My 3Choral Cs

Communication, Community and Content
Communication

- With your singers -

- With your parents/guardians/administration/faculty -

- With your colleagues -
Community

- Within your choirs/ensembles
- Within your school/cluster/neighborhood/town/city
Content

• Select a sightreading methodology

• Use it consistently through the entire school year

• Solfege/Curwen handsigns – become as familiar/facile with them as possible
Ladder work

- Scales – diatonic
  - Major – Ionian
  - Minor – natural (aeloian), melodic, harmonic
  - On-sight identification (rapid fire solfege – rfs)

- Exercises – drills
  - Slinky (d-l, t-s, l-f, s-m, etc.)
  - In 5/8
  - Triadic (d-l-f-l-d, t-s-m-s-t, l-f-r-f-l, etc.)
  - In 7/8
Melodic Examples

- Keys –
  - Identifying major
    Order of #s – FCGDAEB (fat cats get down and eat bananas)
   Order of bs – BEADGCF (reverse of #s order)
  - Use variety of major keys
    - Use of repetition, sequences
    - Consider placing on board/track with laser pen
    - Simple rhythms 2/4, 3/4, 4/4
    - Compound meters 6/8, 9/8, 12/8
    - Introduction of “dreaded unit” (eighth, quarter, eighth)
• Identifying minor
  • Beginning on la or 6th of major
  • Compositional conventions
    • Use of repetition, sequences
• Relative major/Relative minor
  • Key signatures look the same
• Parallel major/Parallel minor
• Commonly used church modes
  • Dorian (d) – aeolian/natural minor/ raised 6th
  • Lydian (f) – ionian/major with raised 4th
  • Mixolydian (g) – ionian/major with lowered 7th
• Literature
  • Wherever possible, select beautiful settings of meaningful texts
  • Select the finest within your grasp
  • Stretch your singers and yourself
  • Prepare your music fully
  • Don’t shy away from ethnic music
  • Utilize your students, community, foreign language faculty
  • Consider “pairing” concert selections
  • Consider personalizing “lyrics”
Oh yeah, MOVEMENT!
3. Better to keep your mouth closed and be thought a fool, than to open it, and remove all doubt
Peter-isms

13. Fill the room!
19. If you don’t have the key(s), you can’t open the doors.
31. Never strive for perfection, but always strive for excellence – Dr. Larry Marsh, Linfield College
Peter-isms

32. Program for your singers and yourself, not for your adjudicators.
Peter-isms

33. Remind your face that, “you love to sing”!
38. Stand from the waist up.
41. Syncopation can be (snap) fun! (sung to the tune of, “London Bridge is Falling Down”)
Peter-isms

44. The less you do (as conductor) the better THEY look! (the singers)
Peter-isms

45. The most difficult thing to do in a choir class is absolutely nothing.
Peter-isms

48. When you feel like talking (as the educator), SING!
49. When you go to church, you don’t sit in the, “pooh”…it’s: pew…likewise: dew, few, mew, new, tune and view
Peter-isms

17. If I thought the best singing of your life was going to occur in this room, I’d resign tomorrow!