

# CLASSES

Instructor	Room #	A Class (Technique) — Description	B Class (Specialty) — Description
Dale Armentrout	7	←Beginning Recorder→ (you may still take another class, and are not required to stay both sessions — see instructor)	(C-F coaching can be requested also)
David Echelard	1003	French Secular Music of the late 14th century. A survey of virelais, rondeaux, ballades by Solage, Senleches, Bortlet, Valliant, Trebor, Grimace. <b>Mid-Intermediate</b>	The Italian Trecento (14th century). A survey of madrigals, ballata, and caccias by Francesco Landini, Giovanni da Firenze, Paolo Tenorista, Jacopo da Bologna and Magister Piero. <b>Mid-Intermediate</b>
Julie Elhard	2080	<u>Beginning Viol</u> : Bring your own gamba/viol or check about a rental for the weekend.	<u>Viol Consort</u> : Trios for viola da gamba by Marin Marais. Music for three basses.
Michael Foote	3	<u>A Renaissance Fantasy Land</u> : This year, Foote's fantasy is to live a life of fantasy. Join him for consort playing to strengthen your skills in a group context as we explore a tiny corner of the vast fantasy literature available. For a wide variety of playing ability, but you had better know your horn(s) and the most common sharps and flats. We'll work as usual on rhythm, intonation and ensemble. Literature by John Ward and William Byrd. <b>Mid-High Intermediate</b>	<u>Krumhorn</u> – <b>Any and ALL levels</b> . You should be able to read music at an intermediate and above level. Technique assistance for new players. Standard Krumhorn literature — bring <i>Musica Rara Vol. 1 and Music for Crumhorns, LPM MCR2</i> if you have them (or available purchase from distributors)
Lisa Gay	6	<u>Next Steps on Recorder</u> : So you picked up a recorder a while back and had some fun. Now you've got the notes down and can pick out tunes. What comes next? This class will give you some new challenges and develop your comfort level with your instrument. We'll fine tune basic technique, tackle some common tricky fingerings and rhythm patterns, and learn how to play with a group. Players who are comfortable with all but the highest notes on any one recorder are welcome. <b>High beginner, Low intermediate</b>	<b>PREPARATION FOR EVENING RENAISSANCE DANCE</b>
Kim Katulka	11	<u>The Rhythms of Machaut</u> : deciphering the complex rhythms in the ensemble music of Machaut. We will also work out the intricacies of playing compositions in barless notation. All instrumentalists, <b>Mid-Upper Intermediate</b> .	<u>England and the Continent</u> : Explore ensemble music of contemporaneous periods and genres. Which will be more evident—similarities or differences? Open to all instrumentalists. <b>Upper Intermediate+</b>
Lisette Kielson	1005	<u>Philippe Matharel's <i>The Art of Diminution</i></u> : Matharel's treatise serves as a wonderful resource as to who was doing what regarding ornamentation in the 16th and 17th centuries. This class can function as an introduction to intermediate players and as a challenge to the more advanced musician. We will look at examples of selected intervals and cadential formulae and apply the diminutions to music from that era. Open to recorders and compatible instruments. <b>(Upper Intermediate–Advanced)</b> .	<u>What Goes Around Comes Around</u> : Canons and Rondeaux Through the Centuries — <b>Suitable for intermediate and above</b>

# C L A S S E S

Instructor	Room #	A Class (Technique) — Description	B Class (Specialty) — Description
Paul Lindblad	Auditorium Stage	<u>Vocal Ensemble</u> : Music of Heinrich Schuëtz, madrigals and canons; vocal techniques. Small group session.	<u>Full Choir</u> : Group will work on portions of the Vivaldi "Magnificat." Large group session.
Patrick O'Malley	5	"Tour de France" for Alto Recorder: Some major composers, some major musical forms, some major treatises, some major ornaments, some major points of style. (High intermediate to Advanced, 440 altos)	<u>Switcheroo, or How I Studied for the SAT</u> : For teens and low-mid intermediate recorders. We will play a variety of music for soprano, alto, tenor recorders - getting comfortable switching often between C and F fingerings. Bring C and F instrument. Mistakes welcome.
Karen Snowberg	1	<u>Articulation and reading technique</u> . Correcting reading deficiencies. Music presented will require varying articulation styles and "honest-to-God legato vs. staccato while sneaking in changing meters and hemiolas. For Upper Intermediate to Advanced players	<u>Wind Band for Renaissance brass</u> (cornetts, sackbuts) and reeds (dulcians, rackets). Capped reeds are also welcome. Participants should already have a working knowledge of the instrument. Music will be provided.
Mary Halverson Waldo	30	<u>Teens</u> -- Repertoire will include a variety of upbeat ensemble pieces with styles ranging from ancient to modern. Geared for ±TEENS±	<u>Recorder Quartets of Today</u> : Loosen up your performing style while exploring the engaging, often humorous compositions (At the Circus, At the Fair, Trains, etc.) of British composer James Carey and other contemporary composers. (SATB intermediate and up)
Todd Wetherwax	2	<u>Small Ensembles</u> : 2-16 part music with as few to a part as possible. Emphasis on sight-reading, articulation, phrasing (i.e., playing "musically" at sight in a chamber music environment). Mid-Intermediate to Advanced	<u>Your First Consort/The Art of Sightreading</u> : You've been playing by yourself or had a technique class and now want to play with a group. You've learned your way around the instrument, but you don't have any group to play with. Get the basics of sightreading and playing in a consort. Low-mid-Intermediate (ages 8-80).
Dale Taylor	Knilians Room	Instrument repairs, cleaning and tuning done ON SITE. Recorders and reeds. See him at the dorm with your instruments	Dale formerly worked for about 5 years with Phil Levin (Levin Historical Instruments) as Shop Supervisor and repair of reeds and recorders. He has appeared at workshops in this capacity throughout the U.S.