

Mountain Collegium 2021 Class Offerings and Descriptions

As always, Mountain Collegium's faculty have come up with an extraordinary selection of classes. This year's ONLINE workshop will be conducted through Zoom, allowing musicians from practically anywhere to participate from the comfort of their own home. Make your selections and visit www.mountaincollegium.org to register, select classes, and pay. Choose classes à la carte or purchase a "package."

Package 1 Full Workshop Pass (\$370)

Attend any one class of your choice during each time slot. You are free to take periods off as you like. This is an \$80 discount over choosing classes à la carte.

Package 2 Emerging Recorder Players Package (\$150)

Attend all emerging recorder classes during Shorty Block 2 and Full Afternoon Block, as well as both Evening Block classes, the Trexler Folk Lecture, and the Faculty Concert. When registering, select all 11 classes indicated by **M** and **E**.

Emerging Recorder Player classes are indicated by **E**
Multi-level classes that also accommodate emerging recorder players indicated by **M**

Package 3 Harpsichord Package (\$100)

Attend all Intensive Harpsichord Lab classes during the Full Morning Block, as well as the Trexler Folk Lecture and the Faculty Concert.

Harpsichord classes are indicated by **H**

À la carte

Choose classes individually; all participants registered for one or more classes have access to the Trexler Folk Lecture and the Faculty Concert. Shorty Block classes are \$15 each and the Full Morning/Afternoon/Evening Blocks are \$25 each.

All classes subject to availability. Classes may be changed or substituted based on enrollment.

Register for the workshop at www.mountaincollegium.org.

Tips for choosing your classes:

1. Choices are limited within each block, but we tried to offer enough of a variety so that there is something for everyone at all times of the day!
2. Read the description carefully. Some topics will be more lecture-style and some will be mostly playing.
3. Levels are always variable. In the virtual workshop setting, you can more easily take a class below or above your declared ability level. Since participants can't hear one another, no one has to feel guilty for "holding the others back."
4. Instrumentation is almost always variable in a virtual workshop. Do you want to play recorder during a violas-only class? Most of the time, you can participate in any class you want knowing the instructor may not be able to offer any instrument-specific information. As long as you are sensitive to the intent of the class, you will be fine.
5. All classes are at a=440.

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Day 1—Tuesday, June 29

Shorty Block 1 (10:00–10:45 AM)

Stretches for Musicians (Kate Shuldiner, instructor)

Kick off Mountain Collegium by learning stretches geared towards musicians. All movements will be easy on the joints and done from either a seated or standing position (no equipment needed). Once learned, these stretches can be utilized at any time to help with stiffness and discomfort that we all feel after many hours of playing instruments. This will be a fun and relaxed class that will prime you for the exciting and stimulating week that is Mountain Collegium.

Open to all participants.

Full Morning Block (11:15 AM–12:30 PM)

Fortune, My Foe (Anne Timberlake, instructor)

After the year we've had, I'm ready to spend some quality time cursing fate! *Fortuna Desperata*, or "Desperate Fate," began life as a secular tune and went on to spend three quarters of a century as the raging heart of works by Obrecht, Agricola, Isaac, and others. We'll sample these works and other fist-shaking classics.

All instruments, intermediate and up.

Welsh and Baroque Crossover (Kelly Brzozowski, instructor)

The Welsh harp tradition has so much in common with the Baroque music of the continent. In this class for all instrumentalists, we will explore the history of the Welsh Triple Harp, its Baroque roots, and learn a tune or two from the tradition.

Harp and all other instruments, all levels.

H Harpsichord Lab, part 1 of 5 (Barb Weiss, instructor)

Skeletons on a coffin? Have you been told that harpsichords can't produce dynamics? That is so 20th century! Learn how to be expressive on the harpsichord by using your hands and ears differently. We will cover topics that will help you become an expressive harpsichordist and valued chamber player: articulation, figure reading, tuning, accompanying, strumming, improvisation, following a conductor, using the harmonies to make interpretive decisions, pedagogy, and, of course, crescendos and decrescendos! Other topics TBD according to class interest and abilities. If you are in a group and can be in the same room with your colleagues, we can also include a short masterclass/demo kind of format.

Originally designed for pianists and organists, Zoom's breakout rooms make individual assignments tailored to students' interests and skill level possible. Therefore, this class will also be germane to harpsichordists and teachers. Each session will include some one-on-one time. Finally, a harpsichord workshop where you don't have to wait your turn to play.

Lower intermediate to advanced keyboard players. Access to a harpsichord or decent electronic keyboard or VST during class time is recommended.

Shorty Block 2 (2:00–2:45 PM)

Play It Better! (Gail Ann Schroeder, instructor)

This class will address the most common technical and musical challenges confronting viol players—how to: make a beautiful tone, play expressively, use your left hand with grace and ease, cross strings with precision, and more. A topic will be featured each day, using exercises, warm-ups, and musical examples drawn from the consort literature.

All sizes of viols and all levels welcome.

The Fretless Banjo (Lee Knight, instructor)

The banjo came to us from Africa. It was introduced to the Southern Appalachians in the late 1700s and early 1800s. In those early times, most Appalachian musicians made their own instruments, including what we now refer to as the fretless banjo. Frank Proffitt, the source of the popular version of "Tom Dooley" performed it on a fretless banjo he had made himself. In this class, we will do a short history of the banjo; discuss the differences between the fretless banjo, the frailing banjo, and the bluegrass banjo; and play a number of tunes and songs. The session will include live performance as well as recordings of Frank Proffitt and Frank Proffitt, Jr. (Frank Proffitt played one of the old English Scottish ballads using just one chord!)

Open to all.

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E Making Your Best Sound: How to breathe, blow and collaborate with your recorder (Gwyn Roberts, instructor)

Does your pitch wiggle or droop? Do you hold back uncomfortably? It's all in the breath, on the inhale and exhale. We'll learn how to manage air, play with flow and resonance, and stay comfortably and confidently in balance with your instrument.

Designed for emerging recorder players, but all welcomed!

Full Afternoon Block (3:15–4:30 PM)

The Age of Discovery (Pat Petersen, instructor)

Music of Spain, Portugal, and the Colonies from the 15th to 17th centuries. With our usual early music emphasis on the Big Four (England, France, Germany, Italy), we often overlook the rich troves of music from the Iberian peninsula. Less than 30 years after Columbus' voyage, missionaries from Spain and Portugal, in their efforts to convert the natives, brought vast amounts of music to the New World. We'll sing and play music by well- and lesser-known Iberian and other composers, then cross the ocean to see how their well-traveled music influenced composers in the southern colonies. From lush harmonies to Latin rhythms, we'll bring this little-known music to the light of day—and to your ears!

Recorders, strings, voices, brass, and low reeds welcome. Intermediate and up.

Old Music Meets New Music (Martha Bishop, instructor)

This class will pair pieces of like-titles, forms, and melodic settings of historic composers with today's composers. Dufay and Kimball offer a great setting of a migrating Dufay through Kimball's skillful counterpoint; Philador and Ayton offer two Pavans composed for actual weddings; and Clemens non Papa and Bishop offer settings of "O Venus Bant" with one featuring a crab version (same part forwards and backwards) between the two treble parts.

All sizes of viols, levels upper intermediate to advanced.

Ballads: I'm Going to Sing You a Story (Lee Knight, instructor)

In folk music, a ballad is a song that tells a story. Ballads were and are an important part of Appalachian traditional music. Many of them are family treasures, having been brought over from Europe, mainly by the Scots-Irish generations ago. Here in the mountains, many traditional singers refer to them as "love songs" no matter how sad, violent or dreary they may be. We will look at the origins of the songs, the many varied topics covered in the songs, how the songs have survived via the oral tradition, who sang and sings the songs. We will trace some of the ballads from Europe into Great Britain and into North America. We will look at variants and singing styles. The class will include live performance, recordings from Lee's field work, and the field recordings of others.

Open to all.

E Solos You Can Play (Jody Miller, instructor)

If you are just starting out with the recorder or only have experience playing in consorts, it's time to explore the massive solo repertoire. Focusing on soprano and alto recorders, we'll look at what's available and what's practical. We'll play, for sure, but the goal is to learn about the repertoire and gain a few tips about performance practice from different style periods. Some pieces will only be for alto and some will only be for soprano, but you'll learn a lot. Heck, we'll even look at tenor and bass literature for the brave and bold! Also great for recorder teachers who need ideas for their own students.

Emerging recorder players, but all welcomed!

Evening Block (6:00–7:15 PM)

M Motets of the Elder Johann Bachs (Barb Weiss, instructor)

Johann Sebastian Bach had some amazing uncles. If you haven't already encountered the motets of Johann Michael and Johann Christoph, you are in for a treat. If you have, you are probably looking for another chance to play/sing this wonderful repertoire from the mid-Baroque.

All instruments and voices.

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Day 2—Wednesday, June 30

Shorty Block 1 (10:00–10:45 AM)

Widmann's Ladies (Martha Bishop, instructor)

We'll focus on bowing and articulation to bring out the different characters of these short 4-part pieces by German Renaissance composer Erasmus Widmann—Agatha (sedate), Magdalena (jolly), Felicitas (athletic), Anna (dancer), Johanna (energetic) and Sophia (timid), to name a few.

All sizes of viols, intermediate to upper intermediate. Other instruments welcome, but will be presented as a viol topic. Music will be in treble, treble-8, and bass clefs.

Brass Building Blocks, part 1 (Liza Malamut, instructor)

This class will address the basics of brass fundamentals relevant to historical music. We will experiment with articulation, phrasing, air flow, and vocal playing. The end goal of this class is to provide players with a basic but flexible warmup routine that they can use every day to enhance and develop performance techniques.

All levels of brass players, including sackbuts and cornetts.

Full Morning Block (11:15 AM–12:30 PM)

Fifteenth Century Carols (Phil Hollar, instructor)

We are all familiar with Christmas carols, but the carol was not always restricted to the Christmas season. In the fifteenth century, carols were written about many subjects. There is even a carol about a famous war victory. Christmas may or may not be coming early as we sample some of the earliest carols.

Upper intermediate recorders. Other instruments welcome, but will be presented as a recorder topic. No special clefs provided.

Traditional Music of the Southern Appalachians: A Survey (Lee Knight, instructor)

The traditional music of the Southern Appalachians comes literally from all over the World. We will begin with the music of our indigenous people, mainly the Cherokee. We will include music from Europe and Africa, with other influences that came along the way. We will discuss and hear variants of the different types of music—chants, fiddle tunes, banjo tunes, ballads, broadsides, love songs, labor songs, religious songs. We will look at how these songs were and are important to the people of the Southern Appalachians. We will also look at the variety of musical instruments used, from unaccompanied songs, the fiddle, banjo, guitar, Appalachian dulcimer, Cherokee flute, drums and rattle. The class will include live performance and recorded examples from the Appalachian people.

Open to all.

Jewish Composers and Their Contemporaries in Early Modern Europe (Liza Malamut, instructor)

Salamone Rossi, the Bassanos, and Monteverdi: how were they all connected? This class will explore the music and connections between Jewish musicians and the people they worked with throughout 16th- and early 17th-century Europe.

Open to all levels of instruments.

H Harpsichord Lab, part 2 of 5 (Barb Weiss, instructor)

See description from Tuesday, June 29.

Shorty Block 2 (2:00–2:45 PM)

Play It Better! (Gail Ann Schroeder, instructor)

See description from Tuesday, June 29.

All sizes of viols and all levels welcome.

Come All Ye Fair and Tender Ladies – Gents Welcome, Too! (Lorraine Hammond, instructor)

This traditional Appalachian song is a beauty. Come learn about some of the many versions of this haunting song. We'll learn at least one of those versions.

Voices, all levels.

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E Choosing a Recorder (Gwyn Roberts, instructor)

When it's time to buy a new or new-to-you used instrument, how do you evaluate your choices? I'll have a range of altos at 440 in front of me and will demonstrate specific tests to perform as you make your choice. Also a participatory class — pull out your current instrument(s) and play along.

All levels of recorder, including emerging.

Double Reed Adjustment Workshop (Will Peebles, instructor)

We'll review the tools, materials, and basic adjustments for double reeds made of natural cane.

Dulcian, shawm, and capped reed instrument players. Beginners to advanced.

Full Afternoon Block (3:15–4:30 PM)

Tenors Take the Lied: German Songs of the 16th Century (Holly Maurer, instructor)

We'll work on bow control, fingering issues and rhythmic accuracy as we play the songs of German composers like Senfl, Hofhaimer and Isaac. Some of these melodies, like "Innsbruck, ich muss dich lassen," will be familiar while many may be new to the ensemble. We'll learn to sing with our viols!

All sizes of viols, intermediate and up. Singers welcome.

E Intro to Renaissance Dances (Phil Hollar, instructor)

Can't tell a galliard from a bransle? A pavane from an almand? This class will introduce several of the more common Renaissance dances and provide tips on how to play them.

Emerging recorder players, but all welcomed!

The Basics of Early Notation (Liza Malamut, instructor)

What's a longa? What's a ligature? What did our music look like in its original form, and how do we learn to read it? This class gives a hands-on introduction to playing music from the 16th century from its original sources. By understanding how to read historical notation, we will gain insight into performance practice that can be transferred to any musical situation.

Open to all.

Telemann Suite in A Minor for Recorder—*but not just recorders!* (Barb Weiss, instructor)

Join a virtual ensemble for a chance to be the soloist for this wonderful piece. Although originally written for alto recorder, an arrangement of the solo recorder part will be available for C fingerings, oboe, treble viol, viola and violin. A variety of tempi will be used, so you don't have to be at performance speed to enjoy this class. If you would prefer to be in the orchestra, parts will be provided, as well as a figured harpsichord part.

Recorders and other instruments, intermediate to advanced

Note: *A second installment that continues with the solo recorder part at a more advanced level is scheduled for the Friday afternoon full block session.*

Evening Block (6:00–7:15 PM)

John Trexler Folk Lecture

This year's guest artists will be the The Reel Sisters, Rosalind Buda and Kelly Brzozowski. Learn more about their traditional instruments of harp and small pipes as you wind down at the end of your day.

The John Trexler Folk Lecture is made possible by a gift from the late John Trexler. This lecture is for all Mountain Collegium participants at no additional cost.

Day 3—Thursday, July 1

Shorty Block 1 (10:00–10:45 AM)

Delicious Mouton! (Anne Timberlake, instructor)

Feast on sumptuous music by the French Renaissance powerhouse Jean Mouton, including his eight-part double canon, "Nesciens Mater Virgo Virum."

Open to all instruments.

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Playing Early Renaissance Repertoire (Alison Crum, instructor)

This session will look at ways in which you can adapt your playing technique to suit the vast repertoire from the early 16th century – music by composers such as Josquin, Isaac, Ortiz and Ruffo. Renaissance viols and/or bows are welcome, but not necessary for this class. Many things can be done with ‘normal’ viols to make your style more effective for this music. We will include a look at earlier bow holds, as well as ways to bring clarity to the complex rhythms of Renaissance music.
All sizes of viols, intermediate and up.

Harp Tune-Up (Kelly Brzozowski, instructor)

For folk, classical, and everything in between, a solid technique foundation is essential. In this short class, we will go over the basics of technique and why they are important. If you have specific issues, bring them along!
Harps, all levels.

Fun with the Circle of Fifths (Will Peebles, instructor)

We’ll use a handy diagram, not only to learn key signatures, but to find intervals, scales, chords, and harmonic relationships within a key.
All musicians, beginner to advanced.

Full Morning Block (11:15 AM–12:30 PM)

Nameless Treasures (Anne Timberlake, instructor)

Who is the most prolific, stylistically flexible composer of all time? Anonymous! Enjoy unattributed—but lovely—music from across the ages.
Recorders, intermediate and up. Other instruments welcome, but will be presented as a recorder topic.

Scottish Harp Tunes for All Instruments (Kelly Brzozowski, instructor)

All instrumentalists are welcome as we learn some of today’s favorite tunes of the Scottish Harp tradition. Come prepared to play!
Harps and other instruments, all levels.

H Harpsichord Lab, part 3 of 5 (Barb Weiss, instructor)

See description from Tuesday, June 29.

Shorty Block 2 (2:00–2:45 PM)

Play It Better! (Gail Ann Schroeder, instructor)

See description from Tuesday, June 29.
All sizes of viols and all levels welcome.

E Articulation: The Cliffs Notes (Anne Timberlake, instructor)

Articulation is how we make music speak, adding expression and shape to our playing. In this session, we’ll review recorder articulation from an anatomical/physiological perspective, demystifying what goes where, when—and why!
Emerging recorder players, but all welcomed!

Introduction to Sephardic Music (Shira Kammen, instructor)

An intro to the wonderful genre of Sephardic Jewish music, with its many varied flavors and styles from Western & Eastern European, Rom, Near and Middle Eastern traditions.
Instrumentalists and vocalists, any level.

Full Afternoon Block (3:15–4:30 PM)

Celebrating the Josquin Generation (Pat Petersen, instructor)

This year marks the 500th anniversary of the death of Josquin des Prez, arguably the best-known composer of the High Renaissance. Often overlooked are the other French and Flemish composers of his generation—Isaac, Compere, Brumel, Agricola, and many more. Play from modern scores, or, for the more ambitious, from clear facsimiles of the original Petrucci prints.
Aimed at recorders, but all instruments are welcome.

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The Elements of Fantasy (Sarah Mead, instructor)

The Jacobean Fantasy is considered the apex of composition for the viol consort; it is the music we viol players come back to again and again for sustenance and inspiration. English Fantasias at their height brought combined elements of continental music with distinctly English sounds. Explore ways to make the most of this splendid repertoire by identifying its various elements, from the Italian madrigal to the French chanson, from English songs and German dances to the imitative counterpoint of sacred Renaissance polyphony.

All sizes of viols, intermediate to advanced.

Folk Ensemble (Lorraine Hammond, instructor)

Folk ensembles come in all shapes and sizes and give voice to music played largely by ear. We'll begin our session with the dance tune "Road to Boston," and include traditional music familiar to past Mountain Collegium Folk Ensemble players. Play along, sing along, whistle along as I teach and guide, and you develop your ear training skills and enjoy some fine tunes.

All instruments and all levels.

E Duets You Can Play (Jody Miller, instructor)

The rumors are flying that we may be able to get together and play music with others soon! We'll look at very easy and easy duets for the emerging recorder player. Though a bit of a survey class, we'll play bits and pieces and you'll leave with Medieval, Renaissance, and Baroque music you can play. For soprano and alto recorders. Also an appropriate class for teachers who need ideas for their own students.

Emerging recorder players, but all welcomed!

Evening Block (6:00–7:15 PM)

M The Music of Guillaume Dufay (Shira Kammen, instructor)

A central musical figure in the Burgundian school, he was possibly the most famous and influential composer in Europe in the mid-15th century. We'll look at his secular and sacred music, every piece a gem. By the end of this class, you will be able to fluently play 2 against 3 with Burgundian grace and confidence, and you will never doubt a rondeau or virelai again.

For voices and instruments of any kind. Intermediate and up.

Day 4—Friday, July 2

Shorty Block 1 (10:00–10:45 AM)

Tapping into the Viol's Resonance (Sarah Mead, instructor)

Help your viol sound its best by finding out what makes it sing. Every player at every level can benefit from a visit to the Gamba Spa, where you can relax and rediscover your instrument's inner beauty. Focus your fingers, brandish your bow, and find your viol's vibrations.

All sizes of viols and all levels.

Vocal Warmups and a few "Little" Songs (Lorraine Hammond, instructor)

We often take singing for granted. But there are basic techniques to strengthen your voice, improve your ability to match pitches, and help you really enjoy being a singer. Come learn some of them. We'll sing some beautiful "little" Appalachian songs as a way to warm up.

All voices and levels welcome.

Brass Building Blocks, part 2 (Liza Malamut, instructor)

See description from Wednesday, June 30.

All levels of brass players, including sackbuts and cornetts.

Full Morning Block (11:15 AM–12:30 PM)

Appalachian Dulcimer - a Mountain Voice (Lorraine Hammond, instructor)

Bagpipe tuning and its sister Galax tuning have strong folk roots, lots of flexibility and are great for that 'high lonesome' dulcimer sound. We'll emphasize the sound of the drone and learn a tune or two that are especially suited to the tuning. For 3 or 4 string dulcimers.

Appalachian dulcimer, all playing levels.

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Pestilential Playing in Periods of Plague (Liza Malamut, instructor)

Wind music composed during, for, or by composers who lived through the plague in Europe. Composers from Spain, Italy, England, Germany, and more.

Open to all instruments and levels.

Morley Canzonets (Gwyn Roberts, instructor)

In 1595, Thomas Morley published his *Canzonets for Two Voices*. Some texted and some not, these two-voice madrigals and fantasies fit on all sorts of instruments, including recorders. We'll play a selection of these duets with attention to the principles of Renaissance phrasing and articulation.

Intermediate and up, recorders in C (soprano/tenor) and other instruments welcome.

H Harpsichord Lab, part 4 of 5 (Barb Weiss, instructor)

See description from Tuesday, June 29.

Shorty Block 2 (2:00–2:45 PM)**Play It Better! (Gail Ann Schroeder, instructor)**

See description from Tuesday, June 29.

All sizes of viols and all levels welcome.

Learning by Ear (Kelly Brzozowski, instructor)

Playing by ear is a skill that everyone can learn! Whether you're just starting out or a lifelong musician, join us in this short class to refine your skills. We will discuss strategies, tricks, and different approaches for learning music and accompanying without written music.

Harp, all levels; other instruments also welcome.

Faber's Partita (Jody Miller, instructor)

Johann Christoph Faber was an obscure composer whose partita is a fine (and rare) example of recorder trios in the Baroque period. Scored for alto, tenor, and bass recorders, the piece opens with an overture, followed by airs and dances. We'll talk about trill technique to make those penultimate notes pop!

Recorders, intermediate and up (no soprano parts, though you could play the tenor part).

E Tools of the Trade (Phil Hollar, instructor)

Every musician, from beginner to virtuoso, needs a few essential tools. This class will introduce them to you and give you some tips on how to use them effectively.

Emerging recorder players, but all welcomed!

Full Afternoon Block (3:15–4:30 PM)**Telemann Suite in A Minor for Recorder, part 2 (Gwyn Roberts, instructor)****Tackling the Telemann A Minor Suite as recorder soloist: a guided tour**

A deeper dive into mastering the solo part of this iconic and challenging masterpiece for alto recorder and orchestra, with attention to articulation, tempo, form, ornamentation and practicing strategies. Play along with Gwyn, demonstrate an example for the class yourself, get help with a hard passage, or just take notes on how to approach a large-scale work for our instrument. A companion to Barbara Weiss's Wednesday class, but can be taken on its own.

Alto recorders, A=440. Upper intermediate through advanced.

English Country Dance Music (Shira Kammen, instructor)

This class will look at the wonderful melodies and various settings of English Country Dance music. This ranges from selections from the Renaissance Playford collections, dances set to Purcell melodies and contemporaries, elegant "Jane Austen"-ish type dances, as well as folk tunes. Some of the music will be in composed parts, and some of the music we will play with arranging ourselves, based on chord progressions and melodic elements. Bring a sense of musical adventure!

Any instruments, low intermediate and up.

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What's in a Name? Music of Tasso and Lasso (Kate Shuldiner, instructor)

Is it Giovanni Maria, Ioan Maria, or Joan Maria Tasso? This composer's life is full of mysteries but the one thing we know for certain are the beautiful duets ascribed to those names. On the other side of the musical coin, Orlando di Lasso, Orlandus Lassus, or perhaps it is Roland De Lassus?, is well known and rather prolific; composing more than 2,000 pieces. This class is a sampling of beautiful duets that have as much intrigue as the names of their composers.

All sizes of viols, intermediate and up.

E Pastyme with Good Company (Jody Miller, instructor)

Henry VIII owned a large collection of musical instruments, including quite a few recorders! He played wind, string, and keyboard instruments and loved to sing. Though he is the attributed composers of some tunes that we still love today, it is likely he just added his name to manuscripts written by others. In addition to the famous "Pastyme With Good Company," we'll play some other Henry VIII tunes in settings for 3 and 4 instruments.

Emerging recorder players, but all welcomed!

Evening Block (6:00–8:00 PM)

Faculty Concert

Enjoy the wide variety of music performed by this year's instructors. Hosted by Jody and Lorraine, this promises to be a fabulous variety show experience! Special live performance by Lorraine and Bennett Hammond!

Open to all workshop participants at no charge. Also open to others outside the workshop.

Day 5—Saturday, July 3

Shorty Block 1 (10:00–10:45 AM)

Level Up Your Practice (Anne Timberlake, instructor)

5 quick-hit techniques for improving the efficiency and effectiveness of your practice.

All levels of recorder players. Other instruments welcome.

The Long and the Short of It (Alison Crum, instructor)

Almost every piece of music includes frequent alternation of longer and shorter notes, and for any viol player this can cause logistical problems with the bow. This session will look at some short extracts from consort pieces which need some careful thought about how to use the bow. We will cover slow and fast examples, and will look at aspects such as bow speed, distribution and direction, as well as how to bring out the phrasing clearly.

All sizes of viols, intermediate and up.

Rudiments of Shape Note Singing (Will Peebles, instructor)

In this short session we'll learn how to read the basic shapes used in shape-note music, and consider why they are used.

Participants in Will's 11:15 session should strongly consider signing up for this if you aren't comfortable reading shape-note, yet.

All voices. Beginners, or experienced but wanting a refresher.

Full Morning Block (11:15 AM–12:30 PM)

Baroque Recorder Consort Music (Gwyn Roberts, instructor)

Original music from the baroque era that uses multiple sizes of recorder, including Lully, Charpentier, Marcello, and an anonymous suite for 4 recorders from the collection of the Archbishop of Kroměříž.

Recorders, intermediate and up.

Shape Note Singing Workshop (Will Peebles, instructor)

Virtual Shape Note Singing? We'll give it a try, with examples from several different repertoires, including *Sacred Harp* and *Christian Harmony*.

All voices. Beginners to advanced.

H Harpsichord Lab, part 5 of 5 (Barb Weiss, instructor)

See description from Tuesday, June 29.

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Shorty Block 2 (2:00–2:45 PM)

Play It Better! (Gail Ann Schroeder, instructor)

See description from Tuesday, June 29.

All sizes of viols and all levels welcome.

Helpful Hand Habits (Phil Hollar, instructor)

Bad hand position can impair your playing for years. This class will help you to develop good hand position habits before the bad habits have a chance to take hold.

Emerging recorder players—or anyone wanting a refresher!

Introduction to Improvising over Ground Basses (Shira Kammen, instructor)

Good wholesome fun! Ground basses were especially popular in 18th century England, but we'll keep the tradition alive by creating our own melodies over these repeating bass patterns.

For all instruments. Will be most comfortable if you are at home on your instrument, but you can work at any level in this online context.

Full Afternoon Block (3:15–4:30 PM)

M Music of the Reformation (Pat Petersen, instructor)

Martin Luther said, "I always loved music. Whoever has skill in this art, is of a good temperament, fitted for all things." He also said, "Why should the Devil have all the good tunes?" Influenced by the music of Josquin (calling him "the master of the notes"), Luther brought sacred tunes to the populace in the vernacular, just as music printing made it more affordable. We'll play some of the tunes he loved, and follow them through the decades all the way to Bach.

For all instruments and singers; easier and harder parts.

Sweelinck Lessons (Sarah Mead, instructor)

The Dutch composer Jan Pieterszoon Sweelinck (who died 400 years ago this autumn) is best remembered as a composer of keyboard music, much of which works wonderfully on viols; but Sweelinck also wrote a large number of vocal pieces in all of the popular styles of the period, from madrigals and chansons to motets and psalms. Pre-recorded tracks will allow us to play beautiful polyphony together, exploring the challenges of interesting rhythms and proportional changes while enjoying the shapely lines.

All sizes of viols, intermediate to advanced. Singers welcome.