


West Coast Amateur Musicians Society



		Perform
	Practice	.
Learn		.

36th Summer Music Camp

Class Descriptions

Vocal classes:

A-round the World (Frances Roberts): Around the world in song – we are visiting a myriad of countries through rounds and folk songs. Some gentle dance movement is involved in the songs from Africa. A great way to start your day at WCAMS.

SATB choir (Trish Plumley): Here is yet another chance to explore, expand and enjoy your choral journey at camp. SATB stands for “Soprano Alto Tenor Bass”, and so anyone who can sing (that’s everyone!) can join this class. Women with low voices are welcome to sing tenor. A mix of technique, reading and musical fun learning various songs. Join us and sing as if no one is watching!!!

Celtic singing (Amy Stephen): Vocalists of all levels are welcome and music reading is not essential as many of the songs will be learned following the ‘oral tradition’ (with lyrics provided).

Vocal jazz (Frances Roberts): Explore swing, Latin, blues and a cappella vocal jazz styles in three- to six-part harmony. If you want to groove a bit while you sing, go ahead! No previous jazz experience necessary. Double bass and drum-set players also welcome!

Choir (Lars Kaario): Everyone is encouraged either to sing in the large choir or to play in the orchestra (see ‘Choral Orchestra’) which accompanies it. The group performs one of the major choral works from the repertoire, often a Mass or a Requiem, but non-sacred works, such as operatic choruses, are also sometimes included.

Choral sectional (Frances Roberts, Lars Kaario, Marco del Rio): These rehearsals focus on helping singers in each of the four choral sections (soprano, alto, tenor, bass) to learn the notes, to work on phrasing and to practise the pronunciation of their individual part of the choral work.

Choral reading (Geordie Roberts): Class participants will sight-read some more sophisticated repertoire from the Western choral tradition: motets, madrigals and movements of longer works. We will keep raising the bar until *everyone* is struggling. Note that this class will not teach you how to sight-read. Drop-ins are very welcome, but aimed at intermediate-to-experienced sight-singers.

Drop-in singing (Jimmy Baldwin): A casual sing-a-long of popular music of the 1960s and 1970s.

Instrumental classes

Guitar (Jimmy Baldwin): A beginner-level course that covers basic guitar fingerings and techniques. Students will have the opportunity to learn and play musical examples from a variety of styles, including blues, rock, jazz, pop, country, classical, reggae and more! Open to all - guitars will be provided.

Ukulele (Heather Stubbs): Everyone welcome, all ages, all levels, all types, all styles, all fun. Lots of playing, strumming and singing. You do not need to know how to play the ukulele to join in this class. Ukuleles will be provided. Monday is reserved for beginners, when basic chords will be taught, and the rest of the week we will play and sing popular songs. You are welcome to drop in any day, but if you are a beginner, please be sure to at least attend the Monday class where we learn "the basics".

Beginner/Intermediate Celtic (Amy Stephen): For C instruments – violin/fiddle, penny whistle, flute, recorder, cello, viola, acoustic guitar and ukuleles (mainly using G / Em / D / Bm / C / Am & related chords). Tunes are all played at a slow speed and are repeated daily for learning.

Advanced Celtic (Amy Stephen): For C instruments – violin/fiddle, penny whistle, flute, recorder, cello, viola, acoustic guitar and ukuleles (mainly using G / Em / D / Bm / C / Am & related chords). Tunes are played at medium – fast tempos, and some memory work is incorporated. Players can receive music ahead of time (for learning) via email if requested.

Orchestra 101 (Rosemary Thomson): This is for people without orchestral experience or for experienced musicians who are playing a second (or third, fourth, or more!) instrument.

Orchestra (Rosemary Thomson): This group will play three short symphonic pieces. Seats for wind and brass are limited; their coaches will decide on seating on Monday morning.

Choral Orchestra (Rosemary Thomson): This group accompanies the large choir performing a work from the major choral/orchestral repertoire. All string players can attend, but seats for wind and brass are limited; their coaches will decide on seating on Monday morning.

Advanced string ensemble (Karen Gerbrecht): This group performs without a conductor. Seats are limited and will be decided after Monday's 'only' class. Participants should be able to play a three-octave scale in any key.

Intermediate string ensemble (Rosemary Thomson): This is for players from grade 3 to grade 7. Repertoire has varied from the Baroque (Bach's 3rd Brandenburg concerto), through the Classical (Mozart's *Eine Kleine Nachtmusik*) and Romantic (Grieg's *Holberg Suite*), to Modern (arrangement of Abba songs). Two contrasting pieces are usually chosen each year. The final performance will be conducted by the coach.

Wind ensemble (Mike Keddy): This group rehearses 3 or 4 pieces for concert band (winds, brass and percussion) and is open to all Intermediate to Advanced players.

Cello ensemble (Heather Hay): play in a group of cellos with 2–4 people on each part. Some parts are all in first position; others can involve thumb position. No prior experience with ensemble playing is necessary.

Flute ensemble (Christie Reside): For flute players who wish to work on the fundamentals of ensemble playing: counting, listening, rhythm and intonation. The repertoire will be selected to address the needs of those participating, and the environment will be fun and inclusive. If you would like to play piccolo or alto flute (or even bass flute), and have the instrument, bring it along and we will try to work it into the repertoire! Prior flute group experience not necessary.

'Only' classes:

Violins 1 (Becky Whitling): A mixture of technique, masterclass, and playing as a group. Also known as the "violin nerds" class. For this class, violinists should be comfortable playing a fast two-octave scale in any key.

Violins 2 (Karen Gerbrecht): A class which provides technical help, works through fundamentals, and offers a master-class opportunity. All levels of players are welcome.

Violas (Tegen Davidge): A mixture of technique, masterclass and playing as a group.

Cellos 1 (Heather Hay): A mixture of technique, masterclass and playing as a group. For this class, cellists should be comfortable playing a three-octave scale in any key.

Cellos 2 (Audrey Nodwell): A mixture of technique, masterclass and playing as a group. All levels of players are welcome.

Double basses (Meaghan Williams): This course will introduce and review basic principles of technique and cover a mix of orchestral repertoire and ensemble playing. All levels are welcome!

Flutes (Christie Reside): A group class with a daily focus on tone production. Every class will also focus on how to improve one additional aspect of flute playing, whether its it's vibrato, articulation, intonation or technique. We will decide as a group what topics we want to cover and there will be a short masterclass component each day for those players who wish to perform and have specific feedback.

Oboes (Heather Haydu): A daily masterclass setting, where everyone has an opportunity to play for a collaborative and supportive group of colleagues! Technique, reeds, breath control and posture are all topics that will be covered, and we will also play as a group.

Clarinets (Cris Inguanti): Masterclass format with two people playing each day.

Bassoons (Sophie Dansereau): Reed fixing, technique, interpretation, masterclass and group playing during the week. Each day a topic will be selected by the students.

Recorders (Deborah Jackson): Technique (tonguing, breathing, intonation, etc.) will be explored in the context of bringing recorder consort music to life. Bring your assorted sizes ... a home will be found for all levels of player, low intermediate to advanced.

Trumpets (Jim Littleford): A mixture of technique, masterclass format and group playing.

Horns (David Haskins): A mixture of technique, orchestral repertoire and horn ensembles.

Lower brass (Sharman King): The sessions will include a group warm-up, ensemble playing and discussions of lower brass (trombone, tuba, euphonium,...) playing. This class is suitable for players of all levels.

Percussion (Michael Jarrett): This is a fundamentals and techniques class that will each day focus on different aspects of the huge variety of skills involved in playing percussion. We will cover timpani, snare drum, keyboard percussion and everything else we can get to, with particular focus on areas of need for the attending participants. Sometimes this time is used to do sectionals on big repertoire being performed at WCAMS that week or to give participants specific exercises to work on for the other 51 weeks of the year. It is fun, fast-paced and, mostly, hands-on.

Pianos (Eric Hominick): We will focus on one or more of these items, depending on attendance and interest: repertoire, sight reading, collaboration skills, crossing-over styles and duets.

Voices (Geordie Roberts): The A, B, C's of vocal technique. Monday: breathing, posture, alignment. Tuesday: placement, vowels. Wednesday: increasing range. Thursday: applying concepts to repertoire. Friday: vocal health. If you would like to come to only a few sessions, that is OK.

Mixed classes

Teen pop (Jimmy Baldwin): For 15–19-year-olds. Play or sing arrangements of modern pop songs. The goal of this course is to give you the skills and confidence to be able to lead your own band!

Musical theatre (Shawn Henry): Rehearse and perform song and dance numbers from acclaimed on- and off- Broadway musicals. Participants will learn singing, acting and choreography, and will present a scene with dialogue leading into a song and dance number, culminating in a final live performance.

Collaborative music (Geordie Roberts): A coached masterclass for singer & piano pairs, designed to help both singers and pianists take songs from “just words and notes” to “a true musical experience”. Auditors welcome, but be warned: we will try to coerce you into singing something! We will work on performance aspects of singing/accompanying, including technical considerations, performance anxiety, level of expressiveness, diction and languages, historical conventions and singing outside the box.

Other classes

Body awareness for musicians (Trish Plumley): The more aware you become of the subtleties of your primary instrument – your body – the more joyful, integrated, eased and fulfilling your life as a musician can become. Hop into loose-fitting clothing and get ready to explore both movement and relaxation. Increase your awareness of the dramatic range of possibilities for motion through Alexander technique, yoga and Feldenkrais-inspired concepts that will help you listen and respond to the singular needs of your body!

Conducting (Lars Kaario): An opportunity to learn the basic techniques of conducting, including patterns, articulation, cues, cut-offs, dynamics and expression. Lars will discuss a variety of approaches to conducting, both choral and orchestral. Appropriate for beginner-to-intermediate level. It will be fun and interesting!

Music lectures: Faculty give lectures on a wide variety of topics. The titles of this year’s lectures can be found in the camp booklet which will be available a couple weeks before camp.