WESTMINSTER
Summer 2010
Adult Continuing Education
Summer Seminars
WESTMINSTER
CHOIR COLLEGE
RIDER UNIVERSITY
Adult Continuing Education Summer Seminars 2010

Programs by Date

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Tuition Savings!

Register by May 15 and save up to $25 on tuition
Summer Session 2010

Courses are listed alphabetically within each subject area
Please check our website for updates about course offerings and faculty biographies!

Choral

Beginning Choral Conducting
Monday, June 28–Friday, July 2
James Jordan, Giselle Wyer

The Choral Challenge:
Practical Paths to Solving Problems
Monday, June 21–Friday, June 25
Michael Kemp

Choral Repertoire Selection and Programming
Monday, July 5–Friday, July 9
Christopher Kiver

Group Vocal Technique
Monday, July 19–Friday, July 23
James Jordan

Inside Choral Rehearsal Technique
Monday, July 12–Friday, July 16
James Jordan, Constantina Tsolainou

Intermediate Choral Conducting
Monday, July 26–Friday, July 30
Elizabeth Schauer

Westminster Chamber Choir
(Two-week program)
Sunday, July 11–Friday, July 23
Joe Miller, director; Mitos Andaya, Amanda Quist, Dirk Garner, Eugene Rogers, conducting fellows

Westminster Choral Festival
Sunday, July 18–Friday, July 23
Joe Miller, director

Westminster Conducting Institute
Sunday, June 27–Saturday, July 3
James Jordan, director; Charles Bruffy, Bruce Chamberlain, Blake Henson, Sabine Horstmann, Mark Moliterno, Weston Noble, Marilyn Shenenerberger, Dennis Shrock

Music Education

Kodály Certification, Levels I–IV
(Two-week course)
Monday, July 5–Friday, July 16
Carol Brown, Susan Brumfield, Rachel Gibson

Organ Improvisation
Monday, June 21–Friday, June 25
Jeffrey Brillhart

Sacred Music

Beginning Handbells
Monday, June 21–Friday, June 25
Kathleen Ebling-Thorne

Royal School of Church Music
Sunday, June 27–Sunday, July 4
Joe Miller, conductor; Ken Cowan, organist, and others

Westminster Choral Festival
Sunday, July 18–Friday, July 23
Joe Miller, director

Westminster Conducting Institute
Sunday, June 27–Saturday, July 3
James Jordan, director; Charles Bruffy, Bruce Chamberlain, Blake Henson, Sabine Horstmann, Mark Moliterno, Weston Noble, Marilyn Shenenerberger, Dennis Shrock

Music Education

Kodály Certification, Levels I–IV
(Two-week course)
Monday, July 5–Friday, July 16
Carol Brown, Susan Brumfield, Rachel Gibson

Organ Improvisation
Monday, June 21–Friday, June 25
Jeffrey Brillhart

Sacred Music

Beginning Handbells
Monday, June 21–Friday, June 25
Kathleen Ebling-Thorne

Organ Improvisation
Monday, June 21–Friday, June 25
Jeffrey Brillhart

Royal School of Church Music
Sunday, June 27–Sunday, July 4
Joe Miller, conductor; Ken Cowan, organist, and others

Theory and Composition

Advanced Placement Course in Music
Theory: Content, Materials and Teaching
Monday, July 26–Friday, July 30
Joel Phillips

Synthesizers, MIDI and Computers, Level I
Monday, July 5–Friday, July 9
Barton Bartle

Voice

The Art of Coloratura
Monday, July 19–Friday, July 23
Zehava Gal

Voice Management Techniques:
A Practical Approach to Vocal Training and Healing
Monday, June 28–Friday, July 2
Anat Keidar

YogaVoice
Monday, July 26–Friday, July 30
Mark Moliterno

Your Voice: An Inside View
Monday, July 12–Friday, July 16
Scott McCoy
Florence Voice Seminar
A three-week program in beautiful Florence, Italy that offers intensive voice study, vocal coachings and Italian language study in a supportive and professional atmosphere with internationally acclaimed teachers and coaches.

CoOPERAtive Program
A unique program, presented in cooperation and consultation with professionals in the field of opera, designed to help young singers prepare for the essential next step toward acceptance into an advanced young artist or summer apprentice program. CoOPERAtive is designed to assess the strengths of all participants, nurture their talents and assist in their skill development. A three-week intensive program, it includes private coaching focusing on operatic style, performance techniques, dramatic presentation, language and diction, body awareness, and resume and application advice.

Piano Pedagogy Certificate
An exciting way for all piano teachers to improve musical skills, enhance credentials and expand personal development. The Westminster Piano Pedagogy Certificate program is a way to perfect the art of teaching piano.

Saturday Seminars
Join us for 40 one-day workshops, designed for professional and amateur musicians, music educators and music lovers on seven Saturdays throughout the academic year. Instructors are Westminster artist faculty as well as noted guest artists and pedagogues.

For more information on these programs, contact:
Office of Continuing Education
Phone: 609-924-7416
Web: www.rider.edu/woce
Email: woce@rider.edu

Master of Music Education (MME)
Music educators have the opportunity to earn a Master of Music Education degree from Westminster while continuing full-time employment during the academic year. If you've wanted to earn a master's degree from Westminster but haven't applied because you can only study in the summer, this program is for you.

Master of Voice Pedagogy (MVP)
This program is designed to serve the needs of professional singers, voice teachers, school music teachers and vocal coaches who want advanced training in the art and science of voice teaching. Coursework is offered during Westminster's six-week Summer Session, allowing degree candidates to maintain performance schedules and teaching jobs during the year.

For more information on these programs, contact:
Office of Admission
Phone: 1-800-962-4647
Web: www.rider.edu/westminster
Email: wccadmission@rider.edu
General Information

Contact Information
Westminster Choir College of Rider University
Office of Continuing Education
101 Walnut Lane • Princeton NJ 08540-3899
Telephone: 609-924-7416
Fax: 609-921-6187
Web site: www.rider.edu/woce
Email: woce@rider.edu
Office hours: Monday through Friday, 9 a.m.–4:30 p.m. EST
Scott R. Hoerl, director
Becky Rush, manager
Jo Anna Chapin, administrative associate

Continuing Education
Westminster’s Workshops and Saturday Seminars attract students of all ages who want to explore the specialized educational opportunities that Westminster has to offer, with or without pursuing a degree program on the college level. For over 40 years, Westminster has maintained the highest standards, offering one of the strongest and most diverse programs in the country. Each year, students from all over the world travel to our campus in Princeton, N.J. to learn from nationally respected clinicians, teachers and performers.

While most of our continuing education programs offer graduate level credit, many students enroll in continuing education programs to fulfill their personal interests. We invite you to join us for a week in the summer or a Saturday during the academic year.

How to Register
Early registration is encouraged. Courses with insufficient enrollment will be cancelled at least two weeks before the workshop is scheduled to begin. Please complete the course application. Send forms along with a single $50 nonrefundable application fee and $150 deposit per course. Registrations may be made by telephone with Visa®, MasterCard®, Discover or American Express®. You can also download a registration form online at www.rider.edu/woce.

Upon receipt of your application and deposit(s), we send you an email or letter confirming your registration and transportation directions to Westminster.

Payment and Billing
Visa, MasterCard, Discover and American Express are acceptable forms of payment by charge. Checks should be made payable to Rider University. Financial assistance is not available for Summer Session workshops. The nonrefundable application fee of $50 and $150 deposit per course must be submitted at the time of registration. The balance of all accounts (tuition, room) is to be paid one month prior to the workshop. Payments being made by churches or schools are also due one month before the course begins. Registration less than a month before class begins is accepted only if space permits and with full payment of tuition. Space is not held without payment in full 30 days prior to the beginning of any workshop with limited enrollment. Questions regarding payment should be addressed to the Office of Continuing Education at 609-924-7416. Checks returned for insufficient funds result in a fee.

Registrations received by May 15 are eligible for a $25 tuition discount.

Tuition Costs
General Summer Workshops
Noncredit ...............................................................$650
With 2 graduate credits ...................................... $1,150
Kodály
Noncredit .................................................................. $1,100
With 4 graduate credits ........................................ $2,100
Westminster Conducting Institute
Noncredit .................................................................$650
With 3 graduate credits .......................................... $1,400

Westminster Alumni Discounts
Westminster alumni are entitled to a $50 (per workshop) discount on Summer Session 2010 workshops. To qualify, check the “Westminster Graduate” box on the Summer Session application.

Grade Reporting
Grade reports (not official transcripts) are sent to the home address of students taking the course for credit.
General Information

Professional Development Hours
Participants automatically receive a Professional Development Hours certificate mailed directly to them from the Continuing Education Office within 30 days after the seminar takes place.

Transcripts
Official transcript request forms are available at the Office of Continuing Education. Workshop participants may request, in writing, official college transcripts to be sent to other institutions. To ensure that transcripts are complete, please hold your transcript request form until the end of all of your Summer Session classes. In addition, transcript requests cannot be processed until all outstanding balances have been paid.

Course Cancellation/Checking the Status of a Course
All courses are subject to cancellation due to insufficient enrollment. In case of cancellation, the Office of Continuing Education will attempt to contact all registered participants by phone or email. Courses will be cancelled approximately two weeks before the course is scheduled to begin. Participants are encouraged to register early in order to facilitate appropriate planning. Participants may check the status of a course by calling 609-924-7416 or checking online at www.rider.edu/woce.

Refund and Withdrawal Policy
Participants enrolled in cancelled courses are entitled to a full credit on tuition and deposits. Participants who elect to withdraw from a course may not be entitled to a full credit on tuition and fees. Participants who wish to withdraw should contact the Office of Continuing Education. The registration fee is non-refundable except in the case of course cancellation.

If a workshop participant must cancel, a full refund (with the exception of the deposits) is offered until 4 p.m. on the Monday before the workshop begins. Refunds for workshops with limited enrollments are offered only if the space can be filled before the workshop begins. Therefore, if you must cancel, please let us know immediately so that someone else may take your place. All participants are expected to attend the entire week.

Class Schedule
Most classes meet from Monday through Friday, 9 a.m. to 4 p.m. with an hour for lunch for a total of 30 hours per week, unless otherwise indicated in the course description. Classes that have a limited enrollment are so indicated at the end of the course description. Westminster reserves the right to limit the size of the class due to room restrictions or to cancel a course due to insufficient enrollment. Decisions regarding course cancellations are made two weeks prior to the first day of the course.

Check-in Procedure
Participant check-in takes place in the foyer of the Scheide Student Center. Please note the schedule for check-in:

For workshops beginning on Mondays:
• Participants who are staying on campus may check in between 6 and 7 p.m. on Sunday evening preceding each course. If your travel plans necessitate your arriving earlier or later than the stated times, please contact the Office of Continuing Education so that arrangements can be made.
• For all other participants, general check-in is Monday morning, before the start of the workshop, between 8 and 8:45 a.m.

For Westminster Conducting Institute:
All participants should check in between 2:30 and 3:15 p.m. on Sunday, June 27.

On-Campus Registration
Anyone who is planning to register on campus should call the Office of Continuing Education at 609-924-7416 the Friday before the workshop to make sure that space is available, and to reserve a place in the class.
Housing

Westminster Campus

Workshop participants who desire housing on campus live in Westminster’s residence halls (two people to a room). Please note that housing facilities are NOT air-conditioned.

Due to anticipated enrollment for the High School Vocal Institute, we are able to offer limited on-campus housing from July 4 to 17. Available housing is assigned as applications are received. Please read further for information regarding off-campus housing options.

Participants need to bring bedding, a travel clock, a small reading lamp and a fan. Washers and dryers are located in the basement of every residence hall, free of charge (please bring detergent).

The cost for an on-campus room is $250 per week, per person. An additional night is $25 (if available). On-campus housing does not include a meal plan, but individual meals can be purchased in the dining commons.

Single room requests are honored if space permits, and on a first-come, first-served basis. There is an additional charge of $150 per week for a single room. We may be unable to confirm single room assignments until the week prior to your arrival at Westminster.

Rooms must be vacated by 9 a.m. the morning following each course. This does not apply to people remaining for consecutive courses. You may, however, be required to change rooms.

Princeton Area

Those workshop participants who desire housing off-campus may stay at the following area hotels, all of which are less than seven miles from campus.

Holiday Inn—US Route 1*
Plainsboro 609-520-1200

Days Inn—US Route 1
South Brunswick 732-329-4555

Doubletree Hotel—US Route 1
Princeton 609-452-2400

Howard Johnson—US Route 1
Lawrenceville 609-896-1100

McIntosh Inn—US Route 1
Lawrenceville 609-896-3700

Red Roof Inn—US Route 1
Lawrenceville 609-896-3388

*Limited shuttle service is available for participants without transportation between the Holiday Inn and the Westminster campus. To make these arrangements let them know when making your reservation that you are taking classes at Westminster Choir College and need shuttle service.

Academic Credit

Most courses grant two (2) graduate level credits. Registrants should indicate on the application their interest in receiving graduate credit. The requirements to receive graduate credit are stated by the instructor at the beginning of the class. To receive credit, registrants must stay for the duration of the course. Registrants may attend a course as a no-credit participant, with no academic credit involved.

Westminster Choir College students applying to take the Choral Festival, in order to partially fulfill a Symphonic Choir credit, must petition the conducting department at Westminster for permission to take the session in lieu of one semester during the academic year. The deadline for the written petition is April 23.

Required Materials

Required music and textbooks are available from Westminster Music and Books (a division of Follett Books) located in the Student Center. A large selection of music-related books as well as choral, vocal, keyboard and handbell music is available. In addition there is a large selection of souvenir and snack items. Your Visa, MasterCard, American Express and Discover cards are welcome in the store.

If you would like to order specific required or recommended books and/or music, you may call the bookstore directly at 609-921-1656. For all other questions regarding course requirements and recommendations, please call the Office of Continuing Education at 609-924-7416.

Parking

Participants who desire on-campus parking must park their cars in “D” lot. Parking permits are included in the confirmation packet by email.
Evening Activities
In addition to the daily instruction, the late afternoons and evenings are free for browsing in the bookstore, studying in the library (which includes one of the largest choral music performance collections in the country), attending evening recitals and concerts, or socializing with your colleagues. There are evening events that may include oratorio sings, hymn sings, choral, handbell and instrumental concerts as well as voice, piano and organ recitals. The campus is only five blocks from the downtown area where participants have the opportunity to enjoy Princeton’s fine shopping, social and eating establishments. In addition, the cultural excitement of New York and Philadelphia and the fun of the New Jersey shore are only an hour away.

Airport Shuttle Service
Participants are urged to arrive/depart from Newark Liberty International Airport or John F. Kennedy International Airport. The Olympic Airporter is available for shuttle service from these airports to the Holiday Inn and downtown Princeton. To make reservations with the Olympic Airporter, please call directly 800-822-9797 or visit online at www.olympicairporter.com.

In addition, New Jersey Transit has a connecting link, Air Train from the Newark Liberty International Airport Station to Princeton Junction. You then take the Dinky shuttle to Princeton. Their website is www.njtransit.com.

Westminster College of the Arts
Rider University’s Westminster College of the Arts educates and trains aspiring performers, artists, teachers, and students with artistic interests, to pursue professional, scholarly, and lifelong personal opportunities in art, dance, music and theater. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory.

Westminster Choir College is a college of music and graduate school located on Rider’s Princeton campus. Renowned for its tradition of choral excellence, Westminster has become a center of excellence in solo performance as well. The College has eight major choirs, including the 200-voice Westminster Symphonic Choir, which has performed and recorded with virtually all of the major orchestras and conductors of our time, and the 32-voice Westminster Choir, which is the chorus-in-residence at the Spoleto Festival USA in Charleston, S.C. In addition, Westminster’s opera and music theater programs provide students with extensive performing opportunities.

The School of Fine and Performing Arts is located on Rider’s Lawrenceville campus. Its programs include arts administration, music theater and fine arts with tracks in dance, music, theater and art. The School provides many opportunities for all students to participate in the arts. The highly regarded theater program produces plays and musicals throughout the year. The Rider Band and the Rider Choir welcome participants from the entire student body. The Rider dance program presents several performances, some in collaboration with local dance companies. The Rider Art Gallery showcases leading regional and national artists, as well as student work. Artist lectures and gallery recitals bring additional opportunities for artistic enrichment to students and the community.

Westminster Conservatory of Music is a community music school that serves the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based instruction as well as community choral, orchestral and theater ensembles.

Rider University
Rider University is a private co-educational, student-centered university with campuses in Lawrenceville and Princeton, New Jersey, emphasizing purposeful connections between academic study and education for the professions. Its four colleges—The College of Business Administration; College of Liberal Arts, Education, and Sciences; the College of Continuing Studies and Westminster College of the Arts—provide dynamic undergraduate programs in more than 60 areas and graduate programs in 18 specialties.

Rider is a member of the NCAA Division I and the Metro Atlantic Athletic Conference (MAAC) for both men’s and women’s athletics, and currently offers 20 intercollegiate sports on the varsity level. In addition to enjoying tremendous success in championship competition, Rider has earned equal recognition for the outstanding academic achievement of its student-athletes.

Rider’s rigorous, hands-on learning prepares students to think critically and communicate clearly to become socially responsible leaders.
Advanced Placement Course in Music Theory: Content, Materials and Teaching
Monday, July 26–Friday, July 30
SS620
Noncredit $650/With 2 graduate credits $1150

Joel Phillips

Each year the College Board sponsors a course called the Advanced Placement Course in Music Theory that culminates in a national examination in the spring. This course permits young musicians to take college-level work while in high school. Students who perform well on the examination may earn credit and advanced standing in college programs, both an academic and financial advantage for these students. This course is open to people who have never taught the AP course before as well as those who have experience in teaching the course and would like new ideas and insights. Most AP music teachers are musicians who received training in music theory only as part of their own college study. Besides giving these teachers the skills and strategies they need to teach music theory to high school students and discussing the examination’s content and scoring, emphasis is on how to approach the subject material with confidence. The course is presented by Westminster faculty member Joel Phillips, who was the Chief Faculty Consultant for the AP Examination in Music Theory. In addition to sitting with the committee of examiners that creates these tests, he was responsible for setting the scores, reviewing the applications of those who wish to be examiners for the examination and managing the scoring of the examination each summer. Dr. Phillips, Elizabeth West Marvin and Jane Clendinning are authors of The Musician’s Guide to Aural Skills, W. W. Norton.

The Art of Coloratura
Monday, July 19–Friday, July 23
SS639
Noncredit $650/With 2 graduate credits $1150

Zehava Gal

The Art of Coloratura is a five-day seminar emphasizing the main aspects and the inseparable interaction of breath, music line and dramatic character in the making of brilliant coloratura. The focus of the seminar is on execution and performance and it is open to undergraduate and graduate students, professional singers, voice teachers, accompanists, conductors, and others. Repertoire includes arias from the Baroque, Classical and Romantic Bel Canto periods. Singers will be instructed towards strengthening and polishing their skills. Each singer should bring at least two arias, from different periods, styles and languages. A final Class-Concert will conclude the seminar.

The following subjects will be presented in the morning PowerPoint lectures and put into practice in the master class sessions:

- Vocal efficiency that enhances tone quality and agility
- Execution of perfect, flawless legato line with creative musicality
- Musical period, background, and style
- Composer’s tools and choices
- Ornamentation and tasteful virtuosity
- Text and subtext for a seamless dramatic character

Please contact the office if you are interested in singing in the course.

Beginning Choral Conducting
Monday, June 28–Friday, July 2
SS670
Noncredit $650/With 2 graduate credits $1150

James Jordan, Giselle Wyers and guest

This is a beginning course in choral conducting jointly taught by James Jordan and Giselle Wyers. Dr. Jordan's conducting text, Evoking Sound, was named as one of six books that are a “must read” for choral conductors. Participants experience a unique team-teaching format for this course. All participants study and receive feedback from both instructors. Giselle Wyers is a respected authority on the use of Laban Movement for Conductors.

Also during this course, participants are taken through the new second revised edition of the Evoking Sound textbook. This is a unique opportunity to study with the author of one
of the leading conducting texts in the country. **Early enrollment is encouraged to guarantee a place in the class.**

This course teaches the fundamental concepts and skills of choral conducting. It is designed for the musician with some prior choral conducting exposure but little formal training. Workshop participants focus on the relationship between music, gesture and communication, coupled with basic musicianship skills and vocal issues unique to the choral ensemble. These skills are learned through conducting, singing and observing the preparation and performance of compositions from various style periods.

**This course has a maximum enrollment of 30.**


**Beginning Handbells**

**Monday, June 21–Friday, June 25**

**SS654**

**Noncredit $650/With 2 graduate credits $1150**

**Kathleen Ebling-Thorne**

This course is designed for those with little or no handbell experience and provides a strong foundation in handbell ringing. Topics include: history of handbells, explanation and care of the instrument, equipment and set-up, basic ringing and damping, understanding the handbell score, assignments, ringing multiple bells, special ringing techniques, stopped sounds, handbells with children, resources, repertoire and more. **Gloves and a music packet are available at Westminster Music and Books.**

**The Choral Challenge: Practical Paths to Solving Problems**

**Monday, June 21–Friday, June 25**

**SS661**

**Noncredit $650/With 2 graduate credits $1150**

**Michael Kemp**

Recognized for his extraordinary ability to build programs, Michael Kemp has built from ground level four church youth choirs and two high school choral programs, two community choruses and one community symphony orchestra, and reinvigorated existing choirs of all ages. He has been an internationally respected clinician for 40 years, conducting and lecturing in some 350 workshops and festivals in 43 states and five Canadian provinces. The main topics covered during this seminar and which form the core of his new book, *The Choral Challenge: Practical Paths to Solving Problems,* will be:

- Common vocal problems and their solutions
- Selection process for choosing choral repertoire
- Sequential and efficient score study
- Functional warm-ups that teach specific skills
- Choral conductor insights for working with instruments
- Creative seating plans for choir member
- Rehearsal psychology for focusing and energizing singers
- Sure-fire recruiting techniques
- Motivating yourself and your choir members for success

“The Choral Challenge” witnesses to the creative ingenuity and personal sense of calling that Michael Kemp has brought to his career as teacher, conductor and pastoral musician. It shares his vision of practical, yet realistic optimism for dynamic musical leadership.”

Anton Armstrong, DMA, Conductor of The St. Olaf Choir

**Required text:** *The Choral Challenge,* which is available from GIA. For more information, see Michael Kemp’s website, www.michaelkemp.org.

**Choral Repertoire Selection and Programming**

**Monday, July 5–Friday, July 9**

**SS512**

**Noncredit $650/With 2 graduate credits $1150**

**Christopher Kiver**

This week long seminar provides a comprehensive focus on repertoire selection and concert programming. Class members will have the opportunity to sing through a large body of recommended repertoire, with a strong focus on encouraging critical thinking skills to help determine whether musical and textual elements within a composition are effective. Other topics will include creating compelling concert programs, recommended resources for sourcing repertoire, and effective teaching strategies. The repertoire used in class will be suitable for all choir types and cover a range of historical periods and performance styles. Within the class there will be opportunities to conduct the repertoire and receive feedback from the instructor.

**Required:** A packet of music will be available at Westminster Music and Books.
Course Descriptions

Group Vocal Technique
Monday, July 19–Friday, July 23
SS680
Noncredit $650/With 2 graduate credits $1150
James Jordan
This is a newly designed course that incorporates the popular Group Vocal Technique course that Dr. Jordan has taught for the past 18 years at Westminster and around the country with recently published material. Participants will gain an in-depth understanding of techniques for teaching healthy vocal practices to choirs at all ages and levels of development. Participants will gain the knowledge to structure a warm-up and how to use vocalises to provide necessary vocal training for the choir. Teaching strategies will be provided in this class to improve both the hearing and reading of choirs at all levels. The material in this course provides a comprehensive materials and pedagogy for the total musical training of a choir. Techniques presented in this seminar also provide techniques for rehearsing the choir that will transform the rehearsal and make it more efficient and productive.


Inside Choral Rehearsal Technique
With a Special Emphasis on Choral Diction
Monday, July 12–Friday, July 16
SS517
Noncredit $650/With 2 graduate credits $1150
James Jordan, Constantina Tsolainou
One of the problems for all choral conductors is that we get “stuck” doing what we feel comfortable doing. To break out of a rehearsal “comfort zone” and use new rehearsal techniques is one of the objectives of this course. Performances may be the peak experiences audiences live for, but singers and conductors know that rehearsal is where the work gets done. Based on James Jordan’s text, The Choral Rehearsal, this course equips conductors with a thorough grounding in the fundamental skills that must be mastered for successful rehearsing: understanding the dynamics of the rehearsal experience, assessing voices and building unified sections, creating vocalism and ensemble through warm-ups, developing rehearsal plans and sequences that maximize rehearsal time and basic score preparation. A major portion of this course is dedicated to developing each conductor’s efficient rehearsal technique using a new text: The Rehearsal Self-Tutor: A Study and Assessment Guide for Improving Choral Rehearsal Technique through Awareness that utilizes a new system of self-assessment. The seminar also covers important analysis techniques that improve upon the choral rehearsal process. Joining Dr. Jordan is the nation’s leading authority on choral diction, Constantina Tsolainou. Two days of the course will be devoted to an in-depth study of choral diction and diction rehearsal technique. Through the week, participants will be able to observe rehearsal techniques taught in the course used with the Westminster Vocal Institute by both of the clinicians.


Intermediate Choral Conducting
Monday, July 26–Friday, July 30
SS672
Noncredit $650/With 2 graduate credits $1150
Elizabeth Schauer
This course is designed for conductors who have had previous experience in the practice of the choral art. Class members must demonstrate a grasp of the basic skills of conducting technique and musical understanding if they are to be a part of this class. This is a “doing” class, and participants are expected to advance their abilities during this intense week of study. The greatest amount of attention is given to the development of conducting skills. Rehearsal technique, vocal style and choral performance practice are also discussed. All members are involved in the conducting, singing and musical preparation of compositions from various historic style periods. Choral music is available for loan from the performance collection at Westminster. Participants are requested to bring a blank videocassette with them to the course. The course has a maximum enrollment of 18 participants.
Kodály Levels I, II, III, IV
Monday, July 5–Friday, July 16
SS603, SS604, SS605, SS606
Noncredit $1100/With 4 graduate credits $2100
Carol Brown, Susan Brumfield, Rachel Gibson

Zoltán Kodály (1882–1967) was a Hungarian composer, musician and teacher. His interest in educational reform began in the early 1920s, while serving as Chairman of Music Theory at the Academy of Music in Budapest. Though he did not invent the pedagogical method now associated with his name, his goals, principles and philosophy served as the framework upon which Hungarian music education was built. Kodály believed that music was fundamental to the cultural, intellectual and emotional development of man. He insisted that musical literacy was the right of every human being and that, with proper training; it could be acquired by any person capable of linguistic literacy. He believed that singing was innate human behavior and that it should serve as the basis for all music education. Concerned for the state of music education in Hungary, Kodály encouraged his colleagues and students to investigate existing European methodologies, seeking the most effective models for teaching music. Under his guidance, they combined the tools of tonic sol-fa and hand signing from England, rhythm syllables from France, along with techniques used by Swiss educator Emile Jacques Dalcroze with Pestalozzian principles of teaching and fundamentals of developmental psychology. The result was a unique curriculum based on singing, reading, writing, ear training, composition, improvisation and listening. Since that time, Kodály’s philosophy has spread throughout the United States and the world.

Westminster Choir College, one of the first institutions in the country to offer teacher preparation courses in this approach, continues to provide opportunities for teachers to develop their personal musicianship, along with practical applications for the classroom. The Organization of American Kodály Educators (OAKE)—endorsed Westminster Choir College Kodály Institute offers instruction by an internationally respected faculty in the areas of solfège and musicianship, methodology and curriculum development, and folk and art music collection, analysis and retrieval. Students have opportunities to explore special topics in music education, such as the application of Kodály’s principles with children’s choirs, the use of technology in collection and retrieval, instrumental application, and studies in the music of selected regional and cultural groups and their music. Additionally, students enhance their own musical skills through daily participation in a choral ensemble, along with daily solfège classes at their own levels.

To earn Westminster’s OAKE-endorsed Kodály certificate, participants must complete 240 hours of course work. The certification program requires that students attend four 2-week courses in four summers. Levels I, II, III and IV are taken in sequence, with pedagogical topics and musicianship building upon content and skills explored and developed in each previous level. Additionally, participants must complete a one-week conducting class and a one-week chamber ensemble class, selected from Westminster’s many unique and available summer course offerings. (The two classes may be taken within the four summers or in a fifth summer, or through Westminster’s Saturday Seminars during the school year.) This option provides an opportunity to study with some of the most well-respected and cutting-edge guest conductors and lecturers in the world, and to experience a wide variety of ensemble experiences, from handbells to masterwork chorales. Other requirements include the completion of a song collection and retrieval system and videotaped teaching assignments. Placement in levels is based on previous Kodály training. Due to the sequential nature of the instruction and assignments, students who have taken Level I, II or III at an institution other than Westminster should consult the faculty and course director for approval before enrolling in a specific level. The faculty and staff wish to ensure that each student’s musical and intellectual needs are met in the most effective manner, and all decisions regarding enrollment are made with consideration of the student’s best interest. A certificate of attendance is issued upon satisfactory completion of each level. Students who complete Level IV coursework and requirements are awarded Certification by the Westminster Choir College, Kodály Institute, endorsed by the OAKE.

Organ Improvisation
Monday, June 21–Friday, June 25
SS640
Noncredit $650/With 2 graduate credits $1150
Jeffrey Brillhart

This course explores various techniques for beginning to advanced organists to discover and develop a personal language for organ improvisation. In a safe and encouraging atmosphere, you explore a wide range of harmonization techniques, particularly as practiced in 20th-century France. As your harmonic language expands, you also learn to improvise song forms, toccatas, scherzos, free improvisations and improvisations on literary texts. The textbook for the week is Jeffrey Brillhart’s Breaking Free: Organ Improvisation in the Modern French Style. Developed through years of successful teaching of organ improvisation, Breaking Free is a practical and pedagogically sound approach to learning to improvise. Stephen Nachmanovitch, in Free Play: Improvisation in Life and Art, wrote,
Course Descriptions

“...The fruits of improvising may flower spontaneously, but it arises from soil that we have prepared, fertilized, and tended in the faith that it will ripen in nature’s own time.” That is what we will accomplish during our five days together!

Required text: Breaking Free: Organ Improvisation in the Modern French Style

Royal School of Church Music Program
Sunday, June 27–Sunday, July 4
SS661
Noncredit $750/With 2 graduate credits $1250/
$250 for adult auditors
Joe Miller, Ken Cowan and others

This wonderful new course is a collaboration between RSCM America and Westminster Choir College in beautiful Princeton, N.J., led by Westminster music director Joe Miller and Westminster organ faculty Kenneth Cowan. Organists, conductors and singers will participate in a typical RSCM choir experience AND have the opportunity to immerse themselves in the varied facets of a well-rounded church music career. Full music rehearsals are balanced by smaller elective classes including vocal coaching, voice training and care, hymn playing and improvisation, and a sacred music seminar. Daily worship opportunities will be offered. The course concludes with a two-day residency in New York City and final services at the magnificent Cathedral Church of St. John the Divine. This is a great course for those considering a degree in sacred music, but just as much fun for those who simply want an excellent singing experience.

Note: RSCM members receive a $25 discount.

Synthesizers, MIDI and Computers, Level I
Monday, July 5–Friday, July 9
SS622
Noncredit $650/With 2 graduate credits $1150
Barton Bartle

This seminar provides hands-on experience for musicians who have little or no experience in using synthesizers, computers and MIDI (Musical Instrument Digital Interface). During the week, participants have the opportunity to learn basic synthesizer and MIDI terminology in order to understand and use a MIDI workstation. We use Digital Performer for music sequencing (sequencing enables musicians to record, playback, edit, transpose and orchestrate their music with incredible accuracy and control) and the Finale notation program to create scores and parts. Participants are advised to bring a project to be completed during the course of the week. Each participant has the use of a personal workstation at Westminster’s Music Computing Center.

Voice Management Techniques: A Practical Approach to Vocal Training and Healing
Monday, June 28–Friday, July 2
SS635
Noncredit $650/With 2 graduate credits $1150
Anat Keidar, CCC-SLP

This workshop is recommended for all professionals dealing with voice such as singers, voice teachers and coaches, choral conductors and music educators, as well as speech-language pathologists and laryngologists who treat vocal performers (VP). Familiarity with basic acoustic, anatomic, physiologic and clinical terminology is desirable, but not imperative. An attempt is made to accommodate an audience with diverse professional backgrounds. Audiovisual materials and handouts supplement the presentation. Active participation is strongly encouraged. The workshop improves the participants’ skills and increase their credibility, efficiency, efficacy and accountability by:

• Understanding basic principles of voice perception and production involving speaking and singing (including pitch, loudness, quality, registers, resonance, articulation, posturing and breathing)

• Developing a basic conceptual framework that promotes vocal proficiency and synergistically integrates mind and body, technique and artistry

• Linking between personality attributes, vocal behavior and vocal profile

• Identifying persons or groups at risk of developing and/or exacerbating certain voice problems

• Surveying vocal changes throughout the life span and their functional implications for VP
Course Descriptions

• Studying the etiology, symptomatology, nature and treatment modalities of voice problems common among professional voice users (emphasizing benign mucosal disorder, but also covering muscular, neurological, and psychogenic problems)

• Examining the rationale for inter-disciplinary collaboration (including the voice teacher) in the care of VP, and the contribution of each team member to the preventative, diagnostic, remedial, and maintenance processes

• Reviewing the essential components of voice evaluation, learning to target, interpret and integrate critical information, and converting the data to practical healing applications

• Acquiring methods of instruction, reinforcement, and generalization that facilitate motor learning, enhance attention and motivation, and ensure long-term commitment to sound vocal habits

• Addressing ethical and pragmatic issues relevant to voice training, preservation and restoration.

Westminster Chamber Choir
Sunday, July 11–Friday July 23
SS663
Noncredit $650/With 3 graduate credits $1400
Joe Miller, conductor; Mitos Andays, Amanda Quist, Dirk Garner, Eugene Rogers, conducting fellows

Spend two weeks living, singing, and studying in a professional-level mixed choral ensemble that brings together the highest level choral and vocal artists to explore new works as well as focus on a cappella repertoire. The Chamber Choir, under the direction of Joe Miller, performs a concert in Princeton. The second week the Chamber Choir joins with the Choral Festival to perform in Richardson Auditorium on the Princeton University campus to perform Mozart’s sublime Requiem. Singers are able to receive private conducting lessons during the two weeks.

This course is limited to 28 and enrollment is by audition only. Audition requirements can be found by going to www.rider.edu/woce.

Please note: This course begins on Sunday.

Westminster Choral Festival
Sunday, July 18–Friday, July 23
SS689
Noncredit $650/With 2 graduate credits $1150
Joe Miller, conductor

Carrying on the historic tradition established by the legendary conductor Robert Shaw, Westminster Choir College is pleased to offer a new opportunity for choral singers and conductors to study and to perform at the highest levels this summer at Westminster. This festival week is devoted to the study and musical preparation of Mozart’s sublime Requiem. Workshop participants learn through rehearsing and performing under the careful direction of one of the world’s most exciting young choral conductors. The schedule is rigorous and performance standards are of the highest caliber. Those who take part in the course should be experienced choral singers and prepared for an intensive period of study and singing. The week will include observation of Westminster Chamber Choir (see preceding description) rehearsals, as well as discussion of pedagogy and performance practice. Because of the short, one-week rehearsal period it is essential that singers know their parts when they arrive. The final performance is held on Friday evening, July 23, at Richardson Auditorium on the Princeton University campus. Scores should be purchased well in advance of the workshop and learned in advance. Music is available from Westminster Music and Books (609-921-2663). Concert dress is floor-length dark skirts and white blouses for women, and dark trousers, white shirts, and dark ties for men. All participants should bring a black concert folder.

Please note: This course begins on Sunday.

Westminster Conducting Institute
Sunday, June 27–Saturday, July 3
SS683
Noncredit $650/With 3 graduate credits $1400
James Jordan, director

Faculty
Charles Bruffy, Bruce Chamberlain, Sabine Horstman, Weston Noble, Dennis Shrock
Marilyn Shenenerger, principal accompanist/score study/ Dalcroze movement
Mark Moliterno, clinician: yoga
Nova Thomas, clinician: centering
Blake Henson, composer in residence

Some of the Representative Literature to be studied in this year’s Symposium:

Rhineberger: Abendlied; Henson: Dream of Heaven; Lassus: Salve Regina: Jones: Beneath This Dome; Lauridsen: Sure on This Shining Night; Payn: This Day; Rachmanioff: Bogoditse Devo

One of the leading summer choral conducting programs in the United States, now in its ninth year, the popular Westminster Conducting Institute is housed on the campus
Course Descriptions

of Westminster Choir College in Princeton. With one of the most distinguished conducting faculties in the nation, this renowned Institute offers conductors of all levels a chance to study with and observe five major conductors in addition to master classes on specific special topics. It is a special opportunity to experience the work of some of America and Europe’s master teachers in one seminar at one location. The Institute is open to all levels of conductors; techniques taught in the Institute are applicable to all ages and performance level choirs.

The Institute introduces conductors to new choral literature through intense study and lectures by composers. Past composers who taught at the Institute include Roger Ames, Jaakko Mäntyjärvi and Ola Gjeillo. Conceived by Westminster faculty member James Jordan, the Institute offers innovative conducting study for all levels of conductors. This year, the Institute offers these new areas of study:

• Sessions in the use of yoga to enhance centeredness and breathing
• Sessions concerning re-visiting basic technical skills
• Session with Nova Thomas on centering
• DVD recording with faculty comments on all masterclass sessions for credit students
• DVD of conducting final masterclasses with comments only for non-credit participants.

For those unfamiliar with the curriculum of The Westminster Conducting Institute, which enrolls between 40 and 60 conducting students for credit or noncredit, the general structure of the Institute is as follows:

• Each day begins with a group vocal technique warm-up and lecture by Sabine Horstman. Professor Horstman was a student of the legendary Frauke Haasemann. Students attending the Institute gain valuable pedagogical insights and materials for use with their choirs in these sessions.
• Daily conducting classes in small groups with the Institute faculty.
• Daily movement sessions relating to choral literature being studied.
• Yoga classes by Westminster voice faculty member Mark Moliterno, emphasizing breathing.
• Evening lectures on score analysis other topics by the Institute faculty, including centering and performance practice.
• Evening lecture by Blake Henson on his choral music.

In addition to the above, each participant is assigned (based upon experience) to a daily conducting class with the faculty. Students are asked to conduct a portion of work on the first evening of the Institute in order to be placed in the appropriate section. Instructions concerning the conducting hearing are sent after students have registered. Students also conduct in masterclass situations where they are critiqued by choral faculty, other than their class teacher.

Please note: This course includes evening hours! A complete schedule will be sent to participants. All participants will conduct a short passage from Salve Regina of Lassus.

Music will be available from Westminster Music and Books June 1. Contact the bookstore at 609-921-1656 to order.

Participants can take the Institute for credit or noncredit. Credit participants must conduct in the Institute Master Classes and complete a written project during the Institute.

Required texts: Scores for the major works to be covered can be obtained in advance of the workshop for study from Westminster Music and Books. Jordan, James and Thomas, Nova. Toward Center. Chicago: GIA, 2009.

Working with O Passo in Brazil
Monday, July 5–Wednesday, July 14
SS614
Call for pricing
Lucas Ciavatta

O Passo (The step) is a music education method designed by Lucas Ciavatta of Brazil, to develop musical skills and nurture musicianship. Combining body percussion with native Brazilian drumming, movement and written notation, students develop aural skills, kinesthetic awareness and rhythmic acuity. O Passo is applicable to general music and choral music programs at the preschool, elementary, middle and senior high school levels. The strategies are easily integrated into Orff, Kodály and Critical Pedagogy for music education curriculums and connect to the MENC National Standards as well as the New Jersey Core Curriculum Content standards for Visual and Performing Arts.

Participants will attend workshops in Rio de Janeiro with Lucas Ciavatta on how to teach O Passo, and observe how O Passo is taught in Brazilian schools. The trip itinerary also includes sight-seeing excursions, concerts, nightlife and dining. Food and housing are also included in the cost. Participants may fly with the group, using group discounted rate, or purchase their own ticket at another airport. Estimated Cost: $3000. Contact Office of Continuing Education at 609-924-7416 for more specifics.

YogaVoice
Monday, July 26–Friday, July 30
SS503
Noncredit $650/With 2 graduate credits $1150
Mark Moliterno

Classical hatha yoga is an ancient system of personal growth and self-discovery. It is both a science and an art and as such, has many benefits for the singer. As a science it teaches and provides tools for clear, unencumbered mind/body action. As an art it provides a paradigm for authenticity in artistic expression.

The YogaVoice Intensive is a week-long course designed to explore the “eight-limbed” approach of classical hatha yoga as set forth in the Yoga Sutras of Patanjali (yama, niyama, asana, pranayama, pratyahara, dharana, dhyana, samadhi) and to make application of these principles to the lives and work of classical singers and performing artists. Lectures and discussions compliment daily practice in yoga postures, breathing techniques, and concentration/meditation techniques. While the topics are directed toward yoga’s application for singers, participants in other disciplines (e.g., conductors, pianists, pedagogues) may also benefit from the program.

Each participant should bring his or her own yoga mat.

Your Voice: An Inside View
Monday, July 12–Friday, July 16
SS631
Noncredit $650/With 2 graduate credits $1150
Scott McCoy

An introduction to Voice Pedagogy and Science, this course is designed for singers, singing teachers, classroom music teachers, choir directors and other professional voice users. Using the latest multimedia learning methods, students explore diverse aspects of voice production including singing anatomy, breathing and breath control, articulation, resonance and vocal health. Participants receive hands-on experience with the state-of-the-art teaching/learning technologies, including spectrograms and other biofeedback tools. No background in science, mathematics or computers is required.
Application for 2010
Continuing Education Summer Seminars

Please print or type all information.

Personal Information

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Soc. Sec. # (only if taking for graduate credit)

City ___________________________ State ________ Zip ___________ Country ________________

Work Phone ( ) Home Phone ( ) Cell Phone ( )

E-mail (Please print legibly) ____________________________

Emergency Contact: Name ___________________________ Phone ( )

Westminster Graduate? [ ] Yes [ ] No

Voice Part: [ ] Soprano I [ ] Soprano II [ ] Alto [ ] Tenor [ ] Bass/Baritone

Class Registration

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All Registrants Must Sign the Following:
I release Westminster Choir College of Rider University and its agents and employees from any and all claims, demands and causes of action on account of any injury, illness or loss which may occur during my participation in the Westminster Summer Programs 2010.

Signature ___________________________________________ Date ____________________________

On-Campus Housing Request Information

I am [ ] Male [ ] Female Age ________ (for compatibility)

[ ] I do not smoke [ ] I do smoke

(Due to state regulations, Westminster residence halls are smoke-free.)

[ ] Double room $250 (per week)

[ ] Single room request $350 (per week)

Indicate with a check (✔) the week(s) you wish on-campus housing:

[ ] Week 1 (June 21–25)
[ ] Week 2 (June 27/28–July 2/3)
[ ] Week 3 (July 5–9)
[ ] Week 4 (July 11/12–16)
[ ] Week 5 (July 18/19–23)
[ ] Week 6 (July 26–30)

Roommate request (if any) __________________________

Special request (if any) __________________________

Check List and Payment

[ ] Completed application form

[ ] $50 application fee (nonrefundable)

[ ] $150 deposit per seminar (must include w/application form)

Mail your complete package to:
Westminster Choir College of Rider University
Office of Continuing Education
101 Walnut Lane • Princeton, NJ 08540

[ ] Check enclosed (made payable to Rider University)

Charge my

[ ] Visa® [ ] MasterCard® [ ] American Express® [ ] Discover®

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