

# SUMMER MUSIC STUDIES + MM IN MUSIC EDUCATION

2019 Graduate Course Catalog 

*Note: All credits associated with Summer Music Studies courses are graduate credits.*

<b>FOUNDATIONAL COURSES</b>	<b>2</b>
<b>INSTRUMENT REPAIR</b>	<b>4</b>
<b>DRUMS</b>	<b>7</b>
<b>JAZZ</b>	<b>8</b>
<b>ALL AREAS</b>	<b>9</b>
<b>CONCERT BAND</b>	<b>12</b>
<b>STRINGS/ORCHESTRA</b>	<b>14</b>
<b>MUSIC TECHNOLOGY</b>	<b>15</b>
<b>ORFF SCHULWERK</b>	<b>17</b>
<b>SONGWRITING</b>	<b>19</b>
<b>VOCAL/CHORAL</b>	<b>20</b>

## FOUNDATIONAL COURSES

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### **MMED 602 - Sociological Foundations of Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Deb Wolf

**Location:** Villanova | **Dates:** June 24 - 28

An intensive reading, research, and discussion course in the sociology of music education's role in society. Students develop a basic understanding of the sociological functioning of music in society and how education in music should, but often does not, meet the greater society's needs. Socialization in performing groups, group identity, and sociology of schools is studied. Current trends in US music education will be analyzed from a sociological perspective. Students will also develop basic sociological research and reporting skills.

### **MMED 603 - Curriculum & Assessment in Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Johanna Siebert

**Location:** Villanova | **Dates:** July 22 - 26

The course covers the development, writing, and evaluation of curriculum as a dynamic interactive process based on research. Students develop curriculum writing and evaluation skills through critical review of various curricula, analyses of curriculum models, and developing their own curricula. Measurement and assessment of learning, which is the crucial dynamic element in curricula, is covered in depth. Upon completion of the course, students should be able to critically analyze curricula, design curricula, and develop appropriate assessment tools for various music learning situations.

### **MMED 605 - Historical and Philosophical Foundations in Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Nancy Beitler

**Location:** Villanova | **Dates:** July 15 - 19

This is an intensive course of study of the historical and philosophical foundations of music education. This course will encapsulate both the history of music education in the United States from the Colonial period to modern times, and a philosophical movement in American music education. These movements and philosophies will be analyzed in terms of their impact and effectiveness and why some have succeeded where others failed. An analysis and synthesis of ideas and events will reveal historical cycles, socio-political ramifications, and periodic reintroduction/revision of previous approaches. Current trends in American music education will be analyzed from both historical and philosophical perspectives, while making evident to learners the connections of philosophical theories and theorists, and their significance through the history of music education.

### **MMED 606 - Integration of Technology in Music Education - Section 1**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Mike Fein

**Location:** UArts | **Dates:** June 24 - 28

This course provides intensive study for learning computer programs that support the music education classroom and for understanding the effective means to authentically integrate technology in K-12 music education. The purpose of this course is to provide tools and resources to

students that will enable them to become active agents in the growth of their technological skills that are needed to support learning in 21st century classrooms.

### **MMED 606 - Integration of Technology in Music Education - Section 2**

#### **NEW - ONLINE Section**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Mike Fein

**Location:** ONLINE | **Dates:** June 17 - August 9

This course provides intensive study for learning computer programs that support the music education classroom and for understanding the effective means to authentically integrate technology in K-12 music education. The purpose of this course is to provide tools and resources to students that will enable them to become active agents in the growth of their technological skills that are needed to support learning in 21st century classrooms. This course will be online.

### **MMED 790 - Thesis/Project Development: Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Jenny L. Neff

**Location:** Ursinus | **Dates:** June 24 - 28

The Music Education Thesis is the culmination of learning and professional growth established as an outcome of MM studies in Music Education and demonstrates mastery of the course of study through a well-designed and developed thesis. This final product is to be designed and focused to achieve outcomes that are based upon the synthesis of understandings acquired from courses in the content coursework, and through knowledge gained from the Foundational courses. The student's synthesis of knowledge and skills will be exemplified through the creation of an original,

creative, and thoughtful presentation. This hybrid course will meet face-to-face each day, along with an online component throughout the week.

### **MMED 791 - Thesis: Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Jenny L. Neff

**Meeting Times:** Scheduled with the Instructor

The Music Education Thesis is the culmination of learning and professional growth established as an outcome of MM studies in Music Education, and demonstrates mastery of the course of study through a well-designed and developed thesis.

This final product is to be designed and focused to achieve outcomes that are based upon the synthesis of understandings acquired from courses in the content coursework, and through knowledge gained from the Foundational courses. The student's synthesis of knowledge and skills will be exemplified through the creation of an original, creative, and thoughtful presentation.

### **MMED 795 - Project: Music Education**

*MM in Music Education Requirement*

**3.0 Credits | Instructor:** Dr. Jenny L. Neff

**Meeting Times:** Scheduled with the Instructor

The Music Education Project is the culmination of learning and professional growth established as an outcome of MM studies in Music Education, and demonstrates mastery of the course of study through a well-designed and developed thesis.

This final product is to be designed and focused to achieve outcomes that are based upon the synthesis of understandings acquired from courses in the content coursework, and through knowledge gained from the Foundational courses. The student's synthesis of knowledge and skills will be exemplified through the creation of an original, creative, and thoughtful presentation.

## INSTRUMENT REPAIR

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### **IREP 611 - Band Instrument Repair,**

#### **Level 1 - Section 01**

**3.0 Credits | Instructor:** Chuck Hagler

**Dates:** July 8 - 12 | **Location:** Villanova

Knowledge of instrument repair can stretch your budget dollars. Learn how to fix those little problems yourself. Replace springs, loosen stuck slides and even do some dent work. Preventive maintenance and emergency repairs can save time and money. What to bring: Bring a variety of school instruments for repair or use the instruments supplied. Upon successful registration for the course, each participant will receive an email containing detailed information on what instruments, tooling, and project materials are needed for the class. All tooling, parts, supplies and older instruments' (for practice repairs) are provided. The course is structured so each participant has time to learn and practice the repair procedures and then they may perform the detailed repairs and maintenance procedures to their own and/or school owned instruments, while under the supervision of the instructor. Participants should bring instruments that need repair from their districts.

### **IREP 611 - Band Instrument Repair,**

#### **Level 1**

**3.0 Credits | Instructor:** Chuck Hagler

**Dates:** July 15 - 19 | **Location:** Villanova

Knowledge of instrument repair can stretch your budget dollars. Learn how to fix those little problems yourself. Replace springs, loosen stuck slides and even do some dent work. Preventive maintenance and emergency repairs can save time

and money. What to bring: Bring a variety of school instruments for repair or use the instruments supplied. Upon successful registration for the course, each participant will receive an email containing detailed information on what instruments, tooling, and project materials are needed for the class. All tooling, parts, supplies and older instruments' (for practice repairs) are provided. The course is structured so each participant has time to learn and practice the repair procedures and then they may perform the detailed repairs and maintenance procedures to their own and/or school owned instruments, while under the supervision of the instructor. Participants should bring instruments that need repair from their districts.

### **IREP 612 - Band Instrument Repair,**

#### **Level 2**

**3.0 Credits | Instructor:** Chuck Hagler

**Dates:** July 22 - 26 | **Location:** Villanova

This course builds upon the foundations that were taught in the level 1 course. Additional and more advanced repair techniques will be taught. Like the level 1 course, this is a hands-on course. You will need your own repair kit so bring your own or one may be supplied (a list of the tools needed will be supplied when you register). Upon successful registration for the course, each participant will receive detailed information on what instruments, tooling, and project materials are needed for the class. The instructor will also provide contact information so you may direct any questions directly with the source. All tooling, parts, supplies and 'older instruments' (for practice repairs) are provided. The course is structured so each

participant has time to learn and practice the repair procedures and then they may perform the detailed repairs and maintenance procedures to their own and/or school owned instruments, while under the supervision of the instructor. Please bring to class a high-quality student line flute, clarinet, alto saxophone, and trumpet which are in average to good shape, and like instruments in average to poor shape. Band Instrument Repair Level 1 is a prerequisite for this course.

**IREP 613 - Band Instrument Repair,  
Level 3**

**3.0 Credits | Instructor:** Chuck Hagler  
**Dates:** July 22 – 26 | **Location:** Villanova  
A new and exciting course for those who have successfully completed the Band Instrument Repair Courses I & II. Course III is a hands-on course that was designed for the music educator, who on a tight budget, wants to learn advanced repair techniques and secure his or her knowledge of repairs on personal or school-owned equipment. Instruction includes a review and update on current repair procedures, tooling and supplies. The class will focus primarily on the execution of repair techniques through independent study and practice. The instructor will provide individual consultation and review. Participants are required to supply all instruments used for repair in the course. A complete list of what type of instruments to bring will be sent to registrants. All tools, parts, supplies and workbook are supplied (we cannot provide major new parts). Band Instrument Repair Levels 1 and 2 are prerequisites for this course.

**IREP 614 - Band Instrument Repair,  
Level 4: Apprenticeship**

**3.0 Credits | Instructor:** Chuck Hagler  
**Dates:** July 22 – 26 | **Location:** Villanova  
Band Instrument Repair Level 4: Apprenticeship is a hands-on course designed for the music educator, who wants to extend advanced repair techniques and secure a deeper knowledge of repairs of school-owned equipment. Instruction includes a review and update on current repair procedures, tooling and supplies. The focus of the course will be in an independent apprenticeship style of learning where faculty is coaching the execution of repair work and introducing advanced skills and knowledge. Participants are required to supply all instruments used for repair in this course. All tools, parts, supplies and workbook are supplied. If major parts are needed, this will be at an added cost to the student and in consultation with the faculty of record for the course, prior to the start date. Band Instrument Repair Levels 1, 2 and 3 are the prerequisites for this course.

**IREP 615 Band Instrument Repair, Level 5:  
Apprenticeship**

**3.0 Credits | Instructor:** Chuck Hagler  
**Dates:** July 22 - 26  
Band Instrument Repair Level 5: Apprenticeship is a hands-on course designed for the music educator, who wants to extend advanced repair techniques and secure a deeper knowledge of repairs of school-owned equipment. Instruction includes a review and update on current repair procedures, tooling and supplies. The focus of the course will be in an independent apprenticeship style of learning where faculty is coaching the execution of repair work and introducing advanced skills and knowledge. Participants are required to supply all instruments used for repair in this course. All tools,

parts, supplies and workbook are supplied. If major parts are needed, this will be at an added cost to the student and in consultation with the faculty of record for the course, prior to the start date. Band Instrument Repair Levels 1, 2, 3, and 4 are the prerequisites for this course.

### **IREP 661 - String Instrument Repair, Level 1**

**3.0 Credits | Instructor:** Chris Bluemel

**Dates:** June 24 – 28 | **Location:** Villanova

This course begins with an in-depth review of the construction and setup of all members of the violin family. Comprehensive hand-on sessions will help the participants gain confidence in various stringed instrument and bow repairs. Topics to be discussed include: bridge, peg, and sound post fitting, crack and seam hide glue repairs, loose fingerboards, salvaging old bows, etc. Participants will also become more effective in the classroom by learning tips to stretch repair budgets, the ability to make more informed instrument purchases, and how to determine repair vs. replacement. Tooling, parts and supplies are included. What to bring: Please bring instruments to be used during the class, stretch that budget even more! All participants are requested to bring a minimum of 2 violins, 1 viola, and 1 cello, any size and in any

condition. There is no limit on the number of instruments you may bring...the more the better.

### **IREP 668 - String Instrument Repair, Level 2**

**3.0 Credits |**

**Dates:** June 24 – 28 | **Location:** Villanova

\*Prerequisite: String Instrument Repair, Level 1

String Instrument Repair, Level 2 will provide a comprehensive review of the construction and setup of all members of the violin family. Students will learn advanced techniques to diagnose and address diverse stringed instrument and bow repairs, beyond the basics of those learned in String Repair Level 1. Advanced topics that deepen knowledge of more complex issues and assessment of repairs dealing with bridge, peg, and sound post fitting, crack and seam hide glue repairs, loose fingerboards, and salvaging old bows will be the focus of the course. Tooling, parts and supplies are included. Please bring instruments to be used during the class. All participants are requested to bring a minimum of 2 violins, 1 viola, and 1 cello, any size and in any condition. There is no limit on the number of instruments you may bring, in fact the more the better. This is a comprehensive, hands-on course that requires for students to have previously taken String Repair 1 (PMED/MMED661).

## DRUMS

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### **DRUM 770 - Introduction to Playing the Drum Set**

**3.0 Credits | Instructor:** Marc Dicciani

**Dates:** June 24 – 28 | **Location:** Ursinus

This course is designed for those who have little or no experience or formal training in drum set performance or practice. Teaching is directed towards enabling participants to acquire a facility for themselves, and in turn, to help them teach and coach their student drummers in developing better drumming skills and overall musicianship. You'll learn about technique, styles (including rock, jazz, Brazilian, and Afro-Cuban), improvisation, reading, repertoire, and drum equipment. No equipment is required; you will be supplied with a pair of sticks, a method book, and a play-along CD. Each student will sit at their own professional drum set that includes all cymbals and hardware.

### **DRUM 773 Playing the Drums: Level 2, Intermediate**

**3.0 Credits | Instructor:** Marc Dicciani

**Dates:** June 24 - 28

**Location:** Ursinus

The course is designed for those who have attained some basic to moderate level of proficiency on the drumset, either as a result of having taken the first level of this course, or having played the drums previously. The teaching is directed towards primarily enabling students to acquire a more advanced level of ability for themselves, and also to improve the skills and knowledge required for group and private instruction and direction of students. Students study intermediate level of technique, styles, improvisation, reading, repertoire, and equipment, including electronic drums. No equipment is required; students will be supplied with a pair of sticks, a method book, and a play-along CD. Each student will sit at their own professional drum set that includes all cymbals and hardware.

## JAZZ

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### **IEJZ 647 - Jazz Boot Camp for Band Directors and Performers**

**3.0 Credits | Instructor:** Mark Allen + Randy Kapralick

**Dates:** June 24 - 28 | **Location:** Villanova

This course delves into many approaches that apply to teaching, learning and performing Jazz. Creating a nurturing and safe environment for creating is highly stressed. This course will focus on jazz history, big band and small group rehearsal techniques, reading and assessing big band literature, jazz theory, drilling theory in a group setting, creating a basic chart, beginning and advanced improvisation, investigating important players, creating jazz opportunities for non-traditional jazz instruments, transcribing players, tune learning, writing out and constructing solos, small group protocol and examining resources for teaching and instruction.

## ALL AREAS

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### **AMUS 603 Introduction to Electric Bass**

**3.0 Credits | Instructor:** Micah Jones

**Location:** Ursinus | **Dates:** June 24 - 28

This course is designed for the music educator who has little or no formal experience playing bass guitar. The teaching of this course is focused on developing individual techniques and processes to ultimately be shared with their own bass students in the classroom. The course will explore different right-hand techniques, finger picking with one or two fingers, and slap bass. With the left hand, the student will discover efficient scale and arpeggio fingerings, covering one and two octaves. All of these techniques are designed to give each student a solid foundation in the fundamentals of bass playing, while learning the role of the bass at the same time. Stylistically, the course will explore different grooves from rock, blues, bossa nova, to walking jazz bass. Beyond the fundamentals of groove, each student will attempt to improvise on the fundamentals of harmony. No instrument is needed. A student bass and practice amplifier will be available to each student in the class.

### **AMUS 614 - Rhythmic Development Through Drumming + Dance**

**3.0 Credits | Instructor:** Anthony DeQuattro

**Dates:** June 24 – 28 | **Location:** Villanova

Rhythms are usually taught by counting, putting the foundation of the rhythm in the brain. For a rhythm to be performed accurately, it must be felt - with the foundation in the body. This course is a hands-on approach to understanding and expressing rhythms with the body. Utilizing drumming and dancing traditions from Cuba, Brazil, and Ghana, 'Rhythmic Development Through

Drumming and Dance' guides teachers through many fun ways to teach rhythms through movement. Emphasis is placed on keeping a steady beat, without which, all attempts at performing rhythm would be futile. Enjoyment and fun are the other emphases, for if students are having fun they are more likely to retain what they are learning. Different cultures teach music in different ways. By experiencing how rhythms are taught in India, Ghana, and other countries, teachers will have many more options in the classroom for teaching rhythms. In addition to rhythm, different cultures are explored via their indigenous rhythms. Geography, history and foreign cultures are an important part of a student's musical education. Often times, students don't know much about their own heritage. What better way for students to learn about themselves than through rhythms and musical styles of their ancestors? Participants in this class will learn how to recognize, transcribe and perform rhythm at home, and teach rhythm to others. What to bring: Participants should bring a small rhythm instrument.

### **AMUS 623 - Play Guitar, Teach Guitar + Ukulele**

**3.0 Credits | Instructor:** Kevin Hanson

**Location:** Ursinus | **Dates:** June 24 - 28

This course is designed to illuminate various approaches and techniques of playing and teaching guitar and ukulele. Guitar concepts learned will include, but not be limited to: Fretboard Basics, playing single-note melodies, basic chord shapes in the open position and in "Barre" form, picking techniques, strumming techniques, and how to strum rhythms in different styles and grooves. Students will learn basic songs

with simple chord progressions, including: folk songs, Blues, three-chord rock. From the teaching lens, students will learn how to teach guitar to visual, cerebral, and conceptual learners. Songs studied will include idioms of rock 'n' roll, R & B, folk, Blues, American standards, Reggae, and Latin-flavored guitar. Additionally, students will explore the basics of playing ukulele, including basic chord shapes and simple melodies. Learn how to transfer guitar techniques to the ukulele, so you can play and teach your favorite songs on both instruments. Students are responsible for bringing a guitar to the course each day that is in quality working order to best facilitate learning. The course fee includes a ukulele that students will receive in class.

### **AMUS 602 An Exploration into the Evolution of Song Styles**

**3.0 Credits | Instructor:** Kevin Hanson  
**Location:** Villanova | **Dates:** July 8 - 12

This class explores how three types of songs evolved in America throughout the decades, from the turn of the 20th century through modern times. From Bessie Smith to Beyonce, from Patsy Cline to Prince. These categories are: Torch and Flame Songs, Protest Songs, Novelty Songs. Songs within these three realms are explored using sound recordings, videos, and historical and biographical accounts of their inception and performance. Our investigations lead us to ask the following questions: What cultural, technological, and political changes in this country affected both how songs were written and recorded? How did these changes prepare audiences in successive eras to receive them? Did songs from one era change not only in production style and recording, but in lyrical content as new information and vocabulary were introduced to the world? How will songwriting styles and recording technology

continue to evolve? Can we predict how styles and tastes will change by looking at the past? The goal of this class is to provide students with an understanding of how song styles have changed due to the evolution of technology, culture, and politics. This will provide students with ways to better express an informed viewpoint of music in America, and its ever-changing state, to colleagues, students, and friends.

### **AMUS 605 Making Key Changes: Refresh Your Music Program**

**3.0 Credits | Instructor:** Lori Schwartz Reichl  
**Dates:** July 22 – 26 | **Location:** Villanova

Are you in search of motivational methods for your music program? Do you need to recharge your teaching techniques? Discover a successful plan to organize efficiently, instruct skillfully, manage behavior effectively, and communicate clearly. Course assignments are developed with the intention of immediate implementation to your music program. Topics will include refreshing various parts of your program, such as a vision statement, motto, handbook/syllabus, classroom management, rehearsal routines, discipline plan, administrative support, recruitment/retention, performance opportunities, assessment, concert programming, organizational procedures, professional development, and other topics relevant to participant needs. Sharpen your vision. Make key changes to refresh your music program!

### **AMUS 604 Teaching Music to Students with Special Needs**

**3.0 Credits | Instructor:** Dr. Alice Hammel  
**Dates:** June 17 - August 9 | **Location:** Online

The music classroom is an inherently inclusive and cooperative environment. Meeting the needs of students with special needs, however, requires a

specific set of skills, dispositions, and experiences to appropriately adapt and modify instruction. Enhancing the inclusive and cooperative possibilities in the music classroom while meeting the needs of all students is a challenging, yet exhilarating possibility. This course will focus on identifying areas of strength and challenge in students with special needs, advocating for the appropriate classroom environment for all students, and the creation of adaptations and accommodations for students in inclusive and self-contained music classrooms.

### **AMUS 606 The Mindful Music Educator**

**3.0 Credits | Instructors:** Josh Gansky + Laura Norris

**Dates:** July 15 – 19 | **Location:** Villanova

The Mindful Music Educator is a course for any music educator. It has 2 components: Mindfulness and Yoga for Musicians. Through the practice of Mindfulness, participants will be given time to pause and focus on their own care and well-being. This class is designed for the self-care of music educators. This is an opportunity for music educators to reduce stress, recharge, reflect, and reconnect. This time together will be both educational and experiential. This will be a shared experience of discovery, awareness, and care. Self-care is at the heart of everything we do: the way we feel, think, and act. When we take care of ourselves, we can be at our best, have more balance in our lives, and be more present for the people in our lives. This enhanced presence allows us to better connect with our families, friends, colleagues, and students. In addition, as teachers, we want our students to lead healthy lives, to learn healthy coping skills, and to make healthy choices. When we care for ourselves, we can be more present for our students and we can model healthy

behaviors for them. Self-care allows us to better connect with ourselves and with the individuals who may cross our paths each moment of the day. We can actively enhance our lives and the lives of others. Yoga for Musicians is an experiential opportunity for educators to put into practice new concepts and ideas related to yoga, movement, and breathing in the music classroom. Participants will have the opportunity to move and explore tension within their bodies, understand where tension might be coming from and why, and learn ideas about how to incorporate this concept into teaching. The movements will be focused and specifically designed for musicians to address overuse and/or anxiety, related to performing. No yoga experience is needed. Come with patience and an open mind to grow!

### **AMUS 713 Aspiring to Excel; Leadership for Music Educators**

**3.0 Credits | Instructor:** Rick Coulter

**Dates:** June 24 – 28 | **Location:** Villanova

Aspiring to Excel will address the importance of leadership and excellence in the education of students through music. The intention of this course is to stress the 'what to's' and the 'how to's' of effective leadership. Scheduling, day to day organizational methods, accurate advocacy strategies, faculty cohesiveness, peer relationships, avoiding burnout, image building and departmental balance issues will be the focus of the course. Individual needs and issues of the participants will be analyzed along with the development of strategies to address them. A continuing commitment to excellence will be stressed in order for the music educator to begin focusing on what is right in a given situation, rather than what is wrong.

## CONCERT BAND

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### **IEBD 607 Inspiring Artistry in Band Leadership**

**3.0 Credits | Instructor:** Dr. Virginia Allen

**Location:** Villanova | **Dates:** July 8 - 12

The responsibilities of band directors are multi-dimensional, and they evolve to match the demands of individual programs. It can be overwhelming for band directors to balance numerous musical and non-musical tasks without sacrificing artistic inspiration. This course will provide an opportunity to focus on strategies which will help band directors become richer artistic leaders. Topics will include exploring synchronicity as a conductor; using score preparation to rehearse efficiently; selecting and interpreting transcriptions; practicing conducting; using different types of learning experiences to regain and retain artistry; and identifying and developing daring leadership skills. Students will have limited podium time with an ensemble comprised of all class members. Participants should bring their primary band instrument.

### **IEBD 608 Composing and Arranging for School Bands**

**3.0 Credits | Instructor:** Dr. Scott Watson

**Location:** Villanova | **Dates:** July 22 - 26

This course is designed to help those with an interest in writing music for school bands take their music to the next level of effectiveness and professionalism. There are many great reasons to compose and arrange for your own ensembles, and no one knows your band and its abilities better than you! For those exploring the idea of expanding the audience for their music, we'll be discussing the conventions of writing at various

levels (elementary, intermediate, high school and beyond), criteria related to the grading system (Grade .5 through 6 instrumentation, ranges, rhythms, doubling, etc.), preparing the score/parts, commissions, and tips for submitting music to publishers. Several scores which model effective band writing will be examined, along with a discussion of the craft of composition, traits of music of lasting worth, one-on-one coaching, and your questions. Instructor Dr. Scott Watson, a frequently published and commissioned composer of music for band and orchestra at all levels and an exclusive composer for Alfred Music, will share publisher templates, tips for shopping your music to publishers, and ways to prepare professional looking scores and great sounding demo recordings. Bring your band sketches, manuscripts, and score files along. Bring your laptop and any other gear you may want (e.g. MIDI controller, etc.) for working on your scores throughout the week.

### **IEBD 715 - The Complete Band Program**

**3.0 Credits | Instructor:** Keith Hodgson

**Dates:** June 24 - 28 | **Location:** Villanova

This course will focus on the essential elements of a successful concert band school program. Effective ensemble rehearsal strategies, pedagogical foundations, repertoire selection, assessment methods, and how to commission works will comprise the musicianship/musical aspects of the course. Recruitment and retention, staffing, scheduling, budgeting, inventory, and ensemble rehearsal and performance space will comprise the organizational understandings of the course. How to build relationships with music vendors and the selection of high-quality

instruments for student musicians of all ages will be addressed. Additionally, entrepreneurial strategies, networking, and advocacy resources will complete the awareness-building component of the course to support band directors in visioning, creating, and ultimately deploying the complete band program. Students will be expected to play a band instrument during this course.

## STRINGS/ORCHESTRA

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### **IESS 609 Middle Level Strings Repertoire + Rehearsal Strategies**

**3.0 Credits | Instructor:** Lisa Tarzia

**Location:** Villanova | **Dates:** July 8 - 12

This course will provide students with an in-depth study of middle level strings, and include topics of interest and of vital importance to string instrumental music educators. Topics covered will include: large ensemble rehearsal techniques (pacing, effective rehearsal strategies); concert planning; evaluating/selecting repertoire; recruitment and retention; assessment; managing student records, as well as current topics that participants face within their programs. Participants are encouraged to share their successful techniques and strategies. There will be a daily repertoire reading/rehearsing session, during which students discuss educational and musical considerations. Students will also be asked to prepare and share a lesson as part of the course. They should bring a primary or secondary string instrument to use to try techniques presented and to play during the daily ensemble repertoire reading/rehearsal sessions. Students will be required to play a stringed instrument during this course.

### **IESS 610 Engaging with the World Outside of Classroom Walls: American Roots for Orchestra**

**3.0 Credits | Instructors:** Elizabeth Fortune + Kenny Baker

**Location:** Villanova | **Dates:** July 15 - 19

Engaging with the World Outside of Classroom Walls: Authentic American Roots (and Branches!) Experiences for Orchestra is a course that explores ways to enrich the traditional middle and high school orchestra curriculum with authentic musical experiences outside of the western art music canon. Participants can look forward to working on jazz as an individual instrumentalist, learning “three chords and the truth” on a strummed stringed instrument while singing, working as a “string big-band” with a real jazz rhythm section, learn ways to incorporate all of it into the normal orchestra class, OR venture into the world of stand-alone Eclectic Styles ensemble-creation. Participants will also do a deep-dive into their own musical interests inside and outside of orchestrated music; and they will partner with classmates to curate music that “speaks” to them. Ideas for formative/ summative assessment and connecting to the NCMS will be discussed. Participants should bring their primary stringed instrument.

## MUSIC TECHNOLOGY

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### **MTEC 602 The Dynamic Music Creation Duo:**

#### **Noteflight and Soundtrap**

#### **(with Noteflight Learn Certification)**

**3.0 Credits | Dates:** June 17 - August 9

**Location:** Online | **Instructor:** Stefani Langol,  
[slangol@Berklee.edu](mailto:slangol@Berklee.edu), [smlmuedtech@gmail.com](mailto:smlmuedtech@gmail.com)

Creativity – Composition – Collaboration! Using both notation and a digital audio workstation (DAW) opens up endless creative music-making possibilities. This course will take an in-depth view at combining traditional notation with the power of multi-track MIDI and audio recording for developing basic musical concepts through the creative process of music composition. Noteflight and Soundtrap, the leaders in online collaborative music software, seamlessly integrate for easy MIDI file export between programs, making it easy to migrate back and forth between both programs. Myriad projects will be explored, including designing collaborative composition activities. This course is designed for all grade levels, and you will receive free access to both Noteflight Learn and Soundtrap for the duration of the course. Upon completion, you will be eligible to receive Noteflight Learn Certification (to learn more about Noteflight Learn Certification, visit <http://bit.ly/2Dh57Ud>).

### **MTEC 601 Integrating Technology into the K-12 Music Curriculum**

**3.0 Credits | Instructor:** Dr. Scott Watson

**Dates:** July 15 - 19 | **Location:** Parkland HS

Looking for a way to review some of the great hardware and software tools available for K-12 music teaching, as well as wonderful, classroom-tested ways to use them? If you answered “Yes!”

then this is the course for you. In this survey of core music tech topics and tools, aimed at both younger pre- and in-service teachers as well as older tech novices, many great ways to put technology to work for you and your students will be presented. Topics include: web resources (apps, content, websites), music notation (web and client), digital audio workstation/recording (web and client), productivity tools (web and client), mobile/iOS music apps, and music technology hardware primer (computer/laptop/Chromebooks, MIDI, keyboards, sound system, configuring a workstation). Participants are sure to leave with winning lesson, activity and project ideas using accessible technology that they can implement when they return to their classroom and/or rehearsal hall in the fall! Although the course is taught in a Mac Computer Music Lab, most of the apps we’ll examine are “platform neutral.” Although optional, participants are encouraged to bring their own devices (i.e. laptops, Chromebooks, iPads, etc.). Prerequisite: Comfort using a computer and the Internet.

### **MTEC 682 - Teaching Music Improvisation with Technology**

**3.0 Credits | Instructor:** Mike Fein

**Dates:** July 22 - 26 | **Location:** TBD

Teaching Music Improvisation with Technology is designed for elementary and secondary music educators who want to enhance improvisation skills in their students. No previous experience with improvisation is required. Participants will learn how technology can be used to support improvisational growth and musical development in the practice room, music classroom, and

ensemble rehearsal. Participants will learn the basic mechanics of improvising and the essential music theory elements needed to teach improvisation including modal improvisation, the blues, ii-V-I progressions, and chord bracketing. Computer software (Band-in-a-Box, SmartMusic, NoteFlight, Audacity, and GarageBand) will be incorporated to create custom improvisation accompaniments and exercises. Web resources for listening and posting (YouTube, Spotify, SoundCloud, and Weebly) will be covered as well. Finally, each unit of the course will include an "iPad connection" referencing free/low-cost iPad apps. (Note: You do NOT need an iPad to participate in this course.)

### **MTEC 728 - GarageBand Does It All**

**3.0 Credits | Instructor:** Mike Fein

**Dates:** July 8 - 12 | **Location:** TBD

GarageBand is an easy-to-learn musical workhorse with dozens of great uses for teachers and students. What's more...it's lots of fun! Want your students to enjoy composing original music or making arrangements? How about getting them excited about music history as they make podcasts rather than boring traditional reports? Wouldn't it be great to see students have fun improvising, or creating a musical underscoring with sound effects for a video? Want to make quality recordings of individuals or an ensemble without a complicated microphone scheme? Want a great way to demonstrate musical concepts such as form, dynamics, articulation, tempo, and texture so

students really understand? Need to prepare sound clips for a PowerPoint presentation or webpage, or blog? GarageBand does all this and much more! Perhaps that's why many music teachers name this program as the technology tool they use most. In this course for general, vocal/choral, and instrumental music teachers at all levels, we'll explore and experience the many uses for Apple's GarageBand. Each year the program adds more features and functionality; so even if you've used GarageBand before there's bound to be something that'll make you see the program in a new way. The course will be taught in a Mac lab using GarageBand, but Windows-equivalent software and adaptations will be discussed.

### **MTEC 761 - Pro Tools for the Music Educator**

**3.0 Credits | Instructor:** Mike Fein

**Dates:** July 15 - 19 | **Location:** TBD

This course will focus on recording and producing music with Pro Tools, the industry-standard professional music production software. Participants will record audio with microphones, MIDI from the electronic keyboard, and make extensive use of software instruments. This course is designed for the elementary and secondary music educator interested in making professional sounding recordings of his/her ensembles and integrating music production into the music curriculum. Basic computer literacy is required for this course.

## ORFF SCHULWERK

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### **ORFF 741 - Elemental Ensemble: Exploring Repertoire of Orff Schulwerk**

**3.0 Credits | Instructors:** Jenn Dennett & Griff Gall  
**Location:** Villanova | **Dates:** July 8 - 12

Through this supplemental course, students will be offered an enhanced understanding of Elemental Music through the Orff Schulwerk repertoire. The course will explore many pieces in the Music for Children Volumes and supplemental material through traditional and nontraditional instrumentation, making connections between the musical material, movement, and storytelling. This experience will enhance your already broad understanding of Orff by adding significant new repertoire and skills to your knowledge base. The pieces will be explored and performed to offer the elemental music educator an opportunity to develop and grow to a more advanced level of Elemental Music. It is an opportunity to deepen and expand upon the skills and understanding of elemental ensemble music, movement, and drama. This supplemental course is offered for students who have completed Orff Schulwerk Levels I and II, and does not lead to Level III certification. Prerequisites: Orff Levels I and II.

### **ORFF 743 - Curriculum Development in Orff Schulwerk**

**3.0 Credits | Instructor:** Diane Hawley  
**Location:** Villanova | **Dates:** July 15 - 19

Curriculum Development in Orff Schulwerk. The purpose of this course is to support general music teachers as they develop an Orff Schulwerk-inspired curriculum for use in their unique professional settings. Participants will explore how

to bring the playfulness, creativity and spontaneity of the Orff process into a structure suitable for the classroom. Prerequisites: Orff Levels I and II.

### **ORFF 738 - Orff Level I**

**4.0 Credits | Instructor:** Ardith Collins  
**Additional Level 1 Instructors:** Danai Gagne (July 15-19) + Drue Bellington (July 22-26)  
**Movement:** Janie Vance | **Recorder:** Nick Wild

**Location:** Villanova

**Dates:** July 15-19 + July 22-26

Pedagogy skills for teaching basic Orff Schulwerk will be explored and discussed through the use of Music for Children, Murray Volume I and pentatonic folk song material, movement and recorder. Level I teachers will actively learn to use speech, rhymes, poetry, playing pitched and unpitched percussion as well as singing, playing, and improvising in pentatonic for creating an active music curriculum in the school setting. Soprano Recorder pedagogy and skills, creating student-friendly compositions in an elemental style, and models for improvisation will be developed.

### **ORFF 739 - Orff Level II**

**4.0 Credits | Instructor:** Cyndee Giebler  
**Movement:** Janie Vance | **Recorder:** Nick Wild  
**Location:** Villanova

**Dates:** July 15-19 + July 22-26

Level II will be a continuation and refinement of Level I content and will explore the aspects of complex rhythms and meter, movement accompaniment, transposed pentatonic, hexatonic, and other modal melodies including: Dorian, Phrygian, Aeolian, Ionian, Lydian and

Mixolydian. Movement: form-based choreography and traditional folk dance will be used. The alto recorder will be used throughout and the wider ranges of the soprano recorder will be explored, with an emphasis on modal repertoire and improvisation. Music for Children Murray Volumes II & IV will be the foundation of the course. Prerequisite: Orff Level 1.

### **ORFF 740 - Orff Level III**

**4.0 Credits | Instructor:** Michelle Fella Przybylowski

**Movement:** Janie Vance | **Recorder:** Nick Wild

**Location:** Villanova

**Dates:** July 15-19 + July 22-26

Orff Level III will focus on pedagogy of more complex music from Music for Children Volumes III & V as well as eclectic folk music and more complex musical elements, including syncopation, meter, permutations of 16th notes, melody, theme and variation, chaconne, irregular speech/poetry and iconic notation, with an emphasis on improvisation and drama. Recorder studies will explore a wide range of music, including Schulwerk source materials, traditional folk music, and historical and modern repertoire. Movement classes will include a more detailed study of Laban's movement efforts, folk dances in complex meter, and more complex choreography synthesizing all dance elements studied thus far.

Prerequisites: Orff Levels I & II.

## SONGWRITING

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### **SWRT 701- The Art of Teaching Songwriting for the Music Educator, Lev. 1**

**3.0 Credits | Instructor:** Kevin Hanson

**Location:** Villanova | **Dates:** July 22-26

This course provides music educators at all levels the opportunity to learn about the art of songwriting and how to teach songwriting to students. Students will gain an understanding of the basic elements of a well-crafted song, and the essential elements of melody and lyrics. Strategies for writing and teaching songwriting through traditional methods, current methods in the use of technology, and creating through beats will be explored. Music educators will experience an in-depth understanding of the many facets of songwriting and how to bring this art form into the classroom.

### **SWRT 703 - The Art of Songwriting for Music Educators, Lev. 2**

**3.0 Credits | Instructor:** Kevin Hanson

**Location:** Villanova | **Dates:** July 22-26

The Art of Songwriting for Music Educators Level 2 provides music educators who have taken PMED/MMED701, The Art of Songwriting for Music Educators, the opportunity to deepen and refine their knowledge and understanding about the art of songwriting and how to teach songwriting to students. Students will explore and experience a more sophisticated understanding of the elements of a well-crafted song, and the essential elements of melody and lyrics. Advanced strategies and skills for writing and teaching songwriting through traditional methods, current methods in the use of technology, and creating through beats will be expanded upon. Music educators will employ innovative strategies that build upon the foundations established in the first course to continue to expand upon their creative capacities and those of their students.

## VOCAL/CHORAL

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### **VCE 601 The Creative Choral Conductor**

**3.0 Credits | Instructor:** Jason Bizich

**Dates:** July 8 - 12 | **Location:** Villanova University

This course will focus on the primary elements and components of advancing conducting skills at the secondary level (middle school and high school vocal music ensembles). Students will gain an understanding of effective rehearsal strategies for vocal ensembles and will be immersed in score study, analysis, and application of conducting techniques. Students will be expected to apply understandings to real time ensemble conducting and coaching experiences, observation, reflection and critique throughout the course. Students will conduct a community chorus on a daily basis, and receive conducting feedback in real time.

Additionally, John Conahan, guest composer, will work with the choir and present an afternoon session on "The Composer's Creative Process." Students will create a conducting portfolio containing rehearsal and performance footage. A group performance will take place on Thursday evening, July 11th (Villanova Chapel, 7pm), and is a requirement of the course.

### **VCE 752 - Rehearsal Strategies & Repertoire for Elementary**

**3.0 Credits | Instructor:** Anne Sterner-Porreca

**Location:** Villanova | **Dates:** July 8 - 12

This course provides students with an in-depth immersion, analysis, and study of vocal music repertoire for young vocal ensembles. Students will be actively engaged in learning, planning and designing, and performing rehearsal strategies for the repertoire through score study. Additionally, students will develop aural, oral, visual, and

kinesthetic learning opportunities for their students. Young voices repertoire of varied levels of difficulty, differing vocal settings, and of diverse genre will be presented to provide students with a holistic view of preparing, rehearsing, conducting, and performing with young vocal ensembles.

Students will be immersed in singing and rehearsing the repertoire, discussion and analysis, and in differentiating and selecting appropriate repertoire for their ensembles.

### **VCE 758 - Contemporary Vocal Music Strategies**

**3.0 Credits**

**Instructors:** Elizabeth Radigonda + Tiffany Jones

**Dates:** June 24 - 28 | **Location:** UArts

This course is designed to advance the knowledge and skills of the K-12 vocal music educator through integrating contemporary vocal music into the curriculum. Contemporary styles will include Jazz, R & B, Rock, and Pop. Teachers will explore strategies that can be implemented in one-on-one coaching sessions and in group vocal settings and large ensemble rehearsals. Students will gain an understanding of contemporary vocal arranging methods, how to work contemporary ideas and repertoire into a traditional choir setting, and how to design classroom modules around these concepts. Students will expand their contemporary vocal repertoire, and will learn techniques to differentiate and recognize diverse contemporary styles. Each student will have the opportunity for one-on-one vocal instruction in a variety of styles. Additionally, students will work in group settings, have performance opportunities, and participate in a live sound vocal recording session with a band at the end of the week. Students will be expected to sing daily as a component of this course.