Objectives
In this class, we will develop techniques to:

- diagnose and resolve common problems found in vocal ensembles.
- more effectively rehearse your chorus through score analysis, rehearsal planning, and conducting gesture.

Instructor Expectations
- The class will integrate the techniques you have addressed in your choral music leadership learning in other venues
- We expect you will use all prior learning as well a current learning to improve your rehearsal skills

Suggested Reading


Effective Choral Warm-ups (DVD), now available in the Harmony Marketplace.


Annual Self Evaluation

1) What is my primary responsibility as a director? (One word please)

2) My personal philosophy as a director: I direct because

3) The mission for my men/women: (What do you want your chorus to experience on a weekly basis?)

4) What are my strengths as a director?

5) What are my weaknesses as a director?

6) Personal Assessment (“There are no bad choruses, only bad conductors” -RS):
   a) How often do you refine your skills as a teacher and conductor?
   b) How often do I listen to recordings of choruses outside of barbershop?
   c) How often do I observe other conductors?
   d) How many resources (books, videos, etc.) do I own?
   f) On a scale of 1-5 how am I as a:
      o Leader:
      o Teacher:
      o Conductor:
      o Musician:
      o Communicator:
      o Planner:
      o Learner:
      o Risk Taker:

7) Performance assessment (as a compelling, entertaining entity):
   a) Did it sound natural, inevitable or contrived?
   b) Once we create a special moment, can we replicate it?
   c) How do I affect the chorus and/or the music?
   d) Can I make the music compelling for the audience AND the singers?
   e) Is there an understanding of the text?
   f) Is there a connection to the text?
   g) Is there communication between the performer and the listener?
8) Please check the 3 things on this list that are most important to your style as a director:
   a) Know standard musical terminology and use it with your chorus
   b) Be able to find and set a consistent tempo
   c) Sight read regularly in order to be able to help other parts
   d) Never run out of time
   e) Understand the basics of vocal technique
   f) Recognize intervals and chords by ear
   g) Keep a well marked copy of all music
   h) Prepare the chorus to function independently
   i) Analyze your music regularly
   j) Practice your conducting gesture
   k) Know the capabilities of your members.
   l) Do not sing while conducting
   m) Develop an environment of trust and security in the rehearsal
   n) End rehearsal on a positive note
   o) Be organized and have a plan for each rehearsal
   p) Admit when you make a mistake!
   q) Know what you want to say before stopping the chorus, and always give a reason for repeating a section.
   r) Keep your talking to a necessary minimum, show what you want with your hands
   s) Know when to stop and when to sing
   t) Make as much eye contact with your ensemble as possible
   u) Be efficient with time, it is not necessary to start at the beginning of each piece, begin where there are problems to be corrected.
   v) Observe and sing under many different conductors, analyze and evaluate their procedures
   w) Be uninhibited about displaying emotion and personal feelings for the music, especially when it is truly beautiful.

9) How to assess your chorus:
   a) Do I have a contract with my chorus?
   b) Does the chorus utilize section leaders and assistant directors?
   c) Does the chorus have a music team of some sort?
   d) How is attendance? Is anything done to encourage it?
   e) How is the relationship between the music team and the board?
   f) How often does the chorus produce chapter shows?
   g) How often does the chorus participate in other performances?
   h) Does the chorus compete and/or have a competition philosophy?
   i) Does the chorus hold auditions?
   j) Does the chorus hold sectional rehearsals?
   k) How often does the chorus bring in coaches, go on retreat?
   l) How often does the chorus learn new music
When choosing effective warm-ups consider:

- **Before the voice itself can be awakened, the body should be readied for action.** Our body is our instrument, physical exercises contributing to good posture and active readiness should be included.

- **Proper singing depends on getting clear signals from the brain.** Mental exercises which challenge aural perception and musical response will help your singers get in “the mental swing of things.”

- **Vocal exercises must adhere to fundamentals of proper singing.** Consider ranges and proper dynamics for those ranges during the early stages of warming up.

- **Exercises must be applied clinically.** An exercise is like a prescription, it must be chosen as a remedy for an individual group at a particular time.

- **Whenever possible, exercises should be taken from actual music.** The primary reason for exercising the voice is to prepare for performance. By modifying, modulating, sometimes disguising a small portion of repertoire in isolation, the ensemble will have less difficulty when it comes to actually performing it.

- **Good exercises accomplish more than one objective.** The warm-ups cannot take up an inordinate amount of rehearsal time, and good exercises save time by meeting primary and secondary vocal needs.

When constructing a warm-up, consider exercising the voice beyond mere vocalization:

- Mind – let go of the day and prepare for the task at hand.
- Body – use a kinesthetic approach to singing.
- Breath – good breath = good tone.
- Ears – pitch is thought.
- Voice – correct, healthy singing should be a top priority.

Create your own warm-ups that involve two or more of the following:

- breathing
- speaking
- consonants
- rhythm
- scales
- diphthongs
- body alignment
- balancing
- singing over the break
- diction
- tempo
- facial muscles
- imitation
- different standing positions
- legato/staccato
- sliding
- sight reading
- dynamics
- harmony
- eye contact
Pitched Consonants – L, M, N, R, X (usually sounds as Z), and Z

Non-Pitched Consonants – C, F, H, K, P, Q (usually sounds as K), S, and T

Explosive Consonants – B, D, G, and J

Diphthong Consonants – Q (koo-), W (oo-), and Y (ee-)

Vowels – We Sit Late Let Hat High Far Sun Girl Moon Mute Look Go Law Joy Now

Schwa – depresses a vowel to take away a natural accent i.e. si-lent to si-lunt

Breathing exercises should usually come first before phonation

Repetition of non-pitched consonants (ie. ch, p, t, k)

Simple diatonic and chromatic scale work to focus on intonation

Sing “oo” on tritone and move out by halfsteps to the octave

Relaxation Warm-up: Tongue and/or Lip Trills

Relaxation Warm-up: Hum Do, Re, Mi, etc. while chewing

Breath: BREATHE IN 5 seconds /Suspend 5 seconds / HISS 5 seconds

4 sec. or pant 6 sec. 10 sec.
3 sec. 7 sec. 15 sec.
2 sec. 8 sec. 20 sec.
1 sec. 9 sec. 25 sec.

Scale Work: Sing ascending and descending scales on numbers by going, 121, 12321, 123454321, etc. all the way to 8 and then clap on numbers, for instance, they clap on every 5 or 3. There are many variations of this exercise, use them wisely and often!

Linear/Pitch/Embouchure Exercise: Sung in 4/4 on one note, Minimum, Aluminum, Liniment, Cinnamon. Each word gets one beat and the tempo gets progressively faster

Dissonance Exercise: Sing familiar song such as “My Country Tis’ Of Thee” in the key of G, while the other half of the chorus do the same in the key of F

Phil Mattson Chord Inversion Exercise (tough but great, ask about description)

Intonation Exercise: have the choir sing a repeated note on “noo”, with each repetition a bit higher so that they have traversed a half step at the end of 16 beats.

Tuning Exercise: Arpeggiate a major, minor, augmented, diminished, and major triad going up and back down on “ah” (Great one!)

Tuning Exercise: Sing slowly on four 8th notes and a half note sing
“oo-aw-oo-aw-oo_____” varying intervals above and below the tonic (Mandatory)

Dynamic Exercise: Within 12 beats crescendo from pp to f on a 4 part chord and then do the same exercise on a decrescendo. (Try on 4 part whole tone scale)

Dynamic Exercise: 5 note scale up and down on “no.” Ascend up the scale and hold the top note and crescendo or decrescendo to your liking, then descend. Do this with everyone’s thumb on their chest and index finger on their chin, so that as you crescendo voices don’t strain with chins in the air

Tempo: Play subdivisions of the beat on something while the ensemble sings along

Intonation: Join hands and pull towards each other gently while resisting any movement

Tempo: Have parts sing together while walking in separate circles while stepping to the beat

Flatting: change the pitch of the song with out notifying the ensemble

Tempo and Blending Problems: count sing or non-durational doots (Huge tool!)

For Warm, Core Sound: Blow cold air against hand, then blow warm steamy breathe; have the choir sing on the warm steamy breathe. Fog the mirror

Vowel Matching: Focus on the area with the problem target vowel(s), match those pitches on surrounding vowels until you are back on the vowel you were having trouble with

Musical Phrase: For the choir to better understand the musical phrase, have them conduct along with the director (in rehearsal only)

Lagging Tempo: Have the ensemble tap the subdivided beat on the shoulder of the person next to them to assist in keeping an even tempo

Separate Parts: have other parts hum along while the section you’re working with is singing so that it cuts down on any extra sound

Note Swooping: it is like ready, FIRE, aim. Aim before you fire, pitch is thought

Focus Attention: swing arms in front of you and when palms are parallel, have the ensemble clap

Flatting: challenge the ensemble to end one half step higher then you began

For musical line, pull against scarf or something similar, like tug of war
A conductor will develop in each of his/her performers:

- a desire to belong to the group.
- a pride of membership when accepted.
- the willingness to practice the music on their own time and to keep their technique as well as themselves in top shape.
- the willingness to attend all rehearsals regularly and punctually, despite conflicts and inconveniences.
- the willingness to work hard at rehearsals, and not just have a pleasant time running through the easy parts.
- the desire to give the utmost, technically and emotionally in concert as well as in rehearsal.
- a feeling of accomplishment through individual and ensemble improvement

<table>
<thead>
<tr>
<th>Low-magnitude conducting involves…</th>
<th>High-magnitude conducting involves…</th>
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<tbody>
<tr>
<td>Never looking at singers</td>
<td>Maintaining eye contact throughout the rehearsal</td>
</tr>
<tr>
<td>Remaining behind the music stand away from the singers</td>
<td>Keeping close proximity to your singers</td>
</tr>
<tr>
<td>Using an unenthusiastic voice</td>
<td>Using an enthusiastic variation in voice volume</td>
</tr>
<tr>
<td>Using restricted conducting gestures</td>
<td>Using a great variety of gestures</td>
</tr>
<tr>
<td>Keeping a neutral facial expression</td>
<td>Using appropriate and contrasting facial expression</td>
</tr>
<tr>
<td>Keeping the rehearsal slow and methodical</td>
<td>Keeping the pace rapid and exciting</td>
</tr>
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The Dynamics of Movement

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<tr>
<th>Movement</th>
<th>Psychological Effect</th>
<th>Musical Message</th>
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<tbody>
<tr>
<td>Downward</td>
<td>Quieting</td>
<td>Sing softer</td>
</tr>
<tr>
<td>Upward</td>
<td>Climactic</td>
<td>Sing louder</td>
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<tr>
<td>Side-to-side</td>
<td>Smoothing</td>
<td>Maintain same dynamics</td>
</tr>
<tr>
<td>Palm out</td>
<td>Restrictive</td>
<td>Controlled Intensity</td>
</tr>
<tr>
<td>Palm in</td>
<td>Permissive</td>
<td>Project Intensity</td>
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<tr>
<td>Angular</td>
<td>Disruptive</td>
<td>Percussive Articulation</td>
</tr>
<tr>
<td>Circular</td>
<td>Continuity</td>
<td>Legato Articulation</td>
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</table>
Observe the Basic Principles of Leadership

1. Be consistent. Yet consistence should not be confused with inflexibility or stubbornness. The person who refuses to change a decision in the face of contrary evidence is a fool.

2. Be fair and impartial, and do not make exceptions

3. Be reliable. Group standards will not be met unless the group’s leader sets an example.

4. Be loyal. If a group feels that its leader cares and is willing to fight for its cause, support will grow for the leader. Loyalty also means sharing the credit for success and taking part of the burden for failure.

5. Be decisive. The ability to solve problems and make decisions is not always easy to acquire, but it is a responsibility of leadership.

6. Keep everyone informed!

7. Insist on standards of attendance.

8. Require punctuality. It is your responsibility to begin and end on time!

9. Require attention. Require active participation and concentration from all members.

10. Avoid uptight situations. Sometimes tensions result from the pressure of inadequate rehearsal time or differences of opinion. The best way to prevent such conditions is to underplay the apparent seriousness of the issue and continue with an increase in your personal awareness of the situation.

11. Avoid generalized criticism. Lengthy lectures to the ensemble rarely pay off. Without losing tact, the director must pinpoint mistakes and make spot corrections. This approach allows everyone to make music with minimum interference.

When planning a rehearsal, be sure to:

- know where the group is coming from.
- know where the group needs to go.
- have a clear idea of what needs to be accomplished.
- pace and organize yourself by remembering “preparation, execution, and culmination.”

Musicality

1. Make this happen on your own
2. Everything should have artistry to it
3. Every line and held note has direction
4. Important words should sound important; unimportant words (the, of) should be de-stressed
Lines that flow should flow and not have sounds jump out. Everything should

Above all, be sure to:

- look forward to the rehearsal, it is a privilege.
- Enjoy making music and have fun, that’s what it’s all about!
- keep a smile on your face and a song in your heart and you can’t go wrong!
A Kinesthetic Approach to Choral Techniques

Presented by Dr. Jim Henry
Head of Choral Studies
University of Missouri-St. Louis

Missouri Choral Directors Association Summer Convention
Jefferson City, Missouri
22 July 2005
### Suggested Gestures to Accompany Various Aspects of Choral Technique*

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<tr>
<th>Gesture</th>
<th>Description</th>
<th>Application</th>
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<tr>
<td><strong>Posture/Support</strong></td>
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</tr>
<tr>
<td>Body shaking</td>
<td>Shake limbs and torso</td>
<td>To relieve tension in preparation for singing</td>
</tr>
<tr>
<td>Pull string</td>
<td>Imagine string coming from the crown of your head, and give it a gentle pull upwards</td>
<td>To elongate body (a la Alexander Technique)</td>
</tr>
<tr>
<td>Blossom gesture</td>
<td>Without bending over, pass hands upward along the sides of your body and end by blossoming hands above and in front of your head</td>
<td>To lift the body from the ground up.</td>
</tr>
<tr>
<td>Recline position</td>
<td>Lie on back and feel the action of the abdominal muscles upon exhalation/inhalation.</td>
<td>To engage breathing muscles fully; to help singers become aware of location of breathing apparatus.</td>
</tr>
<tr>
<td>Golf backswing</td>
<td>With right hand only, pretend to do a golf back swing</td>
<td>To encourage a full deliberate inhale.</td>
</tr>
<tr>
<td>Accordion</td>
<td>Pretend to play an accordion. Keep it below the chest.</td>
<td>To encourage a low inhale and a supported exhale (with or without tone)</td>
</tr>
<tr>
<td>Spiral gesture</td>
<td>Rotate index fingers around each other in front of the body or in the area above or on the sides of the head. Make continuous circles with both hands</td>
<td>To keep the sound moving; to keep air, line moving forward; to create energy in the sound.</td>
</tr>
<tr>
<td>Bead a candle flame</td>
<td>Pretend to blow on a candle flame—your finger can represent the candle—so that it bends and does not flicker.</td>
<td>To sustain a steady stream of air under the tone and phrase; to aid in singing legato.</td>
</tr>
<tr>
<td>Row boat</td>
<td>Initiate a rowing gesture with both hands</td>
<td>To sustain a steady stream of air under the tone and phrase; to aid in singing legato.</td>
</tr>
<tr>
<td>Draw or paint</td>
<td>With an imaginary marker or paint brush, make a strong line</td>
<td>To sustain a steady stream of air under the tone and phrase; to aid in singing legato.</td>
</tr>
<tr>
<td>Spread peanut butter</td>
<td>Pretend to spread peanut butter on a large slice of bread</td>
<td>To sustain a steady stream of air under the tone and phrase; to aid in singing legato.</td>
</tr>
<tr>
<td>Football pass (or golf swing)</td>
<td>Throw an imaginary football, paying attention to: the breath preceding the tone; a complete extension of the arm; and the follow-through as pass is released.</td>
<td>To project the sound; to sing with supported tone; to prepare with a full body breath before singing.</td>
</tr>
<tr>
<td>Basic throwing gestures</td>
<td>Use a one- or two-arm throwing gesture.</td>
<td>To project the sound; to sing with energy; to get the body under the sound.</td>
</tr>
<tr>
<td>Frisbee toss</td>
<td>Throw an imaginary Frisbee; watch it fly upwards and soar far before gracefully landing.</td>
<td>To create a line with an arc to it; to sing with energy and support; to project the sound.</td>
</tr>
<tr>
<td>Arm cross and press</td>
<td>With elbows bent, make an X with the wrists in front of the chest; press down, out, and up in one fluid motion that extends the length of the phrase. Must feel resistance with this gesture, as though moving through water.</td>
<td>To sing with support throughout the phrase; to keep energy in the sound throughout the phrase.</td>
</tr>
<tr>
<td>Growth gesture</td>
<td>Start by creating a small space with the hands, gradually making it a larger space; keep hands below chest height to ensure proper breathing.</td>
<td>To create a “large” sound; to create a full, supported tone; to create space in the tone.</td>
</tr>
<tr>
<td>Hold/lift pitch</td>
<td>Use one or two hands and hold or slightly lift the pitch in (he palm of the hand.</td>
<td>To support the final pitch in a phrase; to lighten up a pitch; to reinforce sustaining a pitch.</td>
</tr>
<tr>
<td><strong>Initiation/Release</strong></td>
<td></td>
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<tr>
<td>Dart throw</td>
<td>Scare an imaginary dart to a focal point ahead (may use two hands in successive and repeated throws).</td>
<td>To achieve clarity on entrances; to be on time with an entrance to create a good unison sound as a section; to focus tone.</td>
</tr>
<tr>
<td>Pick note out of the air</td>
<td>Pick an imaginary note out of the air—lightly, but cleanly.</td>
<td>To sing a precise entrance without glottal attack or accent</td>
</tr>
<tr>
<td>Clap and release</td>
<td>Experiment with different ways of making a clap; a flat clap; a sliding clap (hitting lightly and moving away from the base hand); clapping close to the body vs. farther away from the body.</td>
<td>To become aware of the quality of the release of sound; to apply these qualities (resonant vs. clipped) to vocal releases.</td>
</tr>
<tr>
<td>Finger releases</td>
<td>Tap index finger of one hand into the palm of the other at the moment of release; quickly touch thumb and index finger of one hand together at the moment of release.</td>
<td>To create a precise release, especially of consonants.</td>
</tr>
<tr>
<td>Gesture</td>
<td>Description</td>
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<tr>
<td><strong>Resonance</strong></td>
<td></td>
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</tr>
<tr>
<td>Rubber band stretch</td>
<td>Stretch an imaginary rubber band in a vertical position.</td>
<td>To create a long vowel; to create space.</td>
</tr>
<tr>
<td>Hands on face</td>
<td>Use hands to help shape jaw and mouth opening; e.g., back of hands, fingers pointing down on cheeks; or index fingers pushing cheeks in slightly.</td>
<td>To create relaxed, open vowels; to form vowels into desired shape; to create space; to change color of vowel (from dark, pulling down on cheeks, to bright, with a back-of-hands, fingers downward gesture).</td>
</tr>
<tr>
<td>Directional pointing (tone placement)</td>
<td>Point forward from the forehead; point along the side of the face, arching up and forward.</td>
<td>To give focus or point to the sound.</td>
</tr>
<tr>
<td>Focus in the mask</td>
<td>Place hands, palms down, near the ears, fingers resting on the area just below the cheekbone; focus on a spot in front of the room. Imagine singing from above the fingers.</td>
<td>To sing from the mask; to focus sound forward.</td>
</tr>
<tr>
<td>Flat hands to point</td>
<td>Start with hands, palms down, chest high and a body width apart. Gradually point forward as you sustain the tone.</td>
<td>To move from a spread to a focused tone; to move from a darker to a brighter tone.</td>
</tr>
<tr>
<td>Barrel</td>
<td>Hold arms in front of you as if you are holding a barrel. Fill the barrel with sound.</td>
<td>To achieve a richer, rounder tone.</td>
</tr>
<tr>
<td>Warm air/cold air</td>
<td>Blow into your hand, first with “cold air” (pucker lips like blowing out a candle), then with “warm air” (open mouth like creating condensation on a window). Sing with Warm Air.</td>
<td>To relieve tension and encourage a headier tone.</td>
</tr>
<tr>
<td>Vibrato/so vibato</td>
<td>Vibrate hand or create a smooth brush stroke.</td>
<td>To create vibrato in tone; to smooth out or eliminate the vibrato in tone.</td>
</tr>
<tr>
<td>Growth gesture (see under “Support”)</td>
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<tr>
<td>Spinning fingers (see under “Intonation”)</td>
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<td></td>
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<tr>
<td><strong>Intonation/Tuning</strong></td>
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<tr>
<td>Looking down (vs. chinning up)</td>
<td>Look down on the note (as if looking over a wall) vs. chin up to the note (as if doing chin-ups)</td>
<td>To go from one note to a higher note cleanly, on top of the pitch, and without strain</td>
</tr>
<tr>
<td>Pitch-O-Meter</td>
<td>With one hand make a &quot;C&quot; shape with thumb and index finger. With the other hand make a pointer with the index finger. Pointing to the middle of the space represents where the note is on the keyboard. Just above the &quot;C&quot; shape is the half step above the note. Slowly glide pointer up from center to the half step above. Note all the gradations of pitch in between. Learn to settle somewhere between the center and the upper half step.</td>
<td>To raise awareness of gradations of pitch, and to encourage singing on the higher side of the note.</td>
</tr>
<tr>
<td>Spinning fingers</td>
<td>Spin the index fingers of each hand on either side of your face.</td>
<td>To put spin in the tone and release the tension (heaviness) that causes flatting.</td>
</tr>
<tr>
<td>Palms up/palms down</td>
<td>While sustaining a note, hold your hands in front of you with palms down. Continue to hold the note but turn the palms upward. Notice the lift in pitch.</td>
<td>To encourage singing to the high side of the pitch.</td>
</tr>
<tr>
<td>Stack onionskins</td>
<td>Explain that onionskins are extremely thin. For repeated or returning notes, use your hands to represent the onionskins. With each successive note, stack one hand on top of the other to illustrate that successive notes should feel slightly higher.</td>
<td>To resist the temptation to flat successive notes.</td>
</tr>
<tr>
<td>Tepee</td>
<td>While sustaining a note, make a tepee shape with your hands.</td>
<td>To encourage singing to the high side of the pitch.</td>
</tr>
<tr>
<td>Shaking arms</td>
<td>Shake arms, releasing tension.</td>
<td>To release tension, especially that which causes sharpening problems.</td>
</tr>
<tr>
<td>Directional pointing (intonation)</td>
<td>Point upwards while singing a descending line.</td>
<td>To assist intonation; to prevent a dead tone.</td>
</tr>
<tr>
<td>Ladder climbing</td>
<td>Climb an imaginary ladder, using hands on rungs as you climb.</td>
<td>To move cleanly and firmly from note to note or chord to chord.</td>
</tr>
<tr>
<td>Stair climbing</td>
<td>Take a step up on an imaginary stair</td>
<td>To move cleanly and firmly from note to note or chord to chord.</td>
</tr>
<tr>
<td>Toe lift</td>
<td>Rise up on your toes as you sing.</td>
<td>To assist in intonation, especially ascending leaps.</td>
</tr>
<tr>
<td>Pulling up/picking up</td>
<td>Pull up the pitch as though picking up a small object.</td>
<td>To assist intonation; to lift pitch.</td>
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<tr>
<td>Violin playing</td>
<td>Play an imaginary violin with a long, down-bow.</td>
<td>To stress a particular word or syllable with a weighted, non-accented feel.</td>
</tr>
<tr>
<td>Candle blow</td>
<td>Blow out an imaginary candle.</td>
<td>To pronounce aspirated consonants strongly.</td>
</tr>
<tr>
<td>Use hands to illustrate vowels</td>
<td>Use hands to help find good vowel shapes: With index finger, draw a circle around your lips for and “Oh” vowel; draw out the pucker of an “Oo” vowel; Pretend to pull your face up and back to brighten the “Ah” vowel, etc.</td>
<td>To purify vowels.</td>
</tr>
<tr>
<td>Small circles</td>
<td>Draw small circles with the index finger in front of mouth; make two circles using the thumbindex fingers of both hands and extend these circles from the face forward (or start with hands extended and bring circles toward you).</td>
<td>To create a round, hollow “oo” vowel.</td>
</tr>
<tr>
<td>Finger to palm</td>
<td>Place the index finger of one hand into the palm of the other hand.</td>
<td>To place the “target vowel” (the primary, sustained vowel sound) at the point of the beat. Preceding consonants and/or diphthong sounds are sounded just before that point.</td>
</tr>
<tr>
<td>Pull a string</td>
<td>Pull an imaginary string, like you might find on a toy.</td>
<td>To add support and volume to singable consonants and diphthongs.</td>
</tr>
<tr>
<td>Clock</td>
<td>Circle a clock shape with your finger and practice turning the diphthong at different numbers.</td>
<td>To help the choir to turn diphthongs together. For quick notes the diphthong will turn earlier (at 6- or 7 o’clock); for slow notes the diphthong will turn later (at 9-, 10-, or even 11 o’clock).</td>
</tr>
</tbody>
</table>

**Interpretation/Musicality**

<table>
<thead>
<tr>
<th>Gesture</th>
<th>Description</th>
<th>Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karate chops</td>
<td>Create a rapid chopping motion with two hands, placed vertically in front of the body; may choose to start gesture on a higher plane and move it downward during the phrase.</td>
<td>To sing in an articulated or staccato, separated style.</td>
</tr>
<tr>
<td>Foot stomp</td>
<td>Stomp foot on the particular beat desired.</td>
<td>To emphasize an entrance; to create an accent; to account for a rest.</td>
</tr>
<tr>
<td>Clapping/tapping</td>
<td>Clap or tap lightly to the smaller subdivisions within the phrase.</td>
<td>To keep intensity or energy going by feeling subdivisions within a phrase that has a slow tempo or long note values.</td>
</tr>
<tr>
<td>Body with the phrase</td>
<td>Move the whole body (e.g. turn slowly in a circle) with the phrase.</td>
<td>To create a consistent crescendo or decrescendo; to sing a long, legato line.</td>
</tr>
<tr>
<td>Tap your neighbors shoulder</td>
<td>Tap the beat (or subdivisions of the beat) with one finger on your neighbor’s shoulder.</td>
<td>To aid in synthesizing a metered phrase</td>
</tr>
<tr>
<td>Conduct</td>
<td>Use a conducting gesture.</td>
<td>To sing together; to feel the stress points of a phrase.</td>
</tr>
<tr>
<td>Modified Conducting</td>
<td>Conduct two downbeats (the first one close to the body and the second away from the body) with an arch in between.</td>
<td>To feel the stress points of a rubato phrase or non-metered phrase.</td>
</tr>
<tr>
<td>Standing on cue</td>
<td>Stand when your section sings its opening phrase or when your section sings the motive in this fugal passage, etc.</td>
<td>To call attention to section entrances by the singers’ own section and others.</td>
</tr>
<tr>
<td>Brush stroke (or palm raising/lowering)</td>
<td>Paint a long, fluid brush stroke horizontally or vertically in front of the body.</td>
<td>To create a legato line.</td>
</tr>
<tr>
<td>Magic marker dots</td>
<td>As if there were a big tablet of paper on an easel in front of you, make quick dots with a large magic marker on each word.</td>
<td>To aid in staccato phrasing. Can also be used as an example of what NOT to do when trying to sing a legato line or sustain a steady stream of air under a phrase. In this case you would exaggerate the dots and then draw a solid line (as described in &quot;Draw or paint&quot; under &quot;Support&quot;).</td>
</tr>
<tr>
<td>Turn over a card</td>
<td>Turn an imaginary card over as if you are dealing.</td>
<td>To perform a pickup.</td>
</tr>
<tr>
<td>Karate chop/Release a dove</td>
<td>Use a violent karate chop motion while beginning or ending a note to demonstrate the &quot;attack&quot; and &quot;release.&quot; Now begin or end the same note with a motion that resembles releasing a dove to demonstrate &quot;initiation&quot; and &quot;release.&quot; The latter version is usually preferable.</td>
<td>To help make the beginnings of phrases gentler and to bring more carrying power to the end of a held word (particularly a dramatic release at a climactic point or end of a song). Helps remove glottal attacks and releases.</td>
</tr>
<tr>
<td>Four functions of the beat</td>
<td>Refer to Rodney Eichenberger’s concept of the four functions of the beat (Downbeat, Away-from-the-downbeat, Off beat, and Into-the-beat) as found in his &quot;What They See Is What You Get&quot; video (Himshaw Music, VH101).</td>
<td>To feel appropriate phrase motion.</td>
</tr>
</tbody>
</table>

*Many of these suggestions are found in Ramona M. Wis’s article, “Physical Metaphor in the Choral Rehearsal: A Gesture-Based Approach to Developing Vocal Skill and Musical Understanding” (Choral Journal 40/3 [October 1999]). Used by permission.*
Bibliography and Resources

Books and Articles


Video


Web Sites

http://www.businessballs.com/howardgardnernumultpleintelligences.htm

http://www.dalcroze.org.au

http://www.dalcrozeinstitute.com

http://www.dalcrozeusa.org

http://www.newcityschool.org

http://www.officeport.com/edu/blooms.htm

http://www.thomasarmstrong.com/multiple_intelligences.htm
Alexandria Harmonizers Audition Form

Name:_____________________________ Date:____________________________

Address:___________________________ Email:___________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Voice Part:_________________________ Range:_____________ to _____________

Musical Background:_______________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Have you ever been a member of the Barbershop Harmony Society?   Yes____  No____

How did you hear about the audition:________________________________________
Solo Title: _______________________________________________________________

Music:_____________ Singing: _______________ Presentation: _______________

Emotion: __________________________ Movement: _________________________

Sight Reading – Page: ____ Number: ____ Comments: ________________________

Pitch Matching:  1. ___________ 2. ___________ 3. ___________ 4. ___________

Rhythm:  1. ________________ 2. ________________ 3. ________________

Maintaining Pitch: 1. ________________ 2. ________________ 3. ________________

Intonation:_________________________Harmonizing: _________________________

Comments:______________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

__________________________________Recommendation for membership? _________
# ALEXANDRIA HARMONIZERS

## Vocal Assessment Form

**Name:** ________________________  **Date:** ________________________

**Part:** ________________________  **Overall Rating:** ________________________

<table>
<thead>
<tr>
<th>1-10 Rating</th>
<th>Superior</th>
<th>Good</th>
<th>Fair</th>
<th>Needs Improvement</th>
<th>Poor</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words</td>
</tr>
<tr>
<td>Quality of Tone</td>
</tr>
<tr>
<td>Blend and Balance</td>
</tr>
<tr>
<td>Intonation</td>
</tr>
<tr>
<td>Precision/Synchronization</td>
</tr>
<tr>
<td>Rhythm</td>
</tr>
<tr>
<td>Articulation/Diction/Vowels</td>
</tr>
<tr>
<td>Expression</td>
</tr>
<tr>
<td>Dynamics</td>
</tr>
<tr>
<td>Breath Support</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work Ethic/Desire to Improve</th>
</tr>
</thead>
<tbody>
<tr>
<td>you be the judge</td>
</tr>
</tbody>
</table>

**Comments:**

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
ALEXANDRIA HARMONIZERS

Vocal Assessment Evaluation

Name:____________________________ Date:_______________________________

Part: _____________________________ Phone or email:_______________________

1) Do you have an understanding for the assessment process?        Yes______  No______
Comments?______________________________________________________________
________________________________________________________________________

2) Do you understand the comments provided in the assessment?   Yes______  No______
Comments?______________________________________________________________
________________________________________________________________________

3) Do you feel the criticism was appropriate and provided in a professional, positive approach?
Yes_____No_____ Comments?____________________________________________
________________________________________________________________________

4) What do you feel are your strengths as a performing member of the Alexandria Harmonizers?
________________________________________________________________________
________________________________________________________________________

5) What do you feel you could improve upon as a performing member of the Alexandria
Harmonizers?___________________________________________________________________
______________________________________________________________________________

6) Though the music leadership will work with any and all members continuously, do you feel that a
(date) deadline provides you enough time to demonstrate your skills?    Yes______  No______
Comments?______________________________________________________________
________________________________________________________________________

(Please feel free to provide any additional comments you may wish to share on the back of this sheet.)
ALEXANDRIA HARMONIZERS
Recording Evaluation

Name:_________________________________ Date:______________________________________
Part: __________________________________ Phone or email:______________________________

1) Are you satisfied with your recording? Yes______ No______ Comments?_______________________
______________________________________________________________________________________

2) What do you feel are your major strengths in this recording? __________________________________
______________________________________________________________________________________
______________________________________________________________________________________

3) What do you feel you could improve upon most in this recording? ______________________________
______________________________________________________________________________________
______________________________________________________________________________________

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

ALEXANDRIA HARMONIZERS
Recording Evaluation

Name:_________________________________ Date:______________________________________
Part: __________________________________ Phone or email:______________________________

1) Are you satisfied with your recording? Yes______ No______ Comments?_______________________
______________________________________________________________________________________

2) What do you feel are your major strengths in this recording? _________________________________
______________________________________________________________________________________
______________________________________________________________________________________

3) What do you feel you could improve upon most in this recording? ______________________________
______________________________________________________________________________________
______________________________________________________________________________________

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -
The Harmonizers rehearse on Tuesday evenings from 7PM to 10PM at the Durant Center, 1605 Cameron St., Alexandria VA (near the King St. Metro station).

notable events in the Harmonizers’ schedule, like:

- The Market Square Shows
- Fort Ward District Competition
- International Competition
- The Holiday Show
- Youth in Harmony Festival
- “Package” Shows
- The Hospital Sings
- The Put-Together Contest
- The Home Shows
- The Afterglows
- The Presidents’ Banquet
- Singing Valentines

Ask about... How to Join

The Harmonizers
Joining the Harmonizers is as simple as 1, 2, 3!

**AUDITION**
The audition process is to make sure that we’re the right chorus for you. The Membership Vice-President will help you make arrangements for each step, for which the chorus leadership and new friends can help you prepare.

**THE ASSESSMENT**
Music and Performance leaders run some exercises with you to evaluate your voice placement and dexterity, helping to make certain that we’re the right chorus for you.

**THE ONE-ON-ONE**
Our director, Joe Cerutti, does some exercises with you one-on-one so he can personally know the talents of each man who joins the Harmonizers.

**THE AUDITION**
After a bit of practice on your own, you sing an audition song from our repertoire with three other guys for our director Joe Cerutti, so we can make sure you can perform the kinds of numbers we perform.

**PAPERWORK**
Naturally, there’s some paperwork involved in joining, but nothing onerous. We need to keep matters in order for our participation in contests, paid performances, and special opportunities that arise (television shows, high-profile gigs, etc.).

**APPLICATION**
Get a membership application from the Membership Vice-President, fill it out; return it to him; simple! You have to do this before the One-on-One or the Audition.

**ARRANGING DUES**
With the assistance of the Membership Vice-President make arrangements with the Chapter Secretary to pay your annual dues by check or credit card; simple!

**MEMBERSHIP**
Once you’ve passed your audition, the Board will formally vote to make you a member of the chapter; simple! Later, you’ll be given a name badge and a membership card.

**PERFORM**
Once you’re a member, it’s time to start performing with us. At first you may think, “How will I catch up when everyone else already knows the music?” Don’t worry! Learn our most recent songs and new songs as we learn them and you’ll be performing soon.

**GET ON THE RISERS**
You don’t learn to play by watching from the sidelines! Get in the game right away, and rehearse with us on the risers as much as possible.

**LEARN A SET**
The Music Team can advise you on which songs to learn for your first show with us. They will okay you on the numbers you’re ready to perform.

**GET ON STAGE**
Showtime! Once you’ve been through a show, you’ll know “the routine” for show preparation and can continue to perform with us all the numbers you know.
Communication
We encourage open and honest communication. This will go a long way toward ensuring that we achieve our mutual goals. We also ask that you tell us what your needs, interests and expectations are as well as any concerns or questions you have. Your Mentor, the VP for Chapter Development & Membership, and every member of the leadership team will be delighted to hear from you at any time.

Chapter Leadership
You will be provided a separate list of the current Chapter Administrative and Musical leadership. Please make certain you meet each one of these Chapter leaders at your earliest convenience.

How to Become a Member of the Alexandria Harmonizers

The Alexandria Harmonizers are supported in part by the City of Alexandria Department of Recreation, Parks, and Cultural Activities and by the Alexandria Commission for the Arts.

(Applicant Name)
The Barbershop Harmony Society Vision Statement

The Society, in alliance with other a cappella organizations worldwide, is committed to enriching lives in every generation and community through the lifelong benefits of a cappella harmony singing.

Toward that end a wide variety of Society chapters has emerged to meet differing needs. Our choruses and quartets collectively embrace and perform music predominantly in the barbershop style, and in a broad range of other a cappella styles. In many areas there are multiple chapters serving different priorities, but all focusing on a cappella music, with the barbershop art form as the root of their existence.

Our conventions, festivals, and educational conferences incorporate contests, activities, and training sessions to meet the needs of our diverse membership and their families. Whatever the style, we strive for quality performances. We value the fun and fellowship of our hobby, and we embrace and celebrate creativity.

We have forged a strategic partnership with other singing societies to create a worldwide alliance that is recognized as the premier a cappella musical organization in the world, encompassing and welcoming all age groups, ethnicities, genders, and a variety of a cappella harmony styles.

A cappella music is one of the most highly recognized types of vocal music in the world and barbershop is a prized element. The largest contributor of support for vocal music education in the world, the alliance has formed strong partnerships with school choral groups, music educators, and their organizations.

The Society’s successful, enduring resurgence springs directly from our world view and from our commitment to diversity, variety, and quality in all that we do.

Performances

The chorus has anywhere from 12 to 20 songs in the active repertoire at any given time and a comparable number of holiday songs. It is your responsibility to learn the repertoire and the choreography as quickly and accurately as possible. You will be on your honor to do that.

In addition to occasionally monitoring your vocal progress using the recordings you make during chorus rehearsals, members of the music and presentation teams may monitor rehearsals to determine if members do not appear to know the words or the choreography for songs. They may also listen “around the risers”, for voices not singing the right words or notes or not singing as part of the unit. In every case, the leadership will offer constructive feedback designed to help you and the Harmonizers be the very best they can be. Our audiences deserve excellent performances and they are only achieved through excellent rehearsals.

We want you to perform on stage with us and expect you will want to do so as much as possible. During performances, you are encouraged to step off the risers for those songs where you are not confident you know the notes, words, and visual plans and then to step back on the risers for those songs you know well enough to perform.

Competition

The Harmonizers are a fifteen-time International Medalist chorus (including four gold medals). Our goal is to always perform all of our songs at a gold medal level. To help realize that goal, the chorus will compete and participate at the Division, District and International levels on a regular basis. All chorus members are expected to participate in all competition performances and activities.

Orientation

The Chapter will hold a special orientation session for new members on a quarterly basis. The session will cover many of the questions you may have about barbershop harmony and the Barbershop Harmony Society, give you an opportunity to ask questions, and to tell us if your weekly experience is as enjoyable and meaningful as it can be.
**Section Manager and Mentor**

Each section has a Manager who is responsible for working with the members of his section on any and all membership issues. He assigns mentors to each new chorus member. The Chapter Development VP will assign a mentor to non-performing Chapter members.

**Music and Stage Presence/Choreography Plans**

Each new chorus member receives a book with the current repertoire and stage presence/choreography plans. Additionally, all music and stage presence/choreography plans are normally posted on the Chapter web site. As new songs and plans are added to the repertoire, Chapter members can download them (for their own use only). Please note that all online and hard copies of music are licensed by ASCAP and/or the arranger and must be accounted for by the Chapter. You should have only one copy of the sheet music in your possession for any of our repertoire songs.

**Recording Equipment**

It is very important that you have a good quality digital or tape voice recorder so you can record your voice and other valuable information that may be disseminated during the meeting each week. A digital recorder is recommended since it provides a more convenient format to submit recordings for review. The recorder will be extremely valuable for your own use and for those instances when you will be asked to submit a recording for evaluation. In addition, it is essential for coaching and as a tool for our “Make Me Better” recording program, which is designed to help each member improve his personal vocal skills.

**Attendance**

While we strive for 90-100% attendance at all Chapter meetings and chorus performances, we understand that members also have business and family commitments. Regular attendance is essential for both the chorus member and the chorus to be able to perform at the level of excellence to which the Harmonizers are committed.

**Introduction:**

The Alexandria, Virginia Chapter of SPEBSQSA (the Barbershop Harmony Society), is a 501(c)(3) not-for-profit cultural and educational organization dedicated to ensuring that vocal music thrives, in our schools and communities. The Chapter provides scholarships, music, coaching and financial support for numerous young men and women’s quartets and for vocal music education programs throughout Virginia and the Greater Washington Metropolitan area.

The Chapter sponsors the Alexandria Harmonizers, a fifteen-time International medalist chorus (including four gold medals) that has performed throughout North America and on national television, at the Kennedy Center Honors, Carnegie Hall, the White House, the Supreme Court, Wolf Trap Center, RFK Stadium and Disneyland.

The Harmonizer Vision Statement states: *The Harmonizers will always endeavor to sing their very best, and will, at the same time, seek to enjoy the hobby of barbershopping to its fullest.*

**Membership Status:**

The Chapter has both performing and non-performing memberships. The Chapter recognizes that members invest their valuable leisure time and provide their support, which ensures that the Chapter will meet its organizational, financial and performance goals and will continue to grow and thrive. We are dedicated to doing what is required to make your experience as a Chapter and chorus member the best it can be. When you become a member you will be assigned a Mentor who will help to make that happen and who will make your assimilation into the Chapter and the chorus as smooth and rewarding as possible.

**Performing Membership:**

Those men who wish to become performing members of the Alexandria Chapter will follow the process spelled out in this booklet. A membership application may be submitted after attending at least three Chapter meetings.
Non-Performing Membership:

Those men who wish to become non-performing members of the Chapter can also apply after attending three chapter meetings. Non-performing members participate in the creative, production and business facets of our Chapter activities, support the semi-annual Chapter shows and provide assistance when the chorus is hired to perform by other organizations.

In addition, there are opportunities for non-performing members to provide support and leadership in the areas of membership recruitment, marketing, public relations, fund raising, finance and operations. The Vice President for Chapter Development & Membership (VP CD&M) will discuss these options with you and help you decide what best fits your goals and abilities and the Chapter’s needs and goals.

The Barbershop Harmony Society Mission

- We enrich lives through singing.
- We perpetuate and celebrate the barbershop harmony style.
- We serve each new generation of singers through support of vocal music education.
- We serve audiences through an uplifting, wholesome variety of a cappella musical entertainment.
- We serve our members by sharing fellowship, performance skills, and leadership development.

We help build better communities and a better world, bonding diverse people through the pure fun of a cappella harmony as we “Keep the Whole World Singing!”

General:

Chapter Information Resources

There are several vehicles which the Chapter and the members use to communicate important information:

- **The Harmogram** is a weekly newsletter usually published online every Monday. It is also available in hard copy at the Tuesday Chapter meeting. Its purpose is to inform members of what will take place at the meeting and in the weeks ahead.
- **The Chapter Calendar** is maintained online with information on Harmonizer activities for the calendar year.
- **Harmo-List subscriptions** (facilitated through Yahoo Groups) provide for formal and informal online communications.
- **Personal mail folders** are available on Chapter meeting night. The mail folder is used for hard copies of music and other important Chapter information.
- **The Harmo-Phone** (703-836-0969) provides automated announcements for the public on our various activities plus a “Members Only” mailbox for current schedule information.

Websites

The primary Chapter website, [www.harmonizers.org](http://www.harmonizers.org), has valuable information for you and anyone who you want to introduce to the Chapter. You will be given a password and receive instructions on the use of the private portion of the website by the Webmaster. Please remember that information in the “Members Only” section of the website should not be made available to non-members for any reason.

Our [www.MySpace.com/alexandriaharmonizers](http://www.MySpace.com/alexandriaharmonizers) site is used as a general “billboard” for the online community and as an outreach tool for potential young members.
#10 – Formal Introduction as a New Chapter and Chorus Member
- Introduction will take place at a Chapter meeting.
- Be assigned a Mentor.
- Be assigned a spot on the risers.

VP CD&M ______________________________  Date ________
Musical Director ________________________
Mentor ______________________  Voice Part __________
Phone (_____)___________  E-mail ________________________

At this meeting or shortly thereafter you will receive additional written materials and a name badge.

#11 – Uniforms
The Harmonizers have several formal and informal uniforms. Your mentor will introduce you to the Uniform Chairman who will arrange for you to get uniforms and explain the Chapter’s uniform policy.

Uniform Chairman ________________________  Date ________

Notes:
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________

The Chorus Membership Process

Candidate Name ______________________________

Home Phone ______________________________

Office Phone ______________________________

Email ______________________________

#1 – Vocal Assessment
- Helps identify which part you should be singing and where you should be placed on the risers.
- Assessment should be performed during your first three visits.
- Arranged by VP Chapter Development & Membership.

Assistant Director ________________________  Date ________
Voice Part _________   Section Leader _____________________
Section Manager _____________________
VP CD&M ________________________

#2 – Visual Assessment
- Helps determine your aptitude for communicating the emotional message of a song through facial expression and fluidity of body movement, as well as your ability to learn and perform basic choreography and rhythm.
- Performed in conjunction with your vocal assessment.
- Arranged by VP Chapter Development & Membership.

Presentation Evaluator _______________________  Date ________
Quad Leader _______________________
VP CD&M __________________________
#3 – Meet with VP Chapter Development & Membership
- Discuss Chapter and chorus membership expectations and requirements.
- Review membership application.
- Plan strategy for becoming an Alexandria Harmonizer.

VP CD&M ___________________________ Date ________
Section Manager _____________________

#4 – Submit Membership Application

VP CD&M ___________________________ Date ________

#5 – Begin Preparations for Audition
- Meet Musical Director.
  - For your audition, you will be asked to sing an a cappella solo of a song of your choice. The song does not have to be a chorus song, or even a barbershop song.
  - After singing, you will participate in an impromptu session where you will be asked to demonstrate your skills in the following areas: aptitude for vocal coaching, pitch matching, pitch retention, audiating pitch, sight reading, harmonizing, rhythmic reproduction, singing a tag (coda) and a simple barbershop song. This will take approximately 10-15 minutes and is ideally held on a night other than the regular Chapter meeting night, if convenient.

Musical Director __________________________ Date ________
VP CD&M ___________________________

#6 – Prepare for Your Audition

Your Section Leader, or someone the musical leadership has designated, will gladly work with you in preparing for your audition. If you wish to sing a chorus song, you may borrow a music book and a CD to prepare for your audition. Ideally, you should audition within six weeks after you have begun your preparation.

#7 – Your Membership Audition
- Audition should be scheduled at least one week in advance.
- Preferably held on a night other than a chapter meeting night, if convenient.
- See VP Chapter Development & Membership to schedule your audition.
- Meet with musical leadership to audition.

Musical Director __________________________ Date ________
VP CD&M ___________________________

#8 – Review Application & Pay Membership Dues
- Meet with Chapter Secretary.
- Dues can be paid by check or credit card.

Chapter Secretary __________________________ Date ________
VP CD&M ___________________________

#9 – Membership Application Submitted to the Board of Directors
- After you have passed your audition and paid your dues, your membership application is submitted to the Chapter Board for approval.
- Normally occurs at regularly scheduled monthly board meeting.

VP CD&M ___________________________ Date ________
Harmonizer Contest Qualification Standards

These standards detail what individual members must demonstrate in order to participate with the Harmonizers in chorus competition. The purpose of these standards is to ensure each individual member is contributing to and not detracting from the chorus performance, and to raise the performance level of the chorus by raising the performance level of every member. The Music Team commits to providing assistance to any members who need help in meeting these standards.

Emotional Standard - Vocal and Visual

- Through vocal quality, facial expression, and limited body movement, the chorus member must demonstrate the ability to consistently convey appropriate emotions and moods of the lyrical message of the song.
- The performance must come from the heart.
- It must be natural and believable and contribute to the unity of the chorus performance.
- There must be total involvement throughout the song.

Vocal Standard

- The chorus member must demonstrate the ability to consistently sing the song with no note, word, or rhythm mistakes
- and with consistently good:
  - quality of tone
  - intonation
  - precision
  - synchronization
  - articulation
  - vowels
  - breath support
- All aspects of the chorus member’s vocal performance must contribute to and blend within the performance of the section and the chorus as a whole.

Visual Standard

- The chorus member must demonstrate the ability to consistently perform the song with no mistakes in choreographed movements, gestures, and foci.
- All movement should be non-mechanical, natural, and believable.
- The movement and the timing of the movement must contribute to the unity of the chorus performance.

Improvement Standard - Vocal and Visual

Members of all levels and abilities must demonstrate sufficient improvement over the course of the qualification process.

January 26, 2010
Qualification Standards: Clarifications

Objectivity & Subjectivity in Standards

It is impossible to judge any artistic performance in a totally objective way. Our statement of standards contains both objective and subjective elements. One can judge objectively whether the member sings the word "love" instead of "life" or sings an F rather than a G or uses his left hand instead of his right hand. It is much more subjective to judge at what point a note is flat, or when a vowel target is acceptable or unacceptable, or whether a facial expression adequately expresses the emotion.

Objective Standards

Both the vocal and visual standards begin with a statement of "no mistakes". This is intended to cover whether or not the member has learned and is able to perform all the notes, words, rhythms, and moves, NOT whether they are performed with all the desired accuracy, subtlety, musicality, believability, and artistry. These elements are covered by the subjective portion of the standards.

A word and note can be "right" (not a "mistake"), even if the member sings it flat, with a bad vowel target, without a proper turn of the diphthong, and with poor vocal quality. In this case, the member does not need to review the words or notes, he needs to work on intonation, vowel targets, breath support, etc.

Similarly, the member can perform the "right" move even if it's mechanical and the hand is six inches too high.

Subjective Standards

The rest of the standards, accuracy, subtlety, musicality, believability, and artistry are much less black and white as to right and wrong, but are more subjective, on a continuous scale from awful to perfect (and no one's perfect).

The difficult task of our evaluators is determining what point on that scale is acceptable. We work very hard to ensure that all evaluators are as consistent as possible in identifying that point.

January 26, 2010
Qualification Standards: Clarifications

Give Your Best, Not Your All

Singing smart is not only allowed, it is preferred. If we are asked to stagger breath or simply need additional breath to maintain proper support, we are encouraged to breathe in the middle of a phrase and miss singing a couple words. This is NOT a "mistake". However, when taking such breaths it is important that you don't detract from the unit sound of your section and the chorus as a whole. Make sure the breath is inaudible (don't gasp), and that you come back in subtlety, not abruptly. If you breathe in the middle of a word, make sure you don't finish the word, turning the diphthong or putting the closing consonant on early.

Benefit of the doubt

For both the vocal and visual standard, we state that the member must "demonstrate the ability" to sing and perform the notes, words, and moves with no mistakes. The "demonstrate the ability" phrase is intended to give the evaluators a little latitude in interpreting "no mistakes". If a member submits a recording with only a one word mistake, but the member had sung the word correctly on previous tapes, the evaluator can determine that the member has "demonstrated the ability" to sing all the notes and words even though no single recording was perfect. Similarly, if a member misses a move that he has performed properly in the past (perhaps there was a distraction), or if there has been a recent change to the move or another move immediately before or after, the evaluator may determine that the member has "demonstrated the ability" to perform all the moves.

Limited body movement

A performer visually conveys emotion not only with his face but with his entire body, through posture, placement of the arms and hands, etc. However, if a chorus performer uses too much extraneous body movement, he can draw attention to himself instead of contributing to a unified ensemble performance.
The “Qualification Team” as referenced in this document consists of the Music & Performance VP, the Qualification Chairman, the Visual Presentation Chairman, the four Section Leaders, the Riser Captain, the Front Row Captain, the four Quadrant Leaders, and the Musical Director. The chapter President shall be invited to attend all decision-making meetings of the Qualification Team.

**Rehearsal Absences**

**Mandatory Rehearsals**
It is expected that members will participate in all mandatory rehearsals and events except for situations beyond their control such as business travel, illness, weddings, funerals, graduations, etc. However, it is up to the member, not the Qualification Team, to determine what is an acceptable reason for absence.

**Planned Absence**
If a member knows in advance that he will be unable to attend any of the mandatory events (except studios), he must email an Absence Form to the qualification chairman or designee. Whenever possible the form should be submitted prior to the given event.

**Unplanned Absence**
If something comes up suddenly and a member must miss an event without warning, he should also notify his section leader and quad leader that he will be unable to attend the event.

**Excusing Absences**
In the vast majority of cases, single absences will be excused automatically. The Qualification Team will evaluate members with multiple absences on a case by case basis.

**Appeal Procedures**

**Who may Appeal**
Any member in the qualification process who has not qualified on or before the end of the regular qualification period may appeal to the Qualification Team for an extension. The appealing member may present his appeal to the Qualification Team in writing, in person, or may have another member present his appeal in person for him.

**Grounds for Appeal**
Appeals will be granted if, in the judgment of the Qualification Team, under one or more of the following circumstances (or if other legitimate grounds are presented):

- Illness or other unavoidable circumstances caused the member to miss several rehearsals during the qualification period.
- A lack of effective communication between the member and his evaluator prevented the member from understanding the areas of performance that were not meeting the qualification standard.
- The member had shown enough improvement in recent weeks to conclude that he would have a good chance of qualifying if the extension is granted.
Qualification Requirements
International Competition 2010
Revised Feb 17, 2010

Vocal
- All submitted recordings must include self evaluation.
- Submit at least one recording of each song on or before: Mar 4
- Submit at least two recordings of each song on or before: Mar 25
- Submit a qualifying recording on or before: Apr 15
  or, with approved appeal, on or before: May 6
- Participate in a minimum of one Vocal Studio

Visual
- All visual evaluations will be initiated by submission of a self evaluation.
- Submit at least one self eval on each song on or before: Mar 4
- Submit at least two self evals on or before: Mar 25
- Qualify visually on or before: Apr 15
  or, with approved appeal, on or before: May 6
- Participate in a minimum of one Visual Studio

Mandatory Rehearsals and Events
- One vocal studio session
- One visual studio session
- May 4, 11, 18, 25 - Minimum of three out of four May rehearsals
- May 15 - Mic Test performance for Atlantic Division – Wilmington Delaware
- Jun 5-6 - Contest Retreat Weekend
  Sat morning and afternoon, Sun morning
- Jun 1, 8, 10 (Thurs), 15, 22, 24 (Thurs) - All six June rehearsals
- Jun 27 performance (Sun)
- Tues-Fri, Jun 29 – Jul 2 - All Scheduled rehearsals in Philadelphia

Participation is expected from the beginning to the end of each rehearsal/event.
Qualification Timeline
(Dates below are Tuesdays, deadlines are the following Thursday)

Feb
2
9
16 Begin Quals
23

Mar
2 First Vocal and Visual Eval Due
9
16
23 Second Vocal and Visual Eval Due
30

Apr
6
13 Qual Ends / Appeals Start
20
27

May
4 Last Qual Date w/ Appeal
11 Atlantic Division 5/15
18 Vocal & Visual Studios (during May)
25

Jun
1 Retreat 6/5-6
8 Extra Reh 6/10
15
22 Extra Reh 6/24, Show 6/27
29 Philly Rehearsals 6/29 – 7/2
Name: 
Song: 
Date Recorded: 
Email: 

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I Get Along Without You Very Well (1/30/10)

I get along without you very well, of course I do except perhaps in spring but I should never think of spring; for that would surely break my heart in two (in two!)

I get along without you, I do.

Additional Comments
Harmonizer Philadelphia Contest Absence Form (26 Feb 2010)

Please return to harmonizer.evals@gmail.com

Name:

Section: (Bass, Bari, Lead, Tenor)


Date submitted:

I will be unable to participate in all or part of the following rehearsals / events:
(please place an ‘X’ to the left of the date)

If you are able to attend part of a rehearsal, explain which part in space available.

May Tues Rehearsals:
  Tues, May 4
  Tues, May 11
  Tues, May 18
  Tues, May 25

Weekend Events – Retreat/Show:
  Sat, May 15 Atlantic Division
  Sat, Jun 5 Retreat
  Sun, Jun 6 Retreat
  Sun, Jun 27 Performance

June Tues/Thurs Rehearsals:
  Tues, Jun 1
  Tues, Jun 8
  Thur, Jun 10
  Tues, Jun 15
  Tues, Jun 22
  Thur, Jun 24

Philly Rehearsals:
  Tues, Jun 29
  Wed, Jun 30
  Thur, Jul 1
  Fri, Jul 2
Harmonizer Qual Process Feedback Form (28 Feb 2010)

Please return to harmonizer.evals@gmail.com

Name (optional):

Section (optional):

Quad (optional):

Date:

1) Do you understand the Qualification process or have any questions about it? Yes/No:
Comments:

2) Do you understand the comments provided by your VOCAL evaluator(s)? Yes/No:
Comments:

3) Do you feel the VOCAL feedback was appropriate and provided in a professional, positive approach? Yes/No:
Comments:

4) Do you understand the comments provided by your VISUAL evaluator(s)? Yes/No:
Comments:

5) Do you feel the VISUAL feedback was appropriate and provided in a professional, positive approach? Yes/No:
Comments:

6) Additional comments or concerns:
Score Analysis Form
(adapted from *Choral Music Methods and Materials* by Barbara A. Brinson)

Title:
Composer:
Publisher:

**TEXT**

1. What (who) is the source of the text?
2. What meaning and/or mood does the text convey?
3. Is there any word painting? If so, where?
4. Are there any potential diction problems? If so, where?
5. Does the text present potential problems with word stress? If so, what words and where?

**FORM**

1. What is the overall form of the composition?
2. During which section does the climax of the entire piece occur (if there is a climax)?

**MELODY**

1. Does (do) the melody(ies) consist predominately of short or long phrases?
2. Is the melody predominately conjunct or disjunct?
3. Is there a short melodic motive on which much of the entire piece is based? If so, what is it?
4. Are there any problem intervals (within one part of between parts)? If so, what and where?

**HARMONY**

1. In what key is the music written? Does it modulate? If so, to what key(s) and where does it happen?
2. Is the harmonic rhythm predominately fast, medium, or slow?
3. Describe the harmonic language. Is the harmony in the different sections diatonic and chromatic? Where and how?
4. Are there any significant points of dissonance?
5. Are there places where the chord movements may be difficult of awkward for the chorus? If so, where?

**RHYTHM**
1. Is there one rhythmic motive on which much of all the rhythmic structure is based? If so, what is it?

2. What is the tempo? Does this make any rhythmic execution difficult? If so, what and where?

3. Are there any meter changes? If yes, what note value will remain constant?

TEXTURE

1. Is the texture generally thick or thin or does it change? If it changes, where does it change?

2. Is the composition predominantly monophonic, polyphonic, homophonic, or a mixture? Describe.

DYNAMICS

1. What is the overall dynamic scheme of the piece?

2. Are there any places where dynamics are “written into the music” (through the addition of voices or use of range, etc.)? If so, where?

RELATIONSHIP OF PARTS

1. Are there places in the music where one section of the chorus is more important than the others? If so, where?

2. Are there any groupings of chorus sections into duets, trios, or other textures? If so, where?

3. Are there rhythmic or melodic similarities between parts that could be taught at the same time? If so, where?

HISTORICAL BACKGROUND

1. During what period of music history was the piece written?

2. What characteristics of the period are found in the music you are studying?

3. What performance practices would be applicable to the study and performance of this piece?

4. What circumstances (personal, musical, and/or historical) surrounded the composer at the time this piece was written?

CONDUCTING CONSIDERATIONS

1. Check the meter and tempo of the composition. What conducting pattern will you use?

2. Are there places where you will need to go outside of the traditional conducting pattern?

3. Check the text and tempo of the composition. What style(s) of the conducting (legato, marcato, etc.) will be appropriate? Will this style change? If yes, where?

4. Locate important entrances and releases. Mark them in the score.

5. Locate any rhythmic values that will need to be shortened to allow for breathing. Mark them in the score.
If I Ruled the World - Scenario

Imagine…It is a beautiful summer afternoon approaching twilight; there is a stunning full moon just beginning to emerge through the atmosphere and rise into the sky. You are casually meeting with a close friend sharing an informal, lighthearted conversation at the end of a beautiful day. At some point in your visit, the conversation leads you to ask your friend, “Hey, if you were granted one wish, what would you do with it?” That is the premise for the introduction, no serious overtones, no grand earth shattering statements, just a nonchalant pleasant banter with your friend.

In a joking fashion your friend disregards the question, but realizes thereafter, that you might have an interesting answer, at which time your friend asks you, “Well, what would you do with one wish?” You reply, like we often do, by saying "Well, if I had my way..." or "If I had another chance to do something different..." or "Well, if I ruled the world ..." and so the chorus of the song starts in a light and meaningless, conversational debate about what you would do if you ruled the world.

At first, you don’t take your friend too serious and you start mentioning things like they were straight from a fantasy, like every day would be beautiful, every song would sound new again, every morning would bring people joy, man would be free, every voice would count, and every day would be treasured as their last! (These are all straight from the first 2 choruses) The wording is uncomplicated and poetic, but should be delivered that way; it should be delivered pleasant and effortless, almost jovial, like saying that you would want a bottomless pit of money, or a river of beer running through your back yard.

Without much thought, you begin the bridge by saying “my world,” and you immediately like the sound of it. You buy into what you are saying a little bit more and really start to consider what life would be like if you ruled the world; a world where all of the dreams you’ve weaved really do come true. You realize that one person, you, can make a difference in this world. At this time you are swept away to a euphoric place in your imagination where you have become the ruler of the world. Everything is under your control and you have vowed to make the world a better place. At this time you exclaim the second “my world” out of supreme ecstasy as you look around at the perfect world you have begun to create.

You have instituted world peace, you have abolished disease, every man woman and child is free, equal and infinitely happy, and as you look up at the moon and he smiles and winks at you. This part of the song should represent the most perfect situation you have ever experienced, (kind of like in Willy Wonka and the Chocolate Factory, when Wonka opened the door to the room where anything you could touch was edible candy) and you quietly think to yourself, while looking around at the perfect world you created, and remember back to when you were sitting with your friend, and this all started by joking around saying “If I Ruled the World (the World).”

As the song progresses, instead of casually talking to your friend or thinking to yourself, you have 100% buy in and begin to make a declaration to your world. Every man is at peace with the world, we would have eternal happiness, every person will walk with confidence, every day will be a sunny one (in more ways than one)... It is what so many of us want and what we hope and pray for but will never be possible in our lifetime. How great is it that when the day finally dawns and you rule the world, you will have figured this out entirely so at that one moment in time when we sing those words in a performance, you will believe that you have gotten to a point in your life where you have reached eternal happiness.

And so the scenario ends. You don't return to your original conversation with your friend in the beginning of the song, it doesn't come true, we end in your euphoric fairytale of a world that should leave our audiences with the message that one man can make a difference in his quality of life, and the quality of life of those around him by following in his beliefs and leading by example.
5 Week Cycle for New Music

Note: Prior to week one, all sheet music (and analysis thereof), learning tracks, and licenses have been acquired

Week 1
An announcement is made that the music and learning tracks for “Song” are available electronically and, for those who request it from the librarian in hardcopy, at rehearsal.

Week 2
Nothing is done during this week. This week is offered as extra time, for those who need it, to become more acquainted with the music on their own time. This allows your slower learners more time to spend on their own with the learning tracks and your faster learners the luxury of not having to drag though the run-through of the song in rehearsal.

Week 3
We sing the song through three times in a row with music and pencil in hand without any stopping, commenting, or rehearsing. The first time through everyone sings, taking note of all the potential traps in their part and personal performance of the song; the second time through you invite only those who have it memorized to come down off the risers, face the chorus and sing it to them (note: it does not have to make up 4 parts and more guys will work to be in this group every time you do it); and the third time is with everyone to get one last feel for how the piece will work as an ensemble and what work needs to be done before next week’s rehearsal.

Week 4
A 10-15 minute sectional is given, followed by a 10-15 minute rehearsal of the song, still with music and pencil in hand. The problem areas, as well as strengths, are brought to the attention of the chorus at this time and they are reminded on several occasions that the music is expected to be memorized by the following week.

Week 5 (Week 1)
The chorus is expected to have the song completely memorized. A 10-15 minute sectional is given to reinforce corrections to problem areas. Then a 10-15 minute rehearsal of the song is given to assess whether or not the chorus has learned the music sufficiently. If not, the song is dropped immediately (Note: If the song was liked, it could be revisited further down the road but sometimes you have to set an example if you are trying to instill a routine)

I strongly believe that, no matter the level of chorus, one month is more than sufficient time for your chorus of any age to learn notes and words of one song as long as the proper learning tools (learning tracks and sheet music at a minimum) are offered and the proper feedback is given.
LEARNING A SONG

While there are many ways to learn music, some methods are more effective than others. When it comes to part singing, how you go about learning an arrangement will certainly affect the quality of your performance.

In a cappella singing, barbershop specifically, tuning, that is the locking and ringing of chords, is a hallmark of the style. How you go about learning a piece will have a considerable impact on how well you stay in key and how well you tune chords.

There are three things that affect tuning: 1) Pitch 2) Volume/Balance 3) Color. Of course, learning pitches is actually the easy part. Fine tuning the pitch in a chord requires proper balance (volume relationships between parts) and lastly, color matching. In the past we called color matching, vowel matching. Vowel matching gets you in the “ballpark”, but true intonation in chord-singing comes from the matching of resonance and vocal color. It is possible to lock and ring chords while actually singing different vowels, if the resonance and color of such vowels are “complimentary”, that is, work together to help the ear “tune”.

The method I have developed and teach has 3 simple steps. 1) Pitches 2) Word-Sounds 3) Integration.

If you learn the pitches of your part on “Loo” or “Doo”, you will accomplish some very important things that you would not accomplish if you had just plunged ahead the old way, attempting to learn notes and words at the same time.

Our brain is actually a big tape recorder. If you learn pitches first on “Doo”, some very interesting things begin to happen. First, there is nothing else for the brain to focus on other than the pitches and pitch patters. There are no words, no changes from vowel to vowel, no changes in color or resonance, no consonants. Because we use the same sound over and over “doo”, we can sort of forget about it and focus on the pitches and pitch patterns. It is all those “other things” which complicate the learning process and which invariably cause us to go out of tune in very short order if they are attempted in the early learning stages, or not applied with considerable skill.

If given a chance to focus on a single task, the brain will actually record the pitches and they will remain in memory in the subconscious. A few times through the song, listening to a part tape that has no words, just the pitch sung with “Doo” is the simplest and easiest way for the subconscious to “record” the pitches of the song. If there are a few tricky places, just spend a little more time listening and “doo”-ing those places.

After a few times through on “doo”, the pitches are recorded in the subconscious. How do we know this? At first you have to trust, because it is difficult to accept the presence of things that we are not aware of. But that fact will soon be made clear enough. The next step is 2) word-sounds. To begin to master the flow of word sounds, we use a method called “silent audiation”. That is the process of “mouthing” the word sounds, the
vowels, the consonants, the “m’s and n’s” as if you were performing the song.

BUT…you make no singing sound. It is more than just saying the words silently, it is actually singing without making sound. You breathe, articulate consonants, form vowels shapes, keep the throat open, lift the palate, arch the tongue forward, place in the mask, i.e., all the things you would do when you sing, but you make no sound. So steps 1 and 2 are “doo”-ing pitches and “silent audiation”. You can do these steps, separately over and over, until you are ready to move to the last step. By doing so, you will laying excellent ground work for the final step…integration.

Before talking about integration, a word on “silent audiation” is in order. The purpose of this activity is actually to train the vocal muscles to memorize the flow and positions of the word sounds, while actually hearing the pitch in your head. What makes one song different from another is the combination of pitches and how the phonetics flow. The elements of the performance are always the same. The same 12 pitches are used, maybe in a different key; words are comprised of the same vowels and consonants. What is different is the order. That is what makes each song unique. So learning the order of events is 90% of the learning process. “Silent audiation” allows one to focus exclusively on the order of “events”, from shape to shape, so that the muscles learn the vocal movements and learn to anticipate these movements as the pitches and word-sounds flow along.

By doing this silently, it gives your brain a chance to associate the subconscious pitch with the muscle movement. That is very important, so I will say it again:

By doing this silently, it gives your brain a chance to associate the subconscious pitch with the muscle movement.

Every vowel and its duration of sound is therefore associated with a pitch. If we hear it or can imagine it, the vocal mechanism will go through the process of prepare to sing. When we actually engage the mind and say, “Sing”, the shape, if practiced, will be there and the pitch, if previously reviewed (with doo), will associate itself with the shape (i.e the vowel).

Lanny Bansham, Olympic Sharp-Shooter, the first to score a perfect 400 (all bullseyes) and to win the Olympic gold medal was unable to go to the practice range to shoot 6 weeks before the Olympics. So to keep in shape, he practiced the motions of shooting “bulls-eyes” without firing a shot. He steadied himself, cleared his mind, aimed, squeezed the trigger, and imagined the perfect shot, every time. In that 6 week period he never even fired a rifle. At the Olympics, he just repeated what he had practiced “silently” before. Such is the nature of the mind, use of imagery, and training the muscle-memory.

At first, you can practice word-sound flow listening to the pitches from our learning CD, but eventually you will want to do “silent audiation” and attempt to hear the sounds of the pitches in your head. That’s the “audiation” part…hearing in your head. As you practice, you will discover it is not that difficult. You have to use your imagination and memory, but the “doo” activity will provide a very strong experience from which to draw.
The integration part will actually be quite simple now. The pitches have been recorded in the subconscious. The muscle memory has been trained to shape and flow through the word sounds. As you now start to sing, you shouldn’t be surprised to find the notes come booming forth from your subconscious as they are associated with the space and shapes of the vowels that you have already practiced.

I have watched many a singer struggle with poor learning habits; they often say “I may be slow, but this is the way I learn.” Too often they discover they learned many places incorrectly or sing many notes out of tune. The fact is that learning a song is not so much about learning notes and words, as it is giving the pitches a “place to be heard”. This method does just that.

It is my experience that singers using this method, learn faster and more accurately. They maintain tonal center and sing more chords in tune. Please take advantage of our learning CDs that use computer-accurate tone generation on a “Doo Voice” sound that works in concert with this learning method. And, please let us know if this method has been helpful to you with a testimonial.

**Harmony Singers….a special tip for you.**

Spend as much time at first listening to the lead part as well as your own. It’s right there on your learning CD as well. Ultimately, your harmony part is tuned to the “anticipated” melody line. So, you need to know where the lead is going. (Of course, it helps if the lead actually “gets there”).

Don’t learn your part as melody from note to note. A harmony part sung “independently” from the melody will tend to sound out of tune. “Doo” the pitches so that you learn the note patterns. And practice “silent audiation” to get the muscle-memory activated. But then the integration process for you is one of listening to the melody as you sing your harmony part and allowing your ear to make the fine-tuning adjustments. On the Learning CD, when you are ready, flip the balance to the right speaker all the way, so that you can’t hear your part in the left speaker. Then listen and sing along with the other three and you’ll get some good experience in tuning.

Have Fun Singing…Have More Fun Singing in Tune!

Jay Giallombardo
**If I Ruled the World - Theory Statistics**

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<td>Number of times you sing “do”: 41</td>
<td>Number of times you sing “do”: 35</td>
</tr>
<tr>
<td>Percentage of Song: 17.5%</td>
<td>Percentage of Song: 13.4%</td>
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</tbody>
</table>

**THE MOST NOTES:**
- Basses (261)
- Baritones (258)
- Tenors (244)
- Leads (234)

**THE MOST UNISONS OR OCTAVES:**
- Tenors (48 – 19.6%)
- Baritones (33 – 12.7%)
- Leads (11 – 4.7%)
- Basses (7 – 2.7%)

**THE MOST NOTES REQUIRING SPECIAL ATTENTION:**
- Tenors (184 – 75.4%)
- Baritones (158 – 61.2%)
- Basses (139 – 53.2%)
- Leads (124 – 52.9%)

**THE MOST TIME SINGING THE TONIC PITCH:**
- Tenors (59 – 24.2%)
- Leads (41 – 17.5%)
- Basses (35 – 13.4%)
- Baritones (23 – 8.9%)

**THE AMOUNT OF TIME SOME PORTION OF THE CHORUS SPENDS ON THE TONIC PITCH IS APPROXIMATELY 44%**

*Notes that need special attention consist of the following: Tonic Pitches (Do), Scale degree’s 3, 6, 7, and tritone, Major 3rds of chords, Unisons, and Upper notes on octaves

**It is acknowledged that some notes are held longer than others. This does not take that into consideration
**IF I RULED THE WORLD – TENOR**

**conversational approving**

Wha(d) would you say (y) if perhaps one fine day you were gran(d)ed a wish or two | Would you decl(ah)ine or say yes that is fine |

**tranquil light and effortless, with motion**

Well here’s what I would do(oo) | I ruled the world the whirl day would be the first day of spri – ing | Ev’ry heart would have a new song to sing |

**restated, uncomplicated and pleasant, with fluidity**

We’d sing of the joy ev’ry morning would bri – ing | If I ruled the world th(ih) whirl man would be as free (uz uh) bi – ird |

**imaginative and contemplative euphoric and confident**

My world | beau(d)iful place where we would weave su(dge) wonderful dreams su(dge) dreams My world |

**introspective with supreme ecstasy**

would wear a smile on it’s face like the man in the moon has | when the mo – on(n) be – eams | Oo – oo – oo – oo |

**peaceful but declarative energetically assertive**

Man would say the world was his friend his friend there’d be happi n (eh) ss that no man could end | My friend not if I ruled the world |

**vigorous excitement**

Ev’ry head would be held up high so high | There’d be sunshine in ev’ry one’s sky | If the day ever dawned when I ruled the world(dih) |

**extreme elation**

Head would be held up high there’d be sunshine | In ev’ry one’s sky – y – y (y)if the day ever dawned |

When I ruled the world | ruled / the / world | my – y world
Pitch is thought

Body press Basses on Do here

Phrase target

Basses move do to la get up there

Lead - be in charge of all swipes you don't have

Warmer pitch

Slower/gentler than previous phrase

/ coming home to you is all I need to know coming home to you is my li-ife / all alone with you

Intro B♭
ever sets my heart aglow all alone / with my swee-eetheart my life my life / I love you truly

Chorus B♭
Riser Etiquette

In agreeing to and practicing what follows, we commit to treating our rehearsals as if they were performances, so that we practice what we most want to execute on stage.

**Wait:** If you arrive late, or step down from the risers and are returning, simply stand on the side and wait until invited by the Director to take your place.

**No Crossing:** Under no circumstances should we ever cross in front of the Director while getting on the risers. If crossing to the far side of the risers, walk behind him instead, or circle behind the risers.

**Have Fun:** By enjoying the great stuff the Director has to offer. Save your fun with your neighbor until after the rehearsal. (Exception - see Ten Second Rule)

**Ten Second Rule:** If the Director has not addressed the chorus within ten seconds, then you can talk quietly with your riser neighbor until the director resumes. Keep your eye on the director so you know when he has resumed, and then immediately give him your attention.

**Listen, Don’t Fix:** Often when there’s a pause, chorus members try to correct their mistakes or those of their neighbors. Although this may seem important, RESIST. You will miss important comments from the Director that affect everyone in the chorus. Bear in mind that the Director fixes all the problems eventually.

**Listen, Don’t Sing:** When the Director is demonstrating how to sing a particular passage, do not sing with him. He’s usually doing that to demonstrate micro-differences in pitch, nuances of vocal quality, or in some cases, notes or words. If you sing with him, you keep yourself and everyone else from hearing him, and instead, you become the example. That keeps us all from learning from the expert. When the Director is speaking to the chorus, don’t pass the time singing or reviewing your part. It makes it difficult for all of us to pay him proper attention and to learn, because we’re instead paying at least some attention to you. When the Director is working with another section or sections don’t sneak-sing your part with them. You may think no one will notice, but it’s guaranteed the Director will notice, and be distracted by it. When the pitch pipe is sounding, don’t hum the pitch. It keeps you and everyone else from hearing the pitch accurately.

**Disaster Drills Test Focus and Discipline**

Here are some disaster drill scenarios in preparation for contest:

- Randomly turn the lights off during the performance
- Director suddenly leaves the stage
- One of the voice parts stops singing
- Front row guys drop a prop, runs into another guy, or general performance disaster
- Someone on the risers faints
- Loud feedback from the sound system
- Wrong pitch is blown for both songs – Director stops and restarts
- Chorus doesn’t hear the pitch and starts song out of key...Joe must stop and restart

I also suggest that running the contest set 3 times in a row with only 10 seconds from the end of the set will build the stamina needed to battle nerves and butterflies on the day of the performance.
This document explains the major components of the visual presentation and performance regimen used by the Alexandria Harmonizers. The included explanations of presentation and choreographic terminology cover the visual performance standards that are expected to be understood and demonstrated by members of the Alexandria Harmonizers chorus. Believable facial expression, effective message conveyance, natural movement, proper stance, coordinated and well-timed, well-executed choreography, and fluid body involvement are among the concepts that make a performance by the Harmonizers exciting and rewarding for an audience, as well as for the other performers on stage.

Unity of Appearance

Unlike performances by many classical choirs and traditional vocal ensembles, Alexandria Harmonizers’ performances include both vocal and visual components that work in concert to create a memorable, engaging and rewarding musical experience for the audience. In the Harmonizer chorus, along with singing well, it is expected that each member will strive to perform with visual unity and symmetry at all times. Visual unity and symmetry are achieved when each member looks similar to the other members of the chorus, both in physical appearance and in execution of movement and choreography. Uniforms, costumes and make-up are important aspects of a unified ensemble look, long before a note is sung. When the audience first sees the chorus on stage the impact of everyone looking similar can be spectacular, even breath-taking. Thus, when in performance, it is imperative that each chorus member on stage wears the proper uniform or costume, keeps his uniform in proper shape, and ensures that his make-up is applied appropriately.

Unity of appearance also requires the use of similar facial expressions, gestures and body movements across the ensemble. These facial expressions, gestures and body movements must be in agreement with the vocal message being sung. Clearly, every human being has different facial features. Thus, it is nearly impossible for everyone in the ensemble to produce exactly the same facial expressions in exactly the same way and still appear natural and believable to the audience. However it is possible for everyone in the ensemble to use his face to express a message or feeling that is similar to the rest of the members of the ensemble. Emotion causes motion; what we feel causes facial expressions and gestures to occur naturally, if we let them. It is important to allow yourself to express a song’s meaning through facial expressions and gestures that are similar to others in the ensemble and demonstrate a sense of unity about the message that each person is conveying. At times it may be necessary for all arms to be at a certain level, or for a piece of choreography to be executed with evident similarity and unity. It’s possible that sometimes the greatest audience impact will be achieved by each member “personalizing” a move, gesture or facial expression within guided constraints. At other times precision of movement may be required in order to achieve the desired audience impact. The impact on an audience of precise gestures, body movements and/or choreography, a.k.a. “precision”, is clearly evident in performances by groups such as the famous Radio City Music Hall “Rockettes” performing their signature kick-line, a rifle-twirling military drill team, or a tap dance sequence in the Broadway musical “42nd Street”. Note that while unity of movement does not necessarily imply precision it does dictate a sense of visual unity and similarity across the ensemble. Precision, however, not only requires unity and similarity of movement at a very high level, but it also requires exact execution.
The Harmonizers are well-known for each member’s ability to convey a message in a natural and believable manner using both vocal and visual unity, as well as extremely precise execution of gestures, movement and choreography, as required. Remember that as you perform with the Harmonizers you are continuing that legacy.

**Choreography and Facial Expression**

Choreographed gestures and movement need to be executed correctly in order to ensure the desired audience impact. Some choreography will be most effective when it is executed very sharply and precisely, while other gestures and movement require a sense of seamless fluidity. All choreographed gestures and movement are executed most effectively when they are thought of by the performer as one complete move throughout the entire choreographed sequence rather than as the start and stop of many different moves that are stuck together. The beginning of one gesture or move should be the continuation of the ending of the previous gesture. This sense of continuity gives the choreography fluidity and smoothness, which, in turn, helps the choreography appear natural and believable to the audience.

Another important concept to remember is to energize your choreographed moves through resistance. Gestures and moves without energy and a sense of tension and purpose will not have as great an impact on the audience. Think of being in a swimming pool. As you move your hand through the water, you feel some resistance. Your arm requires energy to effectively counter the resistance of the water and move your hand to the desired location. Execution of all of your choreographed gestures and movement should use this sense of resistance and energy in order to be as effective as possible.

Many gestures that appear to be limited to one area of the body also require assistance from other parts of the body in order for them to be executed properly and to appear “natural.” For example, a simple gesture in which the right hand moves slowly from stage left to stage right across the body requires much more body involvement than just the right arm and hand. The feet, knees, torso, shoulders, elbow, wrist, neck and head are also involved. Similarly, a simple step-touch to the right and left requires effective use of the knees, shoulders, and hands, in addition to the obvious use of the feet and ankles. Much of the choreography used by the Harmonizers requires the energized use of other areas of the body in order to create a natural, believable, and energized visual appearance to the audience.

Cartoonish, overly-dramatic facial expressions and the over-use of hands are often the unfortunate results of members of the ensemble attempting to be as expressive as possible by giving more emphasis to the gesture of facial expression. Often they are unaware of what they look like when executing choreography and facial expressions. When the director or a coach requests the ensemble to “feel the music more” or “give the audience more” or “give more energy” a natural tendency is to over-do the gesture or facial expression to the point of absurdity in order to comply with the request to “give more.” Remember, more is not necessarily better. Flailing and over-used hands can quickly become a severe detriment to the unity of the ensemble. Similarly, a cartoonish and overly-dramatic facial expression looks unnatural and therefore, is not believable to the audience.

Experimentation is a great way to find out if you are effectively using choreography and facial expressions. One of the best ways to do this is by performing in front of a mirror. Sing a song with your back to the mirror, then turn around and sing it again facing the mirror. Look at the “man in the glass” and see if he is conveying the message to you as effectively as possible. Attempt to entertain him. If you don’t like what you see, then chances are neither will the audience. Continue this process until you are happy with the outcome or at least feel that you are on the right track. Another way to
experiment and rehearse your facial involvement outside of the chorus rehearsal is to video record yourself. Video recordings never lie! Harmonizer rehearsals are often video recorded. Seek every opportunity to review your performances on the video recordings.

Mood of Song
Each song has a particular “mood” depending on the message that the song and the performer are attempting to convey to the audience. Songs convey happiness and sadness, and every emotion in between...and often multiple emotions are depicted and conveyed within one song. You will not always sing with a smiling face on every song. Understand what the meaning of the song is and perform accordingly. Have continuous facial expressions to reflect the storyline of the song. Convey the message of the song as if the audience has no idea what it is about - as if you are telling a story to someone who has no idea what you are about to say.

The audience needs to properly receive the visual message, as well as the vocal message, to really grasp the meaning of the lyric and the intended message of the song. Humans seek confirmation of the vocal (lyric) message by looking at the visual component (facial expression, body movement, etc.); in other words, we believe what we see, not necessarily what we hear, unless what we hear is consistent with what we are seeing. In order to create the desired mood and send the correct message to the audience, always ensure that you are visually involved in a believable way whenever you are rehearsing or performing. Consistency of visual performance is critical to effective communication with an audience. There is no greater disappointment for an audience member than to watch you perform with full visual and facial involvement for a segment of a song and then have you suddenly shut down and stop performing at that level for even a second because you got “tired” or absorbed in the technical and mechanical aspects of the performance.

Energy and Attitude
As explained above, it’s important to always give a performance with the best visual presentation possible. This starts with a physical energy that should be evident to everyone in the audience, even a patron in the back row of the auditorium. It’s this energy that shows the audience that you are totally “in” the performance, with your face and entire body. An “A” performance results when you perform a song with the visual energy and emotion that bring the lyrical message of a song to life for both the performer and the audience.

It is imperative that you maintain your physical energy (facial expressions, gestures, body movement, stance and posture) at all times, ESPECIALLY while rehearsing. Particularly important is maintaining energized facial expressions, also known as an “active face” throughout a performance or rehearsal. An active face is natural and believable, energized, and accurately and realistically reflects the emotional context of the words you are singing. An active face is not cartoonish, twisted or contorted. Active and energized facial expressions indicate an eagerness to convey a message to the audience. Anything less simply will not have the desired impact on the audience and will tend to negatively affect the voice.

Consistency in visual presentation is also very important. Remember that the audience expects you to be performing whenever the curtain is open, even when you are not actively singing. You might not be actively singing during a musical “rest” or between songs. Sometimes we think that we only have to be “on” when we are actively singing words and notes. Oddly enough, it’s just those times when you are not singing a note that you need to be visually “alive” in order to keep the audience engaged and captivated. You simply cannot allow yourself to rest during a performance. Always strive to maintain your energy at a very high, performance-worthy level. The impact of a high-energy
performance by everyone in the chorus is one of the most rewarding gifts you can give an audience. Never let your energy sag. If your energy sags, even for an instant, you will stand out from the rest of the chorus, thus reducing the impact of the ensemble's unified and engaging look. Physical energy sags will not only hinder your visual performance, but your musicality will also suffer. To avoid energy sags constantly check your energy level and re-energize yourself throughout the performance. If at any moment you feel tired during a performance, don't let the audience see it. Keep recharging yourself! You can rest at the end of the performance, once the curtain is closed.

Foot Placement and Posture

In order to maintain a unified, engaged appearance, it is important for chorus members to stand properly while on the risers - whether in rehearsal or during a performance. Remember, every member of the ensemble always strives to display his visual unity to the audience and stance is an important way to do that. When standing properly, your feet should be about shoulder width apart, with your toes at the front edge of the riser step. Your outside foot (the foot closest to the outer-most end of the risers) should be slightly ahead of the inside foot (foot closest to the middle of the risers). Just behind the area where your toes connect with your feet is what we call the “balls” of your feet. Your weight should be centered over the balls of your feet when singing and performing in the chorus. This position provides you with an excellent “base” that conveys to the audience the energy and attitude required for a truly outstanding performance. Strive to maintain a tall, natural, erect position with your body. Resting back on your heels, slouching, leaning, hunching over forward, etc., result in not only performance energy loss, which is readily visible to the audience, but it also can have a negative impact on the vocal production apparatus. Always stand tall and energized when on the risers. Of course, there may be times when the choreography plan requires a temporary deviation from this active, energized performance stance and posture. In order to take full advantage of your visual and vocal performance tools you should strive to maintain this stance as much as possible unless instructed to do otherwise.

Focal Points

A focal point is the center point on which your eyes focus while on the risers. We use four (4) main focal point positions: (1) Regular Chorus Position (RCP), (2) Fifth Row Audience (FRA), (3) Center Audience (CA), and (4) Down The Tiles (DTT) or Squared Off (SO). Any nuances of focal positions are explained in the context of the four basic positions.

Regular Chorus Position

In Regular Chorus Position (RCP) chorus members stand facing the director with the outside foot forward a few inches from the inside foot in order to allow proper balance. Positioning the feet parallel to each other restricts fluidity and flexibility of movement. The following diagram shows the RCP focal point on the director:
**Fifth Row Audience**

In the Fifth Row Audience (FRA) position chorus members focus on a spot approximately five rows out in the audience, directly behind the director. Chorus members in the center of the chorus will have to imagine they are looking through the director. Chorus members on the left and right sides of the chorus will need to use their peripheral vision to maintain connection with the director while their focus is on the fifth row of the audience. The diagram below shows focal points for the FRA position:

![Diagram of Fifth Row Audience](image)

**Center Audience**

In the Center Audience (CA) position chorus members focus on a spot approximately halfway out in the audience, behind the director. Chorus members in the center of the chorus will have to imagine they are looking through and past the director to a point in the center of the audience. As in the FRA focal position chorus members positioned toward the left and right sides of the chorus will need to use their peripheral vision to maintain connection with the director while their focus is on the center of the audience. The diagram below shows focal points for the CA position:

![Diagram of Center Audience](image)
Down-The-Tiles/Squared-Off

The final basic focal position is called Down-The-Tiles (DTT) or Squared-Off (SO). In this case, the line of sight, or focal point, is straight back toward the back wall of the venue, behind the audience. In this position, the entire front of the body, including the face, is parallel to the back wall. The feet are placed so that the toes are perpendicular to the front edge of the stage, with the outside foot a bit forward of the inside foot. This will allow for continued effective execution of body movement and choreography. This focal point is often used at the beginning or ending of a song. The diagram below shows focal points for the DTT/SO position:

Focal Position Changes

When moving to various focal positions it is important that the focal position change is done in a coordinated and unified manner. This is critical for a performance ensemble that prides itself on visual unity and symmetry. An uncoordinated position change looks awkward and distracting, especially if each member moves whenever he feels like it. Thus, it is critical for everyone in the chorus to have an understanding of the way the Harmonizers execute focal position changes. First, remember that focal position changes are done by moving the inside foot forward and backward. Except in rare circumstances the outside foot remains in place through focal position changes. Whenever you move from one focal position to another you should move in a way that allows your body to grow upward as you finish the position change; never settle “down” and back on your heels at the end of a position change. Completing each focal position change with an upward movement shows energy and command of stage – important qualities when entertaining audiences.

Taking The Stage

At the beginning of each performance or show and after the intermission the chorus “takes the stage”. This means that the chorus indicates to the audience, through each chorus member’s posture and demeanor, that the chorus is eager and ready to perform. The Harmonizers “take the stage” using the DTT/SO focal point position.” When “taking the stage”, the director will usually stand in the center of the chorus just in front of the front row. Before the curtain opens each member gets into the DTT/SO focal point position. The director walks downstage as the curtain opens or as the lights come up. As he moves downstage and passes the members of the chorus, each member presses forward about three or four inches while raising his body and shoulders up slightly. This sets the energy and attitude of the chorus from the very start and tells the audience “we’re ready”. The best way to make this happen is to stand tall but not completely on the balls of your feet (remember, in DTT/SO position the outside foot is slightly ahead of the inside foot). As the director passes by you,
press forward to the balls of your feet so that you are ready to sing the next song. As the director turns to begin the song, move to the planned focal point position by bringing the inside foot back toward the risers. When the director acknowledges the audience after the final cut-off at the end of a song, move to the proper focal point position by moving the inside foot toward the audience, as appropriate, to bring the head and body to the instructed focal position.

**Riser Positions**

When chorus members join the chorus they are assigned riser positions, in order to visually and musically “stack” the chorus in the most effective way. As the chorus grows and shrinks for various performances (contests, concerts, etc.) it may be necessary for you to move to a different area on the risers. You may be asked to move for just one or two songs, or you may be re-assigned for an entire performance, or indefinitely. It’s important to remember that riser positions are never permanent and are somewhat fluid as new members join the chorus and others depart. Sometimes riser position changes are made to achieve better vocal unity while at other times better visual unity is the goal. When moving to a different area on the risers you should quickly adjust to your new “home.” Quickly learning any choreography variations between the old and new locations is imperative to your rapid adjustment to your new riser position. Ask your quadrant leader or another member of the presentation team what variations you need to make to be the most successful in your new location.

**The Bottom Line**

As you can see, performing with the Alexandria Harmonizers requires a commitment to performance excellence. From believable facial expressions to energized choreography to visual unity and symmetry, the audience expects an A-plus performance from each member of the Harmonizers’ chorus every time it performs. Demonstrating these same skills at rehearsals will help you to ensure that you deliver a top-notch performance every time. The Harmonizers are known to rehearse like they perform and perform like they rehearse. You can help to continue this long-standing tradition.

If you have any questions about the presentation program please ask. The entire presentation team wants you to be as successful as possible. Take advantage of coaching sessions, video recording opportunities, visual feedback sessions, visual studio sessions, etc. to ensure that your performance skills are the best they can be.

Thank you for your commitment to the Alexandria Harmonizers’ chorus to always rehearse and perform at your best!
## Programming a Rehearsal

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<th>Weekly Meeting Components*</th>
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<tr>
<td>Wrap-Up/Keep the Whole World Singing</td>
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* this assumes that your rehearsal is 2 1/2 hours long
** the order of the components and the songs chosen do not matter as long as the warm-up is in the beginning and Keep The Whole World Singing is in the end.
*** we must cycle through the entire repertoire in one month
Music Director’s Relationship with the Board

1) Music Director’s responsibility to the Board
   a) Plan, develop and present a music program which improves abilities
   b) Provide the environment for a meaningful, exciting musical experience
   c) Advise regarding the music program
   d) Assist with new member orientation
   e) Attend all board meetings
   f) Provide input to chapter budget
   g) Supervise members of the music team
   h) Help encourage and develop chapter quartets

2) Board’s responsibility to the Music Director
   a) Provide enthusiastic participation and support for the music program
   b) Provide adequate resources for the music program
   c) Give due consideration to the music director’s recommendations
   d) Provide such fee/compensation as agreed upon with the musical director

3) The Business Relationship - A contract is needed, which spells out:
   a) Fee/Compensation: Per Performance/rehearsal?
   b) Payment of Society Dues
   c) Expenses to attend contests
   d) Expenses covered to attend training opportunities

4) “Perks” for the Music Director
   a) Uniforms provided
   b) Subscription to Music Premiere series
   c) Framed chorus photo
   d) Complementary CDs of chorus recordings
Name

Song (Time:Start - Time:End)

Communication/Management: ______________________________________________
_______________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________

Conducting Technique: ____________________________________________________
_______________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________

Rehearsal Technique: _____________________________________________________
_______________________________________________________________________
_______________________________________________________________________
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Modeling/Imitation: _______________________________________________________
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Preparation/Knowledge: ___________________________________________________
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Theme/Issue(s) Addressed: ________________________________________________
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(Additional comments on back)
### Razzle Dazzle

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Anything on this list is a problem that has not yet been fixed.
Even if you know that we are supposed to be doing it, it is not being accomplished yet

Everything is written in a blunt fashion assuming you will understand the problem when looking at the music, if this is not true please contact me about specific problems either by phone or email.
Section Leaders Approach to Chorus Development

✓ Make them aware of what is possible
✓ Make them really want it
✓ Make sure they have the support necessary to achieve it, and
✓ Don’t settle for anything less.

“12 Axioms of a Section Leader” interpreted from “Section Leader Axioms”
David Patterson, Bass Section Leader, Granite Statesmen Chorus

1. Nobody in your section intentionally sings a wrong note or a wrong word, or sings it improperly
2. Repetition does not correct. Correct repetition corrects.
3. We will not fix every mistake today.
4. Too much input creates “fog”.
5. Anything and everything regarding change proceeds at a snail’s pace
6. “Yes, what you just said is absolutely correct. But, your timing and/or the way you presented what you just said is disruptive and counter-productive.” The Section Leader decides what, when, how, and if something gets said, especially if it is about another section
7. For the section to succeed, there can only be one leader
8. Saying, “Sing it like this…..” Almost never works.
9. “I meant to do that.” Acknowledge your mistakes, correct them, and move on.
10. Avoid coaching your section “from the risers.” Plan, then coach.
11. Find something for every section member to succeed at. People who feel successful are excited, and seek out greater challenges.
12. It’s always “us,” and "we," and never "I," or “you.”
ASSISTANT DIRECTORS

1. Understand what the musical director wants from every song, and try to elicit that when you're up front. That may be a little more challenging in this situation since I, at least for a while, will be seeking to maintain the status quo.

2. Whether you agree with the musical director's interpretation or not, support it when you're up front. Even if you think tempo, dynamics, phrasing should be different, resist the impulse to "do it better". Nothing confuses a chorus more than getting mixed messages depending on who's up front. Sort of like having two judges giving you conflicting advice after a contest performance...you don't know what to do...

3. Rely on your section leaders...a lot. If you hear note problems when up front, determine which section is the problem, then rely on the section leader to fix it, either in a sectional (preferable) or right then. While you should be familiar with all the parts, you shouldn't expect to know them all well enough that you can fix note problems.

4. Record the chorus when the musical director is rehearsing, so that you can "shadow direct" the chorus at home. This will solidify all the things that you as a director are expected to provide to the chorus, i.e. tempo, attacks and releases, dynamic cues, etc. This is especially important for a director who normally sings Lead, because the harmony parts often do many things that a Lead is unaware of. If the musical director provides cues for harmony moves, you should too. Otherwise the harmony parts will wait for your direction before moving, and end up being late.

5. Be a leader up front rather than a boss. Often saying "Out in front it doesn't sound together...Leads let me know if my cue on your pickup isn't clear" rather than "Leads, you're late" will get you better cooperation and results...even if it's clear that the leads are late.

6. Avoid routinely singing the lyrics. Doing so diverts attention from your hands (when attacks and releases are important), or your face (when you want to emphasize/reinforce emotion). This leaves your mouth available for emphasizing particular vowel shapes when necessary. It also removes the crutch for the singers...they really do have to learn the words!

7. Recognize, hard as it is, that many of the performance problems of a chorus are really the director's fault...really. If they're singing choppy, you're probably directing too many beats per measure. If they cut off the ends of phrases, you're probably closing your fingers, or ending phrases with a downward rather than upward motion. If they're not crisp on tempo, you're probably sweeping back and forth instead of tapping the beat on your "table". It's humbling, but true.
ALEXANDRIA HARMONIZERS

Musical Leadership Status Report

Section Leaders

Name/Section: ____________________________ Date: ______________

# of singers in section: ____ # of recordings submitted: ____ # of recordings passed: ____

Recording qualification issues: ______________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Status of any non-qualified chapter members: _________________________________________

______________________________________________________________________________

Qualified chapter members who are experiencing vocal issues: _________________________

______________________________________________________________________________

Status of new members: ____________________________________________________________

______________________________________________________________________________

Upcoming outside sectional dates: __________________________________________________

Strengths of the section: ____________________________________________________________

______________________________________________________________________________

Areas for improvement within the section: ____________________________________________

______________________________________________________________________________

Attendance for upcoming performances: _____________________________________________

______________________________________________________________________________

Is there anything I can do to help? ________________________________________________

______________________________________________________________________________
Musical Leadership Status Report
Visual Presentation Team

Name: ___________________________   Date: __________________

Visual performance issues: ______________________________________________
________________________________________________________________________
________________________________________________________________________

New songs that require a visual plan: ______________________________________
________________________________________________________________________

Current songs that need attention visually: _________________________________
________________________________________________________________________

Status of new members: _________________________________________________
________________________________________________________________________

Upcoming visual studio dates: _____________________________________________

Status of visual studios: _________________________________________________
________________________________________________________________________

Status of quad leaders: _________________________________________________
________________________________________________________________________

Status of quad ‘sections’: _______________________________________________
________________________________________________________________________

Is there anything I can do to help? ________________________________________
________________________________________________________________________
Musical Leadership Status Report
Assistant Directors

Name:_________________________________   Date:___________________

Status of songs you are assigned to direct:____________________________________________
______________________________________________________________________________
______________________________________________________________________________

Song you will direct on upcoming performances: ______________________________________
______________________________________________________________________________
______________________________________________________________________________

Assigned rehearsal time:__________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Overall chorus issues:  ___________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Conducting strengths:____________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Conducting areas of improvement:__________________________________________________
______________________________________________________________________________

Is there anything I can do to help? __________________________________________________
______________________________________________________________________________
ALEXANDRIA HARMONIZERS

Musical Leadership Status Report
Musical Director

Date: ____________________

Attendance: ___________________________________________________________
______________________________________________________________
______________________________________________________________

Role/Interaction of the section leader(s): _______________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________

Sections concept for Sound: ________________________________________________
______________________________________________________________
______________________________________________________________
______________________________________________________________

Attendance at M&P Meetings: _______________________________________________
______________________________________________________________
How To Get the Most Benefit from Your Chorus Coach

By Charlie Metzger

You put a lot of thought into who would be the best available coach to help your chorus. You decided who had the right mix of skills and would develop the best rapport with the group. You likely arranged for transportation and housing, meals and even planned expressions of gratitude. It sure would be great to arrange things so that the coaching session is of the most possible benefit to you, the director, and to the chorus. And could it be a lot of fun too?

Attitude

Fortunately, one of the most important things to do is also one of the things most under our control. Choosing to have a great attitude, one of anticipation of useful things to happen, one of respect and cooperation, is most useful. The ambiance of deciding to do great things together, make progress, and solve problems is just the thing to set everyone up for success and a good time.

Setting Expectations

It’s important to be clear about the type of coaching experience you’re after. Is the coach expected primarily to “fix” what you’re committed to. Is he to explore possibilities? Do you particularly want choreo blocking, arrangement of the riser placement for better sound, a focus on skill building to strengthen vocal tools, or some other definable benefit? The best coaches will analyze, give feedback, make recommendations, try new things and overall, have a vision for where the group could be based on who they are, and where they want to go. By all means, allow the coach the latitude to take you to where you have never been before!

Because the director and other leaders will be the ones to continue to work with the group into the future, it’s very useful to speak to the coach about the need and desire for special attention. So ask for attention, invite lots of feedback, and expect to change. Relax about your image and attend to specific behaviors. Be focused and intent and make a great effort to move your attitude, your behavior and your knowledge to a new level.

Learning Behavior

Deep learning that results in greater skill and future unconscious competency is different from the relaxed, nonchalant, often careless way we are accustomed to practice. To really make changes that stick is difficult and requires a struggle. Think of a toddler learning to walk and persisting through fall after fall. Choose to be really intent and constantly attentive; active, almost aggressive in your learning. This cannot be done over a protracted period, so pace yourself and make sure that breaks come frequently when the intensity is high.
Choose the appropriate point of view. To learn new actions, moves, singing techniques and the like, keep your point of view outside yourself. Watch yourself learn it; remain in a **dissociated** state. To move more deeply into the emotion and meaning of the song, keep your point of view inside yourself, in an **associated** state. From there you can access your emotions, your memories, your sense of being one with the song and the singers around you.

**Managing Fragilities**

Be easy on yourself and accepting of miss-tries becoming more and more targeted on your goal of the moment. Frustration, negative self talk, even self-directed anger is a common response to learning difficulties, but these block learning rather than aiding it. You unconscious competencies are legion. Allow them to work for you. Positive self talk is an important tool. Keep yourself focused on the task, expect miss-takes and notice the little gains that result – eventually in large, permanent gains.

As singers, there is a temptation to notice how competent you are in comparison to others around you and take it easy. But that doesn’t allow you to gain skill. Be more discerning and increase your awareness. Move more precisely, sing more eloquently, feel more deeply or with great variety and nuance. Reach toward a standard of singing and performance far greater than your own.

Notice little victories and strive for more of them. Make coaching an opportunity for effort-directed improvement. Remember, improvement is aggressive. Good enough is passive and not good enough!

Welcome repetition. It’s an opportunity for gain in awareness and ability. Only repetition results in talent – only neurons that fire repeated and intensely build pathways of skill. Struggling to improve is the only way to progress and make a permanent gain.

It’s Work – And It’s Fun!

It sure sounds like having a coach is a lot of work if it’s going to be useful. True? True!
And getting good at something is exciting, isn’t it? And gratifying?
True again!
Exciting? Gratifying?
Sounds like fun! Let’s have more fun!!
Do you find this information valuable?
How can we use this information to our benefit?
Do we share this in any way with the chapter?
Master Plan for
Musical Preparation
For District Competition

Back To Basics

“Don’t tell me that you have the will to win. Show me that you have the will to prepare, because if you lack the will
to prepare, you really do not have the will to win.”
-Marl Levy, Hall of Fame football coach and best-selling author

1.0 Scope

We need to come closer to the potential capabilities of the chorus when we get to district stage. It is a frequent
observation by many people that for the last two competitions we have felt that we were not ready when we went
on stage; that we needed more time. It seems like we are still working on basics up till the last moment and don’t
have enough time to work on the details, subtleties and art necessary to deliver the level and quality of
performance we are capable of and wish to meet. The A&R seemed to confirm this. We were weak on
synchronization and have intonation problems on many chords. To me this sounded like problems easily fixed with
time. This plan attempts to solve the time problem by giving clear interim objectives, starting earlier and starting to
develop the basic skills of getting past basic note/word and movement memorization early.

What we do with a chorus that is ready earlier is out of the scope of this document other than a basic list of
milestones and a suggested coaching strategy. That part is totally Joe’s with the weekly help of section leads and
whatever coaching talent we can recruit along the way. This plan is intended to make his rehearsal time more
effective by wasting less rehearsal time on basics, especially in the critical weeks leading up to performance but
also every week. Rehearsal time is a limited resource. We need to use it more efficiently.

2.0 Goals

There are two kinds of goals here, a quality level schedule for district and process implementation that can provide
a basis for future development. Note: I am breaking planning rules by mixing goals with implementation. For each
goal I am including suggestions and ideas to clarify the goal. These suggestions are not yet the plan.

2.1 No threats. Be positive. Accentuate the good.

We must stop threatening the chorus. For example we will not threaten to keep people off the risers for
performance or competition. It is time for the music team to develop basic motivation skills instead. It is well
understood since we all took psychology 101 that reward works better than punishment from rats on up. Our goal
is 100% qualification by tape or acceptable equivalent but we will not threaten to keep people off the risers to
make it happen. I’m convinced we can do it without the threat. The trick is to make people want to pass and willing to spend the effort to do so. Sometimes we need to teach them how. Sometimes we need to bend over backward to help. Threats just scare and/or annoy most people. If the chorus doesn’t meet this goal it will be because the music team didn’t give realistic targets or failed to motivate. It is the music team’s job to teach and motivate. If learning and motivation doesn’t happen it is the music team’s failure. We will never fix the chorus problems unless we recognize our own responsibility for making it happen. They need to do the work, we need to show them how, reward them, coax them, and encourage them. Consider this an investment that will pay off later. It done right each tape we get out of a member is easier (for us) than the last.

Here is one way to think about it. Pretend they are children. Children can be taught to sing much better than we do. I have a friend and former director (Johanna Hill Simpson with the PALS music program) who has average Brookline school kids regularly singing with the Boston symphony at Symphony hall and Tanglewood. These kids are mostly NOT outstanding singers. Treating the like children doesn’t mean to belittle them. I can tell you from experience that the best way to motivate children is to treat them with respect.

I agree we may actually need to exclude people from risers. If this becomes necessary it should be done discretely and in private, only after Joe’s recommendation and a music team vote. It should be done early enough that people can make their own face saving excuses for not making competition. We will not embarrass anyone.

Note: I insist on the issue of no threats. I feel that threats are so incompatible with how we need to work with the chorus to get the results that we want that I don’t think I can be successful without agreement on this point and will resign if get voted down.

2.2 Joe doesn’t do what someone else can do

Joe’s time is the most valuable resource we have for developing music quality. This includes the time he spends outside of rehearsals. Joe will be able to make his rehearsal time better if he can spend more time preparing and planning for rehearsals. I hope it is obvious to this experienced Music Team audience that director prep time is key to successful rehearsals. This will be a hard goal to reach in the short term because we don’t have a strong music team to take up the load. The only short term solution I can see is recruit the stronger singers to do what they can. Until we get some better singers back this will take some creativity because at this point even the “stronger singers” that are willing to spend some time are not that strong at the required listening skills needed.

2.3 Deliver to Joe a chorus that knows the basics by September 1

This section expresses the big overall goal of this plan. We should give Joe two months after basics are learned to develop the art required to get to the next level. Side goal; make getting to basics a more routine process. Teach people how to pace themselves and not waste time.

2.3.1 Publish a detailed plan

A simplified and cleaned up version of this document should be presented to the chorus. If they know why various milestones are there and what future work will depend on them they are more likely to take responsibility. People are more likely to be motivated by not wanting to screw up the group than meeting a personal requirement which may not seem important. This is a motivational trick.

2.3.2 Start 6 months before district

This is the biggest one. If we find we don’t have enough time at the end we should start earlier. There is no reason this chorus can’t learn to get ready in 4 months but we are not there yet. The realistic solution is to lower our expectations and give the chorus more time. This is not a magic bullet. It is just as easy to waste 6 months as 4 if there aren’t important goals to reach early.

2.3.3 Earlier taping targets (not deadlines)

I’m open to suggestions on this one but I like an earlier target, for example two months after tapes are handed out. 100% is probably unrealistic at this point but maybe we want two targets with a lower quality level at 2 months and a 100% after 4 months. Whatever the published target date the Music teams internal expectations should be 80% of the chorus make the target and will need to spend the next month chasing the remaining 20%.
2.3.4 Create a core music resource of the better committed singers

Each section should recruit a couple (1/4 of the section?) of singers that are capable of and willing to lead by example. Ask them to pass tapes early. There are a couple of things we can do with this group. The first goal is to help the weaker singers by letting them hear correct words and notes on the risers in early days. The second is to use them in various ways as teaching quartets. This group are the first ones to sing the songs being learned in front of the group at rehearsals. Potentially this group can help as a teaching quartet, providing recordings with correct interp etc.

This group can help motivation by passing tapes early. Itn is probably their most important job. It is better to stand in front of the chorus and say “we have a month to go at 10 people have already passed. It can be done. When are you going to hand in yours?” If instead you are forced to say “There is only a week left and nobody has passed yet, get on the stick and do it.” you essentially give everyone permission to goof off since they realize they are no further behind than anyone else.

An important point is that this group doesn't need to be perfect early. We don't have many that can do that. Someday they will but let's work with what we have. To be a help they just need to be ahead of everyone else in the section. (If someone else gets ahead of them tapes recruit them into the group.) No matter how bad the chorus is the top quarter is your only resource.

2.3.5 Make tapes of correct interpretation early

I don't think we need part predominant tapes for this. Can we get it from a teaching quartet? We need a plan to get interp tapes early and update them regularly as the interp evolves.

2.3.6 Get the chorus to take more responsibility for learning basics

This will be a hard, continuous battle. We need to work for small improvements and be happy with continuous improvement. Start with low expectations and build slowly. This won't happen by simply telling them “Be responsible.” We need a combination of training and motivation. This year is baby step year. At first we need to lead them by the hand through every step. Success in this stage will be a big motivator in the future. Once people have passed a few tapes it will become routine. We need to think about this long term goal as we work on the short term goal of qualification for the two competition songs. The long term goal is a chorus that works on their tapes automatically and mostly hands in good quality tapes.

2.3.7 Give the chorus better support for learning the basics

I personally think one of the best tricks will be to require everyone to regularly perform in a quartet. Knowing they can't hide is a strong motivator to work harder. This needs to be tempered with kindness. We should get used and expect poor performances in early days. People are too afraid to make mistakes. Each performance should be accompanied by coaching or review as a reward (and improvement tool.)

Quartet weekends should be done regularly for similar reasons. It gives powerful one on one teaching opportunities. Develop a stable of coaches willing to give cheap regular help.

Keep up with phonetic spelling sheets. Maybe delegate some of this to other singers. (Train members to do this. Every barbershopper should have this as a basic skill.) Consider recruiting people to enter music in finale with phonetic spellings so we have sheet music with phonetic spelling only. This is time consuming but maybe there are members willing to help. Don't assume it is either Joe or the music team. If someone else does the grunt work Joe's time can then be limited to correction. Let this be a function supported by the core music group.

Organize paid and other one on one coaching opportunities. By this I mean make lists of coaches that can be approached by our registered quartets. Make sure they know about and utilize the district coach program Steve N is part of. Find people who can give barbershop focused voice lessons (Joe is one but some people may be intimidated by taking lessons with the director.)

I’m not sure how but getting more members to critically listen to themselves (and watch themselves in the mirror for visuals) would probably be the biggest gain if we could make it happen. More ideas are needed here. My problem is I don't really know who does not do this and why not. Some are probably like me and do 80% of their work in the car. Are there other issues? We should ask people and see what they say.
2.4 Craft work

Assign to someone to collect materials about basic craft skills both for individual and group support. There is already a start on the web page. Put our own structure to it. Collect best in class exercises and drills people can download. For the group stuff extract a list of craft skills that can be done in a rotating rehearsal slot. Don't neglect the simplest skills. Even the most elementary basics should be covered once in a while because new members haven't seen them yet and the intermediate singers have probably forgotten parts of it and can use a refresher. If the advance singers are too good to learn they can teach some of the sessions. Initial ideas:

- Breathing. How, suggested exercises.
- Posture
- Support. Many of our weaker singers are only weak because they have not learned good support.
- Tone: Resonances, open throat, yawn, double take etc.
- Quartet rehearsal strategies: Blocking for ring, dueting, unison on lead for sync, monotone for sync. Good chance for advances quartets to share their strategies.
- Vowels. Why do we spend so little time on this critical craft skill.
- Working on the voice break. Blending the head voice.
- Movement. Basic body motions. Maybe develop a simple set of moves that we can practice regularly to develop a movement repertoire so we get less of a deer in the headlight look when we ask people to "lean" during choreo. Teach movement in time to music. Just don't call it dance or they will get scared ;-

2.5 Develop a detailed learning schedule that the music team can track, manage and tune the process.

This will include setting interim goals for how many (and sometimes which) members pass tapes and qualify for choreo at specific milestones. Currently many strong singers don't bother learning early because they know they can learn it in time. Everyone thinks they have the same deadline. We should set monthly targets and drive the particular individuals we think are ready to do their tapes. Negotiating a date is a good trick to get a commitment without forcing it on them. Something like, “we need you to try and qualify in the next couple of weeks, specifically when do you think you can give me a tape, so I can reserve time to review it?” works better that. “Everybody give me a tape as soon as you can.” Section leads can protect themselves by setting a schedule of how many tapes they are prepared to review per week and then ask people to sign up for slots. Start with the most likely (motivated etc.) It is more important to get strong singers to pass as soon as you can than to chase that last annoying singer that is either lazy or too shy.

Start with the strong singers and tell them we are asking more of them because we need them to help teach by being ahead of the rest. This is both truth and a motivational trick. It strokes people’s ego to say their voice is important to helping the rest of the section. It also encourages a helping mentality and team spirit. “We are depending on you” when it is known to be true is a powerful motivator.

2.6 Develop a core musical group to lead other members and support the section leads

Develop a core group of musical talent below the level of section lead of the best and most committed singers. The job of this group is mostly to always be ahead of the rest of the chorus. The first benefit is that they lead on the risers. Regardless of process and personal responsibility issues a lot of learning of basics will happen on the risers. The weaker singers need to be able to hear correct words and notes on the risers. We need to deliver this early. This core group can also be available to do things like make up teaching quartets we can put in front of the chorus. It is important to set reasonable and achievable standards for this group. We don’t expect them to be perfect. We just expect them to be ahead of the rest at every stage of development.

Note: As a reward we might eventually consider making a high quality VLQ out of this group with their own repertoire for performance. It is not unknown for music groups to have a subset group that does more challenging works. Sometimes the existence of such a group attracts better singers interesting in the challenge. By keeping it within the umbrella of the bigger chorus you give them special opportunities but still have them in the main chorus. It also motivates other members to improve so they can join the special group. This is beyond the scope of this plan but I wanted to float the idea.
2.7 Develop a coaching plan early
Retreat, coaches who understand judging standards, quartet weekends, during rehearsal (Dick Guise etc.) Consider doing quartet focused rehearsals once a month or so.

2.8 Improve quartet focused learning
We know that as a general rule the more quartet singing people do the better they will do in the chorus. There are two quartet issues.

2.8.1 We need to continuously improve our support for registered quartets including helping people create quartets.
This section is technically outside the scope of this plan. We need continuous improvement in the number and quality of registered quartets. For example quartet weekends should be both for pickup quartets working on the competition set and registered quartets getting a little extra coaching from a variety of coaches.

2.8.2 Use quarteting as a teaching tool for chorus music
- Quartet weekends. Note: we need to find cheap places we can use regularly and cheap coaches willing to help regularly. Remember that our more experienced singers can be effective coaches to the more junior singers. For example many members of this chapter gave me valuable advice on the quartet weekend as they sang lead with me even though neither were acting officially as coaches. Letting weaker singers sing in quartets with stronger singers is valuable in its own right.
- Quartets as a vehicle for qualification. Maybe some people are more willing to sing in a quartet than hand in a tape. Allow this choice
- Quartets singing repertoire in front of the chorus, both teaching quartets from the core group and learning quartets. Use the learning quartet performances as a motivator to learn before getting embarrassed in front of friends.

2.9 Measure progress against the plan, review and fix as necessary.
The purpose of a qualification process is not to keep weak performers off the competition stage. We want everyone on stage. The purpose of qualification is to discover the singers who are not ready early so we can help them get ready in time. Taping should be only one component of qualification. For example we might consider let people qualify by performing the song acceptably in a pickup quartet.

3.0 Implementation: “The plan”
A lot of the plan has already been discussed in the goals section and in the tentative schedule in the next section. After I get agreement on the goals and tentative schedule I will rewrite this document as a proper plan
## 4.0 Proposed schedule

<table>
<thead>
<tr>
<th>weeks left</th>
<th>Rehearsal</th>
<th>Special activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>13-Apr</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>20-Apr</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>27-Apr</td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>4-May</strong></td>
<td><strong>Hand out first song</strong></td>
</tr>
<tr>
<td>24</td>
<td>11-May</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>18-May</td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>25-May</strong></td>
<td><strong>Hand out second song</strong></td>
</tr>
<tr>
<td>21</td>
<td>1-Jun</td>
<td>quartet weekend</td>
</tr>
<tr>
<td>20</td>
<td>8-Jun</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>15-Jun</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>22-Jun</td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>29-Jun</strong></td>
<td><strong>Tapes passed by 90% for first song</strong></td>
</tr>
<tr>
<td>16</td>
<td>6-Jul</td>
<td>quartet weekend</td>
</tr>
<tr>
<td>15</td>
<td>13-Jul</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>20-Jul</td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>27-Jul</strong></td>
<td><strong>Tapes 90% passed for second song</strong></td>
</tr>
<tr>
<td>12</td>
<td>3-Aug</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>10-Aug</td>
<td>Quartet weekend</td>
</tr>
<tr>
<td>10</td>
<td>17-Aug</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>24-Aug</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>31-Aug</strong></td>
<td><strong>Choreo basics done, music quality mostly recovered</strong></td>
</tr>
<tr>
<td>7</td>
<td>7-Sep</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>14-Sep</td>
<td>Retreat - who can we get? We want to have something significant to show them.</td>
</tr>
<tr>
<td>5</td>
<td>21-Sep</td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>28-Sep</strong></td>
<td><strong>Competition set complete tuning and polishing left</strong></td>
</tr>
<tr>
<td>3</td>
<td>5-Oct</td>
<td>Category coach for late polish, Show what we've learned since the retreat</td>
</tr>
<tr>
<td>2</td>
<td>12-Oct</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>19-Oct</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>26-Oct</strong></td>
<td><strong>District Competition</strong></td>
</tr>
</tbody>
</table>
**CHORUS DIRECTOR DEVELOPMENT COMMITTEE PROGRAMS**

*Chorus Director Workshop Intensive (CDWI I and II):*
These are one day workshops for 5 directors coached by two certified trainers. The day is designed to meet the needs of the individual director. The training is flexible, dynamic and a valuable opportunity for directors to enhance their frontline teaching and conducting skills. Participating directors have rated over 150 workshops a success average of 95%.

*CDWI the Next Level:*
This is a one on one coaching opportunity for the director, the entire administrative, musical and leadership team with a certified trainer. Prior to the coaching session the trainer views and comments on a video of an earlier chapter meeting and summarizes questionnaires received from the director and chorus members. The trainer meets early with the director, executive and music team to review the written comments. Together they prioritize the areas for growth and the specific areas are addressed by the trainer during coaching the regular rehearsal. A second video is recorded 4-6 weeks later and chapter members surveyed in a follow up questionnaire.

*Leadership Academy:*
A new revamped program is available since 2005 to assist directors to move forward and be a greater asset to their chapters. As an alternative, Districts can offer custom designed classes for directors, including a modified Master Class or Round Table program (see below)

*Directors College:*
A week long experience for all directors to enhance their learning in directing skills, vocal production, performance, teaching skills, rehearsal techniques and music theory.

*Director Certification Program:*
For directors who are interested in monitoring their life long learning as they become more competent and trained directors.

*Directors Round Table:*
Spend time asking pertinent questions related to directing to some of the top level directors in your District or the BHS.

*Outstanding in Front:*
The Outstanding In Front day is a one day workshop for section leaders, warm-up leaders, chorus vocal coaches, assistant directors and directors who want to improve basic directing, leadership and teaching skills.

The CHORUS DIRECTOR DEVELOPMENT COMMITTEE (CDDC) is a team of members of the Barbershop Harmony Society and they strive to prepare and deliver educational and training programs to the directors, assistant directors and music team members of our barbershop chapters and choruses.

Our vision is as follows:

*Together with our District Officers and Committee Trainers, we educate and inspire chorus directors and their singers, to greater skill, musicianship and love of music, leading them to feel it more deeply and express it more fully in fellowship with one another.*

*Feel free to contact me at joe.cerutti@gmail.com to know how the CDDC can benefit you!*