

AEM ONLINE DECEMBER CLASS SCHEDULE

Join **AEM ONLINE** for two weekends plus an open mic in December! On the weekend of December 5-6 four online class sessions are offered and on the weekend of December 12-13 five online class sessions are offered (\$25 per session) using the Zoom meeting app, or your web browser. On Sunday December 20 we'll hold our second open mic! See the end of these descriptions to learn how to apply for a performing spot in the open mic, and to register as an audience member.

Registration opens each week on Monday for the upcoming weekend classes.

Registrants will receive an email with a link to a webpage for each class. Visit the webpage for music and class materials, (available in advance!) and at class time for the Zoom link. Classes run 90 minutes, with the first 10 minutes for introductions and last-minute tech help. Participants new to Zoom should [register in advance](#) for the Zoom tutorial on Fridays, December 4 and 11, at 4:00 p.m. EST (1:00 p.m. Pacific Time), or refer to the [Instructions for Zoom Participants here](#).

SCHEDULE DECEMBER 5 & 6, 2020 (Eastern Standard Time)

Saturday, December 5

1:00 - 2:30 p.m. Stante Pedes Part III:

The Improvised Estampie and Ductia with Norbert Rodenkirchen

3:00 - 4:30 p.m. Monica Madness II: The Lutenists with Douglas Freundlich

Sunday, December 6

1:00 - 2:30 p.m. Telemann and Early Birds:

Classics for Recorder with Joris Van Goethem and Tom Beets, recorders

3:00 - 4:30 p.m. Candy Canes and Crumhorns with Marilyn Boenau, dulcian

SCHEDULE DECEMBER 12 & 13, 2020 (Eastern Standard Time)

Saturday, December 12

1:00 - 2:30 p.m. Introduction to Improvisation and Embellishments

with John Tyson, recorder, and Miyuki Tsurutani, harpsichord and recorders

3:00 - 4:30 p.m. Handel's Early Operas: 1705-1720 with Dylan Sauerwald

5:00 - 6:30 pm Tristre Plaisir:

Love's Ups and Downs in the 15th Century with Debra Nagy, winds

Sunday, December 13

1:00 - 2:30 p.m. Anatomy of a Chanson with Sarah Mead, viol

3:00 - 4:30 p.m. Part II: An Introduction to American Shapenote Music (with emphasis on The Sacred Harp) with Temmo Korisheli and Emily Eagen

SCHEDULE DECEMBER 20, 2020

Open Mic! 1:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

DECEMBER CLASS DESCRIPTIONS

Saturday, December 5, 2020

Stante Pedes Part III:

The Improvised Estampie and Ductia with Norbert Rodenkirchen

1:00 p.m. Eastern Standard Time (10:00 am Pacific Time)

Norbert Rodenkirchen returns to the AEM Online program with a third class on Medieval improvisation, focusing again on what Johannes Grocheo, a music theorist in late 13th century Paris, had to say about estampie and ductia. What can we learn from his comments, especially as regards dancelike versus non-dancelike rhythm, measured versus non-measured beats, and difficult versus simple form? This class will be dedicated to the reconstruction of the lost genre of the contemplative estampie as a counterpart to dance and ductia with an additional focus on the improvised postludium called Neupma. We will take a new, fresh view of this important treatise and find new answers for a performance practice of Medieval instrumental music today, including extempore melodic inventions. **Open to:** all instrumentalists are invited to join the workshop, actively or as auditors. Attendance at the previous two classes with Norbert is not required. The content is geared toward players with a high level of facility on their instrument. **Pitch:** A = 440.

Monica Madness II: The Lutenists with Douglas Freundlich

3:00 p.m. Eastern Standard Time (12:00 p.m. Pacific Time)

Focused on the Renaissance hit tune *La Monica* (aka *Une Jeune Fillette*). Duets based on solo lute settings by Holborne, Terzi, Chilesotti, Waissel and others. Attention to melodic paraphrase, sparkling divisions, and harmonic twists.

The class concludes with an improvisation workout on the *Monica* tune and chord progression, with Doug's time-tested exercises in memory, paraphrase, and quotation. With your mute button engaged, you are free from scrutiny. Lots of do-overs—an ideal environment for trusting your ears and taking risks. Completion of the previous 'Monica Madness' class not required. **Open to:** G-lutes. **Pitch:** A=440.

Sunday, December 6, 2020

Telemann and Early Birds:

Classics for Recorder with Joris Van Goethem and Tom Beets, recorders

1:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

Tellement de Telemann? Can there ever be “too much Telemann”? No, because Telemann, c'est tellement beau! Tom and Joris share their advice on performing the *Vivace* of Telemann's recorder sonata in F, TWV 41:F2 from *Der getreue Music-Meister*. Our objective is to balance music and technique and to boost your playing skills.

As a warm-up we will focus on two tunes from *The Bird Fanciers Delight*. These tunes imitate song patterns of starlings, woodlarks, nightingales and other birds and were composed to teach birds to sing. The higher the pitch the better, so Grab your Sopranino. (Alto is allowed J) **Open to:** upper intermediate to advanced recorders.
Pitch: A = 440.

Candy Canes and Crumhorns with Marilyn Boenau, crumhorn, shawm, and dulcian
3:00 p.m. Eastern Standard Time (12:00 p.m. Pacific Time)

We need the Christmas spirit more than ever this year, so let's sound the crumhorn or shawm or dulcian! Join me and we'll enjoy some perennial favorites in settings by Praetorius and others. We'll also sample some Spanish Christmas music from the Uppsala manuscript, including *Riu, Riu, Chiu*, and some Burgundian New Year's songs. We'll play at 8-foot pitch but all instruments are welcome. Bring your own mulled cider or hot chocolate! **Open to:** crumhorns, dulcians, shawms, and all other instruments.
Pitch: A=440.

Saturday, December 12, 2020

Introduction to Improvisation and Embellishments with John Tyson, recorder, and Miyuki Tsurutani, harpsichord and recorders

1:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

Everyone can improvise! Join this fun and liberating class that will let you explore new ways of making music and discover more music within you. Improvisation is a fundamental part of many musical repertoires and practiced by musicians of all levels of experience. Even if you've never felt that you could improvise, this quick and easy method will show you how natural it can be to play melodies in different ways and quickly begin playing by ear. Acclaimed improvisors John and Miyuki will demonstrate and lead us through ensemble pieces in which everyone can improvise as they wish. Repertoires will include: Renaissance, Baroque, Folk, Popular and Free Improvisation. Come indulge your creativity! **G geared to:** lower intermediate to advanced melodic instruments. **Pitch:** A=440.

Handel's Early Operas: 1705-1720 with Dylan Sauerwald

3:00 p.m. Eastern Standard Time (12:00 p.m. Pacific Time)

Georg Friedrich Händel—a German composer, writing Italian operas for English audiences. How did that come about, and how did it work?

In this class we will study the development of Handel's operatic style. We'll begin with his first opera, written at age nineteen for the Hamburg Gänsemarkt theater, cover his formative sojourn in Italy, and his first decade in London. We'll examine scenes from seven operas, looking at how Handel draws characters, how his use of the orchestra evolved, what influences informed his unique approach to opera, and much more! **Open to:** this lecture/demonstration is open to all.

Tristre Plaisir: Love's Ups and Downs in the 15th Century with **Debra Nagy**, early winds
5:00 p.m. Eastern Standard Time (2:00 p.m. Pacific Time)

Suffering and joy go hand in hand when it comes to 15th-century love songs. We'll draw from the beautiful "Burgundian" song repertory for this class with songs by Dufay, Binchois, and others. Spend the afternoon exploring themes in the poetry, demystifying *formes fixes*, consider the role of the *contratenor*, savoring melodic twists and turns, and enjoying plenty of rhythmic syncopation! PDFs of the music in modern edition and poetry with translations will be provided in advance.

Geared to: Soft instruments (bowed and plucked strings, recorders, harps, etc) and voices, intermediate and up level. **Pitch:** A=440.

Sunday, December 13, 2020

Anatomy of a Chanson with **Sarah Mead**, viol

1:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

Much like the "British Invasion" of the mid-20th century, the Parisian Chanson took Europe by storm five centuries ago. The craze fueled the nascent music-printing industry and inspired spin-offs from Genevan psalms to Italian canzonas. What made these songs so catchy? One of their selling-points was their flexibility: a great tune for playing alone, a lively countermelody for duetting, an interesting bass-line for bigger gatherings, and a captivating fourth line for your adventurous friends. Each part invites skillful shaping, and together they form a beautiful polyphonic conversation. Viols of all sizes will enjoy exploring a musical style that helped give rise to the consort craze.

Open to: all viols. **Pitch:** A=415.

An Introduction to American Shapenote Music Part II (with emphasis on The Sacred Harp) with **Temmo Korisheli and Emily Eagen**

3:00 p.m. Eastern Standard Time (12:00 p.m. Pacific Time)

Thanks to popular demand, we are offering "**Shapenote Music from The Sacred Harp: Part Two.**" Starting with a refresher on how to read this fascinating American music, we will dig deeper into the repertoire and background that formed the body of Part One. You do not need to have attended the previous class to participate in this one -- no prerequisites necessary! "Shape up" your singing and American-history chops with this continuing overview of 'Shapenote' music, which -- like jazz -- is a uniquely American musical hybrid. With notational roots in the Middle Ages, stylistic roots in 18th-century English 'West Gallery' parish music, and a first flowering in New England, 'Shapenote' music matured into a distinctive practice and repertory during the 19th century in the South -- and lives on throughout the country today! As practitioners of this repertory themselves, Emily and Temmo will share with you some style points on how this music is traditionally sung, and will leave you with suggestions on further exploring this rugged and satisfying music. Bring a tuneful voice to make a joyful noise!

Open to: anyone who likes to sing. **Pitch:** irrelevant (in keeping with Sacred Harp traditional performance practice, we will choose and adjust pitches as we go)

Bring a tuneful voice to make a joyful noise!

Sunday, December 20, 2020

Open Mic!

1:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

Join us for a FREE virtual recital! You too can broadcast from your living room! Act now to reserve a spot to perform, or join in as a listener. We invite instrumentalists or singers to work up a short piece of music and play it for our supportive AEM community. Silent applause is guaranteed! You can perform a solo or a piece of chamber music with a recording (for example, your harpsichord friend can record a basso continuo part for you to play with). Limited to 12 performing spots. Maximum length per performer is 5 minutes. Performers must attend a sound and tech check on Friday December 18 at 4:00 pm Eastern/1:00 pm Pacific.