



**A quick guide to the fundamentals for singing in this ensemble.**

**Personal Commitment**

- Prioritization of Monday evenings in personal life and schedule
- Prioritization of dress rehearsals and concert weekend
- Mental readiness each week for rehearsal time
- Commitment to practice on your own time if needed

**Rehearsal Etiquette Commitment**

- Scores treated with care (*pencil only* for markings; no hole punches)
- No gum chewing in rehearsals or performances (use mints/drops)
- Water/tea okay; avoid carbonation and caffeine
- Be in seats ready to sing at 6:30 (so, arrive by 6:20 or earlier)
- Stay home or sit in the back of the room if you are ill

**Choral Technique Commitment**

- Mindfulness of vowels – aim for tall, not shallow words
- Don't forget diction! Enunciate more than your talking voice
- Commitment to lifted soft palate, tongue down, and space in mouth
- Consideration of whether your tone is (or is not) blending with the overall choral voice – we are one voice, not a collection of soloists
- Consideration of your stance, your support from your torso, and freedom in your neck and jaw

**And As Always...**

- Remember to have fun! Singing in a chorale ought to be a challenging mental and physical exercise while also engaging your heart.



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## Guidelines for Performing

### Entering, Standing, and Sitting

- When processing or recessing, place binder in the hand opposite the audience's view; do not rush, but walk slowly and intentionally. Oh, and look happy! 😊
- Wait for everyone to get to their position, then follow a designated singer's cue (if not the director) to sit.
- When standing, be in a ready posture (on the front edge of the chair) with one foot in front and one tucked under; this will aid in standing with your music in your hands. *WATCH FOR THE CUE* and be ready to stand on cue.

### Posture and Affect While Performing

- Stand with one foot slightly in front of the other, shoulders down and back, and neck loose.
- Hold your binder in such a position that you can see the director's movements above it while following your music. *DO NOT BURY YOUR HEAD DOWN IN YOUR BINDER.*
- Lift your eyebrows and relax the face... SMILE when appropriate! "Look alive!" as my cross country coach used to yell. (In other words, be emotionally engaged with whatever piece you are singing. Remember: *Interesting* is easy; *Beautiful* is hard!)
- Careful when turning pages – have a finger under the next page at all times to easily and quietly flip your page when the time comes.

### Following the Director

- The director's job is to help guide you to success in accuracy and musical expression as much as possible; watch him or her for every cut off, cue, and especially phrasing and musical expression.
- When the director's baton goes up at the beginning of a piece, your attention and posture are now engaged and fixed on the director.
- When a piece ends, *DO NOT MOVE* until the director rests his or her arms and baton, even if the audience applauds first. Stay in your singing posture and watch the director for when you can be "at ease."

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