

Breakout Sessions

11:00 am - 12:00 pm, Tuesday, Wednesday, Friday, 10:45 am - 11:45 am Thursday

Children's Programs Series - *PNC Recital Hall (Mary Pappert Music School)*

Tuesday: John Robinson **The spiritual and practical foundations for building a lasting Music Program** (1 hour)

This will include a survey of some practical components for building an excellent choral offering. It should focus on how the pursuit of choral excellence, education and service to the liturgy are all very closely united. Whilst this may be rather abstract as a discussion, it should be possible to reference practical examples of various aspects of the discussion which may be of use to attendees.

Wednesday: Mary Ann Carr Wilson **Chant Camp** (1 hour)

Chant is amazing summer fun! Learn how your parish would develop a camp that offers young people a deepening of Catholic identity and sacred music study in a team environment. Discover the ways a chant camp can expose Catholic youth to their heritage, springboard recruitment for a choir program, and build up your local Catholic community.

Thursday: Choir School Panel Discussion: Charles Cole (London Oratory), John Robinson (St. Paul's Choir School) and Michael Olbash (Pueri Cantores) will discuss their experiences with choir school programs. Moderated by Mary Jane Ballou, this will be a chance to learn how these programs work and possibilities for using their ideas in your own parish or school choir work with children. (1 hour)

Friday: Successful Chorister Programs in a Parish: This panel discussion will bring together David Hughes, Wilko Brouwers, Jeffrey Morse, Scott Turkington, and Jonathan Ryan to share their experiences in the development of parish-based choir programs for children. Moderated by Mary Jane Ballou, this promises to be a lively hour about what works and what doesn't. Come and learn from their successes and setbacks. (1 hour)

Power Center Ballroom - A

Wednesday and Thursday: Scott and Suzanne Atwood (1 hour)

Building-Blocks for Success

Scott and Suzanne Atwood (Christ Our King-Stella Maris School, Mt. Pleasant, SC) discuss strategies for strengthening your Catholic School sacred music program, including suggestions of practical, quality repertoire.

Newcomer Basics - *Power Center Ballroom A*

Tuesday: Terri Murphy **Cheating 101, How to Mark Your Music and Impress Your Director** (1 hour)

If you are new to Gregorian chant, this course will help get you off to a great start, with some helpful tips to assist you as you learn all about “square notes”. Terri Murphy uses her years of experience in teaching to help you to find what note comes next, how to figure out how to make it translate to a keyboard so you can practice at home and know you are getting the notes right. She’ll explain what solfege is and why you should know it, as well as a simple, practical way to quickly find the notes when you have lost your way. She’ll be providing an efficient cheat sheet that has ONLY what you need the first couple of days to have the confidence to work on your own at night. This course will help you gain confidence in your ability to learn to sing Gregorian chant, even if you are not a music major. She will also provide resources for finding recordings online to assist you in learning new chants.

Organ Master Classes - *Mary Pappert Music School, MP314*

Tuesday: Jonathan Ryan (1 hour)

Up to three organists may sign up to perform a piece of their choosing and receive instruction from Jonathan Ryan, which, in masterclass format, will be designed to apply generally to all those attending. A sign-up sheet is available at registration, and is on a first-come, first-served basis. Moderate to difficult repertoire is encouraged.

Thursday: Paul Weber (1 hour)

Up to three organists may sign up to perform a piece of their choosing and receive instruction from Dr. Paul Weber, which, in masterclass format, will be designed to apply generally to all those attending. A sign-up sheet is available at registration, and is on a first-come, first-served basis. Moderate to difficult repertoire is encouraged.

Miscellaneous Topics - *Mary Pappert Music School, MP107*

Wednesday and Friday: Banished Repertoire: Sequences and Tropes (1 hour)

Though only a handful of pieces of the genre continue as part of the missals in use in the Roman liturgy, the theologically rich poetry and melodies of regional and more “universal” sequences make for a fascinating snapshot of the plentiful post-Gregorian repertoire. Along with

representative examples of sequences, this session will look at some of the various methods of troping chants. Session given by Dr. Jennifer Donelson (St. Joseph's Seminary, New York).

Friday: Dr. Horst Buchholz: "Summorum Pontificum" Revisited (1 hour) *Mary Pappert Music School MP 206*

Eight years ago Pope Benedict XVI released his Motu Proprio "Summorum Pontificum" on the use of the Extraordinary form of the Roman Mass. In the meantime a fair number of priests (old and young) have taken up the Old Missal, and many dioceses across the world have seen a small resurgence of the Usus Antiquior. One sentence, not in the Motu Proprio itself, but in the letter to all the bishops, which accompanied the Holy Father's document, has mostly been overlooked, or perhaps here and there given some reason to speculations. "...the two Forms of the usage of the Roman Rite can be mutually enriching...", or as the German translation says, they "can fertilize each other." While this is certainly not a carte blanche to more liturgical experimentation, some reflection of what that could imply is most definitely necessary.

Conducting Series - Mary Pappert Music School MP206

Tuesday: Scott Turkington Chironomy (1 hour)

This course will explore the method of conducting Gregorian chant developed by Dom Andre Mocquereau and Dom Joseph Gajard. Knowledge of the traditional Solesmes method of placement of the ictus will be helpful to the student (see pages 310-312 in *The Parish Book of Chant, 2d ed.*). To prepare, peruse *the Technique of Gregorian Chironomy* (www.musicasacra.com/books/chironomy.pdf).

Wednesday: Wilko Brouwers - Choir Improvisation (1 hour)

In choir improvisation the choir itself is the composer. Freedom, creativity, cooperation and discipline are needed to make the improvisation successful. After every stage of the improvisation process we ask ourselves the question: "How can we improve the improvisation?" In this way we step by step make the improvisation ready for performance.

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Clergy Training Series - Mary Pappert Music School, MP201

Tuesday: Ear Training Basics for Clergy – Sight reading and notation are an important component in gaining independence in singing the chants of the Mass well. This session will cover the basics of notation and pitch required for singing and reading the chants of the Missal. Vocal technique will also be addressed. Taught by Dr. Jennifer Donelson (St. Joseph's Seminary, Dunwoodie, New York) (1 hour)

Wednesday: Dialogues of the Missal: Cultivating Active Participation through Singing the Mass – The dialogues form an important component in cultivating congregational singing in the parish. This session will cover all the dialogues of the new English translation of the 3rd Typical Edition of the Roman Missal. Taught by Matthew J. Meloche (Cathedral of SS Simon and Jude, Phoenix, Arizona) (1 hour)

Thursday: Singing the Collects and Gospel – The principle of progressive solemnity (Musicam sacram) provides priests with a useful pedagogical framework for cultivating congregational singing, reverence, and a strong music program in the parish, and the sung readings and collects serve an important role in this structure. This session will cover the use of festal and solemn tones for use in the collects, as well as tones for the gospel. Taught by Dr. Jennifer Donelson (St. Joseph's Seminary, Dunwoodie, New York) (1 hour)

Friday: Advanced Chants of the Missal – This session will cover more complex chants of the missal such as the preface, alternate tones for the preface, intonations of commonly sung Gregorian Glorias and Creeds, and the *Ite missa est*. Taught by Matthew J. Meloche (Cathedral of SS. Simon and Jude, Phoenix, Arizona) (1 hour)

New Music Series - *Mary Pappert Music School, MP322*

Tuesday, Wednesday and Thursday: David Hughes - Composers' forum (1 hour)

Composers should plan to bring a work in progress, which will be critiqued and discussed by the instructor and class, with the goal of producing polished pieces by the end of the week. Composers should bring manuscript paper or a laptop with music-notation software so they can make revisions and edits to the works in progress during the week. Participants should also bring 15 copies of the work in progress for participants to use during the course.

Semiology Series - *Mary Pappert Music School, MP307*

Tuesday: Edward Schaefer: **Semiology I** (1 hour)

If you don't even know what semiology is, or, if you have heard the word and are curious about it, or if you have a cursory knowledge of the subject and want to expand your understanding of the ancient neums, this workshop is for you. For the past year, a team of scholars from UF and *l'École du chant de Choeur Grégorien de Paris* have been working on a project that will allow people to learn the basic vocabulary and

grammar of the St. Gall and Laon notations online. Come to this workshop to see what we have been accomplished and how you can benefit from it.

Wednesday and Thursday: Edward Schaefer **Semiology II & III** (1 hour each day)

This workshop will take participants through an in-depth analysis of selected chants from a semiological perspective. It will take the basic vocabulary and grammar (syntax and morphology) of the notation systems of the St. Gall and Laon families and add them to a textual, modal, theological framework in order to arrive at a way of interpreting the chant. Some comparative analysis of recordings will be included.

(These two sessions are not necessarily sequential. Different chants will be explored in each session, and it is not absolutely necessary to attend the first session to follow the second session. However, the explanatory material at the beginning of the first session will not be repeated.)

Friday: Edward Schaefer **Semiology IV** (1 hour)

What's new? Vatican Council II called for a restoration of the Gradual and Antiphonal. What happened as a result? Well, a lot! In addition to the published books, which will be shared, there continues a significant amount of ongoing scholarship, preparing for a time when this scholarship might inform newer editions of the Church's official music books. Come and see what some of this scholarship reveals, and ponder what its implications might be for the future.

Parish Music Programs - Mary Pappert Music School, MP109

Tuesday: Introducing Sacred Music to a Parish Community. The instructor of this class has run music programs of all sizes (from parishes with less than 500 registered families to those with 5000+ registered families). Introducing sacred music to a parish can be challenging. This class will seek to address concerns of parishioners, give strategies to musicians for implementation strategies, and will help you create a plan for the coming years that will see sacred music bloom in your parish. Instructor: Matthew J. Meloche, the Cathedral of SS Simon and Jude (Phoenix, AZ). (1 hour)

Spanish Resources - *Mary Pappert Music School, MP109*

Thursday: Sacred Music in Spanish and Bilingual Masses. Multi-lingual Masses are becoming a new norm that many musicians struggle with. This class will seek to give attendees ideas of how to incorporate the ideals set out by the CMAA to Masses celebrated in Spanish or bilingually. Chant in Spanish, the polyphony of Mexico and central-America, the resources available now (and those forthcoming) and methods of implementing sacred music in a bilingual or Spanish congregation will be the basis of this talk. Instructor: Matthew J. Meloche, the Cathedral of SS Simon and Jude (Phoenix, AZ). (1 hour)

Gregorian Chant Modes - *Mary Pappert Music School, MP109*

Wednesday and Friday: William Mahrt, Gregorian Chant Modes (1 hour)

This course will cover the system of the eight ecclesiastical modes, the characteristics that distinguish the modes, and the psalm tones as proper to each mode with their relation to antiphons. Practical exercises will include pointing and chanting psalms to psalm-tones in Latin and English.