

# PETER TAYLOR (BSc, PG DIP)

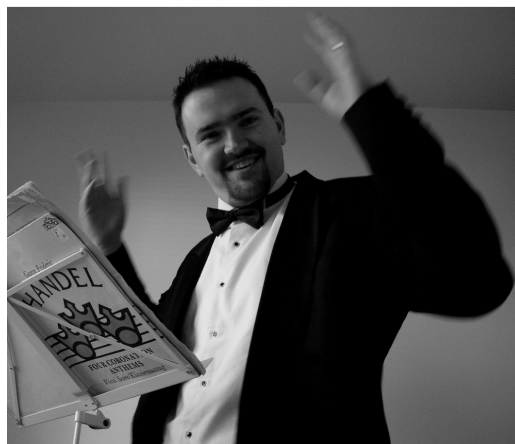
---

A lively and enthusiastic singing teacher with knowledge of and interest in a wide range of musical genres. Key Skills include one-to-one vocal coaching, group technical singing tuition and choral training based on a sound understanding of voice qualities, vocal physiology and artistic interpretation. A versatile singer who regularly performs professionally in oratorio and recitals.

Date of Birth: 04/08/1980  
Address: 11 Roe Lane  
Pitsmoor  
Sheffield  
S3 9AJ

Telephone: 0114 272 3856 / 07947 422 670 mobile  
email: Peter@petertaylor.biz

Website: [www.petertaylor.biz](http://www.petertaylor.biz)



## EDUCATION

### 2001 – 2003 Birmingham Conservatoire (UCE)

Post-Graduate Diploma of Vocal Studies - Commendation

Tuition with Adrian Clarke in addition to coaching and masterclasses with:

Margaret Field	Professor C. Ritter (Weimar)
Henry Hurford	Stuart Smith
Richard Jackson	Stephen Varcoe
Andrew King	Stephen Wilder
Julian Pike	

Finalist in Mario Lanza Operatic Prize, 2003

### 1998 – 2001 University of Sheffield

BSc Environmental Geosciences – 2:1

Choral Scholar at St John The Evangelist Church, Ranmoor, Sheffield.

### 1996 – 1998 Solihull Sixth Form College

A Levels:	Geography	A
	Geology	A
	English Language	A
	General Studies	A

### 1991 -1996 Langley School, Solihull (Now Langley Performing Arts College)

2 GCSEs at Grade A\* (Music and English Language)

6 GCSEs at Grade A

2 GCSEs at Grade B

## TEACHING EXPERIENCE

### Acting Head of Singing at SLP College, Garforth, Leeds

Here I had responsibility (March 2007 to September 2009) for a department of six singing teachers who deliver one to one coaching and group lessons to over 100 FE students in preparation for careers in Musical Theatre. Technical singing is taught in groups of six following a curriculum which recognises and teaches the variety of voice qualities necessary in the contemporary musical theatre performer. Vocal physiology is taught as part of this work. I have also introduced and developed a two year music theory course during my time at the college, giving our students the firm grounding in theory that all performers should have. Past students have gone on to roles in London's West End, cabaret work on cruise ships and many touring theatre productions.

### Children's Group Singing Tuition

For several years (2003 – 2008) I worked as singing teacher at Stagecoach Theatre Arts Schools in Barnsley, Doncaster and Chesterfield. This involved teaching children aged 5 to 16 in groups of up to 17. I was required to teach pupils at various stages of development from total beginners to quite advanced singers and performers. This required the skill of developing lesson plans that cater for all pupils in the group equally.

### Private Vocal Tuition

I am a senior staff member with the Milsom School of Music in Sheffield, where I teach individual lessons in singing and specialist Musical Theatre technique. I teach using repertoire from all genres of music, chosen to suit the individual pupil. Current pupils are working in the fields of Musical Theatre, Classical singing, and popular music and in the past have included recording artists from the Asian Pop industry. Pupils range in age from fourteen to mid fifties. I also run regular workshop sessions for the Milsom School of Music in singing technique, and assist in their workshops in aural training and practise techniques.

### Music Theatre Summer Schools

For four years (1998 – 2001) I worked as vocal coach to Langley School Drama Summer School. This was a series of intensive one-week musical theatre productions, where I was responsible for teaching music to the cast of up to 80 nine to sixteen year olds. I have also worked on similar projects for Stagecoach Theatre Arts in Doncaster several times between 2003 and 2006. These projects are invaluable to many pupils in enhancing not just their musical and dramatic skills but also their interpersonal skills and self awareness.

In August 2007 I worked as Singing Teacher to City Stars activity camp operated by City Hall, Sheffield. This involved teaching groups of children aged 8 – 12 and 13 – 16.

## CHORAL DIRECTING

I am Artistic Director and Conductor of The University of Sheffield Singers' Society. This choir of over 80 young singers perform three concerts a year, always including at least one large choral work. In 2007/2008, to celebrate the choir's 10<sup>th</sup> anniversary, we facilitated a major education project in which pupils at Westways school in Sheffield were given African drumming, art, dance and singing workshops, culminating in a performance of David Fanshawe's African Sanctus in May 2008. For our 2009/2010 academic year we are commissioning a new piece from local composer Robert Webb, which we will use as a vehicle to deliver singing training in inner city primary schools. The choir, under my guidance, also deliver half day and day long workshops to primary schools. These workshops have included learning about carol singing, and learning and staging an abridged performance of Purcell's *Dido and Aeneas* in a day with two classes of year 5 children.

In September 2004 I took over directorship of Hallam Choral Society. Under my direction the choir's membership has grown from 50 to over 80 members who perform two major works a year and two concerts of lighter music. I believe that it is my skill as a voice trainer that creates high quality performances from both of these choirs.

## PERFORMANCE EXPERIENCE

I believe my work as a professional performer is very important to my work as a teacher, as I can back up my technical expertise by also teaching from a performance based viewpoint, placing suitable emphasis on stagecraft and communication techniques.

As a choral singer I perform weekly with the two choirs of St. John's Church, Ranmoor, Sheffield having been Choral Scholar there for three years whilst a student. I was for several years a member of The Academy of Vocal Music, conducted by Jeffery Skidmore and have performed with Ex Cathedra on a number of occasions. I regularly sang in concerts with Birmingham Conservatoire Chamber Choir, conducted by Paul Spicer and Jeffrey Skidmore. Other conductors I have worked with include Stephen Barlow, Douglas Bostock, Malcolm Goldring and Orlando Jopling.

In Opera I have appeared as the Badger in Janacek's *The Cunning Little Vixen* conducted by Stephen Barlow, and as Aeneas in Purcell's *Dido and Aeneas* conducted by Jeffery Skidmore. I have also been a chorus member of Stanley Hall Opera, Essex, where I performed in Donizetti's *Don Pasquale*, Rossini's *La Pietra del Paragon* and Verdi's *Falstaff*. In addition to this I created the role of Georges Braque in *Violin and Pear in Line* by Mark Slater, a contemporary opera devised by the cast of Sheffield University's New Music Theatre Ensemble under the direction of Dr. Jane Davidson.

Oratorio performances, in venues across England including Birmingham's Symphony Hall, have included Bach's *St. John Passion* and *Christmas Oratorio*, Handel's *Messiah* and *Dettingen Te Deum*, Charpentier's *Te deum*, Puccini's *Messa di Gloria*, Gounod's *Messe Solennelle St. Cecilia*, Haydn's *Harmoniemesse*, Vaughan-Williams' *Five Mystical Songs* and Faure's *Requiem*. Future performances include Handel's *Messiah*, Rossini's *Petite Messe Solennelle* and Tučapský's *The Sacrifice*.

## FURTHER INFORMATION

I feel very strongly about the importance of interesting young people in music, and in particular in vocal music. Until recently, I served on the committee of the Midland Festival Chorus, where I had specific responsibilities for developing policies and projects to involve young people. With the Midland Festival Chorus I was heavily involved in the creation of the Young Singers' Initiative which allows singers under the age of 27 to sing with the choir at a greatly reduced financial rate. In the first three years of its existence, this initiative trebled the number of singers from this age range able to sing in the choir.

I believe very strongly that music provides a framework for children and adults to develop their social skills through interaction and cooperation, and that these skills will remain with students throughout life.