

Strathendrick Singers Workshop 1

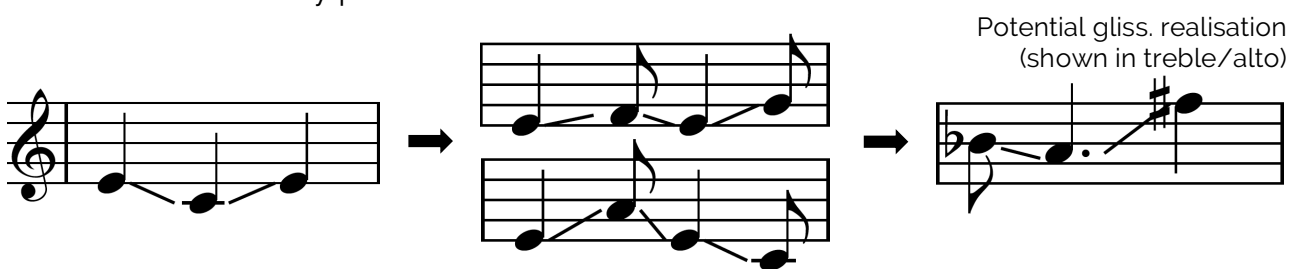
Concept

The idea behind the piece is to look at, explore and portray being in a community choir with movements/sections focusing on different elements and experiences such as performing, starting/joining choir or 'not just singing' (teas, programmes, tidying). These are influenced directly by observations and personal experiences of the Strathendrick Singers, particularly from Joyce's poems about and for the choir, from which the text is based.

Glissando (gliss.)

Sliding between notes can create interesting effects – smoothing lines or blurring the pitches to highlight phrases, provide tension or alter the mood (e.g. uncertain or flamboyant).

Firstly all slide from E (either the one below or just above middle C) down and back to E following the same speed. Beginning on E again, now glissando upwards and back at your own pace, starting small and increasingly sliding to higher pitches. Continue to slide, down as well as up, from E while moving around the stage, have a listen to others as you move and try and connect with your glissandos. Now slide freely up and down to and from any pitch.



Pitch Register

Playing with part voicing and changing pitch registers, so that the sopranos aren't always the highest voice or the basses the lowest, can create unique harmonies and sound combinations.

Starting on middle C, then the basses will move to Bb below, altos to the F above and sopranos the A above that while the tenors stay on C. Again beginning on middle C, the sopranos will move to Bb below, tenors to the F above and basses to the A above that. Basses will need to use *falsetto* to reach above the rest of the choir. This creates a lovely chord with a distinct timbre, which we will slightly alter through bringing out different parts.

Same chord, different voicing – different sound

The image shows four rows of musical notation, each with an arrow pointing to a different voicing of the same chord. The first row shows a treble clef staff with a whole note G4. The second row shows a treble clef staff with a whole note G4. The third row shows a treble clef staff with a whole note G4. The fourth row shows a bass clef staff with a whole note G2. The second row shows a bass clef staff with a whole note G2. The third row shows a bass clef staff with a whole note G2. The fourth row shows a bass clef staff with a whole note G2. The fifth row shows a bass clef staff with a whole note G2. The sixth row shows a bass clef staff with a whole note G2. The seventh row shows a bass clef staff with a whole note G2. The eighth row shows a bass clef staff with a whole note G2. The ninth row shows a bass clef staff with a whole note G2. The tenth row shows a bass clef staff with a whole note G2. The eleventh row shows a bass clef staff with a whole note G2. 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The ninety-ninth row shows a bass clef staff with a whole note G2. The hundredth row shows a bass clef staff with a whole note G2.

Piece Snippet

This movement focuses on the other jobs, mucking-in and behind the scenes organisation that takes place to allow the practice and performance to happen – "there's much more involved than singing".