

# SUMMER MUSIC STUDIES + MM IN MUSIC EDUCATION

2020 Course Catalog

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## SPECIAL EVENT FOR THOSE ENROLLED IN A SUMMER COURSE

Teaching with Primary Sources Dinner

Faculty: Jenny Neff & Johanna Siebert

Date: Wednesday, July 22 @ 5:30pm

Location: Restaurant TBD in Wayne, PA area

This dinner will be limited to 20 participants who would like to learn about the unit plans designed by various writing teams for the National Association for Music Education. The units focus on using the national music standards and items from the Library of Congress. Participants will learn practical ways to integrate these ideas. Attendees will need to sign up for the dinner through the SMS office in advance. Dinner is included as part of this event.

## 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 22 - 26

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 20 - 24

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. Danielle Cullen

Location: Villanova | Dates: July 13 - 17

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 22 - 26

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

*MM in Music Education Requirement*

3.0 Credits | Instructor: Mike Fein

Location: ONLINE | Dates: June 15 - August 7

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 22 - 26

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 6 - 10 | 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 - **Section 02**

3.0 Credits | Instructor: Chuck Hagler

Dates: July 13 - 17 | 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 20 - 24 | 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 20 - 24 | 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 20 – 24 | 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 20 - 24

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.

## DRUMS

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

3.0 Credits | Instructor: Marc Dicciani

Dates: June 22 – 26 | 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 22 - 26 | 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.

## ALL AREAS

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### AMUS 603 Introduction to Electric Bass

3.0 Credits | Instructor: Micah Jones

Location: Ursinus | Dates: June 22 - 26

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. Students should bring their own electric bass. Amps will be provided. (If you have difficulty finding an electric bass, please email Abhi Taranath: [ataranath@uarts.edu](mailto:ataranath@uarts.edu)).

### AMUS 666 - Alternative Ensembles in the Music Education Classroom

3.0 Credits | Instructor: Dr. Bryan Powell

Dates: July 6 – 10 | Location: Villanova

This course will explore diverse idioms of collaboration and performance through ensembles typically seen as “alternative” to the traditional opportunities students have received in the music education classroom. This course is geared towards the music educator looking to explore and understand the diverse means by which students can be creative and collaborative through music in school. Students will develop lesson plan ideas, rehearsal and performance skills, and the ability to lead and teach innovative ensembles. Students will learn how to construct, plan for, and arrange for diverse alternative ensembles as well as learn how to research and obtain

grant monies, and program resources. Students will understand how a highly creative approach to gaining resources can create an amazing experience for students. Age appropriate rehearsal and performance techniques, and classroom planning and resourcefulness are emphasized, along with how to obtain and select equipment, and how to compose and arrange music for ensemble success. Types of ensembles may include bucket drumming, rock band, ukulele, singer/songwriter solo and duo groups, and studio ensembles for rhythm section and horns. Participants will also learn how to use technology as part of the alternative ensemble experience. Scheduling note: A Thursday evening concert performance is a requirement of the course. As a result, the Friday class meeting will be for the AM session only.

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

3.0 Credits | Instructor: Kevin Hanson

Location: Ursinus | Dates: June 22 - 26

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 Evolution of Song Styles: From Bessie Smith to Beyonce

3.0 Credits | Instructor: Kevin Hanson

Location: Villanova | Dates: July 6 - 10

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 20 – 24 | 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: July 13 - 17 | Location: Villanova

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

Dates: July 6 – 10 | Location: Villanova

The Mindful Music Educator is a course for any music educator. 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.

#### AMUS 638 - Introduction to Dalcroze

3.0 Credits | Instructor: Dawn Pratson & Michael Joviala  
Location: Villanova | Dates: June 22 - 26

This course is an introduction to the philosophy, principals and practice of Dalcroze Eurhythmics: musicianship training through body movement, and its applications in the classroom. The essence of eurhythmics is training the body to spontaneously respond to and realize music that is heard, and then, in turn, enhance musicality in performance on an instrument, in composition, conducting, etc. In the primary and secondary music classroom eurhythmics is a holistic, integrative practice that can be applied in general music, ensembles and choir. In this course, we will: (1) introduce the three components of eurhythmics: movement, solfege and improvisation, (2) learn and practice a selection of Dalcroze exercises and tools, and (3) apply them to our specific classroom settings.

#### AMUS 713 - Advocating and Administrating: Insider Job Essentials

3.0 Credits | Instructor: Rick Coulter  
Dates: June 15 – August 7 | Location: Online

This course 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.

#### AMUS 751 - Creative Classroom Musicianship for Elementary General Music Education

3.0 Credits | Instructor: Anne Sterner-Porreca  
Location: Villanova | Dates: July 6 - 10

This course will focus on creative methods of teaching, planning, preparing and implementing effective general music classroom strategies and rehearsal methods in the elementary general music program. Students will be immersed in diverse learning methods and studies to activate new approaches to teaching musicianship and creativity. Students will learn innovative methods of vocal music rehearsal during classroom instruction, and how to evolve a high quality vocal music concert from classroom to stage.

Students will also learn about methods to evolve a successful and thriving program supported by school administrators, community and parents.

During this course various general music publishers will also provide clinics about their elementary general music materials, and how these methods make connections to our music education standards and common core curriculum.

## CONCERT BAND

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### IEBD 678 - Brass Instrument Technique Lab

3.0 Credits | Instructors: Randy Kapralick & Matt Gallagher

Location: Villanova | Dates: June 22 - 26

The Brass Instrument Technique Lab is designed for band directors to hone their technical and pedagogical skills on brass instruments. Students will learn elements of proper embouchure, breathing, and articulation as well as use, technical facility, and details specific to instruments in the brass family. This course will allow for students to deepen their skills and knowledge beyond their primary instruments to benefit their teaching and instruction in their classroom, lessons, and ensembles. Students will be involved in direct instruction on specific instruments daily, in rehearsal lab settings for jazz band and concert band, small brass ensemble playing, and whole group lecture. All students in the class, regardless of their primary instrument, will be playing instruments from the brass family. Trumpet, horn, trombone, and tuba will be covered. Instruments will be provided.

### IEBD 614 Integrating Social Emotional Learning

Concepts into Your Ensemble

3.0 Credits | Instructor: David Knott

Location: Villanova | Dates: July 13 - 17

This course will provide music educators with an introduction to the basics of Trauma Informed Education and components of the Social Emotional Learning (SEL) framework. The focus will be on practical application and integration of concepts into the music education classroom. These classroom strategies will address challenges students face, adaptations to a socially and emotionally rich environment, benefits of SEL instruction, and creation of customized lesson plans and activities for immediate use in the classroom.

## STRINGS/ORCHESTRA

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IESS 657 Foundations of Teaching Strings for the Music Educator

3.0 Credits | Instructor: Lisa Tarzia

Location: Villanova | Dates: July 6 - 10

This course will focus on foundational methods of teaching, learning and assessing in the beginner and young strings classrooms. Rehearsal strategies, pedagogical necessities for developing correct playing habits, and the teaching and learning process for young string musicians are the integral elements of the course. Exploration of various string methods, including the Suzuki method and more modern methods, will be explored. Repertoire for beginner strings ensembles and young string ensembles and orchestras will complete the foundations of this course. Students will be required to play a stringed instrument during this course.

IESS 615 Fiddling: How to Introduce Folk Styles into Your Classroom

3.0 Credits | Instructor: Melissa Brun

Location: Villanova | Dates: June 22 - 26

This course is designed for the string educator looking for something different to bring to their classroom! Participants will develop strategies to learn tunes by ear, then use those same strategies to learn chords and accompaniment techniques. Participants will also learn basic arranging skills and how to arrange in a group. Participants will leave with the skill set to create an environment where orchestras are excited to put away the sheet music, take ownership of their music-making, and have fun in the process! This class will culminate with a public performance. Violin/Viola/Cello players are welcome and all participants will need to bring their own 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 15 - August 7

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 616 - Web Design for Your School Music

Program: Connecting to Your Community

3.0 Credits | Instructor: Stefani Langol

Dates: June 15 - August 7 | Location: Online

This course explores a wide spectrum of free and inexpensive online tools that will help you create an effective and attractive website that can highlight your music program's curriculum, provide lesson resources for students, share school performances and important information for parents, and much, much more!

Using a template-based website creation tool called Weebly, participants will learn the ins and outs of adding text, images, audio and video to design and customize webpages. No coding knowledge necessary! In addition, easy-to-use online tools for creating and editing images, a

blog, an audio podcast, a video screencast, and embedding G-Suite documents, YouTube videos, and Spotify playlists will be explored. This course is suitable for all teachers and can be completed using a desktop/laptop running any operating system, or a Chromebook.

MTEC 725 - Lights, Camera, Learning! Video Projects in Music Education

3.0 Credits | Instructor: Dr. Scott Watson

Dates: July 20 - 24 | Location: Parkland HS

Let's face it: from YouTube to Netflix to a host of other services, today's learners are immersed in and respond to video! This timely course for music educators of all levels/areas will be divided between two significant uses for video in music education today: 1) Producing compelling videos for students such as video lecturettes, tutorials, and performances, etc. Maybe you want to make clear for students the motions to a classroom song, the choreography to a concert selection, or the recorder fingerings used in class. Perhaps you want to explain how to assemble a clarinet mouthpiece, oil one's trumpet valves, or illustrate several key marching band fundamentals. Maybe you want to show students the basic features of an app, how to build major and minor scales, or the steps for a class project. All these and much more can be accomplished with today's simple, intuitive video tools. 2) Using engaging video scoring activities with students to teach many important musical concepts. The lessons that can be conveyed through both simple and more sophisticated video scoring projects are myriad. Students of all levels can explore musical creativity and the interaction of drama and music/sound when they begin with a short video clip and add/edit either pre-recorded music and sound effects, loop-based multi-track arrangements, or more traditional notation-based underscoring. All of the above and much more can be accomplished with just a few accessible, intuitive apps/websites and some fairly ubiquitous hardware (i.e. computer/laptop, smartphone, iPad). The educational

value of video projects in music education is so high and the tools to do so have never been more within the reach of even a novice.

#### MTEC 728 - GarageBand Does It All

3.0 Credits | Instructor: Dr. Scott Watson

Dates: July 13 - 17 | Location: Parkland HS

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: June 15 - August 7 | Location: Online

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.

#### MTEC 760 - Digital Recording + Sounds Systems for Music Education

3.0 Credits | Instructor: Mike Fein

Dates: July 6 - 10 | Location: UArts + Online

This course is designed for elementary and secondary music teachers and will focus on everything you need to know to make professional sounding recordings of your ensembles in rehearsal and performance and how to properly set up a sound system for concerts. You will learn how to record, edit, and master your recordings using Mac/Windows software. You will create master recordings that you can publish to CD and to the Internet. Mobile recording devices and apps for your iPad/iPod Touch/iPhone will also be included. This course will be taught in a MAC lab using current applications. No additional hardware or software is needed for participation in this course. You may bring your own iOS device (not required). No previous experience using computer recording software, mobile devices, or sound systems is required.

#### MTEC 682 - Teaching Music Improvisation with the iPad

3.0 Credits | Instructor: Mike Fein

Dates: June 15 - August 7 | Location: Online

This course is designed for elementary and secondary general music teachers and ensemble directors (vocal, strings, band and jazz ensemble) who want to enhance improvisation skills in their students and who have access to an iPad (iPad 2 or later, iPad Air, iPad Mini or iPad Pro) for use in the classroom/rehearsal as well as teachers who are working in a 1:1 iPad classroom. Participants will use GarageBand for iOS, iReal Pro and SmartMusic to create custom improvisation materials and discover existing resources, as well as how to share these materials with students via YouTube, Dropbox and/or Google Drive. Participants will learn the basic mechanics of

improvising and the essential music theory elements needed to teach improvisation, including modal improvisation, the blues and simplifying chord progressions. No previous experience with improvisation is required.

#### MTEC 777 - Live Sound Production for Music Educators

3.0 Credits | Instructor: J.P. Beattie

Dates: TBD | Location: UArts

This course will explore the technology and techniques necessary to produce concerts and live events from the perspective of the music educator. The knowledge students will gain can be applied to the primary venue/auditorium at their school. Students will gain an understanding of the intricacies of audio in regard to live sound production. This includes learning about signal flow, signal processing, live mixing, microphones and live recording. This course will introduce an over-arching set of techniques and principles that students can transfer and utilize in their home schools and with their performance ensembles.

## ORFF SCHULWERK

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### ORFF 617 - Movement & Dance Masterclass

2.0 Credits | Instructor: Danai Gagne

Location: Villanova | Dates: July 20 - 24

Time: This course will meet 8:00am-noon Monday-Friday.

This course will cover dance and movement material that will go beyond the scope of the Orff Certification Program Level III. Participants will examine in-depth the intimate relationship between music and dance; and the parallels between the elements of music and dance.

Participants will develop a step-by-step progression of dance pedagogy for elementary through high-school aged students in their classroom. The masterclass will focus on dance techniques and styles such as, Renaissance, Harlem Renaissance, African, Latin, Jazz dances; modern dance styles like the Katherine Dunham technique; stomping; Caribbean dance style; and European modern dance a la Chladek. As part of this focus, participants will use dance movements to conduct a percussive orchestra (dancer improvises while conducting a percussive orchestra).

Prerequisites: Orff Levels I, II and III.

### ORFF 743 - Curriculum Development in Orff Schulwerk

3.0 Credits | Instructor: Diane Hawley

Location: Villanova | Dates: July 13 - 17

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 Graduate Credits | Instructor: Ardith Collins

Movement: Janie Vance | Recorder: Nick Wild

Location: Villanova

Dates: July 13-17 + July 20-24

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 Graduate Credits | Instructor: Cyndee Giebler

Movement: Janie Vance | Recorder: Nick Wild

Location: Villanova

Dates: July 13-17 + July 20-24

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 I.

### ORFF 740 - Orff Level III

4 Graduate Credits | Instructor: Michelle Przybyłowski

Movement: Janie Vance | Recorder: Nick Wild

Location: Villanova

Dates: July 13-17 + July 20-24

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, Level 1

3.0 Credits | Instructor: Kevin Hanson

Location: Villanova | Dates: July 20-24

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, Level 2

3.0 Credits | Instructor: Kevin Hanson

Location: Villanova | Dates: July 20-24

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 685 Choral Conducting Techniques

3.0 Credits | Instructor: Jason Bizich

Dates: July 6 - 10 | Location: Villanova University

Conductors will explore new ways of communicating musical ideas through conducting gestures. Participants will read through new choral literature from various publishers, appropriate for Middle School and Senior High choirs. Students will also re-think score preparation, and explore ways to rehearse with the goal of developing expressive singers. Students will have considerable podium time.

### VCE 619 - Conductors' Chorus

1.0 Credit | Instructor: Jason Bizich

Location: Villanova | Dates: July 6 - 10

Time: Monday - Thursday 9:00am-12:00pm and Thursday (7/9) evening performance.

Participants will learn and sing their parts for the Choral Conducting Technique course as members of the Conductors' Chorus. They will explore ways to rehearse with the goal of singing expressively as performers.

Exposure to these techniques and the repertoire will be helpful for teachers to use in their classrooms. Students will receive music ahead of time, and be expected to prepare their parts prior to class. **A group performance**

**will take place on Thursday evening, July 9 (Villanova Chapel, 7pm), and is a requirement of the course.**

### VCE 618 - Preparing the Solo Singer Using Contemporary Vocal Strategies

3.0 Credits

Instructors: Elizabeth Radigonda + Tiffany Jones

Dates: June 22 - 26 | Location: Villanova

This course is designed to advance the knowledge and skills of the K-12 vocal music educator through learning and integrating contemporary vocal music into the curriculum and aiding the solo singer. Contemporary styles will include Jazz, R & B, Rock, and Pop.

Participants will explore and learn strategies that can be implemented in their classrooms. These strategies can be used in one-on-one coaching, but also applied to group vocal settings and large ensemble rehearsals.

Participants will also be exposed to arranging methods and learn how to work contemporary ideas and repertoire into traditional choir settings as well as into a variety of group settings. Participants will be expected to sing daily as a component of this course.