma, is a further exploration of musical language, particularly suitable for committed and talented composers who are about to decide to make composition their main activity.

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This folder presents the composition programmes at the Master’s level. At the Bachelor’s level, there are also specialisations such as composition, composition/arranging, classical style and composition/arranging, jazz style.

PLEASE READ MORE ABOUT OUR PROGRAMMES AT MHM.LU.SE

PROFESSORS AND LECTURERS
Luca Francesconi
Rolf Martinsson
Håkan Andersson
Staffan Storm
Daniel Hjorth
Björn-Tryggve Johansson
Kent Olofsson
Magnus Lindén
Samuli Örnströmer
International guests

The study of composition can be complicated, but learning about Rolf Martinsson’s approach to the craft and analysis of other’s music was a liberating tool. Besides, the fact that Rolf Martinsson has the greatest eagle eye of all when he reviews music scores with his red pen has meant that I too never leave anything to chance. He has passed on his thoroughness to many students and if there is something you learn in professional working life as a composer, it is exactly that – clarity in scoring and the details.

As a contrast to Rolf Martinsson, we also have Luca Francesconi, who is still associated with MHM. I had three tremendous years with them both and the artistic breadth of these two makes the education at MHM quite unique.

I would also like to heap praise on Björn-Tryggve Johansson’s studies in counterpoint and instrumentation. One in a million – or perhaps that’s an understatement. Profound in-depth knowledge!

Tobias Broström
Student at the Malmö Academy of Music 2002 – 2006

I have just finished a large work for two soloists and orchestra commissioned by the BBC Proms/ Malmö Symphony Orchestra and Swedish Radio Symphony Orchestra with Håkan Hardenberger and Andrew Litton as trumpet soloists. (The first performance will be in March 2019. BBC Proms/ Royal Albert Hall 25 July 2019, Stockholm 30 November 2019.) Forthcoming commissions: Symphony No 1 commissioned by the Gothenburg Symphony Orchestra.

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There were many reasons why I chose the Malmö Academy of Music. One of the main ones was the intense focus on the craft, as well as the opportunity to collaborate on projects with professional musicians and orchestras. I also chose Malmö for the lecturers, as I wanted to ensure I was at a place where there were good conditions for my personal development.

One of the most important things I gained from Malmö is great familiarity with the craft of creating a sustainable composition – i.e. everything from the first musical idea to the detailed and clear scoring that creates good conditions for musicians to recreate my vision. Through close cooperation with professional musicians and orchestras, I have also gained a considerable insight into and understanding of how the activity actually works.

At present, I am in the first year of studies for a Master’s in Composition and in connection with this I am writing two pieces for Musica Vitae and the Helsingborg Symphony Orchestra. In parallel with my studies, I also freelance as a composer and musician.
I had very close relations with my lecturers. Of course, it does get very personal when there is only one lecturer and one student! There was a positive and interested atmosphere during the tutoring. I also saw in the later years that the lecturers complemented each other. Professor Luca Francesconi was not at the Academy that often, but came to initiate processes, which I could then proceed to work on with other lecturers, such as Kent Olofsson.

I have always had a great interest in choral music and no matter what I do, my assignments almost always in one way or another have a vocal element! There has been many large choral works, requiems, oratorios, two chamber operas, a lot of theatre music, chamber and orchestral music.

At the moment, I am working as a conductor and writing a choral work.

Ulrika Emanuelsson
Student at the Malmö Academy of Music 2000 – 2007

Composition Projects
One of the most indispensable and unique features of the Malmö Academy of Music is the capacity to deliver many performance opportunities every year. As is well known, this is the basis, often lacking, for the efficient development of a composer’s concrete relationship with music itself.

The composition programme collaborates with leading orchestras, ensembles and musicians, such as the Malmö, Norrköping, Gävle and Helsingborg symphony orchestras, the Swedish Wind Ensemble, Jönköping Sinfonietta and Musica Vitae. The students gain the opportunity during their studies to build up an extensive network of contacts.

Connect Festival – a contemporary music festival organised by the students.

Inter Arts Centre – our platform for electro-acoustic music and a meeting place for collaborations with other art forms such as theatre and the visual arts.

Composition seminar – a forum for aesthetic discussions, analysis, reflection and meetings with visiting professors, composers and musicians within the field of contemporary art music.

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