

CONCLAVE 2015 – CLASS OFFERINGS

1ST PERIOD: 9 – 10:30

Level	Teacher	Topic Title	Description	Details
Any	Reed	<i>Shades of Grey: Feldenkrais</i>	LINKING MUSICAL & PHYSICAL EXPRESSION Increase your awareness while playing by means of the Feldenkrais Method. Learn to perceive your body and the music at the same time and to shift your attention fluidly between them.	Limit 10, with Instruments
B+ - I	Haas	<i>50 Shades of the Bow</i>	EXPAND YOUR BOW'S COLOR PALETTE Explore how the bow can create a wide range of timbres for use in solo and ensemble repertoire.	Limit 10
LI - I	Blendulf	<i>Primary Colors: Treble edition</i>	FUNDAMENTALS OF TECHNIQUE FOR NEWER TREBLE PLAYERS This introductory course is packed with useful information and practice tools for those who are new to the special challenges of the treble viol.	Trebles only
LI - I	Macdonald	<i>Primary Colors: Bass edition</i>	FOCUS ON TECHNIQUE FOR THE DEVELOPING BASS PLAYER Exercises and repertoire to build confidence, clarity, fluidity on the bass.	Basses only
I	Jeffrey	<i>Green Light GO!</i>	EXERCISES AND MUSIC TO IMPROVE YOUR VELOCITY Getting bogged down by those 16 th -note passages? This class will ease you over the speed bump so you can hit the ground running.	All sizes
I	Walhout	<i>Semper Bow-land</i>	FOCUS ON BOWING, USING DOWLAND'S DANCES Learn when and how to combine the lush suave sound of the viol consort with the articulation and clarity of the Renaissance fiddle-band.	Doubling
I - UI	Gillespie	<i>Color Wheel: Tenor edition</i>	NAVIGATE YOUR TENOR CONFIDENTLY VIA THE CIRCLE OF 5THS Create a roadmap to your tenor's finger-board by learning to use the Circle of 5ths as your compass.	Tenors only
I - UI	Lee	<i>Shades of Sound</i>	MAKING THE MOST OF YOUR BOW'S COLOR-RANGE Investigating bow technique for a greater range of timbre through exercises and ensemble repertoire.	Doubling possible
I - UI	Lipnik	<i>Seeing Red, Feeling Blue</i>	EMOTIONAL EXPRESSION IN DRAMATIC ENSEMBLE MUSIC Develop your emotional range in dramatic madrigals and apply it to the instrumental works they inspired. Monteverdi, Marenzio, East, etc.	5-part consort
UI	Moran	<i>Prismatic Practice</i>	HOW TO PRACTICE CHALLENGING PASSAGES Learn to break down tricky bits into their component parts and reassemble them into a musical whole, with a focus on both right and left hand challenges. Bring passages that are giving you trouble.	Limit 10
UI	Pappano	<i>Wild Blue Yonder</i>	GOING WITH CONFIDENCE "ABOVE & BEYOND" THE FRETS The sky's the limit when you learn to navigate the upper reaches and achieve good sound and tuning beyond the frets in an ensemble setting.	All sizes
UI *Voice	McStoots	<i>Cultural Exchange</i>	SING LIKE A VIOL; PLAY LIKE A VOICE Using songs of the 16 th century in a variety of languages, viols will learn how to shape their lines and "speak" the words, while singers will learn about timbre, blend, and articulation in a viol consort.	Voices & Viols
UI/UI+	Springfels	<i>Lighting the Grid: Left-hand tech</i>	HISTORICAL FINGERING SYSTEMS TO IMPROVE THE LEFT HAND An examination of the patterned fingering systems devised by Simpson and codified by Marais which have enabled centuries of players to develop a quick and easy approach to the use of the left hand.	Any size
UI - A	Meints	<i>Sacré bleu! the French Treble</i>	TECHNIQUE FOR TREBLES, USING HEUDELINNE'S MODEL Heudelinne's 1701 Suite used as the basis for exploring treble technique. Participants will get to play the original French treble (1700) which will serve as the model for the instrument being built during Conclave.	Trebles only
A	Terry	<i>Color Guard: Daily Drill</i>	SIMPSON'S DIVISION VIOL AS A TECHNIQUE PRIMER Improve your technique with the exercises from the beginning of The Division Viol. Top it off with fun daily group readings of the divisions.	Basses only
UI+, A, A+	Mead, Schroeder, Wissick	<i>Pie Chart: 30/60</i>	A HALF-HOUR OF TECHNIQUE, AN HOUR OF REPERTOIRE Intensive technique sessions for experienced players who wish to hone their advanced ensemble skills, coupled with appropriate consort music.	Limit 6 per consort

2ND PERIOD: 11 – 12:15

Level	Teacher	Topic Title	Description	Details
B	Reed	<i>Introduction to the Viol</i>	BEGINNING VIOLA DA GAMBA Free to all comers! Come give the viol a try in a relaxed and supportive group class. Singers, early music lovers, the curious & the adventurous.	Instruments provided on request
B+/LI	Terry	<i>The Viol's Voice</i>	UNLOCKING YOUR VIOL'S VOICE Discover your expressive voice in simple but beautiful duets, trios, and quartets. Music will be sent in advance.	Doubling
LI+	Macdonald	<i>Color Forms</i>	AN INTRODUCTION TO CONSORT MUSIC Songs, dances, and simple fantasias for players ready to explore consort music in 4, 5, and 6 parts.	Limit 8
I	Haas	<i>Yellow Light: Go Slow!</i>	SLOW & STEADY WINS THE RACE: JENKINS AT A STATELY PACE Fantasias à 4, 5, and 6, scaled down in tempo for the intermediate consort. The beauty of Jenkins without the panic.	Limit 6
I	Jeffrey	<i>Night's Black Bird</i>	DOWLAND PART-SONGS FOR VOICES & VIOLS For those who love to play and also love to sing, take turns doing both! Mix and match voices and viols: players sing, singers play.	Limit 8 singer-players
I/I+	Springfels	<i>Burgundy</i>	MUSIC FOR PRINCES & VENTURE CAPITALISTS 15 th -century motets and masses from the Low Countries written for wealthy patrons by DuFay, Binchois, Pierre de la Rue, and Obrecht	Limit 12
I+/UI	Wissick	<i>Copper-colored</i>	COPERARIO'S ITALIAN COLORS FOR A GREY ENGLISH SKY Fantasias of Giovanni Coperario in 4 to 6 parts (so much more colorful than plain John Cooper!)	Limit 6
I+/UI	Robbins	<i>Red Byrd, Blue Byrd</i>	CONSORT MUSIC OF WILLIAM BYRD Secular and sacred consort music of the great Tudor composer.	Limit 5
I+/UI	Walhout Blendulf	<i>Grey Wolf</i>	THOMAS LUPO'S 6-PART FANTASIAS Making the most the dramatic shifts of color in Lupo's richest consorts.	Limit 6 per section
I+/UI	Lipnik	<i>Tho' Amaryllis Dance in Green</i>	SONGS OF DANCING AND LIVELY DANCES Lively and sometimes rhythmically complex instrumental and vocal works based on or referencing the dance. Byrd, Gibbons, Lupo and more.	Limit 5
UI/UI+	Gillespie	<i>Silver Sounds</i>	RENAISSANCE MUSIC ON RENAISSANCE VIOLS Bring, share, or borrow early viols and immerse yourself in the shimmering sounds and suave repertoire of the early 16 th century.	Ren. Viols
UI+	Lee	<i>Spectrum</i>	THE MOODS OF MUSIC: AFFECT IN CONSORT PLAYING Around 1600 musical culture became obsessed with affect, or the mood of a work. Setting the mood in Ward, Jenkins, Marenzio and more.	Limit 6 (some doubling)
UI+/A	Neely	<i>Summer Whites</i>	6-PART CONSORT MUSIC OF WILLIAM WHITE	Limit 6
UI+/A	Moran	<i>Orlando Magic</i>	6-PART CONSORT MUSIC OF ORLANDO GIBBONS	Limit 6
A	Ludwig	<i>Color Me Cranford</i>	THE COLORFUL & ECCENTRIC CONSORTS OF WILLIAM CRANFORD	Limit 6
A+	Meints	<i>Kaleidoscope</i>	FROM CHAOS TO CLARITY WITH WILLIAM LAWES Learning a few movements of his consorts very well, by examining the individual elements and bringing them into a clear focus.	Limit 6
Any	Schroeder	<i>Pre-formed Consort</i>	COLOR IN YOUR OWN PICTURE Design your own class with a group of your own choosing.	Minimum 5

3RD PERIOD: 2 – 3:15

Level	Teacher	Topic Title	Description	Details	
B/B+	Macdonald	<i>Booster Shot</i>	BEGINNERS +1 A boost for new and recent beginners, providing support and follow-up to the morning introductory class.		
LI/LI+	Wissick	<i>Red Roses for a Blue Lady</i>	THE ROMANCE OF THE FRENCH CHANSON Songs from 16 th c. France, where the advent of the printing-press caused a flowering of poetry and song to delight the amateur musician.	Limit 8	
LI+/I	Blendulf	<i>Line Drawing</i>	HEARING AND PLAYING POLYPHONIC LINES One of the challenges of playing polyphony is to distinguish individual lines. Learn techniques for playing your line with clarity and beauty.	Limit 6	
I	Meints	<i>Dowland sings the Blues</i>	PLAYING THE LACHRIMAE WITH EXPRESSION AND PASSION Dowland's classic melancholy pavans - the "Seven Tears" - provide a wonderful opportunity for colorfully expressive playing.	Doubling possible	
I/I+	Haas	<i>Consort Colors</i>	WHAT COLOR IS YOUR CONSORT? Using varied instrumentations to experiment with ensemble color. Students should plan to bring more than one instrument to class.	Limit 10	
I+/UI	Walhout	<i>Color Scheme</i>	THE IN NOMINE: A COMMON THREAD IN MANY PATTERNS Explore some of the many and varied pieces in which the <i>In nomine</i> theme serves as the structural core.	Limit 5	
UI/UI+	Pappano	<i>Reading Rainbow</i>	SHUT UP AND PLAY! Designed for the veteran Conclave-goer who has learned a lot in class and wants the chance to put it into practice. Lots of music, minimal talk.	Limit 6	
UI+/A	Neely	<i>Color Bursts</i>	DIMINUTIONS FOR THE DARING The art of Italian ornamentation: playing the repertoire and creating diminutions for vocal literature based on surviving models.		
UI-A	Lee	<i>Aqua Marin</i>	INTRODUCTION TO THE SOLO WORKS OF MARIN MARAIS Get to know one of the viol's most cherished composers as we work through suites from Books IV and V.	Basses only	
UI+/A	Jeffrey	<i>Red-hot off the press!</i>	JENKINS TRIOS NEWLY ARRANGED FOR TREBLE/TENOR/BASS Explore PRB's forthcoming publication of arrangements of the sublime trios (originally for treble, division viols & organ) now made accessible to the standard consort trio. Work both as a doubling group and in trios.	Limit 9	
UI+/A *Voice	Terry McStoots	<i>Complementary Colors</i>	<i>ONE CLASS, TWO TEACHERS, TWO ROOMS:</i>		Bass viols Solo voices
			RECITATIVE SKILLS FOR VIOLS A how-to on playing recitatives in all styles, from monody to Rameau	SOLO SONG WITH CONTINUO 17 th -c. songs from England and the continent with basso continuo	
A	Springfels	<i>Black Notes</i>	VARIATIONS & SONATAS BY BRITISH EX-PATS English Catholic violists Young, Butler, Norcombe, and Poole created a rich solo repertoire while in the employ of the Habsburgs, with variations full of flurries of black notes and unexpected harmonic turns.	Basses only	
CC & A+	Gillespie	<i>Black & White (& read all over)</i>	ORIGINAL NOTATION AND WHAT IT TEACHES US How reading from original notation enhances our understanding of polyphony. Consort Cooperative course, open to advanced players.		
OPEN	Bishop Ludwig	<i>Mixed Palette</i>	NEW MUSIC, NEW IDEAS, NEW TECHNIQUES <i>Composers' Round Robin</i> hosted by Martha Bishop, alternating days with Loren Ludwig's <i>Extended Techniques</i> . Bring your own new works for viols to workshop; learn about looping, improv, and electric viols.	Open to anyone who is free 3 rd period	

4TH PERIOD: 3:45 – 5:00

Level	Teacher	Topic Title	Description	Details
Any	Schroeder	<i>Earth Tones</i>	ALEXANDER IN THE AFTERNOON Find balance and release tension through exploration of our bodies in relation to the ground. Alexander Technique inspired class, including movement and rest – upright, on the floor and all the levels in between.	
LI-I	Robbins	<i>Colours in the Ayres</i>	AYRES OF DIFFERENT COLORS, BOTH CHEERFUL AND DOLEFUL Ayres in 3, 4, and 5 parts by Coprario, Lawes, Jenkins, Morley, Locke.	Doubling
I-UI	Reed	<i>Food Coloring</i>	JOHANN HERMANN SCHEIN'S MUSICAL BANQUET <i>Banchetto Musicale</i> (1617) serves up a tempting buffet of variation suites.	Limit 5
UI-A	Ludwig	<i>Tudor Rose</i>	ENGLISH POLYPHONY FROM THE AGE OF HENRY VIII Music from the Eton Choirbook; works of Fayrfax, Cornish, Dunstable	Some doubling
A *Voice	Pappano	<i>Background Color</i>	THE ART OF ACCOMPANIMENT FROM THE VIOL Playing effective bass lines accompaniments in 17 th -c Italian music.	Bass viols Solo voices
Open *Voice	Lipnik	<i>The Age of Gold</i>	MUSICAL TREASURES OF THE SPANISH RENAISSANCE Sumptuous vocal works by Victoria, Guerrero, Morales and their contemporaries in a rich texture of voices and viols.	Open to anyone who is free 4 th period