



Hartt Kodály Certificate Program
July 15-26, 2024

The Hartt Kodály Certificate Program at the University of Hartford is proud to be endorsed by the Organization of Kodály Educators (OAKE). Our program is designed to be completed within two weeks over the course of three summers. The program may be completed as a stand-alone certification program or in conjunction with the Master of Music Education – Kodály Emphasis or the Master of Music Education - Pedagogy Emphasis. To obtain the OAKE Endorsed Hartt Kodály Certificate, students must complete all three levels for a total of 20.5 graduate credits.

Kodály Certificate Program Level I Course Requirements - 6.5 Credits

Methodology I - 2 Credits
Solfège I - 2 Credits
Folk Song Research & Materials I - 2 Credits
Kodály Choir I - .5 Credits

Kodály Certificate Program Level II Course Requirements - 6.5 Credits

Methodology II - 2 Credits
Solfège II - 2 Credits
Folk Song Research & Materials II - 2 Credits
Kodály Choir II - .5 Credits

Kodály Certificate Program Level III Course Requirements - 7.5 Credits

Methodology III - 2 Credits
Solfège III - 2 Credits
Conducting I - 1.5 Credits
Masterworks I - 1.5 Credits
Kodály Choir III - .5 Credits

KODÁLY CERTIFICATE PROGRAM LEVEL I COURSE DESCRIPTIONS

Methodology I - MEW 602

July 15-18 & July 22-25, 2024
2:10 pm - 4:40 pm
Fuller - Room 120
2 Credits

Methodology I will investigate research, methods, techniques, and materials appropriate for the musical development of children from birth through age 7. Participants will learn about current research findings and the implementation of this research on the development of an early childhood music and movement curriculum; learn and develop teaching skills appropriate for the developmental abilities of children from birth through age 7; learn how to design curriculum appropriate for children from birth through age 7. Since this course is cross-listed with First Steps in Music, participants who successfully complete Methodology I will receive an official certificate of completion for First Steps in Music from the Feierabend Association for Music Education (FAME).

Required viewing before first class: *First Steps in Music - Lecture 1 - Who Is A Musical Person? - Streaming Video by John Feierabend*

Required Text: *First Steps in Music for Preschool & Beyond by John Feierabend*

Optional Text: *Feierabend Fundamentals edited by John Feierabend & Missy Strong*

Solfège I - MEW 602

July 15-19 & July 22-26, 2024

10:10 am - 12:10 pm

Fuller - Room 343

2 Credits

This course provides a setting for students to develop competencies related to professional musicianship necessary for excellent classroom music teaching. It not only provides a base for knowledge but also for practical experience in the classroom and performance in any concert setting. The course covers in-depth singing using the moveable “do” solfa system, sight-singing of various folksong and art song melodies, canons, and/or harmonic accompaniments, memorization of folksong and/or art song melodies, melodic and harmonic analysis of music in Major and minor modes, as well as in additional modes, listening to one’s own tuning and singing or playing, as well as to another singer or group, and various part work activities that develop the student’s ability to successfully hear and do more than one thing at a time. The course will serve to expand the student’s knowledge about the formal structure of the folksong literature and art music through the use of solfege and to strengthen the students’ musicianship as an individual and as a member of an ensemble. The course will enable students to reach a standard for singing in tune, with excellent tone quality, for developing the ability for internal hearing, and for being able to understand, listen to, and respond to complex melodies and pieces of music.

Folk Song Research & Materials I - MEW 602

July 15-19 & July 22-26, 2024

8:00 am - 10:00 am

Fuller - Room 420

2 Credits

This course is an introduction to folk and traditional music research, analysis, and pedagogic uses. We will explore culturally sustaining practices regarding vernacular musics in school settings. Emphasis on stick-solfa notation, its uses in song analysis, and classification techniques.

Required Texts: *Step it Down by Hawes & Jones; My Little Rooster and Other Folk Songs, Singing Games & Play Parties: 1 by Jill Trinka*

Kodály Choir I - MEW 602

July 15-19 & July 22-26, 2024

1:00 pm - 2:00 pm

Fuller - Berkman

.5 Credits

Level 1 students get an introduction in how to teach vowel sounds, improve tone, intonation, vocal technique, and diction as part of the choral experience. Repertoire is chosen from many styles to demonstrate the need for different vocal approaches called for in singing music from different traditions and historical periods. The course will end with a small concert.

KODÁLY CERTIFICATE PROGRAM LEVEL 2 COURSE DESCRIPTIONS

Methodology II - MEW 602

July 15-19 & July 22-26, 2024

8:00 am - 10:00 am

Fuller - Room 120

2 Credits

Participants in Methodology II will learn to develop notational literacy skills with students of elementary age through adults who are tuneful, beatful, and artful. Through carefully sequenced activities, participants will develop an understanding of music through the use of rhythm and solfege syllables by ear, then gradually evolve into reading, writing, improvisation, dictation, and composition skills. Teachers will learn how to enable students to joyfully assimilate the skills and content necessary to be musically literate, as well as learn various techniques to allow the acquisition of these skills. Lesson planning, unit planning, and assessment will be discussed. This course applies to music educators in most music educational settings (classroom, choral, and/or instrumental) from elementary through college. Since this course is cross-listed with Conversational Solfege Lower Levels, participants who successfully complete Methodology II will receive an official certificate of completion for Conversational Solfege Lower Levels from the Feierabend Association for Music Education (FAME).

Required viewing before first class: *Conversational Solfege Explained - Part 1 - History, Philosophy, and Pedagogy - Streaming Video by John Feierabend*

Required Text: *Conversational Solfege, Level 1 - Teacher's Edition by John Feierabend*

Optional Text: *Feierabend Fundamentals edited by John Feierabend & Missy Strong*

Solfege II - MEW 602

July 15-18 & July 22-25, 2024

2:10 pm - 4:40 pm

Fuller - Room 343

2 Credits

This course provides a setting for students to develop competencies related to professional musicianship necessary for excellent classroom music teaching. It not only provides a base for knowledge but also for practical experience in the classroom and performance in any concert setting.

The course covers in-depth singing using the moveable “do” solfa system, sight-singing of various folksong and carefully selected pieces from the literature of music (renaissance – baroque and contemporary), canons, and/or harmonic accompaniments, memorization of folksong and/or excerpts of various exercises, melodic and harmonic analysis of music in Major and minor modes, as well as in additional modes, listening to one’s own tuning and singing or playing, as well as to another singer or group, and various part work activities that develop the student’s ability to successfully hear in parts (1,2,3,4) and at the same time be able to control pitch and awareness of the other parts; like sing one part play the other 1, 2, 3, parts with changing parts. The course will serve to expand the student’s knowledge about the formal structure of the folksongs and a literature of music and styles through the use of solfege, and to strengthen the students’ musicianship as an individual and as a member of an ensemble. The course will enable students to reach a standard for singing in tune, with excellent tone quality, for developing the ability for internal hearing, and for being able to understand, listen to, and respond to complex melodies and pieces of music.

Folk Song Research & Materials II - MEW 602

July 15-19 & July 22-26, 2024

10:10 am - 12:10 pm

Fuller - Room 420

2 Credits

As a continuation of Folk Song Research/Materials I, this course will focus on pedagogical analysis. We will expand and deepen our understandings of diverse vernacular musics. Emphasis on abstracted rhythmic and melodic motives for the development of notation literacy, aural skills, and musical creativity in school music settings.

Required Texts: *Step it Down by Hawes & Jones; My Little Rooster and Other Folk Songs, Singing Games & Play Parties: 1 by Jill Trinka*

Kodály Choir II - MEW 602

July 15-19 & July 22-26, 2024

8:00 am - 10:00 am

Fuller - Berkman

.5 Credits

Level 2 students are encouraged to review and develop more reliable vocal and aural skills in terms of vocal technique, tonal quality, using Kodály handsigns in a choral setting, and tuning a cappella music. Students are expected to show more leadership in the choral experience. The course will end with a small concert.

KODÁLY CERTIFICATE PROGRAM LEVEL III COURSE DESCRIPTIONS

Methodology III - MEW 602

July 15-19 & July 22-26, 2024

10:10 am - 12:10 pm

Fuller - Room 120

2 Credits

Methodology III will continue to investigate methods, techniques, and materials appropriate for continuing the development of music literacy using more advanced rhythm and melodic content in upper elementary, middle, and high school music general music classes, as well as vocal and instrumental ensembles. In addition, the process for teaching harmony and improvisation will be presented in major, minor, aeolian, dorian, and mixolydian. At the completion of the course, participants will be able to apply a sequence of skills to tonal and rhythmic content appropriate for middle school and high school; develop skills for creating logical and varied lesson plans that provide evidence of short and long-range goals; develop skills at understanding harmony and improvisation using solfege; understand modal tonalities and harmonies. Since this course is cross-listed with Conversational Solfege Upper Levels, participants who successfully complete Methodology III will receive an official certificate of completion for Conversational Solfege Upper Levels from the Feierabend Association for Music Education (FAME).

Recommended Texts: *Conversational Solfege Level III - Teacher's Manual by John Feierabend; Learning Harmony & Improvisation using Conversational Solfege by John Feierabend*

Solfege III - MEW 602

July 15-18 & July 22-25, 2024

8:00 am - 10:00 am

Fuller - Room 343

2 Credits

This course provides a setting for students to develop competencies related to professional musicianship necessary for excellent classroom music teaching. It not only provides a base for knowledge but also for practical experience in the classroom and performance in any concert setting. The course covers in-depth singing using the moveable “do” solfa system, sight-singing of various folksong and art song melodies, canons, and/or harmonic accompaniments, memorization of folksong and/or art song melodies, melodic and harmonic analysis of music in Major and minor modes, as well as in additional modes, and styles (classical-romantic-twentieth century) listening to one’s own tuning and singing or playing, as well as to another singer or group, and various part work activities that develop the student’s ability to successfully hear and do more than one thing at a time.

The course will serve to expand the student’s knowledge about the formal structure of the folksong literature and art music through the use of Solfege, and to strengthen the students’ musicianship as an individual and as a member of an ensemble. Through singing, they experience chord structures created by chromaticism in the setting of the classical-romantic area. The course will enable students to reach a standard for singing in tune, with excellent tone quality, for developing the ability for internal hearing, and for being able to understand, listen to, and respond to complex melodies and pieces of music.

Conducting I - MEW 602

July 15-19 & July 22-26, 2024

2:10 pm - 3:40 pm

Fuller - Room 422

1.5 Credits

This class allows teachers to review and analyze their own conducting gestures by looking at and conducting pieces and small excerpts from a variety of styles and traditions. Conducting students learn to brush up their conducting skills to make their gestures more in sync with the pieces they conduct. In addition, the course does a broad overview of phonetics and diction to help improve choral sound, tone, and intonation.

Masterworks I - MEW 602

July 15-19 & July 22-26, 2024

3:40 pm - 5:10 pm

Fuller - Room 422

1.5 Credits

This course helps teachers to incorporate masterworks from various musical traditions (classical, jazz, gospel, ethnic, etc.) into their music classroom teaching. This is done through creating short, simple score reductions that their students can perform in class with singing, clapping, or movement. Teachers are also encouraged to expand the traditional Kodály retrieval system to also include voice types, different types of choirs, different instruments, different genres of music, famous composers, famous singers and instrumentalists, etc. Teachers will also learn to create very simple 2- and 3-part arrangements, based on the elements the children know to open up the world of vertical listening or harmony.

Kodály Choir III - MEW 602

July 15-19 & July 22-26, 2024

1:00 pm - 2:00 pm

Fuller - Berkman

.5 Credits

Level 3 students are expected to demonstrate leadership in vocal and aural skills and a solid understanding of vowel quality, basic vocal technique, use of Kodály handsigns, etc. They should be leading through example, and when possible may be asked to conduct the group in rehearsal or at the final concert. The course will end with a small concert.

Hartt Kodály Certificate Program 2024 Schedule

Hartt Kodály Certificate Program 2024 Schedule			
	LEVEL I	LEVEL II	LEVEL III
8:00am-10:00am	Folk Song Research & Materials I	Methodology II	Solfège III
10:10am-12:10pm	Solfège I	Folk Song Research & Materials II	Methodology III
12:10pm-1:00pm	LUNCH	LUNCH	LUNCH
1:00pm-2:00pm	Kodály Choir I	Kodály Choir II	Kodály Choir III
2:10pm-4:10pm	2:10pm -4:40pm Methodology I (M,T,W,R)	Solfège II	2:10pm-3:40pm Conducting 3:40pm-5:10pm Masterworks
	* Elective for Levels I, II, III - 1st Tuesday from 6:00pm-8:30pm		
	* Strawberry Social for Levels I, II, III - 2nd Tuesday 6:00pm-8:30pm		

THE FEIERABEND ASSOCIATION FOR MUSIC EDUCATION (FAME) CERTIFICATION COURSES

Dr. John Feierabend is one of the leading authorities on music and movement development. His philosophy has provided thousands of educators and their students with the materials and techniques to help build community through music. The core tenet of his philosophy is for all people to become tuneful, beatful, and artful through research-based and developmentally appropriate pedagogies.

Teachers who are interested in becoming certified in the Feierabend Association for Music Education (FAME) coursework can complete all three certificates in just two weeks. The Hartt School is the only place in the country that offers this experience! Educators may take the classes as stand-alones, or any combination of them - or all three. Join us for:

First Steps in Music Certification - MEW 602

July 15-18 & July 22-25, 2024

2:10 pm - 4:40 pm

Fuller - Room 120

2 Credits

First Steps in Music (™) is a research-based, curricular framework combining the development of singing and movement skills to maximize musical aptitude in young children, typically grades PreK-2. The eight-part "workout" is designed to encourage musical independence and creativity through joyful activities and experiences shared with others while developing the prerequisite skills needed for music literacy: singing in tune, keeping a steady beat, and developing sensitivity to the expressive elements of music. First Steps is a developmentally appropriate music education framework for instruction with techniques that provide pathways to meeting students where they are in their musical development, no matter their age or ability. Participants who successfully complete this course will receive an official certificate of completion for First Steps in Music from the Feierabend Association for Music Education (FAME).

Required viewing before first class: *First Steps in Music - Lecture 1 - Who Is A Musical Person? - Streaming Video by John Feierabend*

Required Text: *First Steps in Music for Preschool & Beyond by John Feierabend*

Optional Text: *Feierabend Fundamentals edited by John Feierabend & Missy Strong*

Conversational Solfege Lower Levels Certification - MEW 602

July 15-19 & July 22-26, 2024

8:00 am - 10:00 am

Fuller - Room 120

2 Credits

Conversational Solfege™ is a pedagogical approach used to intuitively develop notational literacy skills with students of elementary age through adults who are tuneful, beatful, and artful. Through carefully sequenced activities, Conversational Solfege™ first develops an understanding of music through the use of rhythm and solfege syllables at a "conversational" level, then gradually evolves into reading, writing, improvisation, dictation, and composition skills. Teachers will learn how to

enable students to joyfully assimilate the skills and content necessary to be musically literate, as well as learn various techniques to allow the acquisition of these skills. This Conversational Solfege™ course will address lesson planning, unit planning, and assessment and applies to music educators in most music educational settings (classroom, choral, and/or instrumental) elementary through college. Participants who successfully complete this course will receive an official certificate of completion for Conversational Solfege Lower Levels from the Feierabend Association for Music Education (FAME).

Required viewing before first class: *Conversational Solfege Explained - Part 1 - History, Philosophy, and Pedagogy - Streaming Video by John Feierabend*

Required Text: *Conversational Solfege, Level 1 - Teacher's Edition by John Feierabend*

Optional Text: *Feierabend Fundamentals edited by John Feierabend & Missy Strong*

Conversational Solfege Upper Levels Certification - MEW 602

July 15-19 & July 22-26, 2024

10:10 am - 12:10 pm

Fuller - Room 120

2 Credits

Conversational Solfege™ Upper Levels will continue to investigate methods, techniques, and materials appropriate for continuing the development of music literacy using more advanced rhythm and melodic content in upper elementary, middle, and high school music general music classes, as well as vocal and instrumental ensembles. In addition, the process for teaching harmony and improvisation will be presented in major, minor, aeolian, dorian, and mixolydian. At the completion of the course, participants will be able to apply a sequence of skills to tonal and rhythmic content appropriate for middle school and high school; develop skills for creating logical and varied lesson plans that provide evidence of short and long-range goals; develop skills at understanding harmony and improvisation using solfege; understand modal tonalities and harmonies. Participants who successfully complete this course will receive an official certificate of completion for Conversational Solfege Upper Levels from the Feierabend Association for Music Education (FAME).

Recommended Texts: *Conversational Solfege Level III - Teacher's Manual by John Feierabend; Learning Harmony & Improvisation using Conversational Solfege by John Feierabend*

OUR FACULTY:

Megan Ankuda ([click here for photo](#))

Folk Song Research I & II Instructor

ankuda@hartford.edu

Megan Ankuda is a PhD Candidate in Music Education at Indiana University and adjunct faculty at DePauw University. She taught general music and chorus for eleven years, most notably in the Kodály programs in Cambridge, Massachusetts and New Haven, Connecticut Public Schools. As an elementary choral conductor, Ms. Ankuda has directed the Early Bird Singers in Cambridge, MA, and the Elementary Honors Choir in the Yale Music in Schools Initiative. She is a past president of the Boston Area Kodály Educators, holds a degree in music education from the Boston Conservatory, and Kodály certification from Holy Names University.

Edward Bolkovac

Kodály Choir I, II, & III; Conducting; Masterworks

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Dr. Bolkovac started his teaching career at Holy Names College in Oakland, California (now Holy Names University) where he was appointed as a full-time faculty member at age 26 to teach in the Kodály Graduate Music Education Program. Then he taught ear training, choral conducting, conducted the college choirs, and later directed the college orchestra for three years, eventually becoming the Director of the Kodály program. Shortly after his arrival at Holy Names, he also began the first of over twenty international trips to teach and conduct in Australia, England, New Zealand, The Philippines, and Taiwan. His first appointment as a Music Director was with the Bay Area Lutheran Chorale, a community chorus based in San Francisco that performed the standard choral/orchestral repertoire. He later earned his doctorate, and became the Artistic Director of the California Bach Society. Following this appointment, he became very involved in the San Francisco Bay Area's rich early music scene, revitalizing the California Bach Society into one of the Bay Area's finest Baroque ensembles, and working frequently with some of the finest singers and orchestral players. After 16 years in the Bay Area, he moved to Australia to take up the position of Senior Lecturer in Music at the University of Queensland in Brisbane where he directed the university choral ensembles and taught ear training and choral conducting. While at the University of Queensland, Dr. Bolkovac was nominated for an Excellence in Teaching Award, and also won a competitive national grant to Berlin and The Library of Congress to study performance practice styles in early commercial recordings of the choral music of Brahms. He became known throughout Australia for his performances of Baroque oratorios, his many international workshops, and artistic leadership of the Brisbane Early Music Festival.

Chris Anne Powers ([*click here for photo*](#))

Hartt Kodály Certificate Program Director; Kodály Methodology II & III Instructor; Conversational

Solfège Lower Levels & Upper Levels Instructor

chpowers@hartford.edu

Chris has been utilizing both *First Steps in Music* and *Conversational Solfège* since she started teaching elementary music in 1995. She is currently the K-5 General Music, Band, Chorus, and Theater teacher at Cos Cob School in Greenwich, Connecticut, where she co-directs the Greenwich Public Schools Honor Choir. She is also one of the conductors of the Fairfield County Children's Choir. Chris received her undergraduate degree in Music Education as well as her Kodály Certificate from The Hartt School, where she first met and studied with Dr. John Feierabend. She is now the director of the Kodály Certification Program at the Hartt School, as well as the Methodology II & III instructor. She also holds a Master's Degree in Education from Sacred Heart University. Chris was a driving force in her district's adoption of the *First Steps in Music for Preschool & Beyond* and *Conversational Solfège* materials, where she helped craft a ground-breaking approach in which students learn rhythm and tonal units of *Conversational Solfège* simultaneously. As an Endorsed Teacher Trainer for FAME, Chris presents professional development workshops and FAME certification courses all over the country. She is honored to be a Founding Member of FAME and currently serves as Co-Chair of the Teacher Trainer Committee. Chris is a contributing author to the

Feierabend Fundamentals book and is the author and curator of the Feierabend Repertoire Database published by GIA Publications. In 2019, received the Greenwich Distinguished Teachers Award.

Stephanie Schall-Brazee ([click here for photo](#))

Methodology I Instructor; First Steps in Music Instructor
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Stephanie Schall-Brazee is an elementary general music teacher for the Traverse City Area Public Schools where she also directs the select Women's Choir, Bella Voce. As a choral director, Stephanie's choirs have consistently earned first-degree ratings at festivals, and have been invited to sing at the Michigan Music Conference in Grand Rapids, Michigan. In 2022 and 2023, Bella Voce was selected as one of 10 small ensembles to perform in the MSVMA All-State concert on the campus of Michigan State University. In addition to her public school teaching, Stephanie is the Artistic Director of the Northwest Michigan College Children's Choir Program where she also directs the Intermezzo Choir. Stephanie's training includes a Bachelor of Music Education Degree from Central Michigan University, and a Master of Music Education from The Hartt School, where she was a graduate assistant to Dr. John Feierabend. As an endorsed Teacher Trainer for First Steps in Music and Conversational Solfege, Stephanie has presented courses and sessions on "Singing Development in Young Children", "First Steps in Music", "Music and Movement in Preschool" and "Conversational Solfege". In 2018, Stephanie co-authored a chapter in the book, Feierabend Fundamentals. In 2018, Stephanie was selected as an Outstanding Educator by the Traverse City Area ISD. She has served two terms on the board of the Feierabend Association for Music Education (FAME) and is still actively involved in this important organization serving as President-Elect. Enjoying her work teaching children, adolescents, and adults, Stephanie spends several weeks each summer teaching First Steps in Music and Conversational Solfege to graduate students and music teachers in Michigan, Wisconsin, and Connecticut.

Gabor Virágh

Solfege I, II, & III Instructor
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Gabor Virágh is a graduate of Franz Liszt Academy of Music, the Béla Bartók Conservatory of Budapest, Hungary, Berklee College of Music, and Academie Musicale 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 free-lance artist in both classical and jazz trumpet. Virágh is a frequent guest teacher and lecturer on Kodály method at numerous conferences, colleges, and universities throughout the United States. He is associate faculty of the Kodály Center of America. Mr. Virágh is a former board member of OAKE, a frequent lecturer of OAKE, and he was also an invited lecturer at CMEA and at the 14th International Kodály Symposium in Hungary. Since his appearance at The Hartt School, the Ear-Training Faculty became a growing and flourishing part of the Music Theory Department, giving new inspirations to the Department's Development. His teaching experience reaches from the early childhood classes to the area of the master teacher level. In addition, he taught Jazz Trumpet and Theory at the *Conservatory Béla Bartók in Budapest*.