INSPIRE YOUR TEACHING
Welcome!

We invite you to spend the summer exploring music teaching and learning at The Hartt School. Our core classes and workshops are the ideal opportunity to immerse yourself in the study of music education. Hartt Summerterm has provided more than 30 years of outstanding core courses and workshops for educators, artists, and students. This catalog contains information about the summer graduate-level weeklong workshops, June 26 to July 28, all located on the University of Hartford campus. The Hartt School also offers three- and six-week core curriculum classes for graduate students from May 22 to July 3. Many students complete our Summers-Only Master of Music Education program by combining core courses and workshops. Go to the Hartt Summerterm website, hartford.edu/hartt/summerterm, for workshop descriptions, updated information, and registration.

Hartt’s nationally recognized faculty provide students with diverse and innovative curricula. Our reputation as a prominent summer place of study is well earned, as there is no other place that offers such a comprehensive music education program taught by nationally and internationally acclaimed educators.

Hartt Summerterm also encourages an environment where the exchange of ideas and concepts with fellow peers and colleagues is both welcomed and nourished. The learning environment is one that fosters personal and professional growth, as well as an esprit de corps and camaraderie that establishes new and cherished relationships among students.

Located in suburban West Hartford, Conn., The Hartt School is a part of the University of Hartford. Summer in the greater Hartford area is full of culture and events sponsored by the University of Hartford, The Hartt School, Hartford Symphony, TheaterWorks, Hartford Stage Company, Wadsworth Atheneum Museum of Art, and The Bushnell Performing Arts Center. An active town, West Hartford boasts a variety of terrific restaurants, coffeehouses, and shops in its downtown area. Located just two hours from New York City, Boston, and Tanglewood Music Center (summer home of the Boston Symphony Orchestra), the University offers all the charm of a New England town, coupled with proximity to three of the country’s most popular destinations for artists and teachers.

We hope you will plan to discover or rediscover the unique learning opportunities available at The Hartt School, and look forward to having you as our guest!

Warren Haston, PhD, Director, Summerterm
hartford.edu/hartt/summerterm
GRADUATE PROGRAMS IN MUSIC EDUCATION

Accreditation
The Hartt School of the University of Hartford is an accredited institutional member of the National Association of Schools of Music. Its programs in music education are accredited by the National Council for the Accreditation of Educator Preparation, and Hartt shares the University of Hartford accreditation by the Commission of Higher Education of the State of Connecticut and the New England Association of Schools and Colleges. The University of Hartford admits students without regard to race, age, color, creed, gender, physical ability, sexual orientation, and national and ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students of the University.

Summers-Only
The Master of Music Education (MMusEd) degree program is designed for music teachers who seek advanced study in music curriculum and instruction. Applicants for the summers-only degree program will have completed a bachelor’s degree in music education at an accredited institution and be certified to teach in any given state. Hartt’s Music Education Division prefers that applicants have at least one year of teaching experience before beginning their MMusEd. Students can select one of two summers-only masters degree tracks: pedagogy, Kodály. The MMusEd consists of 37-42 credits and can be completed in three summers. Master of Music Education degree programs must be completed within five years from the date of matriculation. Students who wish to do so may take courses throughout the school year in addition to summer coursework.

The Music Education Division is excited to present a NEW, EVEN MORE FLEXIBLE WAY to complete your master’s degree in music education. We recognize that professional music educators’ jobs can change year-to-year and adapting to those changes is crucial to meeting the musical and educational needs of students. To that end, without eliminating any areas of study, we have created a way for our graduate students to take the workshops that will most inform their current practice. Students who wish to focus their studies on Kodály methodology will still be able to do so. All other students, however, will be able to take any workshops available (conducting, pedagogy, technology, Kodály, etc.) to complete the elective requirements of the Masters in Music Education degree at The Hartt School.

Full-Time Graduate Students: Assistantships and Fellowships

- All graduate music education students who attend full time (academic year) receive full-tuition discounts through assistantships and fellowships.

- Some additional funds are available for qualified students.

Contact for questions regarding curricula or graduate degree programs:

Joshua A. Russell, PhD
Director, Music Education Division
Program Chair, Graduate Studies in Music Education
860.768.4127
jorussell@hartford.edu

Contact for questions regarding Hartt Summerterm scheduling or logistics:

Warren Haston, PhD
Director, Hartt Summerterm
Program Chair, Undergraduate Studies in Music Education
860.768.5526
haston@hartford.edu

FULL-TIME STUDY
Master of Music Education
Pedagogy
Kodály
Instrumental Conducting
Choral Conducting
Research
Technology

SUMMERS-ONLY
Master of Music Education
Pedagogy
Kodály

Doctor of Philosophy in Music Education

GRADUATE PROGRAMS IN MUSIC EDUCATION
HARTT SUMMERTERM
INFORMATION

WEEKLY SUMMERTERM ORIENTATIONS
Please plan to attend the orientation breakfasts at 7:30 a.m. the first day of each week of the workshops. Orientations will be held in Room 21 (Weeks 1-4), and in Room 335 (Week 5) in the Alfred C. Fuller Music Center. Students will receive folders with updates, photo release forms, and other important general information. Dates for the breakfasts are June 26, July 3, July 10, July 17, and July 24.

REGISTRATION
Early registration is encouraged. There is a nonrefundable $30 registration fee per semester (summer) and a $25 technology fee for all participants. You may register online at hartford.edu/hartt/summerterm. Students who wish to register on campus may do so at the Student Administrative Services Center (SASC) office, located in the Auerbach Computer and Administration Center (see map on inside back cover) during business hours. It is critical that registrants verify their current addresses and phone numbers that appear on the front page of the registration form. Because courses with insufficient enrollment may be canceled at least two weeks before the workshop is scheduled to begin, it is important that participants register by the designated deadline.

» All workshops at the University of Hartford are available for graduate credit.
» Workshops may be taken for a letter grade or with a Pass/No Pass grading status (must take for a letter grade to count toward a University of Hartford masters degree).
» Participants wishing to transfer a workshop toward a degree at another institution should check with their institutions regarding the Pass/No Pass option.

Upon registration, all students and faculty must acquire a University ID at the HawkCard ID Office, located at the Gengras Student Union (860.768.4829).

ONLINE SELF-SERVICE CENTER
After you register online, you will receive a postal letter from the University of Hartford containing your 8-digit user ID number, and a hartford.edu email address. Use your ID and email address to access the Self-Service Center and check the status of a registration, make a payment, check grades, or view unofficial transcripts: hartford.edu/selfserve. You will also be able to authorize third-party payers to receive billing notifications via email. All billing information from the University will be on the Self-Service Center. Hartt Summerterm does not issue bills or process payments.

EMAIL
Once you are issued a University of Hartford email address, all communications from the University will go to that address, not any other email address. You must start using your Hawkmail account as soon as you receive your new email address.

BILLING/METHODS OF PAYMENT
Students are now required to accept the Terms and Conditions of Enrollment prior to registering for classes each term. Students will be prompted to accept these terms when registering online. If registering in person, students can either accept terms online prior to registration or can sign a hard copy of the form at the time of registration.

University of Hartford student billing statements are delivered online rather than by U.S. mail. If you are a current University of Hartford student, you will receive notification of a billing statement available for viewing and payment only through your hartford.edu email address. New students can access their bill through the Self-Service Center once they receive a University of Hartford email address and ID number in the postal mail.

Students and authorized payers can make online payments by ACH (electronic fund transfer), credit card, or debit card through CASHNet SMARTPAY, a third-party payment processor operating under agreement with the University of Hartford to process electronic payments. There is no fee assessed for payment made by ACH. However, CASHNet does charge a nonrefundable 2.75 percent fee to process credit or debit card payments on your behalf. CASHNet accepts MasterCard, Visa, Discover, and American Express credit card payments. Checks, travelers’ checks, and money orders can be mailed, along with a printed copy of the top portion of your billing statement, to:

University of Hartford
P.O. Box 416362
Boston, MA 02241-6362

Cash and check payments may also be made at the Student Administrative Services Center (SASC) on the second floor of the Computer and Administration Center. Check payments must be made payable to the University of Hartford and be payable through a U.S. bank in U.S. dollars. Checks and ACH items returned for insufficient funds will result in a $25 fee.
Tuition and fees are due by May 31, 2017.

Students may elect to pay tuition under our Deferred Payment Option. Under this option, the following applies:

» Students who register on or before May 2, 2017, should pay one-half tuition plus applicable fees at the time of registration. The remainder will be billed on May 2, 2017, and is due on or before May 31, 2017.

» Students who register after May 2, 2017, but on or before May 31, 2017, should pay one-half tuition plus applicable fees at the time of registration. The balance should be paid in full on or before May 31, 2017. Students will not be billed for balance due; instead, they will be advised in person of the balance due if registering at the Student Administrative Services Center (SASC).

If the terms of the deferred payment option outlined above are not met, a default charge of 1.5 percent per month may be assessed on the unpaid balance until it is paid in full.

Students registering after May 31, 2017, have the option of paying in full or paying one-half tuition plus applicable fees at the time of registration. If you choose the one-half tuition plus fees option, please refer to the current billing schedule to determine when the remainder will be due. You can find the current student billing schedule on the University of Hartford bursar’s website, hartford.edu/bursar, under the Payment Information link.

1098-T TUITION TAX STATEMENTS
Federal law requires the University of Hartford to furnish Form 1098-T to enrolled students who have paid Qualified Educational Expenses as defined by the IRS. Students are required by the IRS to provide the school with their social security or tax identification number. If you have not provided your SSN to the school, please contact the Student Administrative Services Center at 860.768.4999, and they can update your record.

TRANSCRIPTS
No formal letter of course completion or grade reports will be sent out by the University of Hartford. To confirm course completion with school districts, you must order a transcript. Transcripts requested before grades have been processed will not be accurate. Transcripts are ordered and paid for through the National Student Clearinghouse. To place an order, go to studentclearinghouse.org. If you are a current student, you also may order official transcripts through the National Student Clearinghouse after logging into the Self-Service Center. For more information, call 860.768.5588. Participants who require grade verification before the end of August may request a verification letter from the chair of Graduate Studies in Music Education, Joshua Russell, PhD, jorussell@hartford.edu.

COURSE CANCELLATION/CHECKING THE STATUS OF A COURSE
All courses are subject to cancellation due to insufficient enrollment. In case of cancellation, the Hartt Summerterm office will attempt to contact all registered students by email or phone. Courses may be canceled up until two weeks before the course is scheduled to begin.

REFUND AND WITHDRAWAL POLICY
Participants enrolled in courses that are cancelled are entitled to a full credit on tuition. The technology fee is refundable but not the registration fee. Participants who elect to withdraw from a course after it has begun will not be entitled to a full credit on tuition. Participants who wish to withdraw should contact the Hartt Summerterm office at 860.768.4479.
GRADUATE CREDITS AND TEACHER CERTIFICATION
Connecticut requires at least 30 months of successful teaching experience under a Provisional Certificate and 30 semesters of graduate credit beyond a bachelor’s degree to advance from a provisional to a professional level educator certificate. (After July 1, 2016, a master’s degree will be required to move from provisional to professional certification status.) School districts must provide at least 18 hours of professional development per year to maintain or continue a professional level educator certificate. CEUs are no longer required. For information regarding the Continuation of the Connecticut Professional Educator Certificate, contact the Connecticut State Office of Certification, Department of Education at 860.713.6543 or sde.ct.gov. Out-of-state participants should contact their state department of education for applicable guidelines.

PARKING
Parking is free on campus for all daytime commuters with a parking pass obtained in the Hartt Summerterm office. Participants who are staying in the dormitories and wish to park on campus overnight must register with the Summerterm housing office and Department of Public Safety upon check-in. There may be a charge for overnight parking. Prices are subject to change. Please bring the following information with your Summerterm parking form to Department of Public Safety to register your vehicle: license plate number, vehicle make, model, and year.

MEALS
The University of Hartford offers full-service dining and a recently renovated student union. Please find a complete listing at hartford.edu. Go to About, Student Life, Dining Services. Complimentary snacks and coffee will be available throughout the day at The Hartt School. There is also a Moe’s, Starbucks, Subway, and Einstein Bagels on campus, though summer hours are limited.

ON-CAMPUS HOUSING
The residence facility used for Hartt Summerterm 2017 is Park River Apartments, which are fully furnished, four-person apartments with kitchens. The apartments house four students in two doubles, a double and two singles, or four singles. A limited number of single apartments will be available on a first-come, first-served basis, for an additional $5 per night. The common areas include seminar/meeting rooms, lounges, and recreation, and complimentary laundry facilities. Each bedroom is furnished with beds, closets, dressers, and desks, and offers phone and Internet access as well as Wireless Internet access. The rooms are also equipped with A/C and heat with adjustable thermostats. The cost is $37.50 per person per night based on double occupancy (and an additional $5 per night for the limited number of single apartments). Linen packets are available (reserved in advance) and include top sheet, fitted sheet, pillow, pillowcase, light blanket, and two bath towels. The cost is $50, including a refundable $15 deposit.

Register for housing here: speedsurvey.net/SummerTermHousing.aspx
(No other prior Summerterm Housing links are valid. Do not use any University of Hartford Housing links.)

OFF-CAMPUS HOUSING
Hartt Summerterm has secured special rates from several nearby hotels. You are responsible for your own off-campus housing and transportation.

Avon Old Farms Hotel
860.269.0237, Jenifer Nelson
279 Avon Mountain Rd., Avon, CT 06001
avonoldfarmshotel.com
Rooms have been contracted with Avon Old Farms Hotel, a “Classic Hotel” of Connecticut for $95 per night, double occupancy, Annex Accommodations, or $139 per night, Traditional or Luxury Accommodations. Please make your reservations directly with Avon Old Farms Hotel, and speak with Jenifer or by email reservations@avonoldfarmshotel.com. Ask for the Hartt School Summerterm Group #19768.

POLICY CHANGE
The University reserves the right to make changes in tuition, fees, and other costs, and in regulations, facilities, and course offerings that it considers necessary and just, and to apply such changes to students in attendance, as well as to new students. No change in tuition or fees is made retroactively, however.
SCANNING, PHOTOCOPYING, AND PRINTING
Self-service photocopiers, printers, and a free public scanner are located at the front of the library. Photocopies cost $0.10 per page. Printouts are $0.05 per page. One scanner is available and is free to use. Cash is not accepted by either the photocopier or the pay printer. University IDs with HawkCash may be used to pay for copies and printouts. Funds may be added to a HawkCash account at the vending machine on the main level of Mortensen Library or at the HawkCard ID Office in Gengras Student Union. The minimum that can be added is $1. The vending machine does not accept coins.

ID AND EMAIL ACCOUNTS
All students and faculty must get a University ID at the HawkCard ID Office, located at the Gengras Student Union (860.768.5343). You will need a University of Hartford ID in order to borrow items from the library. When you come to the library for the first time, you will also need to fill out a brief Patron Registration Form.

It is crucial that all summer students and faculty have current University of Hartford email accounts. You will need an email account in order to access the Internet via the wireless network in The Hartt School, Allen Library, and all other wireless hot spots around campus. You will also need an email account to access the library’s electronic sources from off campus—these include Oxford Music Online (“Grove”), the Garland Encyclopedia of World Music, Music Industry Data, RILM, WorldCat, and the streaming audio databases: Naxos Music Library, Classical Music Library, DRAM (Database of Recorded American Music), Smithsonian Global Sound, and Jazz Music Library, as well as the streaming video database, Dance in Video.

LIBRARY STAFF

Tracey Rudnick
Head, Allen Library
860.768.4404
rudnick@hartford.edu

Circulation Desk
860.768.4491

Lisa Wollenberg
Public Services Librarian
860.768.4840

Michael Anderson
Public Services Coordinator
860.768.4459
mianderso@hartford.edu
SUMMERTERM 2017 WORKSHOPS FOR 2017

SESSION 1 JUNE 26-30
Hartt Baroque Orchestra Seminar
Emlyn Ngai
Low Brass Refresher
Haim Avitsur—NEW!
(2 Credit, Half-day)
High Brass Refresher
Cathryn Cummings—NEW!
(2 Credit, Half-day)
A General Music Ukulele Curriculum
Ken Trapp—NEW!
Music Video Production
Gabe Herman

SESSION 2 JULY 3-7 (no classes July 4)
An introduction to Orff-Schulwerk
Penny Mahoney
Flute, Clarinet, Saxophone Refresher
Andrew Studenski—NEW!
(2 Credit, Half-day)
Double Reeds Refresher
Scott Switzer—NEW!
(2 Credit, Half-day)
Instrumental Music Literacy
Nate Strick—NEW!

SESSION 3 JULY 10–14
Technologies in the Music Classroom
Miriam Schreiber and Leslie Cohen
World Percussion and Drum Set Survey
for Music Educators
Ben Toth
Introduction to Music Recording
Justin Kurtz
Diverse Learners in the Music Classroom
Heather Wagner
Folk Instrument Performance
Jeff Rhone
Guitar Basics for the Music Teacher
Christopher Ladd
Breath and Shape: Pursuing Optimal Efficiency and Beauty in Singing
Robert Barefield—NEW!
(2 Credit, Half-day)

SESSION 4 JULY 17–21
Rehearsing the Secondary Jazz Ensemble; Technique and Repertoire
Haig Shahverdian
Around the World in Song and Dance
Lillie Feierabend
Jump Start Your Choir
Vanessa Bond, Edward Bolkovac
Rhythmic Workout for Music Educators
Rogero Boccato
Advanced Guitar for the Music Teacher
Christopher Ladd
Band Instrument Maintenance for Music Teachers
Glen Grigel
Rehearsal Techniques and Score Preparation
Glen Adsit and Edward Cumming—NEW!!

SESSION 5 JULY 24–28
Body Mapping for Music Educators
Kay Hooper
Percussion Know-How for Music Educators
Ben Toth
School String Fleet Maintenance for Music Teachers
Glen Grigel
Instrumental Conducting Clinic
Glen Adsit and Edward Cumming
String Refresher—Cello Technique
Carlynn Savot—NEW!
(2 Credit, Half-day)
Best Practices in Upper Strings Teaching
Winifred Crock—NEW!
(2 Credit, Half-day)

SESSIONS 4–5 JULY 17–28
The Hartt Choral Conducting Institute—LEVEL II
Vanessa Bond, Edward Bolkovac
THE HARTT KODÁLY CERTIFICATION PROGRAM
John Feierabend, Jeff Rhone, Edward Bolkovac, Gabor Viragh
THE FEIERABEND ASSOCIATION FOR MUSIC EDUCATION (FAME)
First Steps in Music®
John Feierabend
Conversational Solfege™ Beginning:
John Feierabend
Conversational Solfege™ Advanced:
John Feierabend

NEW! 2-CREDIT, HALF-DAY WORKSHOPS
String Refresher—Cello Technique
Best Practices in Upper Strings Teaching
Flute, Clarinet, and Saxophone Refresher
Double Reeds Refresher
High Brass Refresher
Low Brass Refresher
Blending Pedagogy: Incorporating General Music Methods in Children’s Choir, Vanessa Bond
Breath and Shape: Pursuing Optimal Efficiency and Beauty in Singing, Robert Barefield

NEW 3-CREDIT, FULL-DAY WORKSHOPS
Instrumental Music Literacy
Rehearsal Techniques and Score Preparation
A General Music Ukulele Curriculum
Advanced Guitar for the Music Teacher

EXCITING NEW WORKSHOPS FOR 2017
INSTRUMENTAL MUSIC LITERACY
Rehearsal Techniques and Score Preparation
A General Music Ukulele Curriculum
Advanced Guitar for the Music Teacher

NEW!! 2-CREDIT, HALF-DAY WORKSHOPS
String Refresher—Cello Technique
Best Practices in Upper Strings Teaching
Flute, Clarinet, and Saxophone Refresher
Double Reeds Refresher
High Brass Refresher
Low Brass Refresher
Blending Pedagogy: Incorporating General Music Methods in Children’s Choir, Vanessa Bond
Breath and Shape: Pursuing Optimal Efficiency and Beauty in Singing, Robert Barefield

NEW!! 3-CREDIT, FULL-DAY WORKSHOPS
Instrumental Music Literacy
Rehearsal Techniques and Score Preparation
A General Music Ukulele Curriculum
Advanced Guitar for the Music Teacher

SESSIONS 4–5 JULY 17–28
The Hartt Choral Conducting Institute—LEVEL II
Vanessa Bond, Edward Bolkovac
THE HARTT KODÁLY CERTIFICATION PROGRAM
John Feierabend, Jeff Rhone, Edward Bolkovac, Gabor Viragh
THE FEIERABEND ASSOCIATION FOR MUSIC EDUCATION (FAME)
First Steps in Music®
John Feierabend
Conversational Solfege™ Beginning:
John Feierabend
Conversational Solfege™ Advanced:
John Feierabend

SUMMERTERM 2017 WORKSHOPS
SESSION 1  JUNE 26–30
3-credit Workshops—Monday–Friday, 8:30 a.m.–4:30 p.m.
2-credit Workshops—Monday–Friday, 8 a.m.–12 p.m. OR 1–5 p.m.

Hartt Baroque Orchestra Seminar          $720
Emlyn Ngai
Room: 107  M–F  8:30 a.m.–4:30 p.m.
MEW 603  3 credits  CRN 37376
The Baroque Orchestra Seminar is a workshop for string teachers, professional players, advanced students, and professional players that explores Baroque orchestral repertoire and practices. Participants will learn period string playing and have the opportunity to play in a Baroque orchestra setting. Music of the Baroque was heavily governed by the rules of prose and poetry, and using repertoire by notable composers such as Bach, Corelli, Telemann, and Vivaldi, participants will learn Baroque bowing technique, articulation, music phrasing based on harmony and rhetorical features, notation, and dance forms through practical as well as pedagogical application. A short performance by the participants will culminate the week’s work. Open discussion about performance practice issues and string pedagogy is highly encouraged and participants are asked to bring works, either solo or ensemble, to be used as case studies. This clinic is less about use of Baroque instruments and more about stylistic awareness. Participants will explore performance practices mainly on modern instruments. However, participants with period instruments/bows are invited to bring them to the sessions. A limited number of Baroque violin bows will be made available.

Low Brass Refresher    $480
Haim Avitsur
Room: 422  M–F  8 a.m.–12 p.m.
MEW 601  2 credits  CRN 38554
The class is designed to appeal to music educators at all levels who wish to improve their understanding of, and sharpen their skills in, the concepts of low brass performance and pedagogy. Through group instruction, students will have the opportunity to play brass instruments, learn about beginning brass instruction, problem solving, equipment, and strategies to improve tone, intonation, and technique. Low Brass Refresher will be tailored to the needs of the enrolled students. Ample time will be given for participants’ questions to be discussed. In addition audio, video, and printed topic illustrations and resources will be available. Trombones and euphoniums will be available for student use. Any students who would like to study tuba may have to supply their own instrument. Additional topics related to running successful instrumental music programs will be discussed, such as assessment, repertoire, and resources.

High Brass Refresher    $480
Cathryn Cummings
Room: 422  M–F  1–5 p.m.
MEW 601  2 credits  CRN 38567
The class is designed to appeal to music educators at all levels who wish to improve their understanding of, and sharpen their skills in, the concepts of high brass performance and pedagogy. Through group instruction, students will have the opportunity to play brass instruments, learn about beginning brass instruction, problem solving, equipment, and strategies to improve tone, intonation, and technique. High Brass Refresher will be tailored to the needs of the enrolled students. Ample time will be given for participants’ questions to be discussed. In addition audio, video, and printed topic illustrations and resources will be available. Trumpets and French horns will be available for student use. Additional topics related to running successful instrumental music programs will be discussed, such as assessment, repertoire, and resources.
A General Music Ukulele Curriculum  $720
Ken Trapp
Room: 343  M–F  8:30 a.m.–4:30 p.m.
MEW 603  3 credits  CRN 37381
Ken Trapp will present ideas and activities for improvisation and ukulele performance. The goal of this class is to help participants understand how general music activities can be naturally sequenced to instrumental performance. The session will also demonstrate how collaboration and differentiated instruction are natural and powerful models for learning. Students should bring a ukulele if possible. Participants will: Learn to sing and play harmony in a linear manner, develop skills to play melodic patterns by ear, realize how aural skill development will lead naturally to music reading, learn to play chord patterns in multiple styles including; strumming, picking, learn vocal improvisation skills that will inform instrumental performance and promote composition, learn to work in groups to create arrangements and accompaniments, learn how to include many styles of music including; folk, rock, classical and the pop music students currently listen to, and develop ways to construct collaborative group work that can create two- and three-part ukulele choirs.

Piano Tuning I and II  $720
Ken Lawhorn
Room: 201  M–F  8:30 a.m.–4:30 p.m.
Piano Tuning I  MEW 603  3 credits  CRN 37374
Piano Tuning II  MEW 603  3 credits  CRN 37380
In this workshop, participants will cover the basics of piano tuning. Students will learn to listen for and hear frequency beats and set a tempered scale. Students will work on their own pianos with individual attention from the instructor. Students must bring $75 to purchase the necessary tools for the course. Piano Tuning I is a prerequisite to Piano Tuning II. LIMITED TO 12 PARTICIPANTS.

Blending Pedagogy: Incorporating General Music Methods in Children’s Choir
Vanessa Bond
Room: 120  M–F  8 a.m.–12 p.m.
MEW 601  2 credits  CRN 38580
Whether you are new to the choral classroom or are looking for fresh strategies to invigorate your rehearsals, this course is designed for you. Throughout this workshop, students will explore the potential in combining children’s choir techniques with strategies from general music methodologies. Each day of experiential learning will begin with an exploration of one pedagogy (i.e., Dalcroze, Feierabend, Orff-Schulwerk, Kodály) and its foundational principles. Strategies from these approaches will be transferred into the choral classroom in the afternoons as the class discusses the basics of vocal pedagogy, development, rehearsal planning, and repertoire. Through this blending of techniques, participants will experience multiple ways to address healthy vocal development, music literacy, musicianship, and the varied needs of children. Although we will focus on children’s choirs, the strategies will transfer to work with choirs of various ages and abilities. Participants must bring favorite repertoire examples and resources to share as course requirements.

Music Video Production  $720
Gage Herman
Room: Bliss  M–F  8:30 a.m.–4:30 p.m.
MEW 603  3 credits  CRN 37385
Designed with high school band, orchestra, and choir directors in mind, this course explores the specific processes and technology used to capture, edit, and export a video of a music performance on small and large scales. Working with consumer level, mid-range and pro-level audio/video equipment and industry standard software platforms, students will gain hands-on experience creating a multi-camera shoot with high quality audio capture while covering the basics of lighting, color balance, exposure, composition, and export to the web and DVD. The topics covered in this class may be appropriate for the absolute beginner in video while still offering opportunities for the intermediate and advanced students to further their skills in media creation through in-class shoots and evaluations of industry standard practices.

INSPIRING, ENRICHING, AND FUN!
The Hartt School Guitar Festival
Christopher Ladd, Richard Provost, and Andrew York
Room: Berkman M–F 8:30 a.m.–4:30 p.m., 7:30 pm concerts
MEW 603
Participants $550 3 credits CRN 37386
Week-long Observers $275 0 credits CRN 37387
Daily Observers $ 60 daily at door CRN 37388
International concert artist Andrew York joins Hartt guitar department founder Richard Provost and Program Chair Christopher Ladd for a week-long festival of concerts and daily master classes. The event is open to classical guitarists of all levels and aspirations who desire to improve and refine their playing and performance skills. See website for more information, harttschoolguitarfestival.com.
LIMITED TO 15 PARTICIPANTS.

Flute, Clarinet, and Saxophone Refresher $480
Andrew Studenski
Room: 422 M, W–F 8 a.m.–1 p.m.
MEW 601 2 credits CRN 38593
Are you a music educator seeking to hone your woodwind diagnostic and performance skills? Flute, Clarinet, and Saxophone Refresher provides a comprehensive review of performance and pedagogical practices for flute, clarinet, and saxophone. Learn to teach concepts of tone, technique, and style more effectively by enriching your own performance ability through varied instructional methods. While performing on each instrument daily, you will enhance your knowledge of woodwind fundamentals, learn to apply advanced techniques unique to each instrument, and improve your ability to impart refined skills through standards-based instruction. Combined with discussions about instruments, accessories, method books, repertoire, repair, and notable artists, you will identify resources and acquire confidence to deliver highly effective instruction. This course is open to students of all backgrounds and levels of woodwind experience! Instruments will be available for student use if you can not bring your own.

Double Reeds Refresher $480
Scott Switzer
Room: 420 M, W–F 12–5 p.m.
MEW 601 2 credits CRN 38606
Are you a music educator seeking to hone your double reed instructional and performance skills? Double Reeds Refresher provides a comprehensive review of performance and pedagogical practices for oboe and bassoon. Learn to teach concepts of tone, technique, and style more effectively by enriching your own performance ability through varied instructional methods. While performing on each instrument daily, you will enhance your knowledge of double reed fundamentals, learn to apply advanced techniques unique to each instrument, and improve your ability to impart refined skills through standards-based instruction. Combined with discussions about instruments, accessories, method books, repertoire, repair, and notable artists, you will identify resources and acquire confidence to deliver highly effective instruction. This course is open to students of all backgrounds and levels of double reed experience! Instruments will be available for student use if you can not bring your own.

SESSION 2 JULY 3–7 (NO CLASSES JULY 4)
3-credit Workshops—Monday, Wednesday–Friday, 8 a.m.–5 p.m.
2-credit Workshops—Monday, Wednesday–Friday, 8 a.m.–1 p.m. OR 12–5 p.m.

An Introduction to Orff-Schulwerk $720
Penny Mahoney
Room: 120 M, W–F 8 a.m.–5 p.m.
MEW 603 3 credits CRN 37392
Participants in this one-week intensive class will be immersed in the “elemental” style of Orff-Schulwerk. Participants will explore, create, and improvise using the basic elements of rhythm, melody, harmony, and form through the unity of movement, dance, and speech. Throughout the week, participants will experience xylophones, metallophones, glockenspiels, drums, soprano recorders, and unpitched hand percussion.
### Instrumental Music Literacy

*Nate Strick*

- **Room:** 342  
- **M, W–F:** 8 a.m.–5 p.m.  
- **MEW 603**  
- **3 credits**  
- **CRN 37396**  

This is a one-week intensive class focused on teaching music literacy in the instrumental setting. If you want your students to become better readers (listeners, improvisers, and composers) this is the course for you! Participants will analyze their current methods for teaching literacy before exploring a new four-step approach. Once students understand the new literacy sequence they will create customized lessons for their own classroom setting. These lessons will include activities, assessments, and appropriate literature to reinforce the literacy skills. Our classroom activities will use technology, be collaborative, and require participants to be creative and take risks. Please bring your instrument, sample lessons, and repertoire from your classroom.

### Breath and Shape: Pursuing Optimal Efficiency and Beauty in Singing

*Robert Barefield*

- **Room:** 343  
- **M–F:** 1–5 p.m.  
- **MEW 601**  
- **2 credits**  
- **CRN 38619**  

The course will consider the physiological, psychological, and expressive components of singing with applications for teachers, conductors, and performers. Consideration will be given to the ways in which an understanding of healthy vocal production impacts work in the classroom, in choral ensembles and in solo performance. Discussion topics will include building resonance by linking efficient airflow to optimal vocal shape, managing tensions that inhibit balanced tone, and using language and diction to enhance vocal production and expressive potential. Activities will include discussion of assigned readings, performances by course participants, and analysis of recordings by exemplary singing artists.

### Diverse Learners in the Music Classroom

*Heather Wagner*

- **Room:** 120  
- **M–F:** 8:30 a.m.–4:30 p.m.  
- **MEW 603**  
- **3 credits**  
- **CRN 37395**  

The multisensory and social nature of music makes it an ideal medium to reach students of many levels of function and abilities. Music educators have the privilege and challenge to use such a rich modality to affect growth and change in children. In this course, participants will gain a greater understanding of special needs learners and how to more fully engage them through music. The class will explore effective inclusion of students with physical, social, emotional, behavioral, and cognitive challenges in a variety of music settings. Additionally, participants will learn to identify resources, establish collaborative relationships with key school personnel, and ultimately increase their comfort level in working with children of all abilities.

### World Percussion and Drum set Survey for Music Educators

*Benjamin Toth*

- **Room:** Bliss  
- **M–F:** 8:30 a.m.–4:30 p.m.  
- **MEW 603**  
- **3 credits**  
- **CRN 37608**  

This hands-on workshop is appropriate for instrumental and vocal music educators at all levels who work with percussionists. It can be taken independently, or as a follow-up to Percussion Know-How for Music Educators. Participants will play in various traditional, folkloric percussion ensembles, including an Afro-Cuban salsa group, a Brazilian samba school, a West African drumming ensemble, a Middle Eastern hand drumming ensemble, and a Caribbean steel drum band. In addition, participants will learn strategies for teaching beginning and intermediate drum-set techniques, and will learn to play various styles, including rock, jazz, Cuban, Caribbean, and Brazilian. The course is designed to prepare you to start your own Cuban, Brazilian, African, Caribbean, or Middle Eastern percussion ensembles at any level, to add percussion accompaniment to your choral or instrumental repertoire, to enhance your general music classes, and to help you better educate and motivate your drum-set students. We will provide a pair of drum-set sticks (Innovative Percussion “IP-ES1” model). We recommend one pair of brushes (Regal Tip “583R” model). LIMITED TO 13 PARTICIPANTS.

### Guitar Basics for the Music Teacher

*Christopher Ladd*

- **Room:** 201  
- **M–F:** 8:30 a.m.–4:30 p.m.  
- **MEW 603**  
- **3 credits**  
- **CRN 37377**  

Do you have or want to start a guitar class at your school but need to brush up your technique? Come join award-winning and internationally recognized guitarist Christopher Ladd to learn the essential elements of teaching classical, folk, and rock guitar. Each style has its own technical approaches and musical voice. You will enjoy learning familiar songs as well as new and exciting repertoire that your students will love.
Technologies in the Music Classroom
Miriam Schreiber and Leslie Cohen
Room: 422 M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37388

Technology is changing the world in which we live and teach in every way—learn how to revolutionize your music classroom and teaching practices in our high-tech age! Come experience the SmartBoard Notebook software, along with many other programs and apparatuses. Participants will learn to use SmartBoard’s Notebook software, which provides teachers with engaging ways to address 21st-century learning skills (the four Cs), and aids with assessment. Instructors will also demonstrate efficient uses of SmartMusic in instrumental lessons. Class participants will gain experience with iPads, iTunes, audio editing, file conversions, dynamic documents, and more! Co-taught by Leslie Cohen, an elementary band instructor from South Windsor, and Miriam Schreiber, a Simsbury general music and choral teacher who has presented several times on SmartBoard technology, this course will provide teachers with user-friendly technological resources to help develop activities that enhance musical learning, as well as satisfy Common Core State Standards. All participants must bring a laptop, and may bring an iPad if they own one. Participants are also encouraged to bring favorite lessons, classroom exercises, activities, and recordings with which to work.

Introduction to Music Recording
Justin Kurtz
Room: 334 M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37375

This one-week intensive class will introduce the musician to the art of music recording. Participants will learn the basics of what sound is, how we hear sound, how to choose the best microphone for a particular application, and the art of listening. Basics of audio processing such as EQ, compression, and reverb will also be covered. During the week, students will be able to participate in setting up for and recording a variety of sessions that range from a solo classical instrument to an ensemble that includes piano and drums. LIMITED TO 12 PARTICIPANTS.

Folk Instrument Performance
Jeff Rhone
Room: 342 M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37384

This course is designed to provide basic, beginning-level instruction on banjo, Autoharp, and acoustic guitar. For banjo and autoharp, no prior playing experience is necessary. Banjo instruction will focus on basic melodic picking through the clawhammer style. Autoharp instruction will emphasize finger-thumb chord strumming and melodic picking. Guitar instruction will assume that the student has basic prior knowledge and flexibility with first position chording. For guitar, this course will focus on three-finger picking patterns to augment basic accompaniment. Students will practice these skills through informal, group performances of a common repertoire of folk songs that will be provided in “chapbook” format. Important—students who wish to study guitar and Autoharp must provide their own instrument for the course. Banjos will be available for use during the course. CLASS LIMITED TO 12 PARTICIPANTS.

Rehearsing the Secondary Jazz Ensemble: Technique and Repertoire
Haig Shahverdian
Room: Bliss M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37389

Performing jazz ensemble repertoire should instill a love for the genre. Topics in this seminar will include jazz styles, section coaching, repertoire, and programming. Effective rehearsal management, rehearsal structure, and motivational techniques will be explored. We will share ideas on how to create an atmosphere conducive to a jazz feel and the freedom to improvise. Participants will gain familiarity with various literature sources that include jazz combo, jazz ensemble, and vocal solo/jazz choir. There will be opportunities to listen and watch video recordings of jazz performances. Various guest artists will be invited to share topics specific to their instrument.
Rhythmic Workout for Music Educators $720
Rogério Boccato
Room: 422 M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37383
Rhythm is at the heart of every musical performance. Every time we play or teach music we are dealing with rhythm in one way or another. This workshop, directed to all music teachers and musicians, will increase your ability to improve your inner sense of time and rhythm. ‘Ritimica’ is a Brazilian pedagogical tradition of rhythmic ear training, sight-reading, and independence/coordination exercises that will help musicians gain rhythmic fluency that transcends musical genre, tempo, and meter. Whether your background is in jazz, classical, or another tradition, you will gain practical insight into the way rhythms are learned and retained. Participants will also learn exercises specifically targeted to the teaching of student ensembles, and will develop strategies to address common rhythmic issues found in the daily teaching context. This workshop is guaranteed to help you better educate and motivate your students, and to invigorate your own music making!

Around the World in Song and Dance $720
Lillie Feierabend
Room: 106 UofH Magnet M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37400
Humor, love, kindness and joy are universal. Community music making builds a bridge where we are offered a window into another culture and delighted to find ourselves looking back. A country’s musical culture can also offer insight into their history, spirit, and heart. This understanding can lead to greater awareness and global understanding. This lively workshop will explore 12 cultures through their folk dance, rounds, passing games, play parties, clapping games, and singing games. Join us as we meet wonderful people through the gift of their music. The world just might become a kinder, more tolerant place if we all held hands and danced, clapped, and sang.
Jump Start Your Choir
Vanessa Bond, Edward Bolkovac
Room: Berkman M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37393
This clinic is designed for choral conductors who are interested in strategies and techniques for moving their choirs into higher levels of learning, performance, and artistry. The course will feature master classes on conducting technique and interpretation as well as daily sessions on group vocal technique, intonation, tone, and diction. NOTE: This can be taken as a stand-alone workshop or as part of the first-year requirements for the Master of Music Education/Hartt Choral Conducting Institute (see Sessions IV–V) and includes participation in the Kodály Choir.

SESSION 5 JULY 24–28
3-credit Workshops—Monday–Friday, 8:30 a.m.–4:30 p.m.
2-credit Workshops—Monday–Friday, 8 a.m.–12 p.m. OR 1–5 p.m.

Percussion Know-How for Music Educators
Ben Toth
Room: Bliss M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 credits CRN 37379
This comprehensive, hands-on workshop is appropriate for elementary through high school music educators who teach percussionists, and covers the same material as The Hartt School’s Percussion Methods Course. Participants will learn percussion instruments and playing techniques for concert band, orchestral, jazz, percussion ensemble, and world music settings. A vast library of music and method books will be made available to all participants, as will an extensive instrument collection. Participants will play snare drum, timpani, marimba, xylophone, cymbals, gongs, tambourine, triangle, hand drums, steel drums, drum set, and dozens of other percussion instruments, and will perform in a percussion ensemble, steel drum band, African, Cuban, and Brazilian rhythm sections, and an orchestral percussion section. Participants will learn to better educate and motivate percussion students, and to maintain, tune, or repair school percussion instruments. Individual needs will be addressed. We will provide a pair of snare drum sticks (Innovative Percussion “IP-CLT” model). LIMITED TO 13 PARTICIPANTS.

Instruments Conducting Clinic
Glen Adsit and Edward Cumming
Room: Lincoln M–F 8:30 a.m.–4:30 p.m.
MEW 603 3 Credits CRN 37390
Daily observer: $100 daily at door
This exciting and unique instrumental conducting clinic, co-taught by Hartt’s Director of Bands Glen Adsit and Director of Orchestras Edward Cumming, is designed for all instrumental teachers who wish to improve their conducting and rehearsing skills. Morning sessions will include score study, movement basics, rehearsal techniques, and new music reading. Participants will have the opportunity to conduct a fully instrumented ensemble each day and receive immediate feedback from both Adsit and Cumming in addition to a DVD of each day’s conducting. LIMITED TO 20 PARTICIPANTS.

Best Practices in Upper Strings Teaching
Winifred Crock
Room: 21 M–F 8 a.m.–12 p.m.
MEW 601 2 credits CRN 38645
This course is designed for music educators working with string students and will focus on violin and viola pedagogy and technique. Interactive lecture/discussions will explore topics such as posture, tone production, intonation, articulation, shifting, aural skills, vibrato, bowing skills, and literacy. We will cover strategies for introducing and developing these techniques from beginning to intermediate levels. We will discuss practical, efficient assessments that will enhance students’ learning and provide vital feedback. Class discussion and assignments will allow participants to develop teaching tools, and identify materials and activities appropriate to their own teaching situation. Participants will be asked to play violin daily during class. Please bring an instrument and a comfortable shoulder rest if possible, otherwise, one will be provided.

String Refresher—Cello Technique
Carlynn Savot
Room: 21 M–F 1–5 p.m.
MEW 601 2 credits CRN 38632
Designed for K-12 music educators working with string students, this course will explore topics of technique including balanced posture, tone production, intonation, articulation, shifting, listening skills, and vibrato in cello playing. We will explore strategies for introducing techniques and trace those techniques through to intermediate levels, focusing on ways to prepare each student for excellence from the beginning. Class discussion and assignments will allow you to develop teaching tools and activities appropriate to your own teaching situation. Participants will be asked to play cello throughout the week to get a hands-on perspective. Please bring a cello and endpin anchor if possible, otherwise, one will be provided.
Body Mapping for Music Educators $720
Kay S. Hooper, Certified Alexander Technique Teacher and Licensed Andover Educator®
Room: 201 M–F 8:30 a.m.–4:30 p.m.
MEW 603  3 credits CRN 37394
Music educators, do you suffer from back pain, vocal fatigue, or physical stress? Do you know that as many as 60 percent of your students may be in pain as well? Body mapping is a practical method for self-care and performance enhancement that anyone can apply. This interactive workshop will teach you how to correct confusions about your body’s structure, leading to improved performance and teaching techniques. The workshop will include a wealth of applications for teaching and daily life including how your body moves during teaching, performance, and everyday activities. You will also learn to observe your students’ technical limitations from a movement perspective. Please bring an instrument and a towel or mat for floor work. Course texts: What Every Musician Needs to Know about the Body, by Barbara Conable; and Sensory Tune-ups: A Guided Journal of Sensory Experiences for Performers of All Ages, by Kay S. Hooper. LIMITED TO 12 PARTICIPANTS.

School String Fleet Maintenance for Music Teachers $720
Glen Grigel
Room: 342 M–F 8:30 a.m.–4:30 p.m.
MEW 603  3 credits CRN 37391
This interactive “lab style” class combines lecture, demonstration, and hands-on practical experience in a supervised shop setting. The workshop has been developed to allow string educators to learn the basics of string instrument design and construction. Everyday shop procedures such as seam gluing, soundpost setting, cleaning, and maintenance techniques are demonstrated by the instructor, and performed by the participants. The class is formatted to introduce a “skill of the morning” and “skill of the afternoon” for each day. The selected skills are practiced throughout the session, and by the conclusion of the class the students will be able to execute their culminating project, which is to completely “set-up” a school-grade cello body with new bridge, soundpost, fittings, etc. This class will stress time-proven maintenance tips for basses and cellos, as well as standard school shop methods for dealing with common violin and viola problems. Fractional-sized instruments will be included in the course. A primary goal will be to develop a familiarity with the instruments that allows the student to gain confidence in assessing the condition and potential of typical school grade stringed instruments. Participants are encouraged to bring a school grade violin, viola, and cello to class with them. All necessary tools and materials will be supplied. This course is partially sponsored by the D’Addario Company. LIMITED TO 12 PARTICIPANTS.

SESSIONS 4 & 5 JULY 17–28
Monday–Friday, 8:30 a.m.–4:30 p.m.
THE HARTT CHORAL CONDUCTING INSTITUTE—LEVEL II
Vanessa Bond, Edward Bolkovac
Summers-Only Master of Music Education students who began the Choral Conducting Institute in 2016, must complete the course sequence in 2017 with the Level II classes below. The Level II classes take place over two weeks, Sessions 4 and 5. (The Music Education Division has created greater flexibility in the Summers-Only Master of Music Education program by removing emphases and allowing students to complete their required 12 elective across emphases and areas of specialty. Beginning in 2017, we will no longer require new students to complete Levels I and II.)

Choral Conducting Institute, Level II $1,498
Room: Berkman 8:30 a.m.–4:30 p.m. 6 Credits
MEW 603 M–F CRN 37402
THE CLASS HAD AN EFFECTIVE BALANCE OF CHALLENGES AND SUPPORT.
First Steps in Music® $480
John M. Feierabend
Room: 120  M–R  2:30–5 p.m.
MEW 602  2 credits CRN 37403
During this course, participants will be introduced to current research findings and the implications of that research on the development of an early childhood music and movement curriculum. Materials and activities will be presented for children from birth to age seven. Collecting materials, designing teaching strategies, lesson plans, and yearly curriculum, as well as developing and promoting an early childhood program, will be covered. Active participation in both music and movement activities will be the basis for most instruction. PLEASE NOTE: This course is cross-listed with Kodály Methodology Level I and meets at the same time and place.

Conversational Solfege™—Beginning Music Literacy $480
John M. Feierabend
Room: 120  M–F  8–10 a.m.
MEW 602  2 credits CRN 37404
Conversational Solfege is a pedagogical method that develops musical literacy. Based on models used to teach conversational foreign languages, Conversational Solfege develops an understanding of music through the use of rhythm syllables and solfege syllables at a conversational level, then gradually evolves into traditional notation. Through carefully sequenced activities, Conversational Solfege enables students to joyfully assimilate the skills and content necessary to be musically literate. Through various techniques, Conversational Solfege allows the acquisition of musical reading and writing, dictation, improvisation, and composition in an intuitive manner. This course is applicable to general music, choral, and instrumental teachers. PLEASE NOTE: This course is cross-listed with Kodály Methodology Level II and meets at the same time and place.

Conversational Solfege™—Advanced Music Literacy $360
John M. Feierabend
Room: 120  M–F  10:15–11:45 a.m.
MEW 602  1.5 credits CRN 37405
This course further explores the development of music literacy through analyzing songs and creating a sequence of learning based on song content and skill development. Strategies, including listening, reading, writing, writing lesson plans, as well as establishing yearly goals, and an introduction of how to teach harmonic function in major and minor tonalities as they apply to improvisation and composition will be covered. PLEASE NOTE: This course is cross-listed with Kodály Methodology Level III and meets at the same time and place.

HARTT KODÁLY CERTIFICATION PROGRAM
An OAKE-Endorsed Program
John M. Feierabend, Director
Jeff Rhone, Ed Bolkovac, Gabor Viragh
Kodály pedagogy at Hartt is built upon and derived from the most recent music education and child development research. A new curriculum reflects characteristics of American folk music literature. Hartt’s Kodály program is committed to the finest-quality children’s music literature and masterwork literature. Students transferring from other Kodály programs should receive prior approval from the program’s director, John Feierabend. See Hartt Summerterm website for full descriptions of Kodály courses: hartford.edu/hartt/summerterm

New for 2017!
The traditional second-Friday afternoon Kodály Choir concert will now occur at 7 p.m. on Thursday, July 27. Please invite your family and friends to this concert, as there will now be room for an audience! All Thursday classes will still meet as scheduled.

The Kodály Luncheon will occur on the second Friday, July 28. There will be no Kodály Choir rehearsal Friday, July 28 (the day after the concert), and the third-year classes (Kodály Conducting and Masterworks Materials) will meet at earlier times.
**KODÁLY CERTIFICATION LEVEL I (6.5 CREDITS)**

**Methodology I—Readiness for Literacy**  
$480  
John M. Feierabend  
Room: 120  M-R  2:30–5 p.m.  
MEW 602  2 credits  CRN 37406  
This course is cross-listed with First Steps in Music® and meets at the same time and place.

**Solfege I**  
$480  
Gabor Viragh  
Room: 414  M-F  10:15 a.m.–12:15 p.m.  
MEW 602  2 credits  CRN 37407

**Folk Song Research/Materials I**  
$480  
Jeffrey Rhone  
Room: 410–412  M–F  8–10 a.m.  
MEW 602  2 credits  CRN 37408

**Kodály Choir I**  
$120  
Edward Bolkovac  
Room: Berkman  M–F  1:15–2:15 p.m., Session 4  
M–R  1:15–2:15 p.m., and R 7 p.m. concert, Session 5  
MEW 602  .5 credits  CRN 37409

**KODÁLY CERTIFICATION LEVEL II (6.5 CREDITS)**

**Methodology II—Beginning Music Literacy**  
$480  
John M. Feierabend  
Room: 120  M–F  8–10 a.m.  
MEW 602  2 credits  CRN 37910  
This course is cross-listed with Conversational Solfege™—Beginning Literacy and meets at the same time and place.

**Solfege II**  
$480  
Gabor Viragh  
Room: 414  M–R  2:30–5 p.m.  
MEW 602  2 credits  CRN 37911

**Folk Song Research/Materials II**  
$480  
Jeffrey Rhone  
Room: 410–412  M–F  10:15 a.m.–12:15 p.m.  
MEW 602  2 credits  CRN 37912

**Kodály Choir II**  
$120  
Edward Bolkovac  
Room: Berkman  M–F  1:15–2:15 p.m., Session 4  
M–R  1:15–2:15 p.m., and R 7 p.m. concert, Session 5  
MEW 602  .5 credits  CRN 37913

**KODÁLY CERTIFICATION LEVEL III (6.5 CREDITS)**

**Methodology III—Advanced Music Literacy**  
$360  
John M. Feierabend  
Room: 120  M–F  10:15–11:45 a.m.  
MEW 602  1.5 credits  CRN 37414  
This course is cross-listed with Conversational Solfege™—Advanced Literacy and meets at the same time and place.

**Solfege III**  
$360  
Gabor Viragh  
Room: 414  M–F  8:30–10 a.m.  
MEW 602  1.5 credits  CRN 37415

**Kodály Conducting**  
$360  
Edward Bolkovac  
Room: 343  M–F  2:30–4 p.m., Session 4  
M–R  2:30–4 p.m., F 1:15–2:45 p.m., Session 5  
MEW 602  1.5 credits  CRN 37416

**Masterworks Materials**  
$360  
Edward Bolkovac  
Room: 343  M–F  4:15–5:45 p.m., Session 4  
M–R  4:15–5:45 p.m., F 3–4:30 p.m., Session 5  
MEW 602  1.5 credits  CRN 37417

**Kodály Choir III**  
$120  
Edward Bolkovac  
Room: Berkman  M–F  1:15–2:15 p.m., Session 4  
M–R  1:15–2:15 p.m., and R 7 p.m. concert, Session 5  
MEW 602  .5 credits  CRN 37418
Glen Adsit is the director of bands at the University of Hartford’s The Hartt School, where he conducts the Wind Ensemble, Symphony Band, and Contemporary Players Ensemble; teaches undergraduate conductive conducting and all aspects of the graduate wind conducting degrees. Under his direction, the Hartt Wind Ensemble has performed twice at both the College Band Director’s National Association regional conference and the Connecticut Music Educator’s All-State Conference. In addition, the ensemble was invited to perform at the 2007 College Band Director’s National Association Conference in Ann Arbor, Mich.

Haim Avitsur, associate professor of Trombone at The Hartt School, has premiered over 80 new pieces, encompassing a broad range of styles from solo trombone to chamber music and orchestra. Mr. Avitsur is also on the Classical Trombone faculty at Manhattan School of Music, NYC, and an adjunct low brass faculty member at the Aaron Copland School of Music, Queens College, N.Y. From 2008-14, he was the trombone professor at the School of Music at West Chester University of Pennsylvania. From 2004-07 he was on the faculty of the University of Virginia and the principal trombonist of the Charlottesville Symphony Orchestra. In 2005, he founded the Summer Trombone Workshop, which has a U.S. residency at Temple University in Philadelphia. In the summers of 2007 and 2008, the Summer Trombone Workshop had a second residency in Taiwan. It had its first winter residency in 2009 at Rowan University, N.J.

Robert Barefield, baritone, has performed as soloist with operatic and symphonic organizations throughout the United States and in Europe. His recordings can be found on the Albany, Cavalli, and Lurie labels. He has made presentations at national conferences of leading music organizations and his articles on voice-related topics have appeared in The Journal of Singing, The American Music Teacher, and The Music Educator’s Journal. Barefield received the Doctor of Musical Arts degree from the Cincinnati College-Conservatory of Music and is currently associate professor at the Hartt School. His current and former voice students are active as performers and educators throughout the country.

Rogério Boccato is a Brazilian percussionist and educator and a faculty member of the percussion department of The Hartt School and of The Manhattan School of Music (NYC), teaching Brazilian music and Rítmica. He also has presented clinics on traditional Brazilian rhythms and styles and on rhythm development, which have been enthusiastically received at universities around the United States, Mexico, and Portugal. Originally from Sao Paulo (Brazil) and living in New York, Boccato is featured on percussion on two Grammy-nominated albums: Kenny Garrett’s Beyond the Wall and on John Pattitucci’s Remembrance, alongside Joe Lovano and Brian Blade. As a long-time member of the Orquestra Jazz Sinfonica do Estado de Sao Paulo, Boccato has played with Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Cláudio Roditi, Egberto Gismonti, João Bosco, and Joe Zawinul, among many others.

Edward Bolkovac, prior to taking the position of Primrose Fuller Professor of Choral Music at The Hartt School in the fall of 1999 and leadership of its Vocal Studies Division in 2001, was a senior lecturer in music and director of choral activities at the University of Queensland in Brisbane, Australia. He became known throughout Australia for his performances of Baroque oratorios, artistic leadership of the Brisbane Early Music Festival, and his many international workshops. For many years, Bolkovac was also the artistic director of the California Bach Society and director of the internationally recognized Kodály Music Education Program at Holy Names College in Oakland, Calif., where he also directed the college choral ensembles and chamber orchestra.

Vanessa L. Bond is an assistant professor of music education at The Hartt School where she teaches undergraduate and graduate courses in music education and serves as the coordinator of student teaching. She specializes in choral music education, world music pedagogy, and early childhood/elementary general music education, teaching a wide range of courses within The Hartt’s program. Bond joined the Connecticut Children’s Choir (CCC) faculty in 2012, and is the current education director of CCC and director of the Prelude Choir for children in grades three to five.

Leslie Cohen has been an elementary band teacher for 19 years in the town of South Windsor, Conn. She earned her bachelor’s and master’s degrees in music education from the University of Rhode Island. As co-founder of the South Windsor Community Band, she continues to work on her conducting and bassoon performance skills. Cohen has been a cooperating teacher and has mentored dozens of student teachers. She has taken many of The Hartt School’s Summerterm classes in technology as well as music education. She has used Smartnotebook/Smartboard/Smartmusic in her lessons and band classes and has found usage makes students more attentive and vested in their learning.

Winifred Crock was the director of orchestras at Parkway Central High School for over 25 years, and has maintained a private violin studio in suburban St. Louis, Mo., for far longer. During her tenure, the Parkway Central High Music Department was awarded GRAMMY Gold Signature school status as one of the top high school music departments in the country. In demand as a clinician, teacher, and conductor, Crock has been the featured string clinician at conferences and universities in over 20 states, and abroad. Crock has been named the Missouri ASTA Private Studio and Secondary String Teacher of the Year, the St Louis Symphony Educator of the Year, the NFHA Midwest Outstanding Music Educator, and the ASTA Elizabeth Green National School Educator. Crock holds degrees from SIU-E, KSU and from the Suzuki-Talent-Education-Institute in Matsumoto, Japan, under the tutelage of Shinichi Suzuki. She is a certified Kodály instructor. Her publications include Learning Together Series and Pattern Play for Strings Series.

Edward Cumming is the Primrose Fuller Professor of Orchestral Studies at The Hartt School. Before leading the Hartford Symphony for a decade, he was resident conductor of the Pittsburgh Symphony Orchestra, music director of the Pittsburgh Youth Symphony Orchestra, and has been a guest conductor with orchestras throughout Europe, Asia, and South America. He was the founding music director of the Pacific Symphony Institute and the orchestra conductor at the Orange County High School for the Arts. He previously served as assistant professor of music at the University of South Florida. He received a Bachelor of Arts degree from the University of California, Berkeley; a Doctor of Musical Arts from Yale University; and an Honorary Doctorate from Trinity College.

Cathryn Cummings is principal horn with the Hartford Independent Chamber Orchestra, and has held the position of principal horn with the Albany (Ga.) Symphony Orchestra. She also performs regularly with the Greater Bridgeport, Hartford, and New Bedford Symphonies. Cummings was in the Navy Music Program for 10 years, performing at hundreds of military ceremonies and public concerts. She teaches horn at The University of Rhode Island, and has maintained a private studio of horn players of all ages for more than 20 years. She teaches chamber music at the Hartt Community Division, and has taught brass techniques for The Hartt School Music Education Division.

John Feierabend is considered one of the leading authorities on music and movement development in childhood. He is a professor of music education at The Hartt School and is a past president of the Organization of American Kodály Educators. He has given presentations in all 50 states, as well as many other countries, and is the author of more than 70 books, recordings, and DVDs, several of which served as the inspiration for the award-winning PBS children’s television series Lomax: The Hound of Music. Feierabend’s creativity and research have resulted in two music methods; First Steps in Music, a music and movement program for infants through elementary-aged children, and Conversational Solfege, a music literacy method suitable for elementary through college-aged students. In the summer of 2012 a group of dedicated and like-minded educators honored Feierabend’s 40-plus years of teaching and research with the formation of the Feierabend Association for Music Education (FAME).

Lillie Feierabend is known for her work with young children and for instilling a love of music within them. This is her 14th year teaching at the University of Hartford Magnet School (UHMS) and 17th as a director for the Connecticut Children’s Chorus. In 1998, she received the Teacher of the Year Award from Canton Public Schools (Conn.) for her innovative and inclusive music programs.
2008, Feierabend received both the Teacher of the Year Award from UHMS and the Outstanding Elementary Music Educator Award from the Connecticut Music Educators Association. She has been a frequent clinician at local, state, and national conferences and a guest conductor for regional and honors choirs. She also teaches at Silver Lake College in Manitowoc, Wisc.; Gordon College in Boston, and The Hartt School. Feierabend is past president of KESNE, and a member of NAIME, OAKE, CMEA, and ACDA, for which she served as National Children’s Honor Choir Chair for the 2010 Conference.

Glen Grigel has been a professional instrument technician since graduating from the Ithaca College School of Music in 1977. He has worked for a variety of school music dealers as a string and band instrument generalist. Since January of 1985, he has been the in-house instrument technician at The Crane School of Music of the State University of New York at Potsdam. Grigel is charged with maintaining a fleet of 1,200 stringed, woodwind, brass, and percussion items for ensembles and methods classes. He has taught a variety of practical courses for music educators, and has been associated with Hartt Summerterm since 2011. He has received numerous awards for his work including: the New York State Band Directors Association Distinguished Service Award, the Crane School of Music Association Service Recognition Award, the Crane MENC Young Educators Appreciation Award, the SUNY Potsdam President’s Award for Excellence in Professional Service, and the SUNY Chancellor’s Award for Excellence in Professional Service.

Warren Haston is associate professor of music education at The Hartt School, program chair for undergraduate music education, and Summerterm director. He holds a PhD in Music Education from Northwestern University in Evanston, Ill., and received a Master of Music in Performance-Conducting and a Bachelor of Music in Music Education, with high honors, from the University of Texas at El Paso. Prior to his work at The Hartt School, Haston taught music education at Georgia State University, and elementary, middle, and high school band in the public schools in El Paso, Tex., and Fairfax County, Va., for nine years. He is active as a clinician, adjudicator, and conductor. Haston’s research interests include teacher education and instrumental pedagogy.

Mike Gordon (Phish), G-Love, JoJo, and John Medeski, as well as countless other local, regional, and international acts. Herman began teaching at The Hartt School in 2000 in the music production and technology department where he serves as assistant director.

Kay S. Hooper is the owner/operator of the Kay S. Hooper Piano and Alexander Technique Studio in Selnsgrove, Pa. In addition to teaching piano students, she works with musicians who want to improve their coordination and recover from repetitive stress injuries. She is a Certified Alexander Technique Teacher and Licensed Andover Educator® Body Mapping Facilitator. She holds a Bachelor of Music in Music Education and a Master of Music in Piano Pedagogy. Recent presentations include Body Mapping for Music Educators for the 2014 Hartt Summerterm and Music Pathways in the Brain for the MTNA 2013 Conference. Her book, Sensory Tune-ups: A Guided Journal for Musicians Along with Extremes, is highly sought after as a soloist and chamber musician. Performances of note include the DiMenna Center in New York City, the Kennedy Center in Washington, D.C., the Viennese Opera Ball hosted by the Austrian Embassy, and for former Vice President Al Gore at his residence in Washington, D.C. Ladd has also appeared on numerous recording projects for feature film, theater, and stage. Most recently, he contributed his skills on the classical guitar to the 25th anniversary of the epic metal band While Heaven Wept’s newest release, Suspended at Azelthion, on Nuclear Blast Records. He serves as director of The Hartt School Guitar Festival and as the chair of the guitar and harp program at The Hartt School.

Kenneth Lawhorn is the resident piano-harpischord tuner and technician for The Hartt School. He has presented many successful technology workshops and in-service seminars at area public schools. Lawhorn is the founder and owner of Ken Lawhorn Piano Services.

Jeffrey A. Rhone holds a Master of Music Education (Early Childhood Emphasis), and a Kodály teaching certificate from The Hartt School. His independent research includes field and archival choral ensemble, Archangel Voices. Kurtz is an assistant professor and program chair of the music production and technology department at The Hartt School.

Christopher Ladd, an award-winning guitarist, has rapidly become known throughout the country as one of the most promising classical musicians of his generation. Fingerstyle Guitar hauls his performances as being “… rendered confidently and expressively.” Praised as “… an exercise in extremes.” by Soundboard Magazine, he is highly sought after as a soloist and chamber musician. Performances include in the DiMenna Center in New York City, the Kennedy Center in Washington, D.C., the Viennese Opera Ball hosted by the Austrian Embassy, and for former Vice President Al Gore at his residence in Washington, D.C. Ladd has also appeared on numerous recording projects for feature film, theater, and stage. Most recently, he contributed his skills on the classical guitar to the 25th anniversary of the epic metal band While Heaven Wept’s newest release, Suspended at Azelthion, on Nuclear Blast Records. He serves as director of The Hartt School Guitar Festival and as the chair of the guitar and harp program at The Hartt School.

Jeffrey A. Rhone holds a Master of Music Education (Early Childhood Emphasis), and a Kodály teaching certificate from The Hartt School. His independent research includes field and archival...
collecting at Warren Wilson College, Asheville, N.C., and The Archive of Folk Life Studies in Washington, D.C. Rhone has collaborated with the Yale School of Music Graduate Student Composer Outreach Program, and published articles on folklore in The Kodály Envy. Rhone taught grades K-5 vocal music for more than 15 years in North Haven, Conn. public schools. Currently, he teaches courses in folksong research in the Kodály certification program at The Hartt School, where he is enrolled as a full-time doctoral student in music education.

Carlynn Savo is a cellist, teacher, and performer in St. Paul, Minn., where she serves on the Suzuki faculties at St. Joseph’s School of Music and the MacPhail Center for Music. In Connecticut, she taught at The Hartt School Community Division, where she held private studios, taught group classes, and coached chamber groups. A founding member of the West End String Quartet, she directed the chamber music program at Wesleyan University with the quartet. Savo is an active lecturer for students and teachers on a variety of topics ranging from technical aspects of playing to motivation in practice. She enjoys performing new chamber music and working closely with composers, including the commissioned work Built on Gravel by Ruby Fulton and currently performs with The Bishop String Quartet. She holds performance degrees from St. Olaf College, the University of Hartford, and the University of Connecticut.

Miriam Schreiber teaches general and vocal music, grades K-6, at Squadron Line Elementary School in Simsbury, Conn. She uses the SmartBoard daily in her classroom for all ages, designing lessons that increase student engagement, allow for interaction, and provide opportunities for student exploration and assessment. She presents a workshop about the elementary general classroom at the 2011 CMEA Conference. Schreiber co-directs Simsbury’s Town Wide Elementary Chorus, and runs an after-school multicultural music program. She still performs on oboe and saxophone and sings. Schreiber received her Master of Music Education from The Hartt School in 2011. She graduated summa cum laude with a Bachelor of Arts in fine arts and a Bachelor of Science in education from the University of Connecticut.

Haig Shahverdian is a highly respected music educator with extensive knowledge of jazz ensemble technique, pedagogy, and repertoire. He taught middle school and high school for more than 40 years and was supervisor of fine and performing arts in the West Hartford Public Schools. Down Beat magazine has recognized Shahverdian as an Outstanding Jazz Educator. Under his direction, the Hall High School Concert Jazz Band has been recognized nationally and achieved numerous awards including Down Beat magazine (Outstanding HS Jazz Band Recording, Outstanding HS Musicians, Outstanding Jazz Combo), multiple Essentially Ellington Competition & Festival first-place awards, and Berklee Jazz Festival (Outstanding Jazz Ensemble and multiple first-place awards and Outstanding Musician awards), and was featured at an IAJE Convention with Wynton Marsalis as guest musician. The Concert Jazz Band has performed with Phil Woods, Slide Hampton, Randy Brecker, Jimmy Heath, and many other jazz greats. Currently, Shahverdian co-directs the Concert Jazz Band at Hall High School, produces Pops ‘n’ Jazz, and leads the nonprofit foundation, Gifts of Music, which provides instrumental lessons to underserved students.

Nathaniel Strick is an orchestra teacher in Avon, Conn. He has taught strings at all levels but currently teaches beginning and intermediate string players. Strick holds degrees in music and education from the University of Connecticut and The Hartt School, as well as a 6th-year degree in educational leadership from Central Connecticut State University. Nate has presented at several conferences and focuses his pedagogy in the areas of music literacy, creativity, technology, and classroom culture.

Andrew Studenski specializes in multiple woodwind performance and pedagogy. He holds a Bachelor of Music in Music Education and Saxophone Performance from the Hartt School, where he is currently an adjunct faculty member. He has performed at many fine venues such as Carnegie Hall, The Bushnell Center for the Performing Arts, and The Goodspeed Opera House. An avid educator, Studenski is fortunate enough to work with students of all levels on flute, clarinet, and saxophone.

Scott A. Switzer is the principal bassoonist of the Norwalk Symphony Orchestra and bassoon faculty at the Hartt School Community Division. Switzer regularly performs as a freelance musician on bassoon, and has performed with New England’s premiere orchestras on regular performances as a solo musician. A renowned composer and arranger of music for bassoon, he is most notably known for his bassoon quartet concerto, Breaking Out, written for the infamous The Breaking Winds Bassoon Quartet. He is a founding member of the New England New Music Ensemble, a community new music ensemble, and an arts provider for Hartford Performs, providing in-school workshops for elementary and middle school students in Hartford area schools. He received degrees from both the Eastman School of Music and the Yale School of Music in bassoon performance.

Benjamin Toth, professor of percussion at The Hartt School, has presented concerts, radio and television broadcasts, master classes, and children’s programs in many countries, spanning six continents. His performances have been described as “tour de force” (Gramophone), “riveting” (New York Times), “absolutely precise” (Marburger Neue Zeitung), and “hugely virtuosic” (BBC magazine). Highlights of his performance credits include: Percussion Group Cincinnati, Nebojsa Zivkovic, Cincinnati Symphony Orchestra, Goospeed Opera House, Bushnell Theater, and the Jimmy Dorsey Band. His performance venues have included Ravinia, Carnegie Hall, Hong Kong Cultural Centre, Dagbe Arts Centre (Ghana), the Encontro Internacional de Percussao (Brazil), Festival Bicch Nastroj (Czech Republic), Schleswig-Holstein Musik Festival (Germany), Percussive Arts Society International Conventions, and the Trinidad Panorama. His study of world percussion traditions has included international travel and field research for 20 years.

Kenneth Trapp is an elementary music specialist at Stratford Academy in Stratford, Conn., where he teaches general music, recorder ensemble, and keyboard ensemble classes. He received a bachelor’s degree from Western Connecticut State University and a Master of Music Education from The Hartt School. Trapp performs jazz, blues, and rock with various bands in the U.S. and has performed at the Lucerne Blues Festival in Lucern, Switzerland. He has given numerous workshops on music learning through the SmartBoard, and has studied with Edwin Gordon. Trapp has lived in Beijing, China, and is currently teaching in Shanghai, and Beijing. He is currently serving on the publications committee for the Gordon Institute for Music Learning.

Gabor Viragh is a graduate of Franz Liszt Academy of Music, the Bela Bartók Conservatory of Budapest, Hungary; Berklee College of Music; and Academie Musicaal Ottorino Respighi Festival of Assisi, Italy. Viragh co-authored a new edition of Zoltan Kodály Bicinias-Volumes 1 and 2 entitled New Words Volumes I and II. In addition, he is a freelance artist in both classical and jazz trumpet. Viragh is a frequent guest teacher and lecturer on Kodály method at numerous conferences, colleges, and universities throughout the U.S. He is associate faculty of the Kodály Center of America.

Heather Wagner, who holds a PhD, MT-BC, and a Bachelor of Science in music therapy and music education from Slippery Rock University, Pa., as well as a Doctorate and a Master of Music Therapy from Temple University (also in Pa.), is a board-certified music therapist with 18 years of experience with children with special needs, psychiatric and medical clients, in hospice care and in private practice with adult clients. She is a fellow of the Association for Music and Imagery. In 2010 she was awarded the Outstanding Contribution to the Field of Music Therapy Award from Temple University, and the Outstanding Service to the New England Region of the American Music Therapy Association, for which she serves as president.

Andrew York is one of today’s best-loved composers for classical guitar and a performer of international stature, blending the styles of ancient eras with modern musical directions, creating music that is at once vital, multi-leveled and accessible. Andrew received a GRAMMY as a member of the Los Angeles Guitar Quartet during his 16 years with the cutting-edge ensemble, and released CDs on Sony-U.S., Sony-Japan, King Records (Japan), Telarc, GSP and Delos labels. Andrew’s most recent solo album titled "Yamour" was released on vinyl as a double LP album, and garnered the number one spot in Acoustic Guitar Magazine’s “Essential Recordings of 2012.” York’s compositions have also been recorded by guitar luminaries John Williams and Christopher Parkening, Sharon Isbin, Jason Vieaux, and Japanese pianist Mitsuko Kado.
For complete and updated information on the Hartt Summerterm program, please go to:

HARTFORD.EDU/HARTT/SUMMERTERM