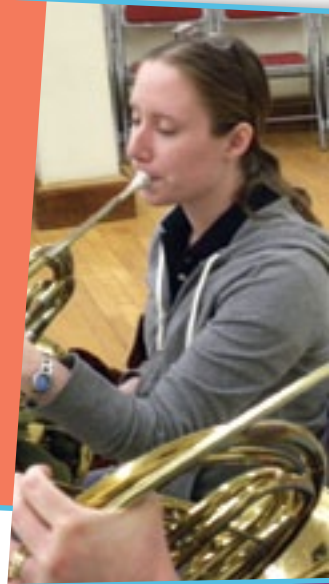




SUMMERTERM 2012

THE HARTT SCHOOL
music dance theatre



UNIVERSITY OF HARTFORD



Welcome!

For many, summer is the perfect time to rejuvenate our love of the arts and teaching. Hartt Summerterm has provided more than 30 years of outstanding summer courses and workshops for educators, artists, and students. This catalogue describes the summer graduate level week-long workshops offered from July 2 to August 3, all located on the University of Hartford campus. The Hartt School also offers three- and six-week core curriculum classes for graduate students from July 2 to August 16. Many students work to complete our Summers-Only Masters of Music Education program by combining core courses and workshops from these two fine programs. Go to The Hartt Summerterm website www.hartford.edu/hartt/summerterm for workshop descriptions, updated information, and registration.

Recognized as one of the finest summer programs in the country, Hartt's nationally recognized faculty provides students with a diverse and innovative curriculum. Truly, there is no other place that offers such a comprehensive music program taught by nationally and internationally acclaimed authorities. Hartt Summerterm also encourages an environment where the exchange of ideas and concepts with fellow peers and colleagues is both welcomed and nourished.

Located in suburban West Hartford, The Hartt School is a part of the University of Hartford campus. 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 Athenaeum, and The Bushnell Theatre. An active town, West Hartford boasts a variety of terrific restaurants, coffeehouses, and shops found in its downtown area. Located just two hours from both New York City and Boston, the University offers all the charm of a New England town, with the proximity of two of the country's finest cities.

We invite you to spend the summer exploring the performing arts at The Hartt School. Our courses, workshops, and master classes are the ideal opportunity to immerse yourself in the study of music education with or without college credit. We hope you will plan to discover or rediscover the unique learning opportunities available here, and look forward to having you as our guest!

Dee Hansen, Director, Summerterm 2012
Paula Trebra, Assistant Director

friendly staff

Excellent!

*A great musical and
educational experience.*

affordable

wonderful accommodations

GRADUATE PROGRAMS IN MUSIC EDUCATION

Full-Time Study

Master of Music Education

Choral Conducting
Instrumental Conducting
Kodály
Pedagogy
Research
Technology

Summers Only

Master of Music Education

Choral Conducting
Instrumental Conducting
Kodály
Pedagogy

Doctor of Musical Arts— Music Education

Conducting: Instrumental, Choral
Pedagogy

Doctor of Philosophy Major—Music Education



Full-Time Graduate Students: Assistantships and Fellowships

- Financial assistance ranging from partial to full tuition is available to qualified students.
- Music education students may also be eligible for additional stipends.

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 Accreditation of Teacher Education, 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 (M.M.Ed) degree program is designed for both new and experienced 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 their teacher certification. Hartt's Music Education Division prefers applicants with at least one year of teaching experience before beginning their M.M.Ed. There are four non-thesis emphases offered for summers-only study: Kodály, pedagogy, choral conducting, and instrumental conducting. The M.M.Ed. consists of 36–41 credits and can be completed in three summers by taking at least 12 credits each summer. Master of Music Education degree programs must be completed within five years from the date of matriculation, and students who wish to do so may take courses throughout the school year in addition to summer coursework. Further information may be obtained from Hartt's Summerterm website at www.hartford.edu/hartt/summerterm.

Contact:

Dr. Dee Hansen
Chair, Graduate Studies in Music Education

860.768.4128
dehansen@hartford.edu



HARTT SUMMERTERM INFORMATION

WEEKLY SUMMERTERM ORIENTATIONS

Please plan to attend the orientation breakfasts from 8:30–9:00AM the first day of each week of the workshops. Orientations will be held in the Hartt Building (Fuller), Sukman Lobby of the Millard Auditorium. Students will receive folders with parking passes, updates, photo release forms, and other important general information. Dates for the breakfasts are: July 2, July 9, July 16, and July 23.

REGISTRATION

Early registration is encouraged. There is a one-time \$30 registration fee and \$15 technology fee for all participants. You may register on-line at www.hartford.edu/hartt/summerterm. When you register online, you will receive a confirmation notice followed by billing information from the registrar. Registrations may also be submitted by mail to the Hartt Summerterm office using the Mail Registration Form provided in the brochure or printed from the website. Students who wish to register on campus may do so at the Registrar's office, located in the Auerbach Computer and Administration Center (see map on back cover) during business hours. It is critical that registrants verify their current address 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.

Upon registration, all students and faculty must acquire a University ID at the HawkCard ID Office, located in the lower level of the Gengras Student Union, Room 135 (860.768.4829).

REGISTRATION AND STATUS OPTIONS

- 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.
- Participants wishing to apply a workshop toward a degree should check with their institution regarding the Pass/No Pass option.

ONLINE SELF-SERVICE CENTER

Students are strongly encouraged to use the University's online "Self-Service Center" to check the status of a registration, make a payment, check grades or view unofficial transcripts. The self service center is located at <http://banweb8.hartford.edu> and becomes accessible once you have been issued an 8-digit University ID number. For first-time users, the ID number is your username and the PIN number is your birth date in the form of MMDDYY.

REGISTRATION STATUS

Registration confirmations are no longer mailed automatically to students. If you register online, you will receive an e-mail containing your University ID number which you can use to check your registration using the online self-service center <http://banweb8.hartford.edu>. Log in as described above. Choose "student main menu", then "registration". If you register by mail using the enclosed registration form, allow two weeks and then call 860.768.4999 to obtain your University ID number.

BILLING/METHODS OF PAYMENT

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 through your hartford.edu e-mail address.

New students will receive a letter that will include a University of Hartford e-mail address and user ID number. You will be instructed to access the University of Hartford's online Self-Service Center where you will be able to view and pay your bill. You will also be able to register third-party payers to receive billing notifications via e-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 non-refundable 2.7% fee to process credit or debit card payments on your behalf.

CASHNet accepts MasterCard, Discover, and American Express credit card payments.

(VISA is not accepted.)

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 \$25.00 fee.

For Students Registering Prior to May 30, 2012

Deferred Payment Option

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, 2012 should pay one-half tuition plus applicable fees at the time of registration. The remainder will be billed on May 3, 2012 and is due on or before May 30, 2012.
- Students who register after May 3, 2012, but on or before May 30, 2012, should pay one-half tuition plus applicable fees at the time of registration. The balance should be paid in full on or before May 30, 2012. 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% per month may be assessed on the unpaid balance until it is paid in full.

Students registering after May 30, 2012 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 Bursar Website, www.hartford.edu/bursar, under the Payment Information link.

TRANSCRIPTS AND GRADE REPORTS

PLEASE NOTE: 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. Official transcript request forms are available at <https://commerce.cashnet.com/uhrtranscript>. First copies are \$4. Additional copies are \$1. Transcripts requested before grades have been processed will not be accurate. For more information, call 860.768.4563 or 860.768.5588.

Grade reports are no longer mailed automatically to students. Students may obtain grade information and transcript request forms using the University's online Self-Service Center: <https://banweb8.hartford.edu>. Log in as described above. Choose "student main menu", then "student academic records", then "final grades". Choose the "display grade mailer" option if you need to print a grade report for reimbursement. Please allow 1-2 weeks after the last day of the course for grades to be posted to the Self-Service Center.

Participants who require grade verification before the end of August may request a verification letter from the Chair of Graduate Music Education, Dr. Dee Hansen, dehansen@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 e-mail or phone. Courses may be canceled approximately two weeks before the course is scheduled to begin. Participants are encouraged to register early in order to facilitate appropriate planning. Participants may check the status of the course by calling the Registrar's office at 860.768.4594 or the Hartt Summerterm office at 860.768.4479. Please be prepared with the five-digit course reference number (CRN) located next to the course description when calling to check on the status of a course.

REFUND AND WITHDRAWAL POLICY

Participants enrolled in canceled courses are entitled to a full credit on tuition and fees. Participants who select 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 Dr. Hansen in the Hartt Summerterm office, 860.768.4128. The registration fee is nonrefundable except in the case of course cancellation.

GRADUATE CREDIT INFORMATION

Please note: All Hartt Summerterm workshops are listed as MEW 602 or 603. All 600 level classes at the University of Hartford are considered graduate level classes. Under the University's course numbering system, the first position identifies the course level as follows:

0 = noncredit

1, 2, 3 or 4 = undergraduate level

5 = graduate-level course that may be taken by advanced undergraduate students with special permission

6, 7, 8, or 9 = graduate-level courses open only to graduate students

CONTINUATION OF THE CONNECTICUT PROFESSIONAL EDUCATOR CERTIFICATE

Graduate credit courses from regionally accredited colleges or universities may be taken for full graduate credit (not audit) and used in lieu of continuing education units (CEUs). The calculation is 15 hours = 1 graduate credit (1.5 CEU). A transcript is sufficient proof of CEUs accrued for coursework taken. 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 www.sde.ct.gov. Out-of-state participants should contact their state department of education for applicable guidelines. For CEU information call 860.713.6969.

PARKING

Parking is free on campus for all daytime commuters with a completed parking registration form obtained at Monday morning orientations. Participants who are staying in the dormitories and wish to park on campus overnight must register with the Summerterm Housing office 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 register your vehicle: license plate number, vehicle make, model, and year.

MEALS

The University of Hartford offers full-service dining and a newly renovated student union. Please find a complete listing at www.hartford.edu. Go to About the University, Campus Life, Dining Services.

ON-CAMPUS HOUSING

The facility used for Hartt Summer Term 2012 is Park River. Park River is a apartment style dorm offering single and double guest rooms with a central living room and kitchenette. Each bedroom is furnished with beds, closets, dressers, and desks and offer phone and internet jacks as well as wireless internet access. The rooms are also equipped with A/C and heat with adjustable thermostats. There is one bathroom for each suite. The cost is \$35 per person per night / based on double occupancy (requests for singles will try to be honored but not guaranteed). Please see the Hartt Summerterm website for complete details: www.hartford.edu/hartt/summerterm

OFF-CAMPUS HOUSING

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

Avon Old Farms

860.269.0237

Rooms have been contracted with Avon Old Farms Hotel, a "Classic Hotel" of Connecticut for \$85 per night, double occupancy. Please make your reservations directly with Avon Old Farms Hotel at 860.269.0237 or by email at reservations@avonoldfarmshotel.com Please mention that you are with the Hartt Summerterm group in order to receive the special rate.

This hotel offers many amenities including plus feather beds, complimentary wireless high speed internet, complimentary continental breakfast and newspapers, a great restaurant, pub, fitness center, and Shuttle service to University of Hartford campus with advanced notice. Learn more at their website, www.avonoldfarmshotel.com

Homewood Suites

860.524.0223

338 Asylum St, Hartford, CT

Mention Hartt Summerterm to get a per night rate 1-5 nights, of \$119, and 6+ nights \$99 for up to 4 people. The property is all suites which includes full kitchens with full-sized appliances. Complimentary breakfast, complimentary "Manager's Reception" dinner (M-Th), complimentary access to wired and wireless internet, access to a fitness center.

Farmington Inn

860.269.2311

827 Farmington Ave, Farmington, CT

www.farmingtoninn.com

Mention Hartt Summerterm to get a per night rate of \$99 per night based on double occupancy; suites \$159 (four persons) ask for special rates for stays longer than one week. Continental breakfast, high speed internet, gym pass for Valley Fitness. Also available: 4 BR House or 1 BR Apartment (monthly rentals).

Marriott Residence Inn

860.502.1606

942 Main St. Hartford, CT 06103

www.marriott.com

1-5 nights - \$146/night

\$121 per night Saturday and Sunday

Fully equipped kitchen in every suite. Continental breakfast and light dinner buffet Monday - Thursday.

This was an outstanding experience that will influence my teaching and my life for months and years to come! Thank you for an amazing week which stretched my mind and challenged me to think and act in different ways.

REQUIRED BOOKS AND MATERIALS

The University of Hartford bookstore should have all required course texts and music. The bookstore is located in the Harry Jack Gray Center (see map). Summer hours are Monday through Thursday, 8:30AM to 5PM, and Friday, 8:30AM to 4PM For additional extended hours for opening sessions, please call the bookstore at 860.768.4801. It is recommended that books and materials be purchased prior to the start of class. Arrangements for purchase may be made by fax at 860.768.5024, via e-mail at hartford@bkstr.com, or online at www.hartford.bkstr.com. The bookstore also sells newspapers, refreshments, clothing, gifts, pharmacy items, and supplies.

MAIL SERVICES

Mail is picked up and delivered daily to the Hartt School Information Desk (second floor, Alfred C. Fuller Music Building). The Mail Services Office is located across from Hartt in the Gengras Student Union. The hours are Monday through Friday, 9AM to 3PM Students may purchase stamps and send mail from this office. M - F 11:30 - 2:30, ATM M - F 24 hours

BANKING

Bank of America and ATMs are located across from Hartt in the Gengras Student Union, and outside of University Commons (see map).

POLICY CHANGE

The University reserves the right to make changes in its 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 already in attendance, as well as to new students. No change in tuition fees is made retroactively, however.

ALLEN MEMORIAL LIBRARY

(Music and Dance Library)

860.768.4491

Hours: Monday – Thursday: 9AM – 9PM, Friday: 9AM – 5PM

Saturday 11AM – 5PM, Sundays: CLOSED

The Mildred P. Allen Memorial Library is located on the top floor of the Harry Jack Gray Center's East Wing, a short walk from The Hartt School. The Allen Library houses reference and circulating materials in support of the University's music, dance, and performing arts programs. Its holdings include 22,000 books; 400 print and electronic journal titles; 40,500 music scores; 900 DVDs and videocassettes; and over 23,000 sound recordings and thousands of tracks available through online audio databases. The audio collection includes thousands of recorded performances of Hartt faculty and students.

CIRCULATION

Hartt Summerterm Students may borrow circulating materials for an initial loan period of one week, with one renewal for an additional week permitted. Audio Video materials may be checked out for a limited time.

LISTENING AND VIEWING

The library has three listening rooms equipped with turntables, compact disc players, cassette decks, VCRs, DVD players and television monitors. There are also eight listening carrels for using audio materials with headphones, which are available at the Circulation Desk. A teaching seminar room fitted with a full complement of listening and viewing equipment is available to faculty for classes and lectures. An additional small seminar room with computer and projector is available for group study or AV needs.

COMPUTERS

Personal and laptop computers are available. The sixteen public iMacs have both Mac OS X and Windows XP installed, and also include the full Microsoft Office suite, and Finale NotePad 2007. Laptops may be checked out at the Circulation Desk, but are for in-library use only. The library has two 15-inch MacBook Pro laptops with Finale 2007 installed, and two Lenovo ThinkPad laptops.

PHOTOCOPYING AND PRINTING

One self-service photocopying machines is located at the front of the Library. Copies cost \$0.10 per page. One pay printer is available in the Allen Library. Printouts are \$0.05 per page. 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.



Fantastic! Everything I hoped it would be. I came away with practical, useful information and skills that I can directly use in my teaching.

ID AND E-MAIL ACCOUNTS

All students and faculty must get a University ID at the HawkCard ID Office, located on the lower level of the Gengras Student Union in Room 135 (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 in order to have a patron record created in the library database.

It is crucial that all summer students and faculty have current University of Hartford e-mail accounts. You will need an e-mail account in order to access the internet via the wireless network in The Hartt School, Allen Memorial Library, and all other wireless hot spots around campus. You will also need an e-mail account to access subscription databases from off campus—these include Grove Music Online, Academic Search Premier, WorldCat, and the three streaming audio databases: Naxos Music Library, Classical Music Library, and DRAM (Database of Recorded American Music). To get a University e-mail account, visit the Computer Support Center in the Computer Center Building, Room CC113, and take your University ID and your current class schedule.

LIBRARY STAFF

Tracey Rudnick, *Head Allen Memorial Library*

860.768.4404

rudnick@hartford.edu

Sam Cook, *Public Services Librarian*

860.768.4840

scook@hartford.edu

PRE-SUMMERTERM SESSION
JUNE 25-29

Baroque and Before—
Teaching Early Music for Strings
Emlyn Ngai

SESSION I & II JULY 2-JULY 13

Orff Shulwerk Levels I & II
*Chris Tranberg, Michael
Chandler, Megan Tietz NEW!*

SESSION 1 JULY 2-JULY 6

INSTRUMENTAL
Enhance your Teaching through
Keyboard Harmony
Pete Woodard
Exploring Jazz Improvisation
Kris Allen

Rhythmic Workout for
Music Educators
Rogério Boccato

ALL DISCIPLINES AND LEVELS
Rich Traditions and New
Creations: Dance, Song,
Storytelling and Literature
in the Music Classroom
Peter & Mary Alice Amidon

TECHNOLOGY
Teaching Composition to Middle
and High School Students
Ken Steen

VOCAL
Inspiring Good Vocal Technique
Cherie Caluda

SESSION 2 JULY 9-JULY 13

INSTRUMENTAL
Brass Refresher
Matthew Aubin
School String Fleet
Maintenance for the
String Educator
Glen Grigel

ALL DISCIPLINES AND LEVELS
Music and Movement:
Intentional Partners
Lillie Feierabend & Patti Mascetti
TECHNOLOGY
Finale Music Notation Workshop
Ken Steen

SESSION 3 JULY 16-JULY 20

INSTRUMENTAL
Concert Percussion for Music
Educators
Ben Toth
Band Instrument Maintenance
for Wind Educators
Glen Grigel NEW!
Folk Instrument Performance
Jeff Rhone NEW!
Piano Tuning Made Easy
Ken Lawhorn

ALL DISCIPLINES AND LEVELS
Special Needs Students in the
Music Classroom
Heather Wagner
TECHNOLOGY
Recording Music Performances
Justin Kurtz
21st Century Technologies in
the Music Classroom
*Lief Ellis & Miriam Schreiber
NEW!*

SESSION 4 JULY 23-JULY 27

The Hartt School Guitar Festival
*Scott Tennant, Christopher Ladd,
Richard Provost*
CONDUCTING / COMPOSITION
Music Making, Creating,
Conducting, & Self-Discovery:
The Michael Colgrass Experience
Michael Colgrass
INSTRUMENTAL
Percussion Know-How for
Music Educators:
Ben Toth

ALL DISCIPLINES AND LEVELS
Gordon's Music Learning Theory
Clark Saunders & Ken Trapp
Discovering Other Cultures
through Folk Dance and...
Lillie Feierabend NEW!
TECHNOLOGY
Music Production: Pro Tools I
Justin Kurtz

SESSION 5: JULY 30-AUGUST 3

CONDUCTING
Instrumental Conducting Clinic
Glen Adsit & Edward Cumming
Orchestral Conducting
Joshua Russell

INSTRUMENTAL
World Percussion and Drum Set
Survey for Music Educators
Ben Toth

ALL DISCIPLINES AND LEVELS
TECHNOLOGY
Music Production: Pro Tools II
Justin Kurtz



SESSION 4-5 JULY 23-AUGUST 3

THE HARTT CHORAL INSTITUTE
Ed Bolkovac & Stuart Younse
**THE HARTT KODÁLY CERTIFICATION
PROGRAM**
*John Feierabend, Jeff Rhone,
Ed Bolkovac, Gabor Viragh*
THE FEIERABEND EXPERIENCE
First Steps in Music
John Feierabend
Conversational Solfege Beginning:
John Feierabend
Conversational Solfege Advanced:
John Feierabend

SUMMERTERM 2012 WORKSHOPS

www.hartford.edu/hartt/summerterm

HARTT SUMMERTERM 2011 WORKSHOP DESCRIPTIONS

Register on enclosed form or online at: www.hartford.edu/Hartt/Summertime

PRE-SESSION JUNE 25-29

Baroque and Before—Teaching Early Music for Strings \$695

Emlyn Ngai

Room: 120 M - F 9AM - 5PM
MEW 603 3 credits CRN 22404

Internationally recognized Baroque specialist, Emlyn Ngai, will change the way you think about Baroque solo and orchestral string playing. This workshop will provide important historical performance techniques and understanding of the music of Bach, Telemann, and others. Participants will study age and ability appropriate literature, articulation, ornamentation, and compare modern versus early performance practices. Evening performances round out the class.

SESSION 1 JULY 2 - JULY 6

Monday - Friday 9AM - 5PM

*Note: Classes will be held on July 4.

Additional class time must be added for course credit if classes are dismissed on July 4.

Enhance Your Teaching through Keyboard Harmony \$695

Pete Woodard

Room: 337 M - F 9AM - 5PM
MEW 603 3 credits CRN 21095

A comprehensive overview of keyboard harmony techniques and concise practical skills are studied beginning with traditional harmonic progression models, then adding chromatic elaboration. In addition to conventional skills, this course will include contemporary skills such as: chord voicing systems appropriate for jazz and standard songs and chord/scale relationships that facilitate improvisation and realization of standard song lead sheets.

Required Text: *A New Approach to Keyboard Harmony*, 1979, Norton.

LIMITED TO 8 PARTICIPANTS

*I though the workshop
was fantastic and I wish
I had taken it years ago.
This is going to change
the way I teach and how
my ensembles sound and
I'm very excited about!*



Exploring Jazz Improvisation

\$695

Kris Allen

Room: 201 M - F 9AM - 5PM
MEW 603 3 credits CRN 22236

The jazz ensemble is becoming a standard group in high schools and middle schools everywhere, yet many classically trained educators have little or no personal experience with jazz improvisation. This seminar is designed to equip teachers to guide their students through the study of this great and vibrant tradition. Participants will study the history of improvisation in the jazz idiom, and its evolution into an art form. They will learn basic jazz chord/scale theory, along with many helpful hints for applying it in ways that are appealing to young musicians. In addition, common pedagogical devices for jazz improvisation, such as solo transcription and transposition will be addressed. Many helpful exercises will be shared to stimulate group interaction and embolden even the most inexperienced students. Students will "learn by doing" and will play every day, so bring your instruments!

Rhythmic Workout for Music Educators

\$695

Rogério Boccato

Room: 342 M - F 9AM - 5PM
MEW 603 3 credits CRN 22235

Rhythm is in the heart of every musical performance. Each and 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 work on one's ability to feel rhythm and to internalize it in a deeper way, improving his/her 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!





*Great course!
Presented an excellent variety of
materials that are ready for me
to use in the Fall.*

ALL DISCIPLINES AND LEVELS, SESSION 1

Rich Traditions and New Creations: **\$695**

Dance, Song, Storytelling, and Literature in the Music Classroom

Peter & Mary Alice Amidon

Room: Bliss	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22241

The foundation of this class is the wealth of songs, dances, singing games, and folktales that spring from the Anglo American/African American oral traditions. We will sing and dance through a rich repertoire of old and new songs, dances and singing games that you can take back to the classroom; discuss how to make dance a successful, dynamic, ongoing experience for you and your students; and learn how to organize an evening of dancing for the school community as well as an all-school sing. The Amidons will share their discoveries of the power of connecting music and literature: telling stories, creating songs from poems, introducing songs with stories, creating a performance from a folktale, song writing, and bringing picture books alive with music. Each participant will write at least one song and tell a folktale. Limited to 24 participants

TECHNOLOGY, SESSION 1

Teaching Composition to Middle and High School Students **\$695**

Ken Steen

Room: Abrams 114	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22240

Have you ever wanted to incorporate music composition into your classes but simply didn't know where to begin? As a key component within the Creating sphere of the Three Artistic Processes of effective standards-based music teaching, music composition in middle and high school classrooms has become an expectation of teachers who have had little or no training in how to compose music themselves let alone how to teach others to do so. This workshop will focus on strategies and techniques to free the composer within you and how to teach your students to do the same. Exercises will include practical and imaginative application of principles of music theory and the four areas of the creative process: imagining, planning, making/evaluating/refining and presenting. Bring your instruments and voices, your ideas and a willingness to create for and with others. Limited to 8 participants. Participants will have access to our Macbook Lab for notating pieces or creating projects using Finale, GarageBand or Logic. Participants are encouraged to bring their own laptops if preferred.

VOCAL, SESSION 1

Inspiring Good Vocal Technique

\$695

Cherie Caluda

Room: 343	M – F	9AM – 5PM
MEW 603	3 credits	CRN 21096

Learn techniques to improve the vocal skills of your private students and choristers while working on your own singing. This class will be completely participatory as we explore practical solutions to energize breath flow, improve support, achieve a clear and pleasing resonance, and improve diction and phrasing. Each student should prepare two songs from standard classical repertoire on which to work throughout the week. The course will include daily group vocal warm-ups, discussions of basic vocal physiology emphasizing the necessary coordination for singing and vocal master-classes. In addition, the last two days of the workshop will incorporate high school student volunteers on which we will exercise our new found skills of diagnosing vocal issues and prescribing solutions. LIMITED TO 10 PARTICIPANTS

The instructor's knowledge of the subject and background materials was outstanding. His presentation was very appropriate for the nature of the class, and he prompted lively and detailed discussion on a subject the details of which may be somewhat obscure for most educators.

SESSION 1 & 2 JULY 2 – JULY 13

ORFF-SHULWERK LEVEL TRAINING

July 2 – July 13

Orff Schulwerk Teacher Training Levels I & II

\$940

Christopher Tranberg (Level I & II), Michael Chandler (Level II), Megan Tietz (Level I)

Room: 120, 163, 342	M – F	9AM – 5PM
MEW 603	4 credits	CRN 22253

This course covers the philosophical and pedagogical principles of Orff Schulwerk, an approach to music education developed by Carl Orff and Gunild Keetman. The approach is based on the central idea that music, movement and speech are inseparable and creativity is at the core of music learning. Skills are developed through studies of basic pedagogy, movement, and recorder with a hands on approach to active music making. Course content will include a variety of daily classes including basic pedagogy, movement, recorder, and special topics Level I training is a prerequisite to Level II. This course is approved by The American Orff-Schulwerk Association.

SESSION 2 JULY 9 – JULY 13

Monday – Friday 9AM – 5PM

INSTRUMENTAL, SESSION 2

A Brass Refresher \$695

Matthew Aubin

Room: 422 M – F 9AM – 5PM
MEW 603 3 credits CRN 22243

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 brass performance and pedagogy. Matthew Aubin, Director of Orchestra and French horn instructor at Washington State University will teach the Brass Refresher course. 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. The 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 trombones will be available for students to use. Any student that would like to study French horn, euphonium or 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.

School String Fleet Maintenance for the String Educator \$695

Glen Grigel

Room: 343 M – F 9AM – 5PM
MEW 603 3 credits CRN 21188

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 mix of instruments used 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. Class limited to 12 participants

ALL DISCIPLINES ALL LEVELS, SESSION 2

Music and Movement: Intentional Partners \$695

Lillie Feierabend & Patti Mascetti

Room: 106, U of H Magnet M – F 9AM – 5PM
MEW 603 3 credits CRN 22452

Music and Movement both play an essential role in a child's growth and development. When we combine curricula we make our teaching intentional and explicit and therefore, more meaningful in our quest to nurture the whole child. The same activity can support both disciplines! In addition to strategies, techniques and activities which support the theory of Multiple Intelligence and demonstrate the ease of integration, we will explore Brain based learning, clapping games, passing games, weaving and circle games and dances, play parties, finger plays, action songs, and developmental benchmarks. This spirited course is designed for elementary music teachers, elementary physical education teachers, nursery, preschool and elementary teachers, day care providers, movement specialists and others who work with young children.

TECHNOLOGY, SESSION 2

Finale Music Notation \$695

Ken Steen

Room: Abrams 114 M – F 9AM – 5PM
MEW 603 3 credits CRN 22237

This one week intensive class will assist music educators in expanding their understanding and ability to use Finale. Whether a beginner or advanced user, participants will have the opportunity to learn how to efficiently use the software through practical application of musical principles at their own pace and level. Everyone is asked to bring along favorite pieces, classroom exercises etc. for copying and arranging purposes. Whether you are preparing single line exercises, choral, band, or orchestral arrangements or preparing newly composed scores and parts, this workshop will demystify computer-based music notation and how it can help you prepare ensemble and classroom materials more efficiently. The class will be held in our Macbook Lab equipped with up to 8 computers and MIDI keyboards. Participants are encouraged to bring their own laptops if preferred. LIMITED TO 8 PARTICIPANTS

Professor Steen was a wealth of knowledge and made Finale come to life for me. I learned so much that I can use in my planning for concerts and for my kids composing.



SESSION 3 JULY 16 – JULY 20

Monday–Friday 9AM – 5PM

INSTRUMENTAL

Concert Percussion for Music Educators

\$695

Benjamin Toth

Room: Bliss M – F 9AM – 5PM
MEW 603 3 credits CRN 22247

This workshop is appropriate for elementary through college level music educators who work with percussionists. It can be taken independently, or as a follow-up to “Percussion Know-How for Music Educators” (i.e.: there is no pre-requisite for this course). Participants will study percussion instruments and playing techniques as used in concert band, orchestral, and percussion ensemble settings, including marimba, xylophone, glockenspiel, vibraphone, chimes, snare drum, timpani, and the various concert percussion “accessories” (tambourine, triangle, bass drum, cymbals, etc.), and will play in a band/orchestra percussion section and percussion ensemble. The course is designed to help you better instruct and motivate your percussionists in private or group lessons, in a percussion ensemble setting, or from the podium. Percussion instrument maintenance, tuning, and repair issues will also be discussed. Please bring one pair of snare drum sticks (Innovative Percussion “IP-CL-1” model is recommended). LIMITED TO 13 PARTICIPANTS

Band Instrument Maintenance for Wind Educators

\$695

Glen Grigel

Room: 343 M – F 9AM – 5PM
MEW 603 3 credits CRN 22255

This course will permit the band educator to gain experience in diagnosing and correcting common mechanical problems of wind instruments in a “hands- on” setting. This class will cover Flute, Clarinet, Saxophone, Trumpet, and Trombone. Percussion maintenance will be covered as well, with special attention given to head replacement and drum tuning. Materials and supplies will be provided. Please bring one of each: Flute, Clarinet, Saxophone (Alto or Tenor), Trumpet (Cornet), Trombone, Snare Drum. In all cases school grade instruments are suggested.



Folk Instrument Performance

\$695

Jeffrey Rhone

Room: 163 M – F 9AM – 5PM
MEW 603 3 credits CRN 22252

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 claw-hammer 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 and subsequent purchase during the course. LIMITED TO 12 PARTICIPANTS

Piano Tuning Made Easy

\$695

Ken Lawhorn

Room: 201 M – F 9AM – 5PM
MEW 603 3 credits CRN 22238

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. Each student will work on their own piano with constant individual attention from the instructor. Students are required to bring \$75 to purchase the necessary tools for the course. LIMITED TO 12 PARTICIPANTS

ALL-DISCIPLINES AND LEVELS, SESSION 3

Special Needs Students in the Music Classroom

\$695

Heather Wagner

Room Mortensen Library KF M – F 9AM – 5PM
MEW 603 3 credits CRN 22244

Special Learners in the Music Classroom

The multisensory and social nature of music makes it an ideal medium to reach students of many levels of functioning and abilities. Music educators have the privilege and challenge to use such a rich modality to effect 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 and to establish collaborative relationships with key school personnel, and ultimately increase their comfort level in working with children of all abilities.

TECHNOLOGY, SESSION 3

Recording Music Performances

\$695

Justin Kurtz

Room: 334 M – F 9AM – 5PM
MEW 603 3 credits CRN 21189

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 and recording for a variety of sessions that range from a solo classical instrument to an ensemble that includes piano and drums.

LIMITED TO 12 PARTICIPANTS

20th Century Technologies in the Music Classroom

\$695

Lief Ellis & Miriam Schreiber

Room: 120 M – F 9AM – 5PM
MEW 603 3 credits CRN 22239

Lief Ellis, Performing Arts Technology Specialist for the Hartt School, and Miriam Schreiber, General Music Teacher in Simsbury, CT, team up to present the workshop you need. Lief will teach you to create teaching apps for your classroom that can apply to composition, assessment, recording, and many other practical uses. Miriam specializes in creative and exciting uses of SmartBoard. SmartBoard technology provides teachers with engaging ways to address 21st Century Learning Skills (the 4 C's) in music, and it aids with assessment as well. Together, they bring high level, practical, and futuristic uses of technology that will transform your music classroom. Laptops are required. Please contact Leif Ellis: rellis@hartford.edu for specifications. A limited number of laptops are available for checkout.

SESSION 4 JULY 23 – 27

Monday-Friday, 9am – 5pm

July 23 – 27 (Monday –Friday, 9:00-5:00)

The Hartt School Guitar Festival

Scott Tennant, Christopher Ladd, Richard Provost

Room: PAC Roberts M – F 9AM – 5PM CRN 21101 Participants \$500
MEW 603 3 credits CRN 2110 Week-long observers \$250
Week-long Observers 0 credits Daily Observers \$50
Daily at door

The Hartt School, University of Hartford, is pleased to announce that International concert artist and member of the Los Angeles Guitar Quartet, Scott Tennant will be joining Hartt Guitar Department founder/chair Richard Provost and department member Christopher Ladd for a week-long guitar 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 by studying with professional classical guitar performers and teachers. The Festival will also feature the faculty and other guests in a series of evening concerts. LIMITED TO 15 PARTICIPANTS * See website for more information www.harttschoolguitarfestival.com



*I thoroughly enjoyed the workshop,
and I came away with the knowledge
I had hoped I would achieve.*

CONDUCTING, SESSION 4

Music Making, Creating, Conducting & Self-Discovery:

\$749

The Michael Colgrass Experience

Michael Colgrass & Glen Adsit

Room: TBA M – F 9AM – 5PM
MEW 603 3 Credits CRN 22511

Daily observer: \$100/day/pay at door

Come join Pulitzer Prize winning composer Michael Colgrass and celebrated conductor, Glen Adsit for an incredible week of music making, creating, conducting, and personal discovery. Participants in this week-long workshop will learn to create music, teach students to compose music and conduct music using graphic notation. In addition, we will explore Michael's unique techniques using principles from the Neuro- Linguistic Programming (NLP) designed to create confidence in your personal performance. Participants will create original pieces, conduct them with the group, analyze new works, and learn techniques for teaching children and adults how to write music. Participants will also develop personal conducting skills and explore ways to become more expressive conductors using descriptive musical gestures, develop independence between left and right hands, and how to conduct outside of the beat patterns. Finally, participants will learn techniques form NLP, mime, and self-hypnosis that help with stage fright and concentration under pressure.

INSTRUMENTAL, SESSION 4

Percussion Know-How for Music Educators

\$695

Ben Toth

Room: Bliss M – F 9AM – 5PM
MEW 603 3 credits CRN 21102

This comprehensive workshop is appropriate for elementary through college level music educators who work with percussionists. Participants will study percussion instruments and playing techniques as used in 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. Within one week's time, participants will be playing snare drum, timpani, marimba, xylophone, cymbals, gongs, tambourine, triangle, hand drums, steel drums, drum set, and dozens of other percussion instruments, and will be performing in a percussion ensemble, steel drum band, Cuban and Brazilian rhythm sections, a drum circle, and an orchestral percussion section. Guaranteed to help you better educate and motivate your percussion students, and to maintain, tune, or repair your school's percussion instruments. Individual needs will be addressed. Please bring a pair of snare drum sticks (Innovative Percussion "IP-CL1" model is recommended). LIMITED TO 13 PARTICIPANTS

ALL-DISCIPLINES AND LEVELS, SESSION 4

Gordon's Music Learning Theory \$695

Clark Saunders & Ken Trapp
 Room: 418 M - F 9AM - 5PM
 MEW 603 3 credits CRN 22248

A one-week class introducing the study of music learning theory and practical approaches for using it as a foundation for music teaching. Examined will be music skill and content learning and the realistic application of those ideas into the general, instrumental, and vocal classroom. Workshop participants will learn how to have preK-12 grade students acquire solid creating, performing, and responding skills based on principles of human learning. Also examined will be ways to recognize and provide instruction to individual students with music learning differences.

Discovering Other Cultures through Folk Dance and..... \$695

Lillie Feierabend
 106 UofH Magnet School M - F 9AM - 5PM
 MEW 603 3 credits CRN 22250

Humor, love, kindness and exuberance are universal. Community music making builds a bridge where we are offered a glimpse into another culture and delighted to find ourselves looking back. History, spirit and heart are present in a country's musical culture. This knowledge can lead to greater awareness and global understanding. This lively workshop will explore twenty 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, and clapped, and sang and

TECHNOLOGY, SESSION 4

Music Production: Pro Tools I \$695

Justin Kurtz
 Room: 345 M - F 9AM - 5PM
 MEW 603 3 credits CRN 22251

This class is for the musician who wants to learn about using a digital audio workstation for music production. Topics include digital recording, editing, signal processing, and CD mastering. Participants will work with prerecorded sessions and edit/assemble the music into a finished product. The workstations feature Avid Pro Tools software on the Macintosh computer platform at which participants will work in teams of two. Those with their own Macintosh computers and Pro Tools software are encouraged to bring them. Music reading is required for some projects. LIMITED TO 10 PARTICIPANTS



The instrumental conducting workshop is an invaluable experience. Mr. Adsit and Mr. Haithcock work hand-in-hand to develop students' skills. Although all the students performed on various ability levels, the professors were able to provide individualized instruction on improving our own conducting craft. The week provides students with concepts to work on in their daily teaching throughout the year.



SESSION 5 JULY 30 - AUGUST 3

9am - 5pm

CONDUCTING, SESSION 5

Instrumental Conducting Clinic \$749

Glen Adsit & Edward Cumming
 Room: PAC Roberts M - F 9AM - 5PM
 3 Credits MEW 603 CRN 21097
 Daily observer: \$100/day/pay at door daily

This exciting unique instrumental conductor's 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 a new music reading session. Participants will have the opportunity to conduct a fully-instrumented ensemble each day and receive immediate feedback from both Edward and Glen in addition to a DVD of each days conducting. The clinic is open to the first 20 participants to register. Please contact Glen Adsit at 860.768.5273 or adsit@hartford.edu for more details.

Orchestral Conducting \$695

Joshua Russell
 Room: 21 M - F 9AM - 5PM
 MEW 603 3 credits CRN 22532

The orchestral conducting workshop is design for individuals who wish to expand upon their skills understanding and conducting orchestral literature. Participants in the orchestral conducting workshop will have the opportunity to conduct unarranged movements of symphonic works including the first movement of Nielson's Symphony 1, Op. 7, Hindemith's Acht Stucke, and Glinka's Overture to Russlan and Ludmilla. Although time will be spent helping students prepare the score, students are encouraged to come to the seminar with some score study completed. Participants will be given podium time to direct each piece and will be video recorded for subsequent analysis and constructive critique. Seminars will include evaluations of the video excerpts as well as score reading, interpretation, communicating with symphonic performers, and baton technique. Although a chamber string orchestra will be present, participants are encouraged to bring their instruments to join in while they are not conducting

INSTRUMENTAL, SESSION 5

World Percussion and Drum-Set Survey For Music Educators \$695

Benjamin Toth

Room: Bliss M - F 9AM - 5PM
MEW 603 3 credits CRN 22254

This workshop is appropriate for elementary through college level music educators who work with percussionists. It can be taken independently, or as a follow-up to "Percussion Know-How for Music Educators" (i.e.: there is no pre-requisite for this course). 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, students 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 (whether you teach at a grade school, middle school, or high school), 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. Please bring a pair of snare drum sticks (Innovative Percussion "IP-ES1" model is recommended), and one pair of brushes.

LIMITED TO 13 PARTICIPANTS

TECHNOLOGY, SESSION 5

Music Production: Tools II \$695

Justin Kurtz

Room: 334 M - F 9AM - 5PM
MEW 603 3 credits CRN 22242

Building on the skills acquired in Music Production Tools I, participants will learn advanced audio editing and mixing techniques using Digidesign's "Pro Tools" software. This will include the use of plug-ins, automation, and syncing to video. Prerequisite: Successful Completion of "Pro Tools I" or instructor permission. LIMITED TO 10 PARTICIPANTS

SESSION 4 & 5 JULY 23 - AUGUST 3

Monday - Friday, 9am - 5pm

VOCAL, SESSION 5

The Hartt Choral Conducting Institute \$1,528

Edward Bolkovac & Stuart Younse

Room: 342 Berkman M - F 9AM - 5PM
MEW 603 6.5 credits CRN 22463

The Hartt School is proud to offer a Summers-Only masters degree in Music Education, Choral Conducting. The two-summer course sequence is designed to help the choral director develop in six different skill areas including: conducting, choral methodology, musicianship for the conductor, musicianship and literacy for choral students, vocal pedagogy,

and educational philosophy. The program is interactive and hands-on, based on active participation by each student at the two-Summer Institutes as well as successful completion of two required independent studies taken in the fall semester following in the Summer Institutes. Please find a complete description of the Institute and degree requirements at the Hartt Summerterm website: www.hartford.edu/hartt/summerterm.

THE "FEIERABEND EXPERIENCE"

ALL DISCIPLINES AND LEVELS

First Steps in Music®

\$470

John M. Feierabend

Room: 120 M - F 2:30 - 4:30PM
MEW 602 2 credits CRN 22256

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

\$470

John M. Feierabend

Room: 120 8 - 10AM 2 credits
MEW 602 M - F CRN 22257

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.

Dr. Feierabend is incredible. Taking the Kodaly Methodology courses with him over the past two summers has truly changed my approach to teaching. His approach makes perfect sense and it's an honor to learn from him.



Conversational Solfege™ — Advanced Music Literacy **\$353**

John M. Feierabend

Room: 120 M – F 10:15 – 11:45AM
MEW 602 1.5 credits CRN 22258

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, and establishing yearly goals, introduce how to teach harmonic function in major and minor tonalities as they apply to improvisation and composition. 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

July 23 – August 3

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: www.hartford.edu/hartt/summerterm

KODÁLY CERTIFICATION LEVEL I (6.5 CREDITS)

July 23 – August 3

Methodology I — Readiness for Literacy **\$470**

John M. Feierabend

Room: 120 M – F 2:30 – 4:30PM
MEW 602 2 credits CRN21270

This course is cross-listed with First Steps in Music and meets at the same time and place.

Solfege I **\$470**

Gabor Viragh

Room: 343 M – F 10:15AM – 12:15PM
MEW 602 2 credits CRN 21226

Folk Song Research/Materials I **\$470**

Jeffrey Rhone

Room: 410-412 M – F 8 – 10AM
MEW 602 2 credits CRN 21233

Kodály Choir **\$118**

Edward Bolkovac

Room: 342 M – F 1:15 – 2:15PM
MEW 602 .5 credits CRN 21234

KODÁLY CERTIFICATION LEVEL II (6.5 CREDITS)

July 23 – August 3

Methodology II - Beginning Music Literacy **\$470**

John M. Feierabend

Room: 120 M – F 8 – 10AM
MEW 602 2 credits CRN 21237

This course is cross-listed with Conversational Solfege, Beginning Literacy and meets at the same time and place.

Solfege II **\$470**

Gabor Viragh

Room 343 M – F 2:30 – 4:30PM
MEW 602 2 credits CRN 21235

Folk Song Research/Materials II **\$470**

Jeffrey Rhone

Room: 410-412 M – F 10:15AM – 12:15PM
MEW 602 2 credits CRN 21236

Kodály Choir **\$118**

Edward Bolkovac

Room: 342 M – F 1:15 – 2:15PM
MEW 602 .5 credits CRN 21269

KODÁLY CERTIFICATION LEVEL III (6.5 CREDITS)

July 23 – August 3

Methodology III — Advanced Music Literacy **\$353**

John M. Feierabend

Room: 120 M – F 10:15 – 11:45AM
MEW 602 1.5 credits CRN 21194

This course is cross-listed with Conversational Solfege, Advanced Literacy and meets at the same time and place.

Solfege III **\$353**

Gabor Viragh

Room: 343 M – F 8:30 – 10AM
MEW 602 1.5 credits CRN 22259

Kodály Conducting **\$353**

Edward Bolkovac

Room: 342 M – F 2:30 – 4AM
MEW 602 1.5 credits CRN 22260

Masterworks Materials **\$353**

Edward Bolkovac

Room: 342 M – F 4:15 – 5:45
MEW 602 1.5 credits CRN 21271

Kodály Choir **\$118**

Edward Bolkovac

Room: Berkman M – F 1:15 – 2:15
MEW 602 .5 credits CRN 21261

FACULTY BIOGRAPHIES

Glen Adsit is the director of bands at The Hartt School where he conducts the Wind Ensemble, Symphony Band, Contemporary Players Ensemble, teaches undergraduate conducting and guides 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 they have been invited to perform at the 2007 College Band Director's National Association Conference in Ann Arbor, Michigan.

Kris Allen is one of the most talented young musicians in today's jazz world. He was first recognized as a gifted young protégé of the great Jackie McLean, with whom he studied at the Artists Collective and the University of Hartford. He went on to perform and/or record with jazz legends such as Illinois Jacquet, Geral Wilson, and Curtis Fuller, as well as with modern stars such as Winard Harper, Andy Laverne, Mario Pavone, and the Mingus Dynasty. Kris is also very involved with education, as a part time faculty member of Trinity College, the Hartt School and the Greater Hartford Academy of the Performing Arts and as a teaching artist with the many educational offerings of Litchfield Performing Arts.

Peter & Mary Alice Amidon Peter and Mary Alice Amidon are versatile and widely respected as performers and teachers who have dedicated their careers as artists to traditional song, dance, and storytelling. They are equally at home performing a concert of stories and songs, calling a community dance, leading harmony singing, and leading workshops of dancing, singing, and storytelling to children and teachers. The Amidons are prolific composers and arrangers of songs and choral music for children and adults. They are in demand throughout the United States as clinicians leading Orff and Kodaly music teacher workshops, and have been headliners at several AOSA and OAKE national conferences. They are founding members of New England Dancing Masters, publishers of dance materials for children and teachers. The Amidons are both former elementary school music teachers.

Matthew Aubin is the Director of Orchestras and French horn instructor at Washington State University. In addition, he is a Co-Artistic Director for The Chelsea Symphony in New York City and third horn in the Washington Idaho Symphony. Dr. Aubin has conducted and performed internationally from Benaroya Hall to Carnegie Hall to the Musikverein and many stops in between. He is an advocate of American music, contemporary music and music education and has worked to integrate these interests into many of his performances. He recently premiered works by American composers Robert Carl, Seth Bedford and Jess Turner. Dr. Aubin moves easily amongst his diverse musical pursuits and frequently guest conducts, performs and adjudicates. Prior to his appointment at Washington State University, Dr. Aubin was the conductor of the Symphony Band, Associate Conductor of the Contemporary Players Ensemble and an Adjunct Professor of Conducting and Music Education at The Hartt School in West Hartford, Connecticut. During this time, Dr. Aubin also served as the Hartford Symphony Orchestra's Educational Programs Conductor. Dr. Aubin earned both a Doctor of Musical Arts and a Masters degree in Music Education and Instrumental Conducting at The Hartt School.

Rogério Boccato, Brazilian percussionist and educator Rogério Boccato is a faculty member of the Percussion department of The Hartt School, and of The Manhattan School of Music (NYC), teaching Brazilian Music and Ritmica. He also has been presenting clinics on traditional Brazilian rhythms and styles and on Rhythmic development, which have been enthusiastically received at universities around the United States, Mexico and Portugal. Recently relocated from Sao Paulo to New York, Rogério is featured on percussion on Kenny Garrett's Grammy-nominated album "Beyond The Wall" and on John Patitucci's also Grammy-nominated release "Remembrance", alongside Joe Lovano and Brian Blade. As a longtime member of the "Orquestra Jazz Sinfonica do Estado de São Paulo", Rogério Boccato has played with Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Cláudio Roditi, Egberto Gismonti, João Bosco, 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.

Cherie Caluda holds an Artist Diploma from the Academy of Vocal Arts in Philadelphia, a Masters of Music and Certificates in both Voice and Opera from The Eastman School of Music and a Bachelors of Music from Loyola College of Music in New Orleans. Ms. Caluda was a Gulf Coast Regional finalist in the Metropolitan Opera National Council Auditions in her final year of undergraduate study. Upon completion of her Masters degree, she collaborated with the world-renowned French baritone, Martial Singher, enhancing her reputation in French repertoire. She has performed throughout the United States with such companies as the New Orleans Opera, Sarasota Opera, Buffalo Opera, and San Francisco Opera's touring company, Western Opera Theater.

Michael Chandler lives in Dallas and is the K-5 music specialist at Valley Ridge Elementary in Lewisville, where he directs the Valley Ridge Singers and the Valley Ridge Percussion Ensemble. Michael teaches in the Orff Schulwerk certification courses at Southern Methodist University in Dallas, the University of Central Arkansas in Conway, and at the University of St. Thomas in Minnesota. In 2005 and 2007, his students performed as featured elementary ensembles at the TMEA Clinic/Convention in San Antonio. He has served as president of the North Texas Chapter of the American Orff-Schulwerk Association (AOSA) and as a Regional Representative on the AOSA National Board of Trustees. Michael presents workshops and sessions at local, state, and national levels including TMEA and AOSA. He is the accompanist for the Apprentice Chorus in the Children's Chorus of Greater Dallas and is also the organist and pianist for Round Grove United Church (UCC) in Lewisville.

Michael Colgrass began his musical career in Chicago where his first professional experiences were as a jazz drummer. He graduated from the University of Illinois with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing activities as a free-lance percussionist in New York City. His wide-ranging performance venues then included such varied groups as the New York Philharmonic, The Met, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles.

Edward Cumming Primrose Fuller Professor of Orchestral Studies, The Hartt School, just completed his ninth and final season as Music Director of the Hartford Symphony Orchestra, hailed for its remarkable artistic growth during his tenure. His appointment came after a two-year search process involving nearly 300 applicants from around the world. Working with young musicians has played a prominent role throughout Cumming's career. While Resident Conductor of the Pittsburgh Symphony, he served as Music Director of the nationally-acclaimed Pittsburgh Youth Symphony Orchestra—one of five orchestras invited to the biennial National Youth Orchestra Festival in 1998 and 2002. From 1993 to 1996, Cumming was founding Music Director of the Pacific Symphony Institute in residence at California State University, Fullerton, and Conductor of Orchestras at the Orange County High School for the Arts.

Lief Ellis has a diverse career that encompasses music composition, electronic performance, educator and administrator. His formal education is in music composition in which he holds a Masters Degree and Artist Diploma from The Hartt School. Lief Ellis's recent work as a composer and sound engineer has been focused on the creation of hybrid instruments and the transformation of commercial hardware into dynamic MAX/MSP-based musical interfaces. His past compositions and collaborative projects have included a performance of The Rings of Yggdrasil by the Hartt School Bass Ensemble (directed by Robert Black), a series of interactive installation pieces presented at the Hartford Art School with Ken Steen (composer), Bill Solomon (percussionist), and Rebecca McDonald (media artist) as well as collaborations with choreographer Katie Stevinson-Nollet, composer Alphonse Izzo, and guitarist Christopher Ladd. Lief Ellis currently holds the position of Performing Arts Technology Specialist at The Hartt School as well as holding adjunct positions in the Music Management and Dance departments. Lief also teaches in the Interactive Digital Design department at Quinnipiac University. He also performs regularly with the Hartford Sound Alliance and is President of the board of directors for the Studio of Electronic Music, Inc.

John M. Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is a professor of music education and director of the Music Education Division at The Hartt School. He also serves as the director of the National Center for Music and Movement in the Early Years for the Hartt School Community Division. Feierabend makes frequent presentations both in the United States and abroad and is the author of more than 60 books, articles, audio, and videotapes including the popular "First Steps in Music" series and the "Conversational Solfege" curriculum materials.

Lillie H. Feierabend is known for her work with young children and for instilling a love of music within them. This is her eleventh year at the University of Hartford Magnet School and her thirteenth year as a director for the Connecticut Children's Chorus. In 1998 she received the Teacher of the Year Award from Canton Schools (CT) for her innovative and inclusive music programs. In 2008, Lillie received both the Teacher of the Year Award from UHMS and the Outstanding Elementary Music Educator Award from the Connecticut Music Educators Association. Lillie is a frequent clinician at local, state and national conferences speaking on many aspects of early childhood music. She also teaches at Silver Lake College in Manitowoc, Wisconsin, Gordon College in Boston, and The Hartt School at the University of Hartford. She is Past President of KESNE, and a member of MENC and OAKE.

Glen Grigel is the Musical Instrument Technician at the Crane School of Music at SUNY Potsdam since January of 1985 and a graduate of the Ithaca College School of Music. His career has been spent in school instrument service. He has worked for shops in Bowling Green, Ohio; Tiffin, Ohio; and Rochester, New York. His School String Fleet Maintenance course was created for Graduate Summer School students at Crane, and has been offered successfully every summer since 2005. He is a member of the National Association of Professional Band Instrument Repair Technicians and has received numerous awards for his work including: The New York State Band Director's Association Distinguished Service Award, The Crane Student Association Service Recognition Award, The Crane MENC Collegiate Chapter Staff Appreciation Award, The SUNY Potsdam President's Award for Excellence in Professional Service, and the SUNY Chancellor's Award for Excellence in Professional Service.

Dee Hansen (D.M.A. Music Education, University of Missouri-Kansas City Conservatory of Music, B.M.E. and M.M Music History, Southern Methodist University), is Professor, Chair of Graduate Studies in Music Education, and Director of The Hartt Summerterm. She authored *The Handbook for Music Supervisors*, in 2002 (MENC) after serving as Fine Arts Consultant for the Kansas State Department of Education from 1994–2002. Dee was president of the Kansas Music Educators Association from 2001–2002 and served on the executive board of the Connecticut Music Educators Association from 2002–2010. She is primary author of *The Music and Literacy Connection* (MENC, 2004) a publication that brings clarity to the links between text reading skills and music learning as music educators advocate for strong arts curriculum in schools. Dee is the 2006 recipient of the Governor's Arts Award for Arts Advocacy in Kansas, the 2007 University of Missouri-Kansas City Conservatory of Music Alumnus of the Year, and the 2010 Innovations in Teaching and Learning Award from the University of Hartford. Her research interests, for which she is recognized nationally and internationally, include the neurological implications of music learning and literacy as well as curriculum and assessment development.

Warren Haston is Assistant Professor of Music Education at The Hartt School, University of Hartford. He holds a Ph.D. in Music Education from Northwestern University in Evanston, Illinois. He received a Master of Music in Performance-Conducting and a Bachelor of Music degree in Music Education, with High Honors, from the University of Texas at El Paso. Prior to his work at The Hartt School, Dr. Haston taught music education at Georgia State University, and elementary, middle, and high school band in the public schools in El Paso, Texas, and Fairfax County, Virginia for 9 years. He is active as a clinician, adjudicator, and conductor. Dr. Haston's research interests include teacher education and instrumental pedagogy.

Justin Kurtz, Kurtz, a native of New York City, holds bachelor degrees in music and linguistics, and a masters degree in sound recording from McGill University in Montreal, Quebec. Following his graduation in 1998, Kurtz held the position of music technologist at the University of Ottawa where he taught courses in acoustics and music technology. In addition to his work at the university, Kurtz has worked as a recording engineer at the Tanglewood Music Center in Lenox, Mass. and the Banff Centre for the Arts in Banff, Alberta. He has recorded jazz artists Joe Lovano, Kenny Werner, and Dave Douglas as well as classical artists The Boston Symphony Chamber Players and the Juilliard String Quartet. His company, Laurel Hill Recording, has recently completed projects with the Hartford Symphony Orchestra, Canadian singer/songwriter Mike Yates, and the choral ensemble, Archangel Voices. After seven years of teaching at Hartt as the assistant director, Justin has recently been appointed Chair of the Music Production and Technology department.

Christopher Ladd is an award winning guitarist who is rapidly becoming known throughout the country as one of the most promising young classical musicians. Praised for his remarkable talent and richness of sound he is highly sought after as a soloist and chamber musician. Performances of note as a soloist or as part of an ensemble include the Viennese Opera Ball hosted by the Austrian Embassy, the Kennedy Center in Washington D.C., the historic Byrdcliffe Theater in Woodstock, NY and for former vice-president Al Gore at his residence in Washington, D.C. In ad-

dition to performing pieces of standard repertoire, Mr. Ladd has premiered numerous new works by composers such as Robert Carl, Russell Woollen, Nolan Stolz, Lief Ellis, Kathryn Swanson, Ty Alan Emerson, Ernst Bacon and Phillip Houghton. Mr. Ladd has been a prize winner in numerous competitions including the Appalachian Guitar Festival Solo Competition, American String Teachers Association Competition and was a semi-finalist in the prestigious Guitar Foundation of America International Competition. He has performed in masterclasses for world-renowned guitarists including Julian Gray, Raphaella Smits, Elena Papandrea, Roland Dyens, Oscar Ghiglia, Antigoni Goni, David Tanenbaum and John Williams. <http://www.harttschoolguitarfestival.com>

Kenneth Lawhorn is the resident piano-harpsichord 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.

Patricia Mascetti is a graduate of Springfield College and Southern CT State University. She has been a speaker at state, regional and national physical education and music conferences. Her topics have included the Multiple Intelligences, brain-based learning, integration, and the use of music in the movement education class. She is an affiliate faculty member of Silver Lake College where she co-taught with Lillie Feierabend. She has a strong background in early childhood development and currently teaches pre-school through second grade bodily kinesthetic at the University of Hartford Magnet School. She has also coached field hockey, gymnastic and spring-board diving at the high school level.

Emlyn Ngai leads a broad and distinguished career as both a modern and historical violinist. As a member of the Adaskin String Trio, he has concertized extensively throughout Canada and the United States, including performances at Merkin Concert Hall, the Corcoran Gallery, Pittsburgh's Frick Art and Historical Center, and the Ottawa International Chamber Music Festival. As a historical violinist, Emlyn is Concertmaster of the Philadelphia baroque orchestra Tempest di Mare, which, under his leadership, the Philadelphia Inquirer has hailed "a major addition to the local cultural landscape." He is also first violin of the Tempesta di Mare Chamber Players, with which he performs and tours regularly. As well, he is Associate Concertmaster for the Carmel Bach Festival Orchestra where he is also first violin of the Festival Quartet. His historical violin skills have kept him in demand with various notable groups in North America, including Apollo's Fire, Boston Baroque, the Smithsonian Chamber Players, Tafelmusik and the Washington Bach Consort.

Richard Provost is the founder and chairman of the guitar department at the Hartt School, University of Hartford, Mr. Provost made his solo debut at London's Wigmore Hall in 1972 and has performed throughout the United States, Great Britain, and Germany. In 1988 he became a member of the Goldspiel/Provost Duo, where he performs and records with his partner Alan Goldspiel. In addition, he has conducted numerous master classes and workshops as well as authoring three books on guitar technique (Professional Guitar Publications) along with *The Art and Technique of Practice* and *The Art and Technique of Performance*, (GSP Publications). His guitar studies were with Alexander Bellow of New York City and Oscar Ghiglia. In addition, he was selected to perform in the last of Andres Segovia's six-week summer master classes in Santiago de Compostella, Spain. He has also performed in master classes given by Julian Bream and Rey de la Torre. Mr. Provost is regarded as one of the Country's leading guitar pedagogues. His students have won or been finalist in major guitar competitions including the GFA, MTNA, ASTA, and Alirio Diaz Competition. <http://www.harttschoolguitarfestival.com>

Jeffrey A. Rhone holds a Master of Music Education, and a Kodály teaching certificate from The Hartt School, University of Hartford. He has participated in independent folksong research at Warren Wilson College, Asheville N.C., and The Archive of Folk Life Studies in Washington, D.C. Currently, Mr. Rhone teaches courses in Folksong Research in the Kodály certification program at The Hartt School, classroom music, K–5, and grades 4–5 chorus at Ridge Road Elementary, North Haven, CT, and is director of the Overture Choir as part of the Connecticut Children's Chorus.

Joshua A. Russell is Assistant Professor of Music Education at the Hartt School of the University of Hartford. He currently teaches undergraduate and graduate courses in music education and string pedagogy and is the director of the Hartt String Project. Dr. Russell received a Bachelor of Arts degree (Music Composition) and a Bachelor of Secondary Education (Music Education) from Shepherd University where he was a McMurrin Scholar, a Master of Music degree from Northwestern University and a Doctor of Philosophy degree in music from the University of Colorado at Boulder. Prior to his arrival at the University of Hartford, he taught at the University of Arkansas at Fayetteville, The University of Colorado, instrumental music (orchestra and guitar), and general music (grades 4–12) in northern Virginia and Colorado, conducted several youth symphonies

(Potomac Valley Youth Orchestra, Loudoun County Public School Orchestra, Berkeley County Beginner and Advanced Orchestras), and was the founding director of the Loudoun County String Orchestra and after-school program.

Dr. T. Clark Saunders (B.F.A., 1977, M.F.A., 1978, S.U.N.Y. at Buffalo; Ph.D., Temple University, 1984) is Associate Dean and Director of Graduate Studies at The Hartt School, University of Hartford. Dr. Saunders serves as The Hartt School's administrator for academic affairs including the oversight, in collaboration with the Division Directors and Dean, of undergraduate and graduate curricula and instruction. As a professor of music education Dr. Saunders has taught advanced courses in assessment, music education research and the psychology of music learning.

Miriam Schreiber teaches General and Vocal Music, grades K–6 at Squadron Line Elementary School in Simsbury. She actively uses the Smartboard in her classroom daily for all ages, designing lessons that increase student engagement, allow for interaction, and provide opportunities for student exploration and teacher assessment. She presented on Smartboard usage in the elementary general classroom at the 2011 CMEA Conference. Several of her Smartboard lessons have been incorporated into a presentation on 21st Century Skills created by Dr. Dee Hansen of the Hartt School of Music. Ms. Schreiber co-directs Simsbury's Town Wide Elementary Chorus, and runs an after-school multicultural music program. She still performs actively on oboe and saxophone, and sings. Ms. Schreiber received her MME from the Hartt School of Music in 2011. She graduated *summa cum laude* with a B.A. in Fine Arts and a B.S. in Education from the University of Connecticut.

Ken Steen: B.M. (composition), The Hartt School, M.F.A. (composition), Bard College. He has received numerous awards for composition including the 1992 ISCM Boston Composition Award for *Looming*, a string quartet, and an American Symphony Orchestra League New Music Project with the Saint Louis Symphony Orchestra. Received grants from the Connecticut Commission on the Arts (1992 Individual Artist Grant), The New England Foundation for the Arts, Meet the Composer, the Roberts Foundation, the Margaret Fairbanks Jory Copying Assistance Program of the American Music Center and a fellowship to the Millay Colony for the Arts, among others.

Scott Tennant is considered to be one of the world's premiere guitar virtuosos, and is a favorite guest artist with orchestras, on music series and major guitar festivals around the world. He is a founding member of the Grammy®-winning ensemble L.A. Guitar Quartet, now in their 30th year. He has made numerous recordings as a soloist on the GHA and Delos labels, and with members of the LAGQ he has recorded for GHA, Delos, Sony Classical, Windham Hill, Deutsche Grammophon and Telarc labels. Their Telarc release "LAGQ LATIN" was nominated for a Grammy®, and it was their Telarc title "LAGQ'S GUITAR HEROES" which won a Grammy® as the best classical crossover recording of 2005. Mr. Tennant is well known as a teacher and author, currently with eight books to his name. His first book, *Pumping Nylon*, is an advanced book on classical guitar technique and is used by students and teachers alike in most of the world's major guitar programs. It has attained a kind of "cult status", being hailed as the only book of its kind. He lives in the Los Angeles area, and is on the faculties of the USC Thornton School of Music, and the Pasadena Conservatory of Music.

Meg Tietz taught elementary and middle school students in both public and private settings over the past nine years. She currently teaches grades 1–7 at The Key School, in Annapolis, MD, where she also serves as Co-Head of the Music Department. Meg completed her Masters in Music Education with a concentration in Orff at the University of St. Thomas in 2009. She has presented for local chapters, MMEA, and the National AOSA Conference.

Benjamin Toth, Professor of Percussion at The Hartt School, University of Hartford, has presented concerts, radio and television broadcasts, master classes, and children's programs throughout Europe and the United States, as well as in Brazil, Ghana, Hong Kong, Japan, and Trinidad. His performance credits include: chamber music performances with Percussion Group Cincinnati (member, 1987-1992), the Jovan Percussion Projekt (member, 1996-present), Illinois Contemporary Chamber Players (member, 1985-86), and Myriad chamber ensemble, and duo performances with Nebojsa Jovan Zivkovic, David Macbride, Robert Black, Catherine Tait, and Susan Botti; concerto appearances with the Cincinnati, Lake Forest, Greensboro, Midland (MI), and Peoria (IL) Symphony Orchestras, the Symphony of Southeast Texas, and the Eastman Wind Ensemble; orchestral and ensemble work with the Sinfonia da Camera, Akron Symphony Orchestra, Cleveland Chamber Symphony, Brass Band of Battle Creek, and the Milwaukee Ballet; percussion and drum set work for regional theaters and national tours of Broadway musicals for the Goodspeed Opera House, Hartford Stage, Kenley Players, and Bushnell Theater, and for several touring artists, including

Red Skelton, William Warfield, Mitzi Gaynor, Carol Lawrence, Bob Crosby, and the Jimmy Dorsey Band. His performance venues, spanning five continents, have included Ravinia, the Walker Arts Center, Carnegie Recital Hall, Hong Kong Cultural Centre, Dagbe Arts Centre (Ghana), the Encontro Internacional de Percussao (Brazil), the Fifth International Percussion Workshop (Poland), the Festival Bicich Nastroju (Czech Republic), the 2000 June in Buffalo festival (with composer Steve Reich), Schleswig-Holstein Musik Festival (Germany), Glasbeni Maj v Pomurju festival (Slovenia), Nomus Music Festivities (Serbia), the Lithuanian National Philharmonic concert series, the College Band Directors National Association national convention, Percussive Arts Society International Conventions (eleven appearances, including collaborations with composers Herbert Brun and John Cage), and the 2000 Panorama (Trinidad National Steel Band Competition). He has recorded for the Albany, Arabesque, Bis, Centaur, Equilibrium, GIA, Hartt, Innova, Musica Europea, Naxos, TNC and Yesa labels, having appeared on twenty recordings. His interest in world percussion has led to intensive study (in Ghana) with master musicians Bernard Woma (gyil), and Emmanuel and Ruben Agbeli (Ewe barrel drumming). He has also studied with frame drum virtuoso Glen Velez, hand drum virtuoso Shane Shanahan, Latin percussionists John Amira and Johnny Almendra, African percussion specialist Joseph Galeota, and Brazilian percussionist Rogerio Boccato.

Christopher Tranberg is currently Assistant Principal of Simsbury High School in Simsbury, Connecticut and President of The Connecticut Chapter of The American Orff Schulwerk Association. Previous studies include an MMEd from The Hartt School, and a BME from Baldwin-Wallace Conservatory of Music. Chris is currently pursuing a doctorate in leadership and policy through the University of Massachusetts, Amherst. Chris is a national presenter having presented at MENC, OAKE, and AOSA conferences and is very active in the Connecticut Higher Order Thinking Schools Network. In the summer of 2005, Chris traveled to Japan after being awarded the Japan Memorial Fulbright Award. Chris is Kodály Level III, and Orff Level III certified. His current projects include coauthoring *The Book of Arioso* with John Feierabend and serving on the AOSA *Orff Echo* Editorial Board.

Kenneth Trapp is an elementary music specialist at Stratford Academy in Stratford, Connecticut where he teaches general music, recorder ensemble and keyboard ensemble classes. He received a bachelors degree from Western Connecticut State University and a Masters Degree in Music Education from the Hartt School of Music. He 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 theory and keyboard instruction. Mr. Trapp has studied with Dr. Edwin Gordon, Dr. Richard Grunow and Dr. Christopher Azzara. 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 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. Viragh 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.

Heather Wagner, MMT, MT-BC (B.S. in Music Therapy and Music Education, Slippery Rock University of PA, Masters of Music Therapy, Temple University) is a board-certified music therapist with 15 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 doctoral candidate in music therapy at Temple University 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-elect.

Pete Woodard (jazz piano), Chair of Jackie McLean Institute of Jazz, has performed extensively in the USA and Brazil. Professor Woodard has presented numerous papers and lecture demonstrations on jazz and popular music, which include his study, "Aspects of Sinatra's rhythmic phrasing" at the Hofstra University Sinatra Conference. From 1998–2002, Mr. Woodard was active as a jazz educator and performer in Brazil, while director of improvisation workshops at the Festival Eleazar de Cravalho.

Stuart Younse serves on the Music Education faculty at The Hartt School, as director of choirs at Simsbury High School, as artistic director of the Connecticut Children's Chorus, and as president elect of the Connecticut Chapter of the American Choral Directors Association. He also serves on the performance faculty at Hartt conducting the Hartt Choir. At Simsbury High School, Dr. Younse conducts six ensembles, teaches music theory, and serves as musical director of the SHS Musical Theatre. He co-directs the Concert Choir of the Connecticut Children's Chorus and oversees the artistic vision of the program which consists of five choral ensembles.



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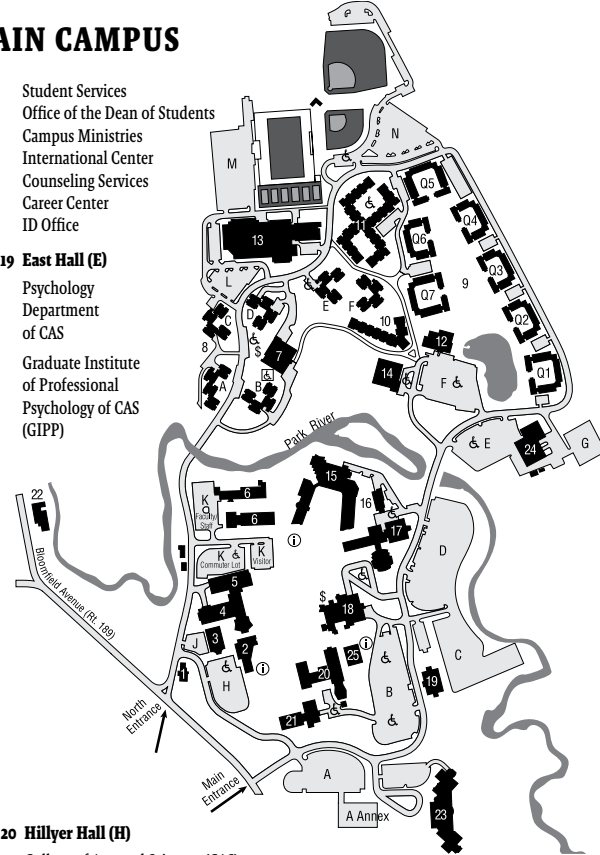
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