



# SUMMERTERM 2013

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 June 24 to August 2, 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 1 to August 15. 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](http://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 2013  
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

## Doctor of Philosophy

### Major—Music Education

## Summers Only

### Master of Music Education

Choral Conducting  
Instrumental Conducting  
Kodály  
Pedagogy



## 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.

## 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.



## 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](http://www.hartford.edu/hartt/summerterm).

## Contact:

*Dr. Dee Hansen*

*Chair, Graduate Studies in Music Education*

860.768.4128

[dehansen@hartford.edu](mailto: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 1, July 8, July 15, July 22, and July 29.

## REGISTRATION

Early registration is encouraged. There is a one-time \$30 registration fee and \$25 technology fee for all participants. You may register on-line at [www.hartford.edu/hartt/summerterm](http://www.hartford.edu/hartt/summerterm). When you register online, you will receive a confirmation notice followed by billing information from the registrar. Registrations may be 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 Student Administrative Services Center (SASC) 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://banweb.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. However, you will receive a letter from the Bursar's Office with your University ID number and email address. 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://banweb.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 and do not receive a letter from the Bursar's Office.

## 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](http://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 2.75% 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 29, 2013

#### 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 1, 2013 should pay one-half tuition plus applicable fees at the time of registration. The remainder will be billed on May 2, 2013 and is due on or before May 29, 2013.
- Students who register after May 2, 2013, but on or before May 29, 2013, should pay one-half tuition plus applicable fees at the time of registration. The balance should be paid in full on or before May 29, 2013. 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 29, 2013 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](http://www.hartford.edu/bursar), under the Payment Information link.

*Fantastic!! This was an amazing class. I came in knowing nothing and came out getting a lot accomplished and feeling really proud and excited to learn more!*

#### 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](mailto: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 courses that are cancelled 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](http://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 Parking Pass 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](http://www.hartford.edu). Go to About the University, Campus Life, Dining Services.

## **ON-CAMPUS HOUSING**

The facility used for Hartt Summer Term 2013 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](http://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 860.677.1651, and speak with Eileen or by email at [reservations@avonoldfarmshotel.com](mailto: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 feather beds, complimentary wireless high speed internet, complimentary continental breakfast and newspapers, dining at FARM Restaurant, a true farm-to-table experience; fitness center, and Shuttle service to University of Hartford campus with advanced notice. Learn more at their website, [www.avonoldfarmshotel.com](http://www.avonoldfarmshotel.com)

### **Homewood Suites**

860.269.2311, Tari Marshall-Day

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, Paul

827 Farmington Ave, Farmington, CT

[www.farmingtoninn.com](http://www.farmingtoninn.com)

Mention Hartt Summerterm to get a per night rate of \$99 per night based on double occupancy; suites \$129 (four persons). Includes Continental breakfast, high speed internet, gym pass for Valley Fitness.

### **Marriott Residence Inn**

860.502.1606

942 Main St. Hartford, CT 06103

[www.marriott.com](http://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 class was one of the coolest things I have ever gotten to be a part of!  
Excellent pacing, differentiated instruction, and a great sense of humor.  
I have been converted! I will be back at Hartt next summer for sure!*

## **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](mailto:hartford@bkstr.com), or online at [www.hartford.bkstr.com](http://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 upper level 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 and bound journals; 400 print and electronic journal titles; 41,000 music scores; 1,200 DVDs and videocassettes; and over 22,700 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

Matriculated Hartt Summerterm Students may borrow circulating books and scores for four weeks, with one renewal for an additional four weeks. They may borrow sound and video recordings for three days, with one renewal. Non-matriculated Hartt Summerterm Students may borrow circulating materials for one week, with one renewal for an additional week. They may use sound and video recordings inside the Allen Library.

## LISTENING AND VIEWING

The library has three listening rooms equipped with turntables, CD players, cassette decks, VCRs, and DVD players. There are also listening carrels for using audio materials with headphones, which are available at the Circulation Desk. Two seminar rooms (one large, one small) with AV and computer projection are available for teaching, group study, and meetings.

## COMPUTERS

Seventeen public iMacs have both Mac OS X and Windows 7 installed, and also include the full Microsoft Office suite, and Finale NotePad . Laptops may be checked out at the Circulation Desk, but are for in-library use only. The library has four 15-inch MacBook Pro laptops with Finale and Sibelius installed, and four Lenovo ThinkPad laptops.

## PHOTOCOPYING AND PRINTING

One self-service photocopying machine 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. One scanner is available and is free to use. Cash is not accepted by either the photocopier or the pay printer. University IDs with HawkCash may be used to pay for copies and printouts. Funds may be added to a HawkCash account at the vending machine on the main level of Mortensen Library or at the HawkCard ID Office in Gengras Student Union. The minimum that can be added is \$1. The vending machine does not accept coins.



*This class was amazing!  
Comprehensive, intelligent,  
patient, and supportive.  
I walked away knowing  
way more than when I  
walked in and left  
thoroughly inspired.*

## 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 (860.768.5343). You will need a University of Hartford ID in order to borrow items from the library. When you come to the library for the first time, you will also need to fill out a brief Patron Registration Form.

It is crucial that all summer students and faculty have current University of Hartford 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 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 Oxford Music Online, RILM, WorldCat, and the four streaming audio databases: Naxos Music Library, Classical Music Library, DRAM (Database of Recorded American Music), and Jazz Music Library, as well as the database, Dance in Video. 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 Library*

860.768.4404

rudnick@hartford.edu

Sam Cook, *Public Services Librarian*

860.768.4840

scook@hartford.edu

**PRE-SUMMERTERM SESSION**  
**JUNE 24 – 28**

Baroque and Before—  
Teaching Early Music for Strings  
*Emlyn Ngai*

**SESSION I & II JULY 1 – JULY 12**

Orff Schulwerk Levels I & II  
*Chris Tranberg, Michael Chandler,  
Megan Tietz, Julie Blakeslee*

**SESSION 1 JULY 1 – JULY 5**

**INSTRUMENTAL**

Teaching Beginning Band & Strings  
*Matt Aubin NEW!*

Enhance your Teaching through  
Keyboard Harmony  
*Pete Woodard*

Exploring Jazz Improvisation  
*Kris Allen*

**TECHNOLOGY**

Teaching Composition to  
Middle and High School Students  
*Ken Steen*

**VOCAL**

Inspiring Good Vocal Technique  
*Cherie Caluda*

**SESSION 2 JULY 8 – JULY 12**

**INSTRUMENTAL**

The Hartt School Guitar Festival  
*Antigoni Goni, Christopher Ladd,  
Richard Provost*

Brass Refresher  
*Matthew Aubin*

School String Fleet Maintenance  
for the String Educator  
*Glen Grigel*

**ALL DISCIPLINES AND LEVELS**

Body Mapping for Music Education  
*Kay Hooper NEW!*

Music and Movement for Life  
and Learning

*Lillie Feierabend & Patti Mascetti*

**TECHNOLOGY**

Finale Music Notation  
*Ken Steen*

**SESSION 3 JULY 15 – JULY 19**

**INSTRUMENTAL**

Percussion Know-How for Music Educators  
*Ben Toth*

Band Instrument Maintenance for Wind  
Educators  
*Glen Grigel*

Folk Instrument Performance  
*Jeff Rhone*

Piano Tuning I & II  
*Ken Lawhorn*

**TECHNOLOGY**

Recording Music Performances  
*Scott Metcalfe*

21st Century Technologies  
in the Music Classroom  
*Lief Ellis, Miriam Schreiber*

**SESSION 4 JULY 22 – JULY 26**

**CONDUCTING /COMPOSITION**

Music Making, Creating, Conducting, & Self-  
Discovery: The Michael Colgrass Experience  
*Michael Colgrass*

**INSTRUMENTAL**

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

Rhythmic Workout for Music Educators  
*Rogério Boccato*

**ALL DISCIPLINES & LEVELS**

Gordon's Music Learning Theory  
*Clark Saunders & Ken Trapp*

Music & Movement Around the World  
*Lillie Feierabend*

Special Needs Students in the  
Music Classroom  
*Heather Wagner*

**TECHNOLOGY**

Recording Music Performances  
*Justin Kurtz*

**SESSION 5 JULY 29 – AUGUST 2**

**CONDUCTING**

Instrumental Conducting Clinic  
*Glen Adsit & Edward Cumming*

**INSTRUMENTAL**

Concert Percussion for Music Educators  
*Ben Toth*

A Woodwind Refresher  
*Dan Higgins NEW!*

**ALL DISCIPLINES & LEVELS**

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

**TECHNOLOGY**

Music Production: Pro Tools I  
*Gabe Herman*



**SESSION 4 – 5 JULY 22 – AUGUST 2**

**HARTT CHORAL CONDUCTING INSTITUTE**

*Ed Bolkovac & Stuart Younse*

**HARTT KODÁLY CERTIFICATION  
PROGRAM**

*John Feierabend, Jeff Rhone,  
Ed Bolkovac, Gabor Viragh*

**FEIERABEND ASSOCIATION FOR MUSIC  
EDUCATION (FAME)**

First Steps in Music®, *John Feierabend*  
Conversational Solfege™ Beginning  
*John Feierabend*  
Conversational Solfege™ Advanced  
*John Feierabend*



# SUMMERTERM 2013 WORKSHOPS

[www.hartford.edu/hartt/summerterm](http://www.hartford.edu/hartt/summerterm)

# HARTT SUMMERTERM 2013 WORKSHOP DESCRIPTIONS

Register on enclosed form or online at: [www.hartford.edu/Hartt/Summerterm](http://www.hartford.edu/Hartt/Summerterm)

## PRE-SESSION JUNE 24 – 28

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

*Emlyn Ngai*

Room: 120 M – F 9AM – 5PM  
MEW 603 3 credits CRN 22784

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 & 2 JULY 1 – JULY 12

**Orff Schulwerk Teacher Training Levels I & II** \$1400

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

*Julie Blakeslee (recorder)*

Room: 120, 163, 342 M – F 9AM – 5PM  
Level 1 MEW 603 4 credits CRN 22639  
Level 2 MEW 603 4 credits CRN 22631

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.



*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!*



## SESSION 1 JULY 1 – JULY 5

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.*

### INSTRUMENTAL, SESSION 1

**Teaching Beginning Band and Strings** \$695

*Matthew Aubin*

Room: 422 M – F 9AM – 5PM  
MEW 603 3 credits CRN 22635

Are you a new teacher or have you just been assigned instrumental music for the first time in a long time? This course is designed for the K–12 music educator that wants to reexamine instrumental music methods. Matthew Aubin, Director of Orchestra and horn instructor at Washington State University has extensive experience in both band and orchestral settings. He will review and enhance your understanding of rehearsal techniques, pedagogical approaches, literature selection, and recruiting. Ample time will be allotted for resource sharing and discussion.

**Enhance Your Teaching through Keyboard Harmony** \$695

*Pete Woodard*

Room: 337 M – F 9AM – 5PM  
MEW 603 3 credits CRN 21515

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



*Excellent class! Helped to fill in gaps in knowledge and expand my knowledge of brass instruments. The instructor also spent time talking about teaching band which added to the comprehensive nature of the class.*

### Exploring Jazz Improvisation

\$695

Kris Allen

Room: 201      M – F      9AM – 5PM  
MEW 603      3 credits      CRN 22622

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!

### 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 22626

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 21516

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

*This class was taught by an instructor who clearly loved her subject material and also loved teaching. She was able to communicate very clearly and delighted in even our smallest successes. I will definitely recommend this workshop to my peers.*

### SESSION 2 JULY 8 – JULY 12

Monday – Friday 9AM – 5PM

### INSTRUMENTAL, SESSION 2

#### A Brass Refresher

\$695

Matthew Aubin

Room: 422      M – F      9AM – 5PM  
MEW 603      3 credits      CRN 22629

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: 342 M - F 9AM - 5PM  
MEW 603 3 credits CRN 21605

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. This class is supported in part by  CLASS LIMITED TO 12 PARTICIPANTS.

**The Hartt School Guitar Festival**

*Antigoni Goni, Christopher Ladd, Richard Provost*

Room: PAC Roberts M - F 9AM - 5PM MEW 603  
Participants \$500 3 credits CRN 21521  
Week-long Observers \$250 0 credits CRN 21523  
Daily Observers \$ 50 daily at door

International concert artist Antigoni Goni joins Hartt Guitar Department founder Richard Provost and Hartt Department member Christopher Ladd for a week-long festival of concerts and daily master classes. The event is open to classical guitarists of all levels and aspirations who desire to improve and refine their playing and performance skills. LIMITED TO 15 PARTICIPANTS \* See website for more information [www.harttschoolguitarfestival.com](http://www.harttschoolguitarfestival.com)

**ALL DISCIPLINES ALL LEVELS, SESSION 2**

**Body Mapping for Music Educators \$695**

*Kay S. Hooper, Certified Alexander Technique Teacher & Licensed Andover Educator™*

Room: Mortensen Woods M - F 9AM - 5PM  
MEW 603 3 credits CRN 22860

Music Educators—do you suffer from back pain, vocal fatigue, or physical stress? Do you know that as many as 60% of your students may be in pain as well? Body Mapping is a practical method for self-care and performance enhancement that anyone can apply. This interactive workshop will teach you how to correct confusions about your body structure, health preservation, and improve your performance and teaching techniques. The workshop will include a wealth of applications for teaching and daily life including how your body moves during teaching, performance, and everyday activities. You will also learn

to observe your students' technical limitations from a movement perspective. Please bring your own instrument and a towel or mat for floor work. Course texts: "What every musician needs to know about the body," Barbara Conable; and, "Sensory Tune-ups: a guided journal of sensory experiences for performers of all ages" by Kay S. Hooper. CLASS LIMITED TO 12 PARTICIPANTS

**Music and Movement for Life and Learning \$695**

*Lillie Feierabend & Patti Mascetti*

Room: 106, U of H Magnet M - F 9AM - 5PM  
MEW 603 3 credits CRN 22826

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 22623

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

*I thoroughly enjoyed the String Maintenance workshop with Glen. He knew the content extremely well, obviously had a passion for the topic, delivered the material in an easy to understand manner and gave us plenty of time to work on the skills that he presented.*



## SESSION 3 JULY 15 – JULY 19

Monday – Friday 9AM – 5PM

### INSTRUMENTAL

#### Percussion Know-How for Music Educators

\$695

Ben Toth

Room: Bliss M – F 9AM – 5PM  
MEW 603 3 credits CRN 21522

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. Contact Ben Toth for information: [btoth@hartford.edu](mailto:btoth@hartford.edu)

#### Band Instrument Maintenance for Wind Educators

\$695

Glen Grigel

Room: 343 M – F 9AM – 5PM  
MEW 603 3 credits CRN 22641

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. This class supported in part by **RICO** and **EVANS**. CLASS LIMITED TO 12 PARTICIPANTS



#### Folk Instrument Performance

\$695

Jeffrey Rhone

Room: 163 M – F 9AM – 5PM  
MEW 603 3 credits CRN 22638

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 I & II

\$695

Ken Lawhorn

Room: 201 M – F 9AM – 5PM  
Piano Tuning I MEW 603 3 credits CRN 22624  
Piano Tuning II MEW 603 3 credits CRN 22632

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

### TECHNOLOGY, SESSION 3

#### 21st Century Technologies in the Music Classroom

\$695

Lief Ellis & Miriam Schreiber

Room: 120 M – F 9AM – 5PM  
MEW 603 3 credits CRN 22625

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. LAPTUPS REQUIRED. Please contact Lief Ellis for more information: [rellis@hartford.edu](mailto:rellis@hartford.edu)



## SESSION 4 JULY 22 – 26

Monday – Friday 9AM – 5PM

### CONDUCTING / COMPOSITION, SESSION 4

#### Music Making, Creating, Conducting & Self-Discovery: The Michael Colgrass Experience \$749

Michael Colgrass & Glen Adsit

Room: TBA M – F 9AM – 5PM

MEW 603 3 Credits CRN 22876

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 from NLP, mime, and self-hypnosis that help with stage fright and concentration under pressure.

### INSTRUMENTAL, SESSION 4

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

Benjamin Toth

Room: Bliss M – F 9AM – 5PM

MEW 603 3 credits CRN 22640

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



*I had heard many wonderful things about Ben Toth before taking his workshop and can easily see why he has such a fine reputation after taking his Concert Percussion class.*

#### Rhythmic Workout for Music Educators \$695

Rogério Boccato

Room: PAC Roberts M – F 9AM – 5PM

MEW 603 3 credits CRN 22621

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!

### 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 22634

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.

#### Music and Movement around the World \$695

Lillie Feierabend

106 UofH Magnet School M – F 9AM – 5PM

MEW 603 3 credits CRN 22636

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...

**Special Needs Students in the Music Classroom** **\$695***Heather Wagner*

Room: KF, Mortensen	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22630

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.

**INSTRUMENTAL, SESSION 4****Recording Music Performances** **\$695***Justin Kurtz*

Room: 334	M – F	9AM – 5PM
MEW 603	3 credits	CRN 21606

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

**SESSION 5 JULY 29 – AUGUST 2**

Monday – Friday 9AM – 5PM

**CONDUCTING, SESSION 5****Instrumental Conducting Clinic** **\$749***Glen Adsit & Edward Cumming*

Room: Millard	M – F	9AM – 5PM
3 Credits	MEW 603	CRN 21517

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.

**INSTRUMENTAL, SESSION 5****Concert Percussion for Music Educators** **\$69***Benjamin Toth*

Room: Bliss	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22633

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. Contact Ben Toth for more information: [btoth@hartford.edu](mailto:btoth@hartford.edu)

**A Woodwind Refresher** **\$695***Dan Higgins*

Room: 422	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22628

Are you a vocal or string educator seeking to hone your woodwind diagnostic and performance skills? Open to music educators of all grade levels, *A Woodwind Refresher* provides a comprehensive review of performance and pedagogical practices for flute, clarinet, and saxophone. Learn to teach concepts of embouchure, air support, and tone production more effectively by enriching your own performance ability through varied instructional styles. While performing on each instrument daily, you will enhance your knowledge of woodwind fundamentals, learn to apply advanced techniques unique to each instrument, and improve your ability to impart refined skills through standards-based instruction. Combined with discussions about instruments, accessories, method books, repertoire, and assessment tools, you will identify resources and acquire confidence to deliver highly effective instruction.

**TECHNOLOGY, SESSION 5****Music Production: Pro Tools I** **\$695***Gabe Herman*

Room: 345	M – F	9AM – 5PM
MEW 603	3 credits	CRN 22637

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

## ALL-DISCIPLINES AND LEVELS, SESSION 5

**Rich Traditions and New Creations:** \$695  
**Dance, Song, Storytelling, and Literature in the Music Classroom**  
*Peter & Mary Alice Amidon*

Room: 106 UofH Magnet M – F 9AM – 5PM  
MEW 603 3 credits CRN 22627

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

## SESSION 4 & 5 JULY 22 – AUGUST 2

Monday – Friday 9AM – 5PM

### VOCAL

**The Hartt Choral Conducting Institute** \$1,528  
*Edward Bolkovac & Stuart Younse*

Room: 342 Berkman M – F 9AM – 5PM  
MEW 603 6.5 credits CRN 22836

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](http://www.hartford.edu/hartt/summerterm).



## FEIERABEND ASSOCIATION OF MUSIC EDUCATION (FAME)



### 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 24590

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 22643

Conversational Solfege is a pedagogical method that develops musical literacy. Based on models used to teach conversational foreign languages, Conversational Solfege develops an understanding of music through the use of rhythm syllables and solfege syllables at a conversational level, then gradually evolves into traditional notation. Through carefully sequenced activities, Conversational Solfege enables students to joyfully assimilate the skills and content necessary to be musically literate. Through various techniques, Conversational Solfege allows the acquisition of musical reading and writing, dictation, improvisation, and composition in an intuitive manner. This course is applicable to general music, choral, and instrumental teachers. PLEASE NOTE: *This course is cross-listed with Kodály Methodology Level II and meets at the same time and place.*

**Conversational Solfege™ — Advanced Music Literacy** \$353  
*John M. Feierabend*

Room: 120 M – F 10:15 – 11:45AM  
MEW 602 1.5 credits CRN 22644

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 22 – August 2

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](http://www.hartford.edu/hartt/summerterm)

## KODÁLY CERTIFICATION LEVEL I (6.5 CREDITS)

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

John M. Feierabend

Room: 120 M – F 2:30 – 4:30PM  
MEW 602 2 credits CRN 21687

*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 21643

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

Jeffrey Rhone

Room: 410-412 M – F 8 – 10AM  
MEW 602 2 credits CRN 21650

**Kodály Choir** \$118

Edward Bolkovac

Room: 342 M – F 1:15 – 2:15PM  
MEW 602 .5 credits CRN 21651

## KODÁLY CERTIFICATION LEVEL II (6.5 CREDITS)

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

John M. Feierabend

Room: 120 M – F 8 – 10AM  
MEW 602 2 credits CRN 21654

*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 21652

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

Jeffrey Rhone

Room: 410-412 M – F 10:15AM – 12:15PM  
MEW 602 2 credits CRN 21653

**Kodály Choir** \$118

Edward Bolkovac

Room: 342 M – F 1:15 – 2:15PM  
MEW 602 .5 credits CRN 21686

## KODÁLY CERTIFICATION LEVEL III (6.5 CREDITS)

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

John M. Feierabend

Room: 120 M – F 10:15 – 11:45AM  
MEW 602 1.5 credits CRN 21611

*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 22645

**Kodály Conducting** \$353

Edward Bolkovac

Room: 342 M – F 2:30 – 4AM  
MEW 602 1.5 credits CRN 22646

**Masterworks Materials** \$353

Edward Bolkovac

Room: 342 M – F 4:15 – 5:45  
MEW 602 1.5 credits CRN 21688

**Kodály Choir** \$118

Edward Bolkovac

Room: Berkman M – F 1:15 – 2:15  
MEW 602 .5 credits CRN 22647

## 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. 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. He earned his Bachelor of Science in Education and Bachelor of Fine Arts in Music from the University of Connecticut.

**Julie Blakeslee** has taught K-6 music and movement in Billings, MT for 21 years. She holds a Master's degree in Curriculum and Instruction from Montana State University. Her Orff journey began at the University of Montana. She completed Levels II, III, and Master Class at the University of St. Thomas in St. Paul, MN. Julie has presented at local workshops, state conferences, AOSA Professional Development Conferences, and has taught recorder in the University of Montana Levels course. She is a National Board Certified teacher.

**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. 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.

**Antigoni Goni** is a Greek guitarist, recording artist, concertizer, and the founder and Chair of the Pre-College Division of the Guitar Department at the Juilliard School. She studied with Evangelos Assimakopoulos at the National Conservatory of Athens, with John Mills at the Royal Academy of Music in London and extensively in master classes with Julian Bream. She continued her studies with Sharon Isbin at the Juilliard School in New York. She has performed throughout the United States, Japan, Portugal, France, and other countries. Her career blossomed in the mid-1990s after winning the Guitar Foundation of America Competition, which resulted in some 65 concerts in

North America and a contract with Naxos Records for which she has recorded three highly successful CDs. Goni is a professor at the Royal Conservatory in Brussels, and artist-in-residence for San Francisco Performances. She was Chairman of the Guitar Department at Juilliard Pre-College Division between 1995 and 2004, and she currently holds positions at Columbia University and the Royal Academy of Music in London, splitting her time between both coasts of the United States, Brussels and Athens.

**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. 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.

**Gabe Herman** is a Musician, Audio Engineer, Sound Designer, Composer and Educator. His work in music and sound for film and television has been featured by NPR, NBC and MTV media networks, and have premiered and won awards at over 21 film festivals across the globe. Gabe is heavily involved with the local music scene in Boston and is a professional member of AES (Audio Engineering Society). He owns and operates a music production company in West Hartford, CT where he has worked with a myriad of local, regional and internationally recognized recording artists. In 2006, Gabe helped design the template that would later become the Audio Production Department at Boston University's Center for Digital Imaging Arts. There, he served as Associate Director for the program for three years and still remains an active guest lecturer. In addition to being the Assistant Director of the MPT department at Hartt, Gabe also teaches music business classes in the Music Management & Performing Arts Management Department.

**Daniel Higgins** serves as Logistics Manager for The Hartt Graduate Summerterm Program and is an active professional woodwind specialist as well as teacher. Dan taught General and Instrumental music at Haddam-Killingworth Middle School in Killingworth, Connecticut. Additionally, he maintains a studio of woodwind students of all ages, and actively performs on various instruments for musical productions. Dan holds a Bachelors Degree in Jazz Performance from Western Connecticut State University, and two Masters Degrees from The Hartt School of Music in Music Performance and Music Education respectively.

**Kay S. Hooper**, ATI Certified Alexander Technique Teacher and Licensed Andover Educator TM, presents workshops and master classes on movement and sensory training at state, national and international venues. She is a pianist, teacher, and author who develops approaches to healthier, more expressive practice and performance. Her book, *Sensory Tune-ups: a guided journal for performers of all ages*, published by AllSense Press, has received international acclaim. Her ability to

connect with music teachers and students at all levels comes from her B.M. in Music Education and her M.M in Piano Pedagogy as well as decades of teaching in a variety of settings. For more information, see her website at: [www.allsensepress.com](http://www.allsensepress.com).

**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 addition 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 springboard 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. [www.harttschoolguitarfestival.com](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.

**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. 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 *Bicinia*-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.



### IMPORTANT PHONE NUMBERS

Hartt Summerterm Office	860.768.4128
Sports Center	860.768.5050
Hartt Summerterm Fax	860.768.5177
Summer Conference Housing Office	
Mary Renstrum	860.768.7794
Hartt Core Course Information	860.768.4128
ARAMARK Dining Services	860.768.4817
Campus Operator	860.768.4100
Directions to the University	860.768.7878
Music Library	860.768.4491
Public Safety	860.768.7985
Registrar's Office	860.768.4594
University Bookstore	860.768.4801
Transcript Department	860.768.4588
Bursar's Office	860.768.4999
Hartt Information	860.768.4454

### SUMMER ADMINISTRATION

Dee Hansen  
*Director, Hartt Summerterm*

Paula Trebra  
*Assistant Director, Hartt Summerterm*

Aaron Flagg  
*Dean, The Hartt School*

T. Clark Saunders  
*Associate Dean, The Hartt School*

R. J. McGivney  
*Director of Summer Programs, University of Hartford*

Hilary Field Respass  
*Director, Hartt Community Division*

Harmon Steiner  
*Director, Hartt Suzuki Institute*

### For more information on faculty, housing, and registration, contact:

Hartt Summerterm  
 Center  
 The Hartt School  
 University of Hartford  
 200 Bloomfield Avenue  
 West Hartford, CT 06117-1599

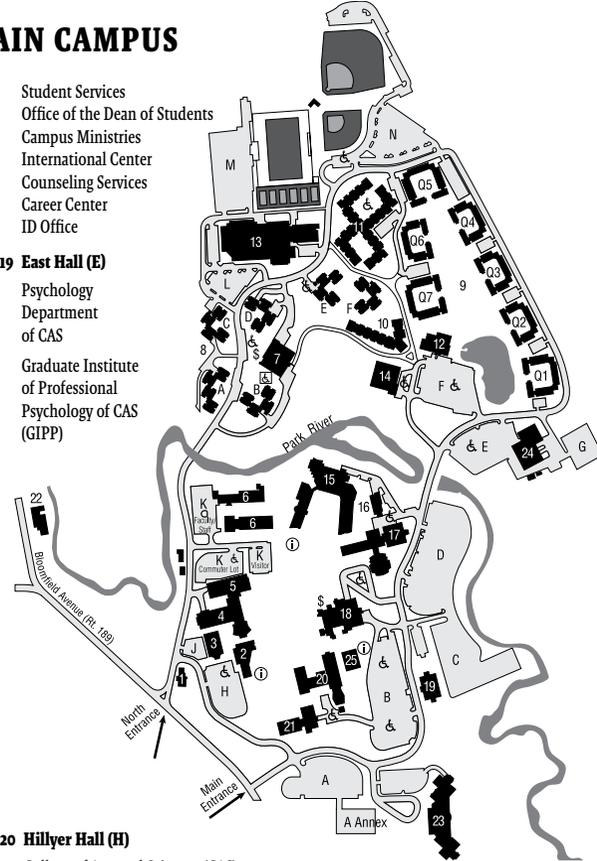
860.768.4128 or 860.768.4479  
[www.hartford.edu/hartt/summerterm.edu](http://www.hartford.edu/hartt/summerterm.edu)

## UNIVERSITY OF HARTFORD MAIN CAMPUS

- 1 Bates House**  
Office of Admission and Student Financial Assistance
- 2 Beatrice Fox Auerbach Computer and Administration Center (CC)**  
President's Office  
Administrative Offices  
Information Technology Services  
Student Administrative Services Center (SASC)  
Registrar  
Bursar  
Center for Graduate and Adult Academic Services  
Office of Summer and Winter Programs  
Continuing and Professional Education Programs
- 3 United Technologies Hall (UT)**  
College of Engineering, Technology, and Architecture (CETA)
- 4 Charles A. Dana Hall (D)**  
Math, Physics, and Computer Science Departments of CAS  
Health Professions and Physical Therapy Departments of ENHP  
Interactive Information Technology University Studies  
Mali Lecture Halls
- 5 Biology-Chemistry Building (BC)**  
Biology and Chemistry Departments of CAS  
Clinical Laboratory Science of ENHP  
Environmental Engineering Laboratory of CETA
- 6 Hartford Art School (V)**  
Carol Joseloff Taub Hall  
Donald and Linda Silpe Gallery  
Stanley Sculpture Studio  
Ceramics Building
- 7 University Commons**  
Connections Health Education Center  
Resident Students Dining Hall  
Bank of America ATM  
Office of Communication  
Media Relations  
Editorial Services  
Marketing Communications  
Hawk's Nest Restaurant  
WSAM-AM Radio
- 8 Student Residence Halls**  
Complexes A-F  
Judicial Officer (Complex F)  
Residential Life (Complex F)
- 9 Village Apartments**  
Quads 1-7
- 10 Park River Apartments (PR)**
- 11 Regents Park**  
Student Residence Hall
- 12 Konover Campus Center**  
Village Market  
Java City
- 13 Sports Center (SPCT)**  
Al-Marzook Athletic Fields  
Reich Family Pavilion  
Chase Arena  
Health Services  
Mary Baker Stanley Pool
- 14 Lincoln Theater**
- 15 Harry Jack Gray Center (HJG)**  
1877 Club Restaurant  
University Libraries  
Media Technology Services  
Conference Center  
Wilde Auditorium  
Joseloff Gallery  
Department of Architecture  
Campus Bookstore  
WWUH-FM Radio  
Kent McCray Television Studio  
School of Communication of CAS  
Sherman Museum of Jewish Civilization
- 16 Abrahams Hall (ABR)**  
Cinema Department of CAS  
Cinema and Media Studies  
Editing Suite
- 17 Alfred C. Fuller Music Center (F)**  
The Hartt School  
Hartt Community Division  
Millard Auditorium  
O'Connell Hall  
Paranov Hall
- 18 Gengras Student Union (GSU)**  
Welcome Center  
Cafeteria (Holcomb Commons)  
Zia Juice  
Taco Bell Express  
Campus Post Office  
Bank of America ATM  
Student Organizations

- Student Services  
Office of the Dean of Students  
Campus Ministries  
International Center  
Counseling Services  
Career Center  
ID Office
- 19 East Hall (E)**  
Psychology  
Department of CAS  
Graduate Institute of Professional Psychology of CAS (GIPP)

- 20 Hillier Hall (H)**  
College of Arts and Sciences (CAS)  
Hillier College  
College of Education, Nursing and Health Professions (ENHP)  
Auerbach Auditorium  
Esphyr Slobodkina Urquhart  
Children's Reading Room
- 21 Beatrice Fox Auerbach Hall (A)**  
Barney School of Business  
Division of Nursing of ENHP  
English Department of CAS  
English Language Institute  
Maurice Greenberg Center for Judaic Studi
- 22 Alumni House**  
Office of Institutional Advancement  
Development  
Alumni Relations  
Construction Institute
- 23 University of Hartford Magnet School**
- 24 Operations Building**  
Facilities Department  
Public Safety Office
- 25 Financial and Administrative Services Building**  
Accounting  
Human Resources  
Development  
Payroll Office  
Purchasing Department



- CAS College of Arts and Sciences
- CETA College of Engineering, Technology, and Architecture
- ENHP College of Education, Nursing and Health Professions
- Buildings
- Roads & Parking Areas
- \$ ATM
- ⓘ Information Kiosk
- ♿ Disabled Access Ramp

**Access for the Disabled**  
 All academic buildings and dining halls, as well as most residences, are accessible to disabled persons.  
 ♿ This symbol in various parking lots denotes the location of spaces reserved for the disabled.



The Hartt School  
UNIVERSITY OF HARTFORD

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*For complete and updated information on the Hartt Summerterm program, please go to:*

**[WWW.HARTTFORD.EDU/HARTT/SUMMERTERM](http://WWW.HARTTFORD.EDU/HARTT/SUMMERTERM)**