

## Chant courses at Colloquium XXII

**Foundations (two sections: men; women):** This course in Gregorian chant, according to the Solesmes method, is intended for real chant beginners: both those who can read modern notation and those with no musical training. Participants will learn how to read the four line staff, the names of the neumes, and how to navigate the intervals with solfege. Rhythm will be introduced. Course material will include the Ordinaries of the Mass and one Proper, with the latter being performed in Mass toward the end of the week. **Faculty: Arlene Oost-Zinner, women; David J. Hughes, men.**

**Refresher (two sections: men, women):** This course offers continued study in Gregorian chant and is intended for those who have had some background in chant but do not sing chant on a regular basis. Instructors will focus on using the Solesmes method (to establish common vocabulary across Colloquium participants). This is a beginning to intermediate course whose primary aim, like the foundations course, will not be performance in liturgy. Participants will be responsible for singing the Ordinaries of the Mass and will be prepared to sing one chant Proper toward the end of the week. Methods beyond Solesmes will be introduced. **Faculty: Mary Jane Ballou, women; Jeffrey Ostrowski, men.**

**Schola (two sections: men, women):** This course is intended for proficient and advanced singers who sing chant regularly. The two scholas (men, women) will be responsible for the bulk of the Mass Propers sung during the week. Method of interpretation is left to the conductor. **Faculty: Charles Cole, women; Jeffrey Morse, men.**

**Advanced Seminars (two sections, men and women combined):** These courses are intended for advanced singers (both men and women) who wish to continue their studies of Gregorian chant. Instructors will focus on their areas of specialty (conducting, history, semiology, etc.). The *raison d'être* is study rather than performance, with each seminar preparing one or two Mass Propers during the week. **Faculty: Wilko Brouwers and Edward Schaefer.** (See next page for details.)

## **Advanced Seminars, continued.**

### **Wilko Brouwers: Style and interpretation in chant performance.**

**Day One:** This introductory lecture will examine chant notation, while asking the question “Are all notes of equal importance?” If they are not, what are the consequences of this conclusion for the performance of chant? The technique of melody reduction (skeleton) and reconstruction is a helpful instrument to 'understand' the importance of notes.

**Day Two.** The technique of melody reduction and reconstruction (continued).

**Day Three and Four.** Questions of style and interpretation. Should chant be sung without (too much) expression? Should it always be sung in the same tempo? What about the dynamic range? On days three and four participants can do a solo performance of a (self chosen) chant piece.

### **Edward Schaefer: Semiology**

This seminar will engage in a study of the earliest chant notation systems as demonstrated in the Laon and St. Gall families of manuscripts and reproduced in the Graduale Triplex. In particular, focus will be given to the interpretation of the rhythmic signs in these notation systems and their application to contemporary chant performance.

**Day One:** Syllabic and Semi-florid chants.

**Day Two:** Semi-florid chants.

**Day Three:** The principle of separation.

**Day Four:** Florid chants.