

SATURDAY-SUNDAY CLASSES

| Instructor | Room | A Session (3) — Technique : Description | B Session (3): Description |
|-------------------------------|-------------|---|---|
| Dale Armentrout | 7 | Beginning Recorder – bring “THE RECORDER GUIDE” New Beginners should attend all sessions for consistency. All beginners must attend the B session | |
| Julie Elhard (Gamba) | 1 | Beginning Viol: Try out the viol or come and get reacquainted with the viol - some rentals available for the weekend. | Advanced Beginner Gamba Consort: Note reading/clef challenges |
| Charles Fischer | 2 | The Music of Glen Shannon: Glen Shannon is a contemporary composer specializing in a very interesting neo-baroque idiom for recorder ensembles. While challenging, the pieces are within the range of upper-intermediate players. A nice feature of his compositions is that all parts have almost equal melodic importance, especially in the fugal sections. ADVANCED | Secular pieces of Josquin des Pres: Josquin represents the epitome of mid-Renaissance style (c. 1500) and his music is very rewarding to play on Renaissance recorders. The rhythms are not quite as tricky as the earlier 15th c. and the degree of virtuosity required is not as high as late 16th century canzonas and fantasias. UPPER INTERMEDIATE |
| Shelley Gruskin | 1003 | Recorder at the Edge of Extinction: Music of Giuseppe Sammartini / Czakan repertoire – the mini revival of recorders in the 18 th Century. UPPER INTERMEDIATE-ADVANCED | Music of Ludwig Senfl UPPER INTERMEDIATE-ADVANCED |
| Albert Jackson (Vocal) | Stage | Vocal Niceties (Articulation, syllable stresses, dynamics, etc.) | The Unwashed Masses: (mass settings based on secular tunes – i.e., L’homme Arme, Se la face ay pale, etc.) |
| Lisette Kielson | 1005 | Exercises for improving technique: (or How to Get Through Those “Notey Passages”!) INTERMEDIATE | Crazy 8’s: Music for Double Choir: UPPER INTERMEDIATE-ADVANCED |
| Patrick O’Malley | 6 | Music Theory for the Early Musician: An introduction to The Rules. Why put dots of ink on paper? Who invented these rules? | Trio Spielbuch Vol. 1 (Noetzel Edition N3963) Trios for various combinations of SATB recorders. Beautiful pieces from Dunstable on. Bring your own copy. INTERMEDIATE level - flexibility helps. |
| Phillip Serna (Gamba) | 3 | Intermediate Gamba Consort: (w/technique) | Voices for Viols: Music for strings and mixed instruments, featuring vocal works with viols, various instruments and optional voices. UPPER INTERMEDIATE |
| Karen Snowberg | 2080 | Articulation: “The Long and the Short of It” – It can be deadly boring to hear music done with no variance in articulations or dynamics. Using music from various countries and periods, the class will learn to use a variety of styles to bring out the personality of each piece to add interest and pizzazz to music. (Music will be provided.) LOW INTERMED. | “Shake” and “Jake”:- Music from the Elizabethan/Shakespearean and Jacobean/Restoration periods (<i>The First Booke</i> and <i>The Second Booke</i> – Claude Simpson) ADVANCED BEGINNER - LOW INTER. |
| Mary Halverson Waldo | 11 | Baroque ornamentation: Starting with the French agreements--as in names, symbols, and the “how- to” as far as shaping and timing in various contexts of intermediate level pieces (from suites in the French style to Handel sonata movements); also, choices of various trill fingerings. This is a hands-on experience involving listening, understanding, and lots of playing. INTERMEDIATE | Johannes Ciconia and His Contemporaries, Part II: a Bridge between Medieval and Renaissance music; isorhythmic motets, hocket, etc. Ciconia is one of the best, but least known, composers of the late 14th century, who fused the styles of the French Ars Nova and Italian Trecento. ADVANCED |
| Todd Wetherwax | 5 | Alternate Clefs (continued): – includes playing Bass in Treble Clef and Tenor in Bass Clef UPPER INTERMEDIATE-ADVANCED | Playing in a Consort: Sight reading, ensemble playing, notes and phrasing. INTERMEDIATE |