

# 2010 COURSES BY CATEGORY

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## CHORAL

### **A Choral Symposium for Middle School Teachers**

This symposium is designed for choral teachers and conductors who work with singers in grades 5-9 (church or school). The focus for the week will be on repertoire, with an emphasis on teaching and conducting for artistry and efficiency. Participants will learn research-supported techniques for working with the changing adolescent voice, developing part-singing skills, increasing the retention and recruitment of reluctant singers (especially boys!), planning for sequential choral instruction, and enhancing conducting gestures. The symposium will also provide opportunities for participants to conduct the group and receive constructive feedback in a supportive atmosphere. A materials fee, which will be announced on the website in June, will include repertoire and resources for the week.

50013 MUS 506, Sec 01, 2 credits, \$640

July 6-10, 8 am-12:30 pm & Tues 7-9:30 pm

**Instructor: Patrick K. Freer**

### **Topics in Vocal Techniques: The Unseen Instrument**

The voice is essentially invisible, the only musical instrument that arises from the human body. This workshop will take a light-hearted approach to that basic problem while it offers specific information on the physical structure of the voice, exercises/images for posture, breath management, resonance, open throat, vowel modification, connection to the body, and other topics suggested by workshop participants. The application of healthy speech habits and general vocal health to teaching life will be addressed. The course is invaluable for instrumental teachers who find themselves teaching vocal music at any level. Emphasis will be on actual singing, with time devoted to individual practice so that all participants will feel at ease with the material. The newest audio-visual and printed material will be available for perusal and viewing.

50026 MUS 570, Sec 01, 2 credits, \$640

July 6-10, 1:15-5:45 pm & Thurs 7-9:30 pm

**Instructor: Judith Nicosia**

### **The Vocal Jazz Playground: An Overview Of Jazz Choir Essentials**

This highly active course includes a thorough exploration of the jazz idiom and methods for building a successful jazz choir program. Topics include rehearsal techniques for hearing/tuning dissonant chords, learning to masterswing feel and other rhythmic styles, choosing the best literature for your group, stylistic considerations for jazz soloists, specific classroom activities and games for exploring vocal improvisation with your choir, how to work effectively with the rhythm section, use of the sound system and concert preparation. No experience necessary; directors with or without vocal jazz experience are welcome. You will come away from the workshop with a complete understanding of vocal jazz and the confidence to raise the bar with your jazz choir. *Come ready to sing every day!*

50014 MUS 506, Sec 02, 2 credits, \$640

July 12-16, 8 am-12:30 pm & Tues 7-9:30 pm

**Instructor: Michelle Weir**

### **Producing and Directing Musical Theater from A-Z**

Are you interesting in or already doing the musical at your school? This course is a hands on practicum in choosing the right show, rehearsing it as a director and/or a musician, helping students assume responsibility for production, collaborating with colleagues, coaching acting and singing, exploring the fundamentals of staging, theater technology and designing, maximizing your production schedule and using your time wisely. Using the ensemble theater model, in which we assume both onstage and backstage responsibilities, during the week, participants will choose, design, rehearse, direct, choreograph and produce our own condensed musical.

50003 MUS 501, Sec 02, 2 credits, \$640

July 12-16, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Jonathan Gellert**

### **Solfege: The Key to Successful Musicianship**

Participants will come away with increased skill and confidence in using solfege to help students analyze, read, notate, harmonize, and improvise music. This highly endorsed course is relevant to all music teaching settings and is designed to accommodate teachers with varied solfege experience. In a safe and supportive environment, participants will develop their own musicianship while learning solfege teaching techniques. This course has consistently received high teacher evaluations and endorsements.

50011 MUS 505, Sec 02, 2 credits, \$640

July 26-30, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: Al Holcomb**

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## **GENERAL**

### **African Drumming: Technique, Pedagogy and Program Implementation in the School Setting**

This course is designed to give teachers the tools they need, both musical and practical, to bring the joy and power of African drumming to their classrooms. Using authentic hand-carved Ghanaian drums, we will focus on the drumming traditions of the *Ewe* people of Ghana, a West African nation renowned for its music and dance. Topics will include: precision drum, bell and shaker technique; full-body kinesthetic learning through stepping and sticking exercises; recitation of onomatopoeic drum “vocables”; traditional *Ewe* songs and dances; and recruiting, equipping and scheduling African drumming classes and ensembles. We will cover the implementation of drumming curricula in a wide variety of classroom settings, including procurement of authentic instruments as well as their substitutes. The various rhythms covered range in difficulty from fairly simple to extremely complex, allowing teachers to differentiate instruction with their students. Easily tailor the ideas and approaches presented in this workshop to fit any age group—from kindergarten through 12th grade—or ability level—from special needs students to honors music classes. We will also discuss classroom management issues specific to a drumming class. No prior experience is necessary. For more information, please see <http://www.thisworldmusic.com/whoweare.html>

50022 MUS 557, Sec 01, 2 credits, \$640

July 6-10, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: Jeremy Cohen**

### **For Citizens Of The Global Community: Integrating World Dances Into The K-12+ Curriculum**

World dances and ethnic music activities are important for creating community experiences and for developing informed, caring, and respectful citizens of our planet, as well as for enhancing the music, physical education, arts, and classroom curricula. What more pleasurable way to create this global community than by moving together to the world’s music and celebrating with one another’s traditional and contemporary social dances as we connect to the multicultural curriculum? Sanna’s focus is on cultural background, languages, movement styles, music elements, ethnic and national holidays, teaching tips, and classroom management techniques. She will emphasize how these patterned dances can support the many levels of learners in multicultural music, gyms, classrooms, and other educational settings, as well as help strengthen music and movement skills, reinforce pattern recognition and memory, demonstrate sequencing, encourage creativity, connect to the classroom curricula, as well as teach teamwork, tolerance, and civility—no dissing while dancing! Written dance instructions are included in the course fee; music recordings and resources, plus Sanna’s instructional CDs and DVDs will be available for purchase. Participants should dress coolly and comfortably for this active course; light, smooth-soled shoes are better than heavy sports shoes or flip-flops. For health reasons, Sanna would appreciate it if people would not wear fragranced toiletries and cosmetics.

50001 MUS 401, Sec 01, 2 credits, \$640

July 12-16, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Sanna Longden**

### **Dalcroze for the Music Teacher and Performer**

This introduction to the method of Jaques-Dalcroze combines its three traditional branches – eurhythmics, solfege and improvisation—for music teachers and performing musicians alike. Unique teaching ideas,

strategies, and techniques apply to all levels and music disciplines, bringing dynamic inspiration to the classroom. In addition, this physical approach to music provides a visceral dimension of awareness that enhances even the most advanced performance skills. (Come prepared to take off your shoes and move!)

50002 MUS 501, Sec 01, 2 credits, \$640  
July 6-10, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Monica Dale**

### **Putting the Pieces Together: Orff-Schulwerk and Music Learning Theory**

This course will focus on the musical development of children and how to provide instruction to meet the musical needs of those children through singing, chanting, moving, and playing instruments. The development of actual teaching skills, in addition to theoretical knowledge, will be an integral part of this course. Upon successful completion of this course one will be able to (a) provide an overview of music learning theory and Orff-Schulwerk and; (b) successfully engage students in pattern instruction, singing, chanting, movement, and playing of instruments.

50010 MUS 505, Sec 01, 2 credits, \$640  
July 12-16, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: Diane Lange**

### **Multicultural Techniques for Teaching Rhythm**

This course utilizes music and dance traditions from Cuba, Puerto Rico, Brazil, Ghana and England to offer teachers alternatives to mainstream rhythm pedagogy. Since different cultures teach music in different ways, the experience of learning how rhythms are taught in other cultures will increase the teachers' options in the classroom for rhythmic education and development. The rhythms will be presented in both their traditional forms and in simplified forms. The simplified forms make the different music, dances, and cultures more accessible to the younger student. Enjoyment is a major emphasis, for if students are having fun; they are more likely to retain what they are learning. Participants should bring a small rhythm instrument and a pair of old drumsticks.

50030 MUS 502, Sec 04, 2 credits, \$640  
July 19-23, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: Anthony D'Quattro**

### **Understanding by Design and Other Curricular Issues**

During this course participants will examine the book *Understanding By Design* by McTighe and Wiggins, and many of the issues that present curricular challenges to music educators in public schools. These include Powering Standards, *No Child Left Behind*, Response to Intervention (SRBI in CT), Data-Teaming/Mining, Common Formative Assessments, Block Scheduling, and Effective Teaching Strategies. Participants will leave the course with several complete units of instruction for an UbD-based curriculum as well as a working knowledge of ways to work with administrators to satisfy the requirements of a school in "need of improvement" and preserve the curriculum.

500031 MUS 505, Sec 04, 2 credits, \$640  
July 19-23, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: James Noga**

### **Pedagogy for High School Music Theory**

This course is for high school music teachers who teach music theory (literacy) and will serve well those who teach it as a capstone or college preparatory course. Pedagogical approaches and reinforcement of subject-specific content, and curriculum development for music literacy occupy a large portion of the seminar. Participants will have an opportunity to review sample questions and assignments, participate in creative/compositional exercises, discuss the constructive use of tools such as computer-assisted instruction, examine various approaches to instruction in music theory, and interact with other participants in designed model-teaching exercises.

50024 MUS 559, Sec 01, 2 credits, \$640  
July 19-23, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Blaise J. Ferrandino**

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## **INSTRUMENTAL**

### **Instrumental Music Education: Literature, Leadership and Rehearsal Technique!**

This clinic will help the elementary, junior high and high school band director in assessing quality repertoire, score study, discussion and development of your philosophy of music and the teaching of music. Rehearsal techniques will receive close attention with clear demonstrations by the professors. The course will also ask participants to examine their personal musical character and develop an awareness of how to pass deeper musical understanding onto their students.

50007 MUS 503, Sec 01, 2 credits, \$640  
July 19-23, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructors: Thomas Seddon & Bill Rowell**

### **Instrumental Conducting Symposium: Musical Development, Technique and Body Movement**

This course is open to all conductors teaching at any level, and is designed to help participants improve their conducting skills. During every class, conductors will work on their conducting with one of the instructors and some of the finest CCSU undergraduate and graduate instrumental students who will be the laboratory ensemble. Particular attention will be given to each individual's conducting needs. All conducting sessions will be videotaped for each participant's future reference.

50015 MUS 507, Sec 01, 2 credits, \$640  
July 19-23, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructors: Thomas Seddon & Bill Rowell**

### **Woodwind Techniques: Refresh and Renew**

This course is designed as an extension of the woodwind methods class in the traditional music education curriculum. Review of fundamentals of woodwind playing technique and current pedagogical methods especially concerning specific problems related to woodwind playing will be presented. Current equipment and instruments will be explored including reed adjustment and mouthpiece characteristics, adjustment and selection. There are a limited number of instruments available for the course. Participants are encouraged to provide their own instruments if possible. 50027 MUS 575, Sec 01, 2 credits, \$640

July 26-30, 8 am–12:30 pm & Tues 7-9:30 pm

**Instructor: Carl Knox**

### **Woodwind and Brass Repair Techniques**

This is a practical, hands-on approach to woodwind and brass instrument repair. This course is a must for any band director who wants to better understand maintenance procedures and basic repair techniques that will keep musical instruments playing. It will also cover why certain repairs should be taken to a shop and performed by a qualified technician and *not* done in the band room! The coursework will include demonstrations and some lecture but the majority of time will be spent on hands-on learning. All supplies, parts and tools will be provided by the instructor or covered by the materials fee. Participants are encouraged to bring two to four of the following instruments: flute, oboe, clarinet, saxophone (preferably alto), trumpet, trombone and French horn. Materials fee: \$35

50025 MUS 562, Sec 01, 2 credits, \$640  
July 26-30, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Carl Knox**

### **Instituting Change in Beginning Instrumental Music Instruction**

When aural-skills development is part of beginning instrumental music instruction, students are better equipped to achieve the National Standards: singing, playing, improvising, reading, writing, and composing. In this course, the focus will be on sequential instruction that develops students' musicianship skills and links them to instrumental performance. Topics include pattern instruction, tonal and rhythm syllables, and recorder performance. Participants will be introduced to *Jump Right In: The Instrumental Series*, a comprehensive beginning instrumental method for recorder, winds, strings, and percussion. Come and explore sound-before-sight instruction that will improve students' musicianship and comprehensive music literacy. Please bring a wind, percussion, or string instrument.

50008 MUS 503, Sec 02, 2 credits, \$640  
July 26-30, 1:15–5:45 pm & Thurs 7-9:30 pm

**Instructor: Kathy Liperote**

## Effective Teaching Strategies for the String Class: From Scholarly Pedagogy to Classroom Application

The teaching methodology for a heterogeneous or homogeneous string class requires a variety of effective teaching strategies. Methodology is a subset of pedagogy and by thoroughly examining a large number of string pedagogues who have informed the string teaching profession either as a "single" instrument instructors or as a group process teachers frame our investigation and give us the tools to create usable classroom teaching tools. Many pedagogues such as Rolland, Suzuki, Silvey, Flesch, Galamian, Applebaum, Kendal, Young, Vance, Green, Havas, Mozart, Barret and many others frame our general study of pedagogy and give us the information to develop effective classroom teaching and assessment tools.

50017 MUS 512, Sec 01, 2 credits, \$640  
July 26-30, 1:15–5:45 pm & Thurs 7-9:30 pm  
**Instructor: Kathleen Horvath**

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## TECHNOLOGY

CCSU is once again pleased to offer TI:ME ([Technology Institute for Music Educators](#)) Certification courses as part of our music technology offerings. This summer we are offering two level 2 TI:ME courses: **TI:ME 2A: Notation with Sibelius**, and **TI:ME 2B: Interactive Internet Authoring**. Please consult the Summer Music Institute website ([www.music.ccsu.edu](http://www.music.ccsu.edu)) for additional information on the TI:ME organization and the certification procedures here at CCSU.

### TI:ME 2B: Interactive Internet Authoring

In this course, students will use Dreamweaver to create interactive Internet sites for the music classroom. Teachers who complete this course will create web sites that include interactive lessons which are appropriate for the K-12 music classroom. Teachers will incorporate digital multimedia files including text, graphics, video, sound, and music into their web projects. Software to be used in the class will include Adobe Dreamweaver and Fireworks (cross-platform). The format of the course will alternate presentations with class activities in which student progress is assessed and in which the material presented is reinforced. Evaluation will be through completion of class assignments, and the submission of a final project demonstrating techniques learned in class. Completion of one TI:ME 2B course meets one third of the requirements for Level Two TI:ME Certification.

**Prerequisite:** Successful completion of a minimum of 2 courses in music technology or comparable experience using common office software with a Macintosh or Windows PC. This course is designed for the experienced computer user.

50019 MUS 536, Sec 01, 2 credits, \$640  
July 6-10, 8 am–12:30 pm & Tues 7-9:30 pm  
**Instructor: Steven Estrella**

### TI:ME 2A: Notation with Sibelius

Participants will learn to use Sibelius music notation software to print out scores and parts. The course will be taught in a hands-on environment. The course is designed to train instrumental, choral, and classroom music specialists to use Sibelius for notating and printing music. Participants will learn how to input music using an electronic keyboard and computer and to print out scores and parts. Topics include: transposing band and orchestra parts; printing a choral score; music notation problem solving; incorporation of notation examples into word processors; composing and arranging music; and using notation software with students. Participants will bring several examples of music notation to be entered during the course. Maximum number of students is 16.

**Prerequisite:** Successful completion of a minimum of 2 courses in music technology or comparable experience using music notation software with a Macintosh or Windows PC. This course is designed for the experienced computer user.

50020 MUS 536, Sec 02, 2 credits, \$640  
July 6-10, 1:15–5:45 pm & Thurs 7-9:30 pm  
**Instructor: Steven Estrella**

### Digital Audio Recording and Editing Techniques (from Microphones to Pro Tools)

This hands-on course is designed for moderately experienced computer users who are interested in

learning more about digital audio. Participants will work with microphones, digital audio recording devices and software, techniques for editing digital recordings, and producing content for computer and CD applications. Topics include setting up computers for recording, microphone choice and placement, and editing, processing and mixing audio. Experiences with stand-alone and computer-based recording hardware devices, and with software such as Audacity, Peak, GarageBand, Ableton Live, and Pro Tools will be included. Digital audio recording tools are now available from almost free all the way up to high-end hardware and software. So, for the music educator the question is no longer "can I afford to use audio recording in my teaching?" but rather "How can I afford NOT to use digital audio in my teaching?"

50004 MUS 502, Sec 01, 2 credits, \$640

July 19-23, 8 am-12:30 pm & Tues 7-9:30 pm

**Instructor: Charles Menoche**

### **Integrating Technology into the Elementary Music Classroom: A Course For Elementary Teachers Taught By An Elementary Teacher**

This hands-on course is aimed at elementary music teachers who are interested in integrating technology into the elementary general music curriculum. The course will include a survey of successful teaching strategies and lesson plans as well as an overview of hardware and software appropriate for the elementary level. The material covered in this course will be applicable to every teaching scenario from the teacher who teaches on a cart, the teacher with one computer in a classroom, and the teacher who either already has a classroom lab or who is interested in setting up a lab. Classroom-ready lesson plans, handouts, and software will be included.

50021 MUS 536, Sec 03, 2 credits, \$640

July 12-16, 1:15-5:45 pm & Thurs 7-9:30 pm

**Instructor: Amy Burns**

### **Garageband Does It All!**

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, blog, or wiki? 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.

50018 MUS 529, Sec 01, 2 credits, \$640

July 12-16, 8 am-12:30 pm & Tues 7-9:30 pm

**Instructor: Scott Watson**

### **Current Trends in Technology for Music Educators**

There are many new trends in technology impacting the way music teachers can design learning experiences for their students--podcasting, blogging, social networking, online collaborative music-making, alternative performing ensembles, and music-based video games are shaping new ways teachers can potentially communicate and interact with their students. This hands-on course will examine these trends and assist music educators in sorting through the latest advances in music technology--both software and hardware--to determine what is most useful for their classroom or rehearsal room. Emphasis will be placed on creating and developing pertinent online teaching resources and lesson activities, and examples of tools for both Macs and PCs will be explored. This course is designed for K-12 music educators.

50005 MUS 502, Sec 02, 2 credits, \$640

July 19-23, 1:15-5:45 pm & Thurs 7-9:30 pm

**Instructor: Stefani Langol**

### **Video-Sharing in the K-12 Classroom**

Find out how to integrate videos into the K-12 music curriculum. You will learn how to tap the excitement of the Internet and multimedia with your students by creating, posting, and promoting videos on the world's most popular media services including YouTube, TeacherTube and SchoolTube. You will learn how to create playlists, participate in groups, and to prepare and upload copyright compliant content. At the conclusion of the course you will have your own account and resources on YouTube that you can access with your students in September. The course is modeled after the 2009 Hal Leonard publication *YouTube in Music Education* by Tom Rudolph and James Frankel.

**Prerequisite:** None

50006 MUS 502, Sec 03, 2 credits, \$640

July 26-30, 8 am-12:30 pm & Tues 7-9:30 pm

**Instructor: Tom Rudolph**

### **SmartMusic: Practice, Performance and Assessment Applications for (Ensembles) Band, Strings, Chorus, and Jazz Ensemble**

Learn how to use SmartMusic 2010 software for practice and performance and explore ways to create custom accompaniments for use in the music classroom and rehearsal settings. You will learn to use a variety of music software titles for creating accompaniments including SmartMusic and Band-in-a-Box. Additional topics include downloading MIDI files from the Internet and converting a MIDI file so it can be burned to an audio CD or posted on a school or personal website. Participants will create a variety of practice and rehearsal files. Apple Macintosh computers will be used, however, all software titles are available for PCs. Please bring several printed pieces of music with you and one or more audio CDs to use to create accompaniments during the course.

**Prerequisite:** None.

50012 MUS 505, Sec 03, 2 credits, \$640

July 26-30, 1:15-5:45 pm & Thurs 7-9:30 pm

**Instructor: Tom Rudolph**

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