



DIRECTOR'S RESOURCE COLLECTION



120 READY-TO-USE ACTIVITIES

An illustrated practical collection for church, children's, youth, adult, and community choirs.

Easy knees

Feet comfortably apart

Knees easy, never locked

Weight supported, not gripping

Quiet feet

POSTURE

Scale degrees in a comfortable key

1 2 3 2 1

loo loo loo loo loo

VOICE

Then rest before another attempt

FOUR EVEN BEATS

ta	 REST	ta	ta
1	2	3	4
1	keep counting	3	4

RHYTHM

CLAP

TAP
TURN THE CARDS OVER AND RECALL

SPEAK

REST

?

?

?

?

MEMORY

Illustrated methods you can understand, try, and use in real music.





Start with one useful change

Choose a purpose

Pick the category that matches today's need. Select one activity, read its goal, and prepare any listed materials. A complete rehearsal does not need all twelve categories.

Lead the three steps

Model first, let the choir respond, and pause between attempts. The minutes shown are approximate teaching time, including explanation and recovery. Never repeat a vocal pattern continuously for the whole block.

Check what changed

Use the Look / Listen For box to evaluate one observable result. If it has not happened, simplify the task or model it again. Transfer the useful skill into a real phrase before moving on.

Adapt the task

The Make It Work box offers a practical adjustment. Seated participation, speaking, a different octave, listening, or a shorter pattern may be appropriate. Choose material and language suited to the group.

Use the library

Activities are numbered 001-120. Each category contains ten. The members area includes individual pages, category collections, high-resolution PNG previews, and optional completion marks stored on the current device.



Choose a useful aim. Model the task. Notice a real result.



Patterns, pacing, and voice care

Read the note numbers

Number patterns refer to scale degrees in a comfortable major key: 1 is home, then 2, 3, 4, and 5 ascend by steps in that key. The numbers are not fixed pitches. Set a suitable starting note with a keyboard or a reliable model. Singers may use an appropriate octave.

Use the rhythm words

In a simple beat, ta is one sound per beat; ti-ti is two equal sounds inside a beat. A rest means silence while the pulse continues. Introduce patterns in speech before combining rhythm and notes.

Keep the work comfortable

Use modest range and volume. Offer smaller patterns, speech, or listening. Breaths are ordinary and unforced; no breath holding, maximum inhalation, or longest-breath contests are needed. Rest between attempts.

Know when to pause

Stop an exercise that causes pain, dizziness, or strain. Do not press singers to sing while hoarse or tired. Persistent voice concerns need appropriate professional advice. These are educational rehearsal activities, not voice treatment.

Respect people and music

Solo demonstrations, touch, personal disclosure, and recording are optional and require appropriate permission. Use repertoire you are entitled to reproduce or arrange. The short example words and patterns in this collection are original teaching examples.



Choose a useful aim. Model the task. Notice a real result.



Your twelve categories

01 Body Preparation & Posture

Activities 001-010. Find support, release extra effort, and see the cue.

02 Breathing & Airflow Control

Activities 011-020. Plan comfortable breaths that serve the phrase.

03 Vocal Warm-Ups

Activities 021-030. Build easy coordination and connect it to real music.

04 Diction & Articulation

Activities 031-040. Make every word clear without unnecessary tension.

05 Rhythm & Pulse

Activities 041-050. Keep the beat, place the rhythm, and use silence.

06 Connection & Confidence

Activities 051-060. Create a welcoming choir that listens and participates.



Choose a useful aim. Model the task. Notice a real result.



Your twelve categories

07 Pitch & Listening

Activities 061-070. Hear, remember, and coordinate comfortable pitches.



08 Focus & Memory

Activities 071-080. Keep track of cues, words, patterns, and landmarks.

09 Expression & Interpretation

Activities 081-090. Let musical choices communicate the text.

10 Rehearsal & Teamwork

Activities 091-100. Give practice a clear purpose and a useful next step.

11 Performance Preparation

Activities 101-110. Prepare the cues, space, sequence, and recovery plan.

12 Creativity & Inspiration

Activities 111-120. Create bounded musical ideas with a practical purpose.



Choose a useful aim. Model the task. Notice a real result.



Body Preparation & Posture

Find support, release extra effort, and see the cue.



Feet comfortably apart

Knees easy, never locked

Weight supported, not gripping

Balanced Feet



Notice the repeated head drop

Raise the score comfortably

Look up before the entrance

Score at Eye Level

TEN ACTIVITIES IN THIS MODULE

- 1 Balanced Feet
- 2 Shoulder Elevator
- 3 Jaw Rest Check
- 4 Seated Singer Setup
- 5 Score at Eye Level
- 6 Space Between Singers
- 7 Slow Body Scan
- 8 Hands Without Grip
- 9 Turn Toward the Cue
- 10 Posture Reset Signal

Choose one goal. Try one illustrated task. Carry what works into your music.

Balanced Feet

Body Preparation & Posture

3 minutes / Standing space or a firm chair.

 Find a stable stance without locking the knees.



Easy knees



Quiet feet

Feet comfortably apart

Knees easy, never locked

Weight supported, not gripping

Front and side views of a supported singing stance.

1

Place feet comfortably apart and soften the knees; seated singers rest both feet on a stable support.

2

Shift weight gently forward and back, then settle where neither heels nor toes grip.

3

Speak one short lyric line, then sing it on a comfortable note without changing the easy stance.



DIRECTOR'S CUE

Feet remain quiet and the first sung phrase feels as easy as speaking.



COMMON TRAP

Locking the knees to look upright.



MAKE IT WORK

Keep the whole activity seated; use small weight shifts instead of standing.



Shoulder Elevator

Body Preparation & Posture

3 minutes / No equipment.



Release unnecessary shoulder lifting before a phrase.



small lift



release



A small shoulder lift

Let the shoulders settle

Hum without another shrug

Lift a little, release, then keep the easy position.

1

Lift both shoulders a small, comfortable amount and let them settle; repeat three times without rolling the neck.

2

Take an ordinary quiet breath while a partner observes whether the shoulders stay easy.

3

Sing a four-beat hum, rest, and repeat three times while keeping the shoulders settled.



DIRECTOR'S CUE

Singers start the hum without a visible shoulder shrug.



COMMON TRAP

Rolling or forcing the neck while lifting the shoulders.



MAKE IT WORK

Observe your own shoulders in a mirror instead of working with a partner.



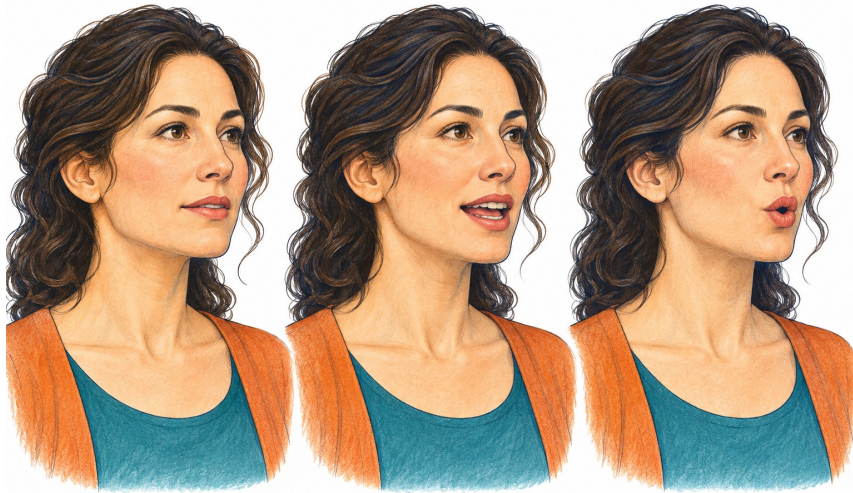
Jaw Rest Check

Body Preparation & Posture

3 minutes / A short familiar lyric.



Notice jaw clenching and return to an easy speaking position.



Unclench

Speak an easy "yeah"

Sing a small "oo"

Natural movement: no pulling, stretching, or forcing the jaw.

1

Let the lips part naturally, keeping teeth unclenched; do not pull the jaw open.

2

Say 'yeah, yeah, yeah' gently as in friendly conversation, then speak the lyric.

3

Sing the lyric on one comfortable note; pause and reset if the jaw begins to brace.



DIRECTOR'S CUE

Words stay understandable without exaggerated mouth opening.



COMMON TRAP

Pulling the jaw open with the hands.



MAKE IT WORK

Use 'hello' instead of 'yeah'; no touching or jaw manipulation is needed.

Seated Singer Setup

Body Preparation & Posture

4 minutes / Stable chairs without wheels.



Keep a useful singing position when standing is not practical.



Supported feet

Feet supported

Use a stable chair

See the director without craning

Comfort and a clear sightline matter more than a rigid pose.

1

Sit where the pelvis feels supported, with feet supported and room for the arms; do not force a rigid upright pose.

2

Look ahead at an imaginary director and breathe normally for two cycles.

3

Sing two short phrases, resting between them; adjust the chair or score height if the chin lifts.



DIRECTOR'S CUE

Eyes can reach the director without craning the neck.



COMMON TRAP

Forcing every singer to sit at the front edge.



MAKE IT WORK

Use back support whenever needed; the goal is comfort, not sitting at the chair edge.



Score at Eye Level

Body Preparation & Posture

4 minutes / A score or one lyric sheet.



Reduce repeated head dropping while reading music.



Notice the head drop

Move the score; keep eyes available



Notice the repeated head drop

Raise the score comfortably

Look up before the entrance

Move the score into a useful place; keep the elbows easy.

1

Hold the score so both music and director are visible; keep elbows comfortable.

2

Alternate looking at the first word and the director's hand for four silent cues.

3

Sing the opening phrase, looking up before the entrance rather than after it begins.



DIRECTOR'S CUE

Most singers see the preparation gesture before making sound.



COMMON TRAP

Raising the chin instead of moving the score.



MAKE IT WORK

Use a music stand, large print, or a memorized line if holding paper is difficult.

Space Between Singers

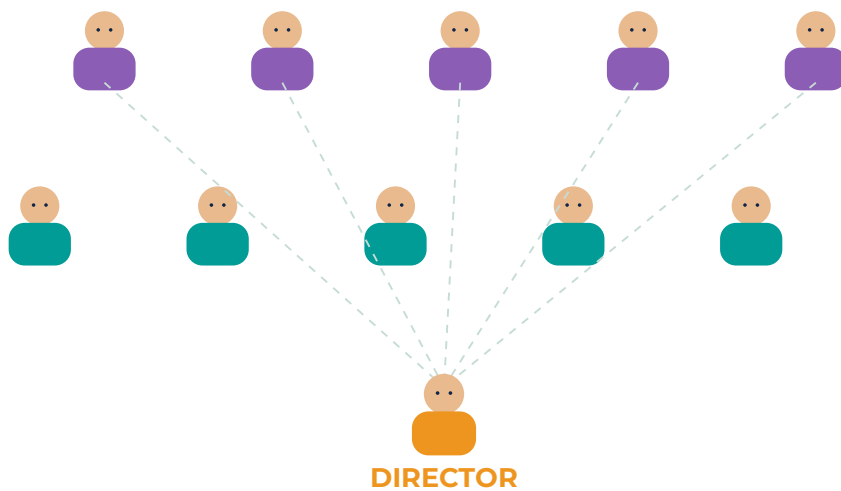
Body Preparation & Posture

4 minutes / Rehearsal formation.



Create enough room for comfortable movement and sightlines.

Clear gaps through the front row



Stagger the back row so every singer can see the director.

1

Invite singers to check personal space without touching anyone; arms can remain by their sides.

2

Adjust rows so each singer sees the director through a clear gap.

3

Sing a short passage, then ask whether anyone is leaning around a neighbour; make one practical adjustment.



DIRECTOR'S CUE

No singer must lean or twist to see the beat.



COMMON TRAP

Creating neat rows that block someone's view.



MAKE IT WORK

Keep mobility aids in place and change the formation around access needs.

Slow Body Scan

Body Preparation & Posture

4 minutes / Quiet rehearsal space.



Identify one unnecessary area of tension before singing.



Notice in this order. Change only what feels useful.

1

Pause and notice feet, knees, shoulders, hands, and face in that order; change only what feels comfortable.

2

Uncurl fingers and release a clenched face while breathing normally.

3

Sing a gentle three-note pattern, then name one physical change that made the task easier.



DIRECTOR'S CUE

Singers can name a specific helpful adjustment without being told to 'relax everything'.



COMMON TRAP

Trying to release every muscle at once.



MAKE IT WORK

Offer a silent observation option; no one needs to explain personal sensations to the group.



Hands Without Grip

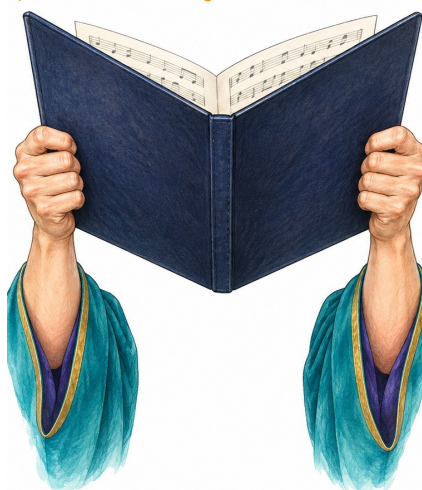
Body Preparation & Posture

3 minutes / A light score or folder.

🎯 Stop score gripping from spreading effort into the upper body.



Fingers pinch the edges



Palms support the weight



Notice fingertip pressure

Support the weight underneath

Keep the folder secure and light

A secure folder does not require a hard pinch.

1

Hold the folder normally, then briefly notice thumb and finger pressure.

2

Support its weight with the palms or a stand so the fingertips do less work.

3

Alternate two spoken lines and two sung lines while maintaining the lighter hold.



DIRECTOR'S CUE

The folder stays secure without white knuckles or raised shoulders.



COMMON TRAP

Replacing a hard grip with an insecure hold.



MAKE IT WORK

Place materials on a stand or lap and follow from there.

Turn Toward the Cue

Body Preparation & Posture

4 minutes / Two possible conductor positions.



Coordinate a small body turn without twisting the neck.



Find the main cue

Turn the body a little

Keep head and torso aligned

Let the whole body face the cue rather than twisting the neck.

1

Begin facing the main director and notice where the feet or chair point.

2

Move the whole body a little toward a side leader rather than turning only the head.

3

Follow four alternating silent cues, then repeat with a two-note sung response.



DIRECTOR'S CUE

Eyes reach the cue comfortably with no prolonged neck twist.



COMMON TRAP

Turning only the head and holding the twist.



MAKE IT WORK

Seated singers can reposition the chair before starting or follow only the main director.



Posture Reset Signal

Body Preparation & Posture

4 minutes / One agreed open-hand signal.

 **Build a quick, nonverbal reset into a busy rehearsal.**



Agree the signal first; allow an ordinary breath before restarting.

- 1 Agree that an open palm means pause, release unnecessary effort, and find support.
- 2 Rehearse a short phrase; show the signal between repetitions and allow one ordinary breath.
- 3 Repeat the phrase and ask the choir to notice one improvement in readiness, not appearance.



DIRECTOR'S CUE

The group returns to readiness without a long verbal explanation.



COMMON TRAP

Using a reset signal before agreeing its meaning.



MAKE IT WORK

Use a spoken 'reset' alongside the gesture for singers who cannot see it clearly.



Breathing & Airflow Control

Plan comfortable breaths that serve the phrase.



A quiet, modest breath

Shoulders stay easy

Speak your greeting

Phrase 1

sing

sing

sing

sing

Gap

1

2

3

4

breathe

recover

Phrase 2

sing

sing

sing

sing

1

2

3

4

Quiet Arrival Breath

Release and Refill

TEN ACTIVITIES IN THIS MODULE

11

Quiet Arrival Breath

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Unhurried Final Release

Choose one goal. Try one illustrated task. Carry what works into your music.

Quiet Arrival Breath

Breathing & Airflow Control

3 minutes / No equipment.

 Replace a rushed gasp with an unforced inhalation.



ordinary breath



easy speech



A quiet, modest breath

Shoulders stay easy

Speak your greeting

The flower is an image for ease, never a reason to inhale more.

1

Stand or sit comfortably and take two ordinary breaths without changing them.

2

Imagine smelling a mild flower; allow a quiet, modest inhalation, then release it normally.

3

Speak a four-word greeting and repeat after the same easy preparation; rest between attempts.



DIRECTOR'S CUE

The greeting begins without an audible gasp or lifted shoulders.



COMMON TRAP

Taking a maximum breath to copy the flower image.



MAKE IT WORK

Keep breaths completely natural if imagery encourages over-inhaling.

Four-Beat Air Ribbon

Breathing & Airflow Control

4 minutes / A slow four-beat count.



Release air evenly for a short musical phrase.



Easy sss



Recover



One even four-beat release, then normal breathing before another attempt.

1

Inhale comfortably without filling to the maximum; release an easy 'sss' over four steady beats.

2

Rest for at least one normal breath before repeating three times.

3

Sing a gentle four-beat note and compare the steadiness of its ending with the air-only version.



DIRECTOR'S CUE

The air stream stays even and the ending does not collapse or squeeze.



COMMON TRAP

Turning the release into a longest-breath contest.



MAKE IT WORK

Use two beats if four is uncomfortable; never compete for the longest breath.

Breath Mark Detective

Breathing & Airflow Control

5 minutes / One printed or projected phrase.



Choose sensible breath locations in actual repertoire.



Complete thought

Complete thought

Soft

stars

shine

tonight.



We

sing

as

one.

Original practice text: a breath between complete thoughts, never inside a word.

1

Read the text aloud and underline where its meaning naturally pauses.

2

Mark one shared breath location that respects both the words and the musical phrase.

3

Sing from just before that point twice, checking that the breath does not split a word or rush the next entry.



DIRECTOR'S CUE

The group can explain why its chosen breath supports the meaning.



COMMON TRAP

Choosing a breath that splits a word.



MAKE IT WORK

Use a two-line spoken poem before applying the idea to a score.



Prepare on the Gesture

Breathing & Airflow Control

4 minutes / Director and a short sung response.



Link an easy preparatory breath to the director's upbeat.



PREPARATION



ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

Respond to the gesture; do not guess how long the pause will last.

1

Show a silent preparation gesture and let the group breathe naturally with it; avoid breath holding.

2

Add a comfortable 'loo' on the next downbeat for two beats.

3

Vary the pause before preparation so singers respond to the gesture instead of guessing the timing.



DIRECTOR'S CUE

Entrances occur together after the preparation, without a premature gasp.



COMMON TRAP

Holding the breath after the preparation.



MAKE IT WORK

Use a larger gesture and spoken count before removing the count.

Release and Refill

Breathing & Airflow Control

4 minutes / Two four-beat phrases.

 Recover comfortably between two short phrases.



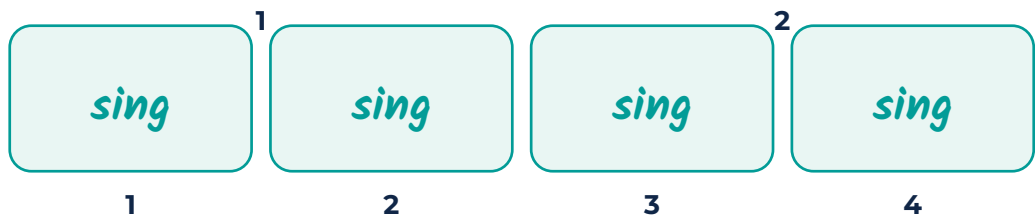
Phrase 1



Gap



Phrase 2



Keep the two-beat gap available for an unforced recovery breath.

1

Sing one easy four-beat phrase, then release the last sound cleanly.

2

Allow an unforced breath during a clear two-beat gap; keep the throat free rather than holding the air.

3

Sing the second phrase and repeat the pair at a pace that leaves enough recovery time.



DIRECTOR'S CUE

The second phrase begins as comfortably as the first.



COMMON TRAP

Making the recovery gap too short for the group.



MAKE IT WORK

Extend the gap to four beats; shorten phrases for younger or less experienced groups.



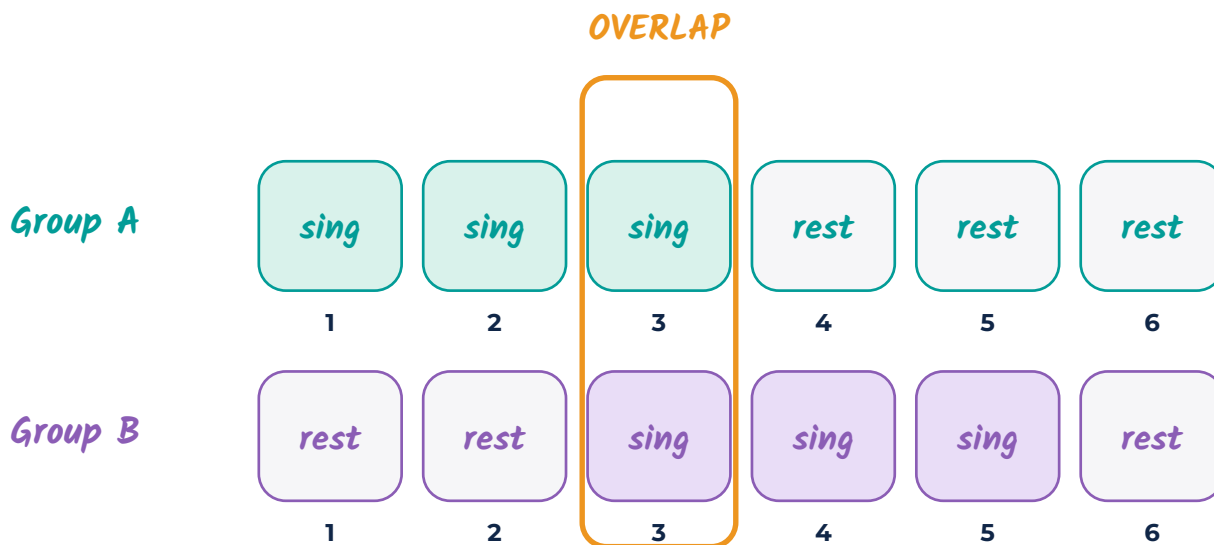
Staggered Breath Teams

Breathing & Airflow Control

6 minutes / Two groups and a comfortable shared note.



Maintain a sustained ensemble sound without individual breath contests.



Overlap on beat 3. The resting group breathes normally; nobody competes for duration.

1

Group A sings gently for three beats while B rests, then B takes over before A stops.

2

Repeat with a one-beat overlap, letting each singer take ordinary breaths in their rest time.

3

Move into a held chord from the repertoire and plan individual breaths away from the final release.



DIRECTOR'S CUE

The ensemble sound continues while individuals breathe without pressure.



COMMON TRAP

Asking one group to sustain beyond comfort.



MAKE IT WORK

Keep two clear teams until the continuous sound is stable.

Airflow Traffic Lights

Breathing & Airflow Control

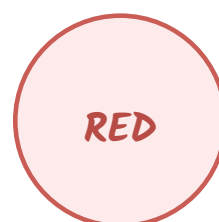
4 minutes / Green and red cards, or two hand signs.



Connect preparation, sound, and release without holding the breath.



Easy four-beat sound



Release, then normal breathing

Red means recovery, not holding the air in silence.

1

Explain green as an easy four-beat sound and red as a release followed by normal breathing.

2

Alternate green and red while singers use a gentle 'vvv' or a voiced 'oo'.

3

After three cycles, transfer the same coordination to the first note of a song.



DIRECTOR'S CUE

Red produces a clean release, not a tense suspended breath.



COMMON TRAP

Treating red as a tense breath hold.



MAKE IT WORK

Use only an ordinary spoken vowel if voiced fricatives feel awkward.



Consonant Air Budget

Breathing & Airflow Control

5 minutes / Phrase 'Soft stars shine tonight'.



Notice how repeated consonants affect a phrase.



Soft

stars

shine

tonight

Concise s / sh

Keep clear vowels

Finish the final word

Speak first, then use one note. Do not stretch the consonants.

1

Speak the phrase slowly and notice air escaping on 's' and 'sh'; do not exaggerate them.

2

Speak again with concise consonants and clear vowels on four beats.

3

Sing the words on one note, then on their melody, keeping room to finish the final word.



DIRECTOR'S CUE

The final word remains clear without pushing to the end.



COMMON TRAP

Stretching every s and sh to sound clearer.



MAKE IT WORK

Choose a shorter phrase with fewer consonants if needed.



Two-Phrase Breath Map

Breathing & Airflow Control

6 minutes / Two contrasting phrases from a score.

 Plan different breaths for short and longer musical ideas.



SHORT PHRASE



Ordinary breath

LONGER PHRASE



Optional catch breath

Choose a shorter unit when needed

Plan for the phrase you can sing comfortably; split a longer line when needed.

1

Speak both phrases and decide where each one should lead.

2

Rehearse the shorter phrase with an ordinary breath; rehearse the longer one at a manageable tempo with an optional marked catch breath.

3

Sing them in order and check whether the plan fits the group's current ability.



DIRECTOR'S CUE

The choir uses a repeatable plan rather than running out of air unpredictably.



COMMON TRAP

Asking for more air instead of shortening the phrase.



MAKE IT WORK

Split the longer phrase instead of asking singers to inhale more forcefully.



Unhurried Final Release

Breathing & Airflow Control

4 minutes / One held note from repertoire.



Finish a note together while allowing an easy recovery.



Sustain



Afterwards



Watch the closing gesture on beat 4; let breathing return immediately.

1

Sing a comfortable note for three beats and watch a visible closing gesture on beat four.

2

Release the vowel and allow normal breathing immediately afterwards.

3

Repeat with a final consonant placed exactly at the release; compare the endings.



DIRECTOR'S CUE

Singers stop together without squeezing the last moment or holding their breath afterwards.



COMMON TRAP

Squeezing the final moment before recovery.



MAKE IT WORK

Use a two-beat hold and no consonant first.



Vocal Warm-Ups

Build easy coordination and connect it to real music.



mm

oo

oh

ONE COMFORTABLE NOTE

Hum to Open Vowel



oo

oh

ah

ONE COMFORTABLE NOTE

Vowel Colour Circle

TEN ACTIVITIES IN THIS MODULE

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|-----------------------------|--------------------------|
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| 22 Three-Note Neighbourhood | 27 Legato Beads |
| 23 Gentle Descending Five | 28 Gentle Repeated Notes |
| 24 Small-Range Glide | 29 Echo Then Choose |
| 25 Vowel Colour Circle | 30 Warm-Up to Song |

Choose one goal. Try one illustrated task. Carry what works into your music.

Hum to Open Vowel

Vocal Warm-Ups

4 minutes / Comfortable starting pitch, optional keyboard.



Move from a gentle hum into an open vowel without a sudden volume jump.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

1

Hum 'mm' softly for two beats with the jaw easy; rest after each attempt.

2

On the same note, open from 'mm' to 'oo' while keeping the sound unforced.

3

Repeat on 'oh' and apply the smooth transition to one lyric syllable.



DIRECTOR'S CUE

The vowel opens without becoming louder or more effortful.



COMMON TRAP

Making the open vowel suddenly louder.



MAKE IT WORK

Use a gentle 'ng' only if it is familiar; otherwise stay with 'mm'.



Three-Note Neighbourhood

Vocal Warm-Ups

4 minutes / A starting note matched to the group.

 Coordinate a short stepwise pattern in a comfortable middle range.

Scale degrees in a comfortable key



One note per beat. Keep the same comfortable key until it feels easy.

1 —————
Model scale degrees 1-2-3-2-1 on 'loo', one note per beat; let singers listen once.

2 —————
Echo twice, resting between attempts; keep the same key until it is comfortable.

3 —————
Move the starting note only a small amount if the entire group remains at ease.



DIRECTOR'S CUE

The middle note does not trigger a sudden shout or chin lift.



COMMON TRAP

Transposing before the pattern is comfortable.



MAKE IT WORK

Use 1-2-1 or allow singers to listen instead of transposing.

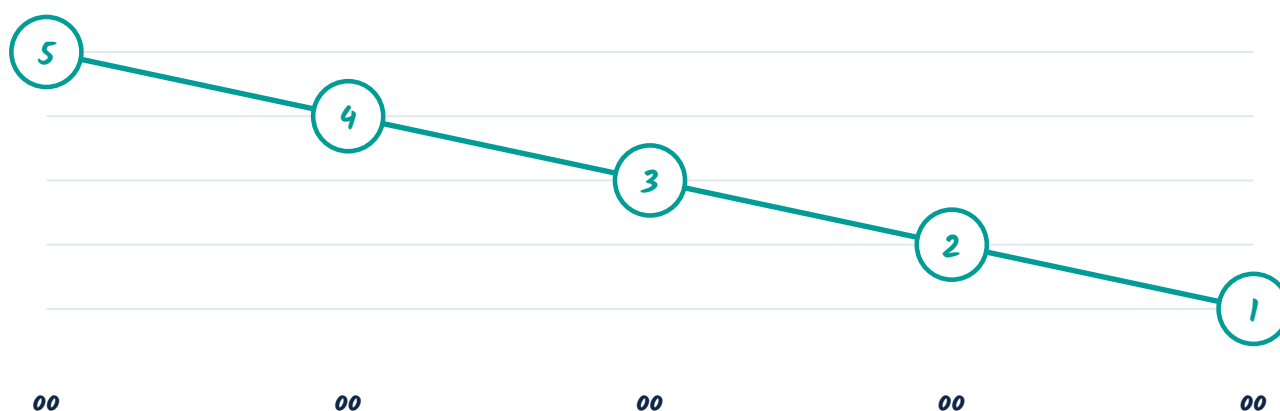
Gentle Descending Five

Vocal Warm-Ups

5 minutes / Optional keyboard for a suitable key.

 **Maintain an even vowel through a descending line.**

Scale degrees in a comfortable key



A gentle descent. Keep the final notes clear instead of pushing them down.

1 —————

Model 5-4-3-2-1 on 'oo' in a range already comfortable for the choir.

2 —————

Echo the pattern slowly, resting after each repetition and keeping the last note audible.

3 —————

Repeat on 'oh', then use the same easy descent in a short repertoire passage.



DIRECTOR'S CUE

The final notes stay clear without being pushed downward.



COMMON TRAP

Pushing the low end of the descent.



MAKE IT WORK

Reduce to 3-2-1 for changing or uncertain voices.

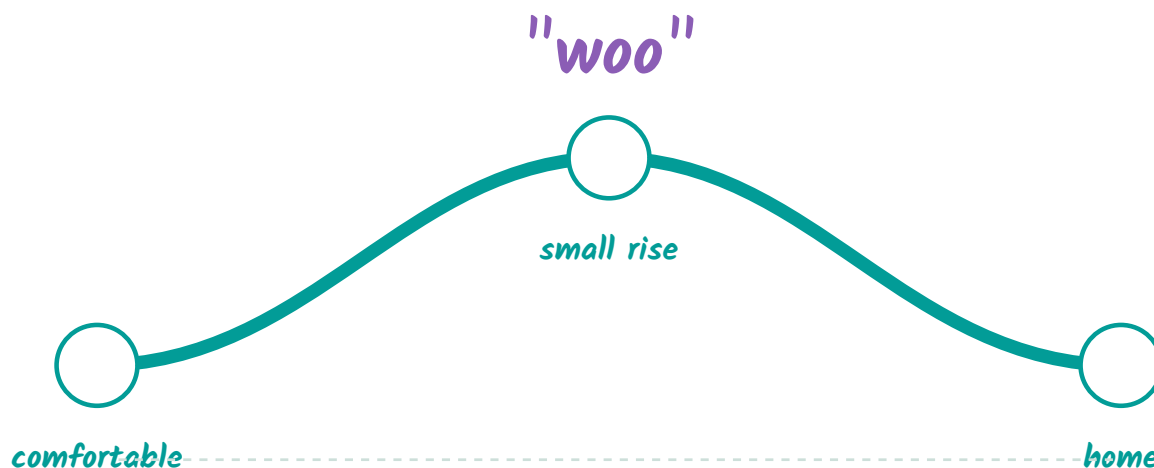
Small-Range Glide

Vocal Warm-Ups

3 minutes / No equipment.



Explore a connected sound within a modest, comfortable range.



A small, comfortable rise and return; this is not a range test.

1

Model a gentle 'woo' moving a small distance up and back down; avoid the extremes of your range.

2

Invite two brief echoes with an ordinary breath and rest between them.

3

Repeat once using a hand to trace the sound, then return to a single comfortable note.



DIRECTOR'S CUE

The glide remains light and continuous rather than loud or stretched.



COMMON TRAP

Stretching the glide toward range extremes.



MAKE IT WORK

Keep the exercise on one note if gliding encourages strain.



Vowel Colour Circle

Vocal Warm-Ups

5 minutes / A comfortable shared note.

 Keep pitch steady while changing vowels.



oo

oh

ah

ONE COMFORTABLE NOTE

The mouth shape changes while pitch and volume stay reasonably steady.

1

Sing 'oo-oh-ah' on one note, changing vowel on each beat and releasing on beat four.

2

Listen for pitch drifting when the mouth shape changes; repeat gently at the same volume.

3

Reverse the order, then use the most stable vowel in one phrase from the music.



DIRECTOR'S CUE

Vowel changes are audible while pitch and volume stay reasonably consistent.



COMMON TRAP

Changing pitch every time the vowel changes.



MAKE IT WORK

Use just 'oo-oh' for two beats with younger groups.

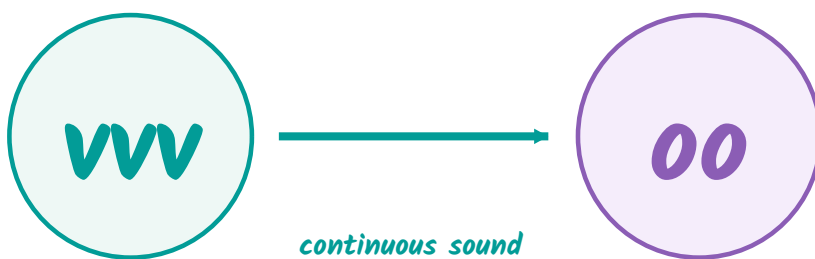
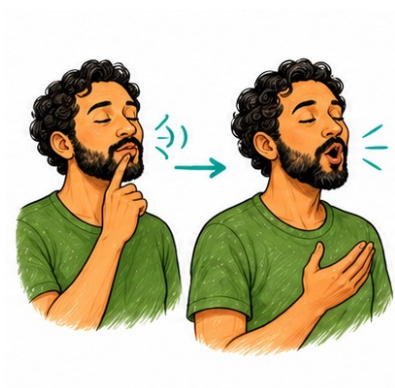
Soft 'V' Bridge

Vocal Warm-Ups

4 minutes / A comfortable speaking-range pitch.



Connect a voiced consonant to a clear vowel.



Easy voiced start

Clear vowel

Keep the sound continuous across the change, then release and rest.

1

Model a gentle 'vvv-oo' for two beats, using little volume and no pressure at the lips.

2

Echo three times with rests, noticing the continuous sound between consonant and vowel.

3

Sing a short three-note descent using the same 'v' start.



DIRECTOR'S CUE

The vowel begins smoothly rather than with an explosive onset.



COMMON TRAP

Pressing the lips to force a voiced v.



MAKE IT WORK

Use 'mm-oo' if a voiced 'v' is unfamiliar or uncomfortable.



Legato Beads

Vocal Warm-Ups

5 minutes / Pattern 1-2-3-2-1.

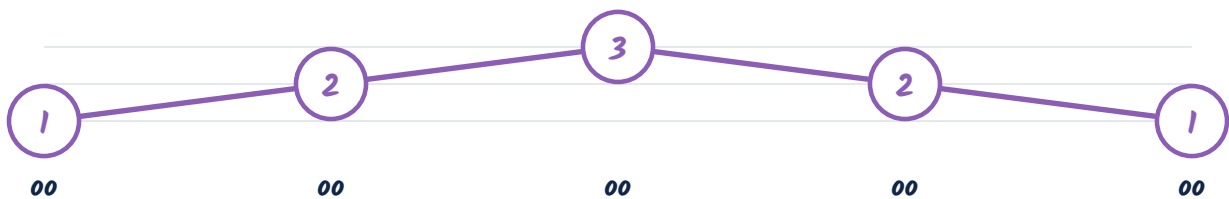


Join separate notes into one connected musical line.

SEPARATE SYLLABLES



ONE CONNECTED LINE



Same notes: compare separate "loo" syllables with one connected "oo".

1

Sing the pattern on separate 'loo' syllables to establish its notes.

2

Repeat on one continuous 'oo', imagining the notes as beads on the same thread.

3

Compare the two versions and transfer the connected version to a five-note phrase in repertoire.



DIRECTOR'S CUE

The tone continues between notes without extra breaths or jaw pulses.



COMMON TRAP

Adding a jaw pulse or breath between every note.



MAKE IT WORK

Keep the pattern to three notes and use a slower tempo.

Gentle Repeated Notes

Vocal Warm-Ups

4 minutes / A comfortable note and steady pulse.



Coordinate light repeated syllables without punching each onset.



Then rest before another attempt

FOUR EVEN BEATS

noo	noo	noo	noo
1	2	3	4
1	2	3	4

Four light beginnings, followed by four silent recovery beats.

1

Speak 'noo, noo, noo, noo' conversationally on four beats.

2

Sing the four syllables on one note with small, easy beginnings; rest for four beats.

3

Compare a clear version with an unnecessarily heavy version demonstrated only in speech, then choose the easier sung response.



DIRECTOR'S CUE

Each syllable is clear without a hard attack or extra volume.



COMMON TRAP

Punching every repeated onset.



MAKE IT WORK

Sing two syllables per turn and listen for ease rather than speed.

Echo Then Choose

Vocal Warm-Ups

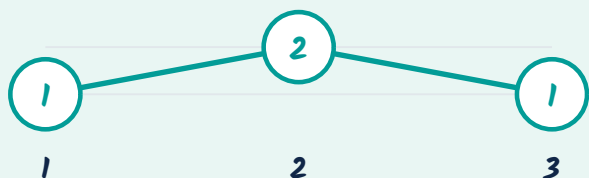
5 minutes / Two short patterns: 1-2-1 and 1-3-2-1.



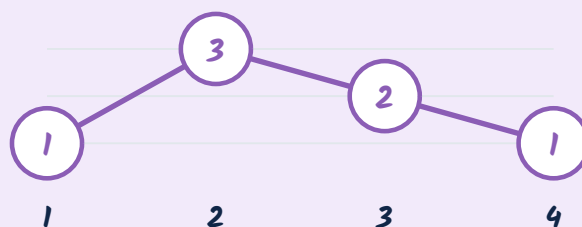
Help singers select a comfortable warm-up option.



SHORTER



LONGER



Either choice can be useful

Listen to both. Choose an easy range, a different octave, or a listening turn.

1

Model both patterns on 'mee' and have everyone listen before singing.

2

Let each singer choose the shorter or longer pattern while staying within their own comfortable range.

3

Alternate group responses, then ask which option prepared them best for today's music.



DIRECTOR'S CUE

Choice improves participation without pressuring anyone to attempt an unsuitable range.



COMMON TRAP

Making the longer option a public achievement test.



MAKE IT WORK

Sing the chosen pattern in a different octave or listen if neither option feels easy.

Warm-Up to Song

Vocal Warm-Ups

6 minutes / A short phrase containing a three-note rise.



Connect a technical exercise to a real musical task.



1 / 2 / 3

Gentle "oo" pattern



VOWELS

Keep the actual rhythm



REAL WORDS

Restore concise consonants

A warm-up earns its place when it helps a real phrase.

- 1 Isolate the three-note rise and sing it gently on 'oo' at a comfortable pitch.
- 2 Add the actual vowels of the text, then its consonants without changing the musical shape.
- 3 Sing the full phrase and identify whether the exercise solved the original difficulty.



DIRECTOR'S CUE

The full phrase improves in the specific way rehearsed, not just in general enthusiasm.



COMMON TRAP

Completing a warm-up without testing its transfer.



MAKE IT WORK

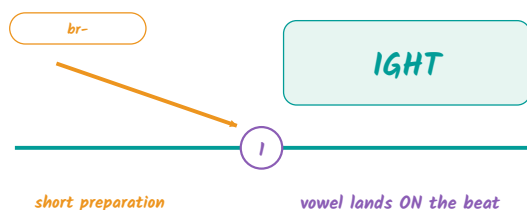
Slow the phrase or separate its rhythm from its pitches before combining them.





Diction & Articulation

Make every word clear without unnecessary tension.



Consonant Launch Pad



One Word, Three Vowels

TEN ACTIVITIES IN THIS MODULE

- 31 Consonant Launch Pad
- 32 Final Consonant Appointment
- 33 Vowel-Only Text
- 34 Slow-Speech Precision
- 35 One Word, Three Vowels

- 36 Syllable Train
- 37 Gentle Tongue Twister
- 38 Diphthong Landing
- 39 Word Stress Compass
- 40 Text Relay Without Blur

Choose one goal. Try one illustrated task. Carry what works into your music.

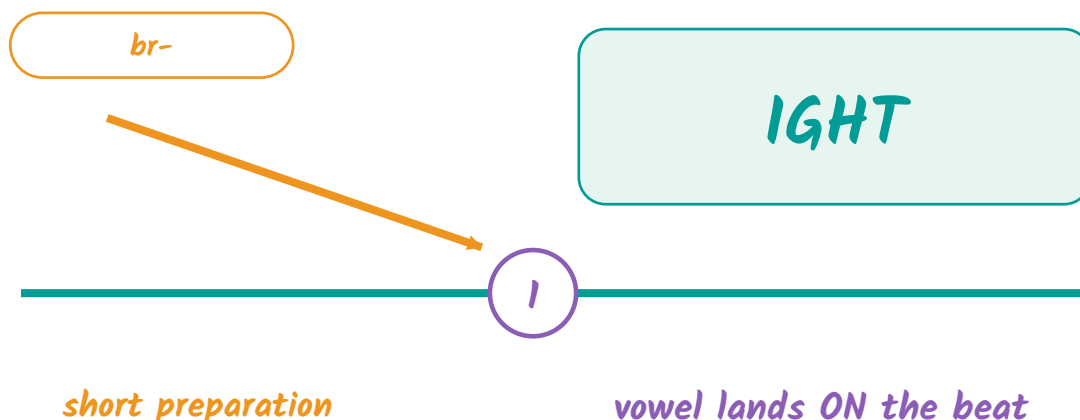
Consonant Launch Pad

Diction & Articulation

4 minutes / Text 'Bright morning, clear sky'.



Place an initial consonant just before the shared vowel.



The consonant prepares the word; the vowel meets the shared beat.

1

Speak the text on four beats, noticing the short consonant before each vowel.

2

Agree that the vowel lands on the beat; rehearse the opening word with a visible preparation.

3

Sing the whole line on one note, then in repertoire, keeping consonants concise rather than louder.



DIRECTOR'S CUE

The first vowel arrives together while the word remains recognizable.



COMMON TRAP

Putting the consonant and vowel both after the beat.



MAKE IT WORK

Start with 'moon' and 'light' before using consonant clusters.



Final Consonant Appointment

Diction & Articulation

5 minutes / Words ending in t, k, or s.

 Agree exactly when a final consonant will be heard.

"light"

lah

ah

ah

t

"look"

loo

oo

oo

k

"peace"

pee

ee

ee

s

Hold the vowel through beat 3; agree one final-consonant event on beat 4.

1

Sing 'light' on a comfortable note for three beats and place its final 't' on beat four.

2

Repeat with 'look' and 'peace', keeping the vowel alive until the agreed release.

3

Mark the same decision in one real phrase and rehearse only its last two words.



DIRECTOR'S CUE

There is one clear consonant event rather than several scattered endings.



COMMON TRAP

Releasing the vowel before the agreed consonant.



MAKE IT WORK

Use one final consonant at a time and exaggerate timing in speech first.

Vowel-Only Text

Diction & Articulation

5 minutes / One familiar lyric line.

 **Reveal the vowel line hidden inside a lyric.**



WORDS

Bright

morning

clear

sky



VOWELS

ai

or - i

ear

ai



WORDS

Bright

morning

clear

sky

A simplified teaching example: restore the words without losing the vowel line.

1

Speak the words naturally, then identify the main vowel in each syllable.

2

Sing the phrase using only those vowels, keeping its original rhythm and pitch.

3

Restore the consonants without breaking the connected vowel line; compare before and after.



DIRECTOR'S CUE

The restored text remains as connected as the vowel-only version.



COMMON TRAP

Breaking the phrase when the consonants return.



MAKE IT WORK

Work with two words at a time and let the director model the vowels.



Slow-Speech Precision

Diction & Articulation

4 minutes / Sentence 'Many bright voices sing together'.



Clarify text without tightening the mouth or speeding up.



Ma-ny

bright

voi-ces

sing

to-ge-t
her

Speak slowly

Clarify two words

Reconnect the sentence

Keep a conversational volume. Choose clarity rather than extra mouth effort.

1

Speak the sentence slowly at a comfortable conversational volume.

2

Choose the two least clear words and practise their syllables separately, using only necessary movement.

3

Speak the complete sentence in rhythm, then sing it once on a shared note.



DIRECTOR'S CUE

Listeners can identify every word without the speaker increasing volume.



COMMON TRAP

Using extra volume to hide unclear speech.



MAKE IT WORK

Use a shorter sentence or show written words while speaking.



One Word, Three Vowels

Diction & Articulation

5 minutes / A word from current repertoire.

 Agree a shared vowel shape for one problematic word.



LISTEN

Hear three relaxed versions



AGREE

Choose a version for this song



SING

Use it in the complete phrase

Listen respectfully; do not mock accents or guess an unfamiliar language.

- 1 Invite three relaxed spoken examples of the word; listen for differences in its vowel.
- 2 Choose the version that best fits the song's language and style without mocking accents.
- 3 Sing the word together at low volume and put it back into the phrase.



DIRECTOR'S CUE

The ensemble agrees on a repeatable vowel while retaining understandable language.



COMMON TRAP

Judging accents instead of choosing a shared version.



MAKE IT WORK

Ask a fluent speaker or language coach when pronunciation is unfamiliar.



Syllable Train

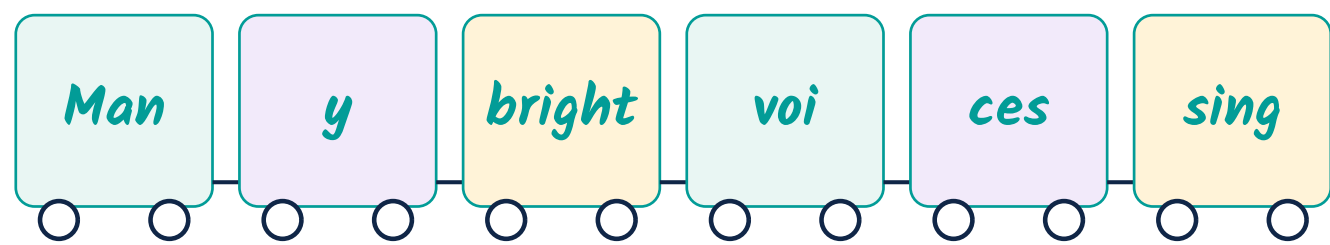
Diction & Articulation

5 minutes / One line with six to ten syllables.



Align syllables in a quick text passage.

SYLLABLES / WORDS / PHRASE



Six syllable cars. Reconnect them into words before adding pitches.

1

Write a slash between syllables and speak each one over a slow steady pulse.

2

Group the syllables into meaningful words while keeping their places in the rhythm.

3

Add pitches only after the spoken sequence is reliable; increase speed in small steps.



DIRECTOR'S CUE

No syllable disappears when the music returns.



COMMON TRAP

Increasing speed while syllables still disappear.



MAKE IT WORK

Stay at the spoken stage or reduce the passage to its first four syllables.

Gentle Tongue Twister

Diction & Articulation

4 minutes / Text 'Red ribbon, blue ribbon'.



Practise flexible consonants without a speed contest.



Red

rib-bon

Blue

rib-bon

Original practice text. Alternate the two phrases over a steady pulse.

1

Speak the two phrases slowly with an easy jaw and clear word boundaries.

2

Alternate them on four beats, pausing for a normal breath after each pair.

3

Sing the words on 1-2-3-2-1, allowing one syllable to cover more than one note if needed.



DIRECTOR'S CUE

Clarity survives without jaw tightening or racing.



COMMON TRAP

Turning clarity practice into a speed contest.



MAKE IT WORK

Use 'red, blue' alone and let singers choose a slower pace.



Diphthong Landing

Diction & Articulation

6 minutes / Word 'day' or another song word.



Coordinate a moving vowel in a sustained English word.



"day"

daa

aa

aa

y

1

2

3

4

Keep the main vowel through beats 1-3. Let the vowel ending arrive near beat 4.

1

Speak 'day' and notice that its vowel changes near the end.

2

Sing the first part of the vowel for three beats, moving gently to its ending on beat four.

3

Apply that timing to the actual phrase, then adjust it to the music's style and duration.



DIRECTOR'S CUE

The vowel change happens together instead of early in some voices.



COMMON TRAP

Moving to the vowel ending too early.



MAKE IT WORK

Use a two-beat word and demonstrate before asking for a response.



Word Stress Compass

Diction & Articulation

5 minutes / A short unfamiliar text.

 **Make the natural stress of a lyric audible.**

Lead toward the meaning

We

sing

together

today

Keep the words around it clear

Keep the surrounding words clear; a meaningful word is not a shouted word.

1

Read the line as ordinary speech and circle its important syllables.

2

Speak it in the musical rhythm, keeping weak syllables clear but lighter.

3

Sing the line and compare whether listeners still hear its natural meaning.



DIRECTOR'S CUE

The sung stress supports meaning rather than emphasizing every beat equally.



COMMON TRAP

Shouting the stressed word.



MAKE IT WORK

Clap the stressed syllables before adding all the words.

Text Relay Without Blur

Diction & Articulation

6 minutes / Four short text fragments.



Pass a lyric between groups while keeping words understandable.



A



B



A



B



Bright

morning

clear

sky

Then restore the whole line together

Alternate words between A and B, then restore the line as one choir.

1

Assign one fragment to each group and let them speak it clearly at a moderate tempo.

2

Pass the fragments in order without speeding up or adding gaps between words.

3

Repeat on a shared pitch, then let everyone sing the complete line.



DIRECTOR'S CUE

A listener can write down the whole line accurately after the relay.



COMMON TRAP

Leaving gaps between the groups' words.



MAKE IT WORK

Use two groups and show the order on paper.

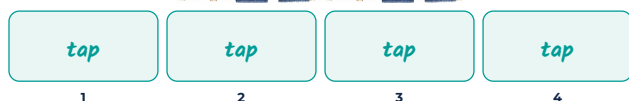




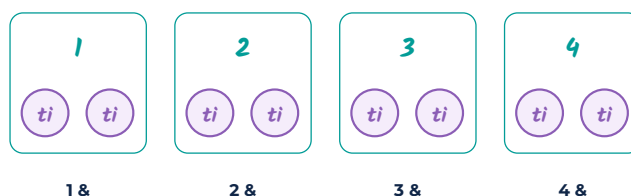
Rhythm & Pulse

Keep the beat, place the rhythm, and use silence.

Keep the tap through speech and silence



ONE beat = TWO equal subdivisions



Find the Shared Pulse

Two Against the Beat

TEN ACTIVITIES IN THIS MODULE

- 41 Find the Shared Pulse
- 42 Rhythm Echo Window
- 43 Speak, Tap, Sing
- 44 Rest Is an Action
- 45 Two Against the Beat

- 46 Accent Swap
- 47 Walk the Meter
- 48 Offbeat Entry Builder
- 49 Tempo Keeper Relay
- 50 Rhythm Repair Loop

Choose one goal. Try one illustrated task. Carry what works into your music.

Find the Shared Pulse

Rhythm & Pulse

4 minutes / A short familiar song.



Establish a steady beat before working on rhythm.



Keep the tap through speech AND silence



tap

1

tap

2

tap

3

tap

4

The pulse continues through four silent beats, then the line returns in time.

1

Tap a gentle beat on the legs while the director sings or speaks the opening line.

2

Continue tapping through four silent beats without changing speed.

3

Bring the line back and check whether the taps still match its underlying pulse.



DIRECTOR'S CUE

The beat continues steadily during silence.



COMMON TRAP

Stopping the internal pulse during silence.



MAKE IT WORK

Use visible hand movements instead of tapping or let singers observe first.

Rhythm Echo Window

Rhythm & Pulse

5 minutes / Hands or a quiet tapping surface.

 Copy a short rhythm after listening to its full shape.



MODEL / LISTEN

ta ta ti-ti ta



RESPONSE / ECHO

ta ta ti-ti ta

wait for cue

Hear the complete four-beat model before the response cue.

1

Clap four beats containing 'ta ta ti-ti ta'; the choir listens until the full pattern ends.

2

Echo the whole pattern once, then compare exactly which beat held two sounds.

3

Try two new patterns, keeping the same four-beat listening window.



DIRECTOR'S CUE

The response starts after the complete model and preserves its long and short sounds.



COMMON TRAP

Echoing before the complete model has finished.



MAKE IT WORK

Use spoken 'ta' instead of clapping or begin with two-beat patterns.

Speak, Tap, Sing

Rhythm & Pulse

6 minutes / Two bars from repertoire.



Separate a rhythm problem from its pitch problem.



SPEAK

Say the rhythm



TAP

Keep the beat in your hand



SING

Restore the melody

Keep the same pulse while changing one musical ingredient at a time.

- 1 Speak the syllable 'ta' in the passage's rhythm while tapping the underlying beat.
- 2 Speak the actual words with the same rhythm, checking where syllables share a beat.
- 3 Add the melody at a slower tempo, preserving the spoken rhythm.



DIRECTOR'S CUE

Pitch does not make the learned rhythm disappear.



COMMON TRAP

Changing the tempo when adding melody.



MAKE IT WORK

Use only one bar until the coordination is dependable.



Rest Is an Action

Rhythm & Pulse

4 minutes / Four-beat pattern: sound, rest, sound, sound.

 Count a silence actively and enter after it.

Then rest before another attempt

FOUR EVEN BEATS

ta	 REST	ta	ta
1	2	3	4
			
1	keep counting	3	4

Beat 2 is an action: open the hands silently and keep counting.

- 1 — Clap on beats one, three, and four while opening the hands silently on beat two.
- 2 — Repeat using 'loo' on a comfortable note; keep the rest silent rather than inhaling noisily on it.
- 3 — Transfer the silent hand action to a rest in the repertoire.

DIRECTOR'S CUE

The note after the rest arrives on time without an extra cue.

COMMON TRAP

Treating the rest as an empty extra beat.

MAKE IT WORK

Show four large beat cards and point to the rest.

Two Against the Beat

Rhythm & Pulse

5 minutes / A steady moderate pulse.



Feel two equal subdivisions inside one steady beat.



ONE beat = TWO equal subdivisions

1	2	3	4
			
1 &	2 &	3 &	4 &

Two equal sounds inside each beat; the four large beats do not get faster.

1

Tap four even beats with one hand and speak 'ti-ti' twice within each beat.

2

Alternate one sound per beat with two sounds per beat without changing the underlying tempo.

3

Speak a lyric passage that contains both note values, then add its pitches.



DIRECTOR'S CUE

Paired sounds divide each beat evenly instead of accelerating.



COMMON TRAP

Speeding up the large beat when subdividing.



MAKE IT WORK

The director taps while the choir only speaks; combine actions later.



Accent Swap

Rhythm & Pulse

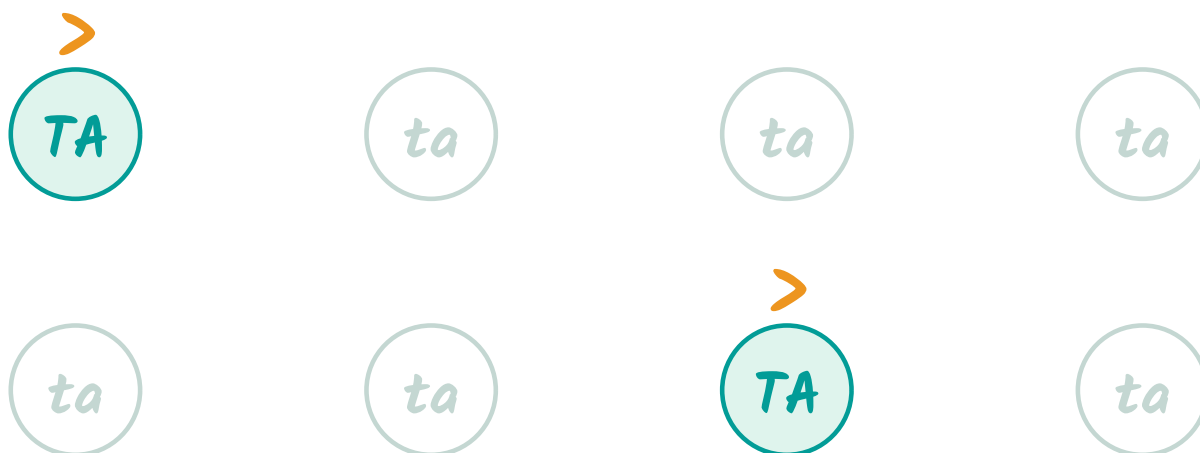
5 minutes / Four repeated spoken syllables.



Distinguish beat placement from musical emphasis.



Same tempo. A different emphasis.



Move the emphasis from beat 1 to beat 3 while keeping the spacing unchanged.

1

Speak four steady 'ta' syllables and gently emphasize the first without making it harsh.

2

Move the emphasis to beat three while keeping the beat equally spaced.

3

Find the accented word in a real phrase and practise it without speeding up toward it.



DIRECTOR'S CUE

The emphasis changes while the tempo stays stable.



COMMON TRAP

Moving the beat itself with the emphasis.



MAKE IT WORK

Use a hand lift rather than a louder accent.

Walk the Meter

Rhythm & Pulse

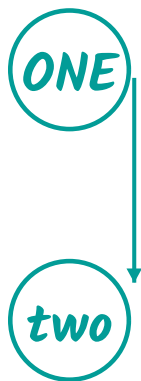
5 minutes / Seated hand movement or clear floor space.



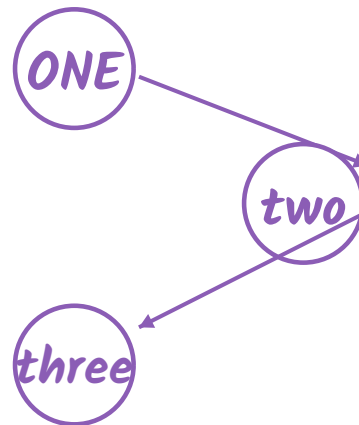
Feel the difference between groups of two and three.



TWO-BEAT GROUP



THREE-BEAT GROUP



Two and three describe beat groupings. Keep every beat evenly spaced.

1

Move one hand down then up for a two-beat grouping while speaking 'ONE two'.

2

Change to down-side-up for 'ONE two three', keeping each beat evenly spaced.

3

Listen to two short musical examples from current repertoire and choose the matching gesture.



DIRECTOR'S CUE

The group identifies the grouping without confusing it with tempo.



COMMON TRAP

Confusing a different grouping with a faster tempo.



MAKE IT WORK

Use seated gestures only; walking is optional, never required.

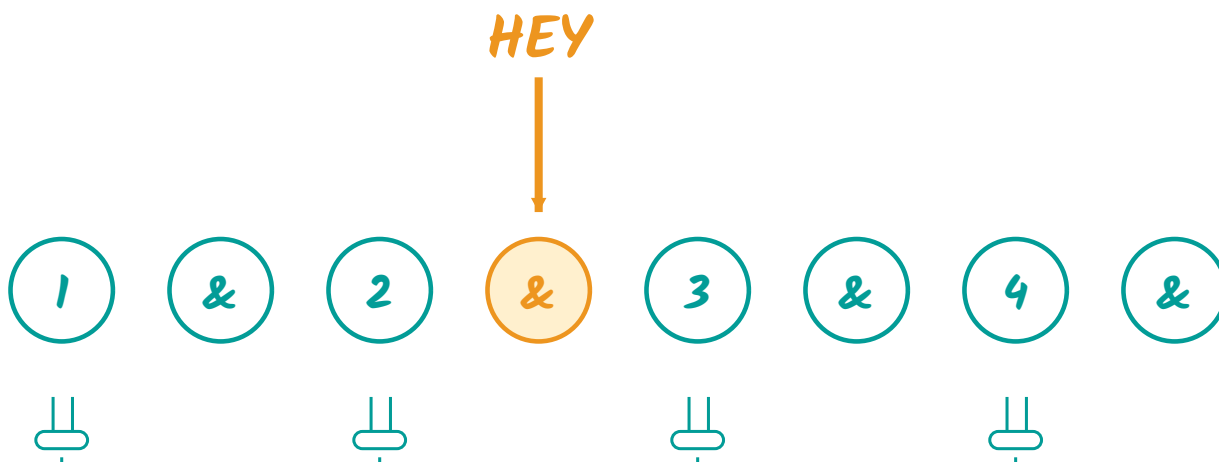


Offbeat Entry Builder

Rhythm & Pulse

6 minutes / Count '1 and 2 and 3 and 4 and'.

 Enter accurately between two steady beats.



Count: 1 and 2 AND 3 and 4 and

Enter on the "and" AFTER beat 2, between the second and third taps.

- 1** —————

Tap each numbered beat while the director speaks every number and 'and'.

2 —————

Say 'hey' only on the 'and' after beat two, keeping the beat in the hand.

3 —————

Repeat with a gentle sung syllable, then apply the same entry point to the song.



DIRECTOR'S CUE

The choir enters between beats instead of waiting for the next downbeat.



COMMON TRAP

Waiting for beat 3 instead of its preceding offbeat.



MAKE IT WORK

Keep the spoken count audible until the entrance is secure.

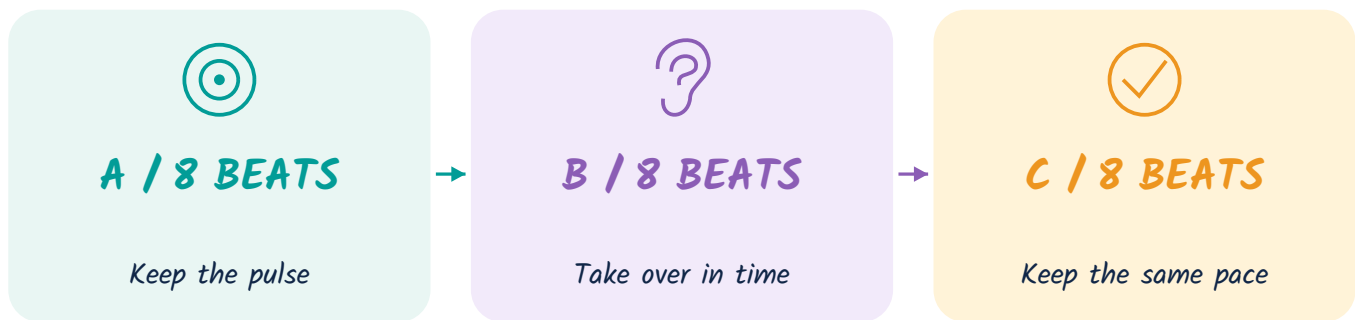


Tempo Keeper Relay

Rhythm & Pulse

6 minutes / Three willing leaders and a familiar rhythm.

 **Maintain tempo when leadership changes.**



No gap at a handover. Each new leader inherits the same pace.

- 1 Leader A taps eight steady beats while everyone follows softly.
- 2 B takes over without a gap for the next eight, followed by C.
- 3 Repeat with the choir speaking a lyric and listen for speeding up at each handover.



DIRECTOR'S CUE

The handovers preserve the original pace.

COMMON TRAP

Adding a pause when the leader changes.

MAKE IT WORK

Use a metronome only as an optional check, not as the leader.



Rhythm Repair Loop

Rhythm & Pulse

6 minutes / One trouble spot plus the beat before it.



Practise a difficult rhythm without restarting an entire song.



Isolate, rest, and repeat slowly; then reconnect both joins.

- 1 Locate the first point where the group loses agreement and isolate only that small section.
- 2 Loop it three times slowly with a clear starting count and a rest between attempts.
- 3 Reconnect it to the preceding and following bars; restore speed only after two accurate joins.



DIRECTOR'S CUE

The transition remains accurate when surrounding music returns.



COMMON TRAP

Looping without a count-in or recovery gap.



MAKE IT WORK

Use spoken rhythm and remove pitches until the join works.





Connection & Confidence

Create a welcoming choir that listens and participates.



A NAME OFFERED

A KIND GROUP ECHO



Name and Note Circle

One Helpful Thing

TEN ACTIVITIES IN THIS MODULE

51 Name and Note Circle

52 Partner Welcome Question

53 Sound Postcard

54 Echo With Consent

55 One Helpful Thing

56 Common Ground Chorus

57 New Singer Buddy Map

58 Group Signal Agreement

59 Small-Win Closing Circle

60 Listening Seats Exchange

Choose one goal. Try one illustrated task. Carry what works into your music.

Name and Note Circle

Connection & Confidence

6 minutes / A circle or seated semicircle.



Learn names while giving everyone a low-pressure first response.



A NAME OFFERED



A KIND GROUP ECHO

An optional name travels into the circle; the whole group echoes it kindly.

1

The director speaks their name over two gentle beats and everyone echoes it.

2

Invite willing singers to offer a spoken name; the group echoes each without judging pitch.

3

Offer an optional one-note sung version, keeping the option to speak or pass.



DIRECTOR'S CUE

Everyone is acknowledged, including those who choose not to sing alone.



COMMON TRAP

Calling on an unwilling singer to solo.



MAKE IT WORK

Use name cards and allow a neighbour to introduce someone with permission.

Partner Welcome Question

Connection & Confidence

5 minutes / Pairs with an option to stay in a trio.



Build connection before asking for musical cooperation.



"What song do you enjoy? What helps you rehearse?"

ASK

LISTEN

USE ONE IDEA

Share a partner's answer with the group only with permission.

- 1 Ask partners to share one song they enjoy and one thing that helps them rehearse.
- 2 After two minutes, invite volunteers to introduce a partner's preference only with permission.
- 3 Choose one practical suggestion to use during today's rehearsal.



DIRECTOR'S CUE

At least one useful rehearsal preference is heard and acted on.



COMMON TRAP

Sharing a partner's answer without permission.



MAKE IT WORK

Offer written responses or let singers talk with a familiar partner.

Sound Postcard

Connection & Confidence

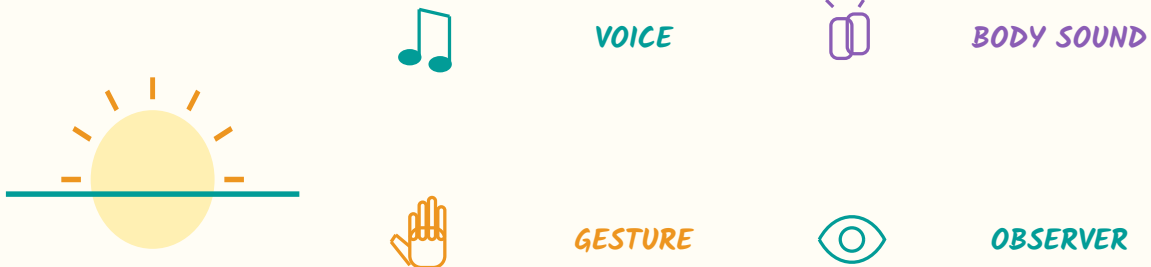
6 minutes / Small groups of three or four.



Share a musical idea without a solo-performance test.



A ten-second soundscape / one useful role for everyone



A quiet ten-second garden soundscape can include a completely silent role.

1

Each group chooses a place such as a garden or station and invents a quiet ten-second soundscape.

2

Give everyone a role: voice, gentle body sound, gesture, or observer.

3

Groups share once while listeners name something they noticed, without scoring the performance.



DIRECTOR'S CUE

Every participant has an agreed role and feedback stays descriptive.



COMMON TRAP

Treating the observer role as less valuable.



MAKE IT WORK

Keep all sounds spoken or unpitched and allow complete silence as a role.

Echo With Consent

Connection & Confidence

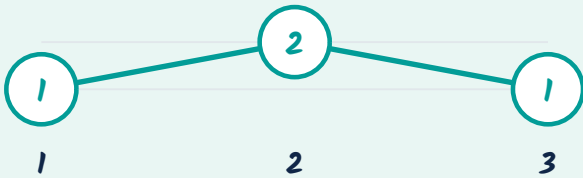
5 minutes / Short three-note model.



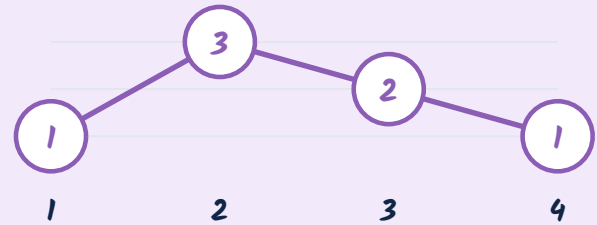
Make echo leading inviting rather than compulsory.



OPTION A



OPTION B



Either choice can be useful

A volunteer may sing, point to a pattern, or let the director lead.

1

The director sings a simple pattern and the group echoes together.

2

Invite a volunteer to choose one of two provided patterns to lead, with the director beside them.

3

Thank the leader and return to a full-group response; never call on an unwilling singer.



DIRECTOR'S CUE

Volunteers can lead without others being pressured to take a turn.



COMMON TRAP

Calling a volunteer turn compulsory.



MAKE IT WORK

A volunteer may point to a written pattern instead of singing it first.

One Helpful Thing

Connection & Confidence

5 minutes / A brief group performance.



Build useful peer feedback without personal criticism.



FOCUS

Clear final words



OBSERVE

"I noticed the group..."



REPEAT

Keep the useful behaviour

Describe something audible; avoid judgements about someone's voice or talent.

- 1 Choose one shared focus, such as clear final words, before singing.
- 2 After the passage, partners describe one specific thing they heard that supported that focus.
- 3 The choir repeats the passage, keeping the useful behaviour rather than trying to fix everything.



DIRECTOR'S CUE

Feedback describes observable musical actions, not talent or personality.



COMMON TRAP

Commenting on talent rather than an audible action.



MAKE IT WORK

Use the sentence 'I noticed the group...' to avoid evaluating an individual voice.

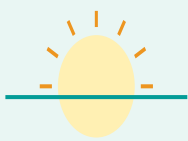
Common Ground Chorus

Connection & Confidence

6 minutes / A board or large sheet of paper.



Discover shared musical interests across the ensemble.



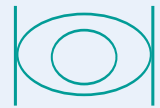
HOPE



REST



BELONGING



CELEBRATION

Choose one theme / make one original shared line

Choose a shared theme, then make a short original chant without asking for private stories.

1

Collect song themes such as hope, celebration, rest, and belonging rather than requiring personal stories.

2

Ask singers to choose one theme they would enjoy communicating together.

3

Speak a short original line about that theme and create a simple group chant.



DIRECTOR'S CUE

The choir creates a shared musical idea without requiring private disclosure.



COMMON TRAP

Requiring a personal story to choose a theme.



MAKE IT WORK

Offer prepared themes and permit pointing instead of speaking.



New Singer Buddy Map

Connection & Confidence

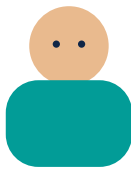
5 minutes / Score, seating plan, and a willing buddy.



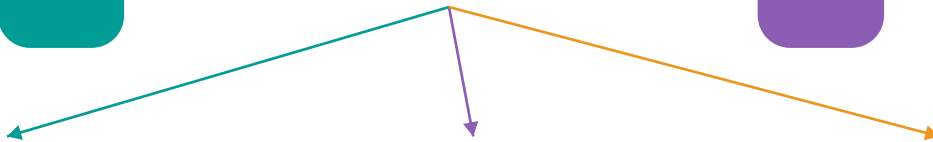
Give a newcomer practical help without testing them publicly.



NEW SINGER



BUDDY



Page + entrance



Agreed breath



Break + questions

A useful welcome answers practical questions: where, when, and whom to ask.

1

Pair a newcomer with someone who can quietly explain page numbers, cues, and breaks.

2

Ask the pair to locate the first entrance and one agreed breath together.

3

Rehearse the opening as a full group, then let the newcomer ask a private practical question.



DIRECTOR'S CUE

The newcomer knows where to start, whom to ask, and when to take a break.



COMMON TRAP

Testing a newcomer publicly.



MAKE IT WORK

Use a trio or written orientation card if pairing feels uncomfortable.



Group Signal Agreement

Connection & Confidence

5 minutes / Three simple gestures.



Create clear shared signals that reduce uncertainty.



Demonstrate the actual gestures your choir agrees



READY

Prepare together



REPEAT

Do that unit again



STOP

Release + recover

Agree and demonstrate three distinct gestures. Keep their meanings consistent.

1

Agree signals for ready, repeat, and stop; demonstrate each without sound.

2

Practise responding to a mixed sequence of the gestures with silence or a short spoken response.

3

Use all three during a real phrase and ask whether any signal was hard to see.



DIRECTOR'S CUE

Singers can explain and recognize all three signals.



COMMON TRAP

Changing a signal's meaning between rehearsals.



MAKE IT WORK

Pair gestures with words and keep them consistent across rehearsals.

Small-Win Closing Circle

Connection & Confidence

5 minutes / One passage rehearsed today.



End rehearsal with evidence of progress rather than vague praise.



BEFORE

Scattered final t



TODAY'S CHANGE

One agreed release



NEXT REHEARSAL

Keep that release cue

Record one specific improvement and one practical next step.

1

Sing the chosen passage once and remember the specific focus used earlier.

2

Invite short observations beginning 'Today we improved...' with concrete musical details.

3

Choose one achievement to carry into the next rehearsal and write it on the plan.



DIRECTOR'S CUE

The group names a verifiable change and a practical next step.



COMMON TRAP

Offering praise with no concrete musical example.



MAKE IT WORK

Use anonymous written notes or a shared group response.



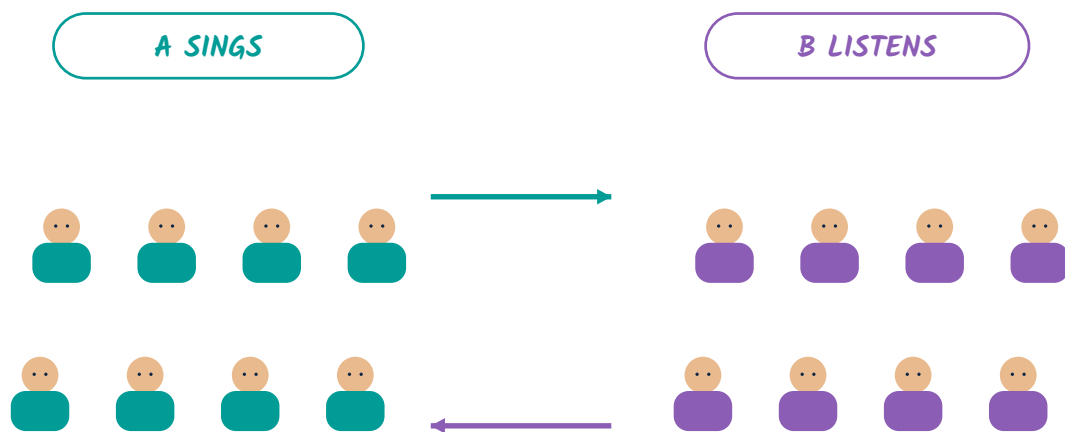
Listening Seats Exchange

Connection & Confidence

6 minutes / Two groups and a short phrase.



Hear the ensemble from a different perspective without singling out voices.



Swap roles, then sing together

Exchange performer and listener roles. Discuss the ensemble, not individual voices.

1

Group A sings while B listens for one agreed feature, such as aligned endings.

2

B describes what the ensemble did, then the groups exchange roles.

3

Sing together and apply one shared observation; avoid ranking which group sounded better.



DIRECTOR'S CUE

Listening leads to a specific ensemble adjustment rather than comparison between people.



COMMON TRAP

Ranking groups instead of listening for the focus.



MAKE IT WORK

Use a recording only with permission, or let everyone listen to the director's model.





Pitch & Listening

Hear, remember, and coordinate comfortable pitches.

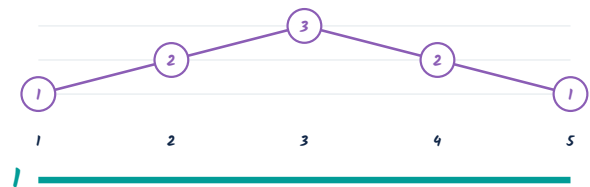


LISTEN FIRST

HUM: TWO BEATS

CHECK THE REFERENCE

MOVING LINE



GROUP A: gentle home note

One-Note Landing

Drone and Melody

TEN ACTIVITIES IN THIS MODULE

61 One-Note Landing

62 Higher, Lower, Same

63 Melody Contour Map

64 Home Note Return

65 Drone and Melody

66 Interval Echo Pairs

67 Find the Different Note

68 Chord Listening Triangle

69 Silent Pitch Recall

70 Tune the Phrase Ending

Choose one goal. Try one illustrated task. Carry what works into your music.

One-Note Landing

Pitch & Listening

4 minutes / Keyboard, tuning source, or a confident model.



Match a comfortable reference pitch after listening.



LISTEN FIRST

HUM: TWO BEATS

CHECK THE REFERENCE

Listen first; hum for two beats; hear the reference again before "oo".

1

Play or sing one suitable middle-range note and ask everyone to listen before responding.

2

Hum it gently for two beats, stop, and hear the reference again.

3

Repeat on 'oo', allowing singers to change octave or listen until they find an easy match.



DIRECTOR'S CUE

The group returns to the reference rather than drifting away after each attempt.



COMMON TRAP

Starting to sing before hearing the reference.



MAKE IT WORK

Use individual support privately; never ask a singer to push toward an uncomfortable note.



Higher, Lower, Same

Pitch & Listening

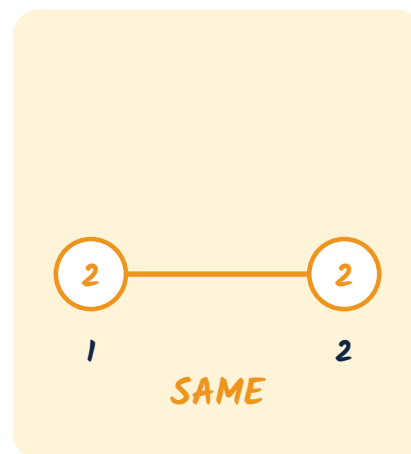
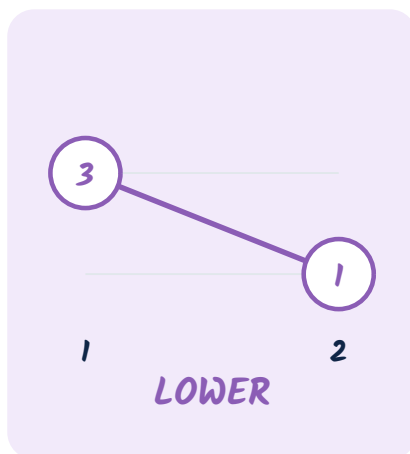
5 minutes / Three hand signs.



Recognize relative pitch direction before reproducing it.



Hear the pair. Show its direction. Then echo.



Identify the direction of each pair before singing it back.

1

Sing two notes that are higher, lower, or the same; listeners respond with the agreed sign.

2

Give six mixed examples in a comfortable range and discuss any uncertain pair.

3

Let the choir echo the same pairs on 'loo' after identifying their direction.



DIRECTOR'S CUE

The group identifies direction before attempting an echo.



COMMON TRAP

Echoing before identifying the direction.



MAKE IT WORK

Use larger pitch differences first; no individual singing is required.

Melody Contour Map

Pitch & Listening

6 minutes / Paper and a short phrase.



Connect the shape of a melody to its sound.



Scale degrees in a comfortable key



Example contour: rise, turn, fall. Trace the model you actually hear.

1

Listen to a four- to six-note phrase without singing and trace its rise and fall with one hand.

2

Draw a simple line showing the direction changes; compare it with the model.

3

Sing the phrase while following the line, then look away and reproduce it once.



DIRECTOR'S CUE

The drawn contour and sung direction agree at each turning point.



COMMON TRAP

Drawing a contour that disagrees with the model.



MAKE IT WORK

Use a two- or three-note contour and larger visual gestures.

Home Note Return

Pitch & Listening

5 minutes / Optional keyboard.

 Keep the tonal home in mind during a short pattern.

Scale degrees in a comfortable key



The last note is home. Imagine it during the pause before checking the reference.

- 1 — Establish a comfortable home note, then sing 1-2-3-2 and pause.
- 2 — Invite the choir to supply the missing home note before hearing the reference again.
- 3 — Try 1-3-5-3 and return home; rest between attempts and avoid range extremes.



DIRECTOR'S CUE

The home note is stable after the intervening notes.



COMMON TRAP

Guessing the home note before imagining it.



MAKE IT WORK

Stay with 1-2-1 and let the director give the final note when needed.

Drone and Melody

Pitch & Listening

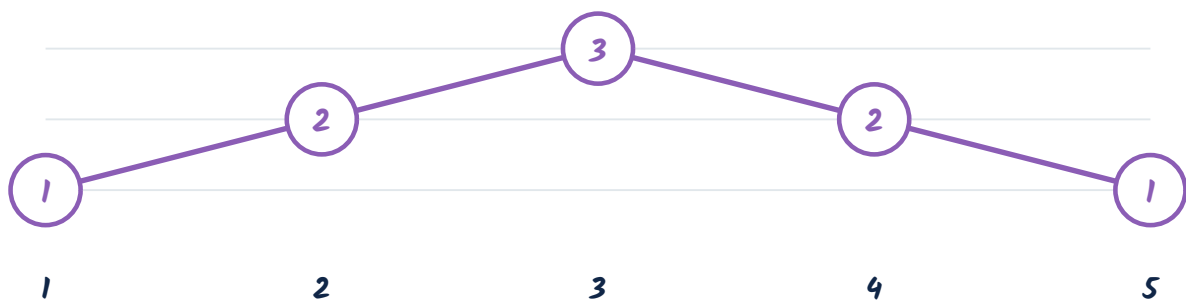
6 minutes / Two groups and a short stepwise pattern.



Hear a melody against a quiet sustained reference.



MOVING LINE



GROUP A: gentle home note

A gentle home note supports the moving line; both groups stop and recover.

1

Group A sustains a gentle home note for four beats while B sings 1-2-3-2-1 at a manageable pace.

2

Stop, breathe normally, and exchange roles; nobody must sustain beyond comfort.

3

Ask singers which melody notes felt settled or unsettled against the home sound.



DIRECTOR'S CUE

The reference remains soft enough for the moving line to be heard.



COMMON TRAP

Letting the drone cover the moving line.



MAKE IT WORK

The director or a keyboard supplies the drone so all singers can rest freely.



Interval Echo Pairs

Pitch & Listening

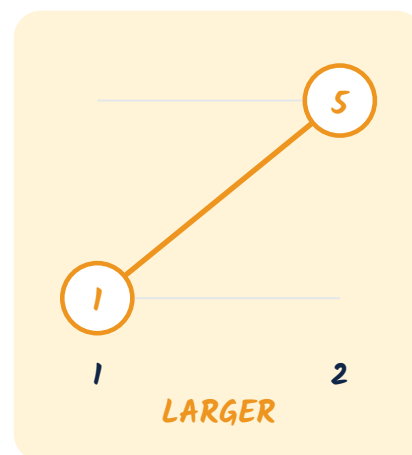
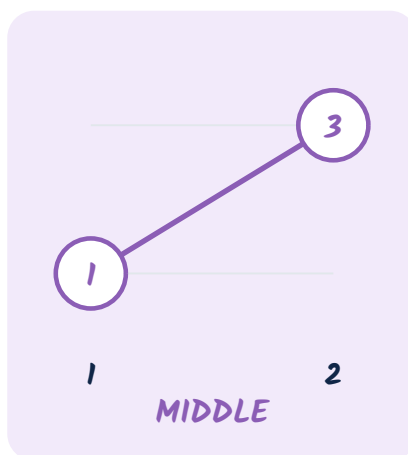
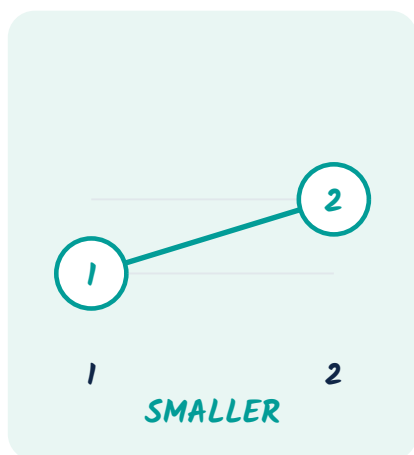
6 minutes / Comfortable two-note models.



Remember the distance between two notes without guessing from text.



Keep the starting note; compare the distance



Same starting note, three different distances. Model each pair before echoing.

1

Model 1-2, 1-3, and 1-5 separately, giving a rest after each pair.

2

Let the group echo and describe whether the distance feels small, medium, or larger.

3

Mix the three examples and then find one matching distance in current repertoire.



DIRECTOR'S CUE

The response preserves the interval instead of only its general upward direction.



COMMON TRAP

Remembering only that every pair goes upward.



MAKE IT WORK

Use only 1-2 and 1-3 until they are secure; change octave if appropriate.

Find the Different Note

Pitch & Listening

6 minutes / A prepared four-note phrase.

 Detect a changed pitch by comparing two short versions.

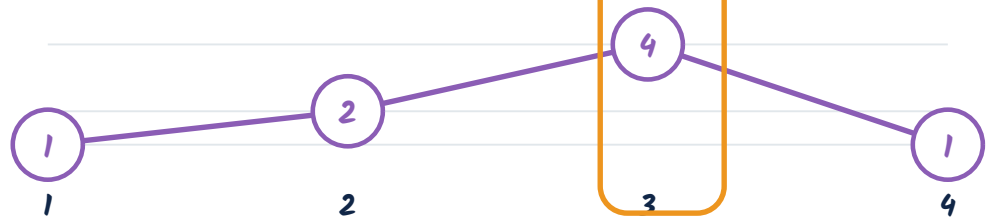


CHANGE AT POSITION 3

FIRST MODEL



SECOND MODEL



Position 3 changes; the first, second and final notes stay the same.

1

Sing 1-2-3-1 and ask the choir to listen without responding.

2

Sing 1-2-4-1 and let partners identify which position changed, using fingers or words.

3

Rehearse the original, then compare a similar trouble spot in the repertoire.



DIRECTOR'S CUE

Listeners identify the changed position rather than simply saying one version was wrong.



COMMON TRAP

Saying a version was wrong without locating the change.



MAKE IT WORK

Show four blank boxes and point to each note while it sounds.



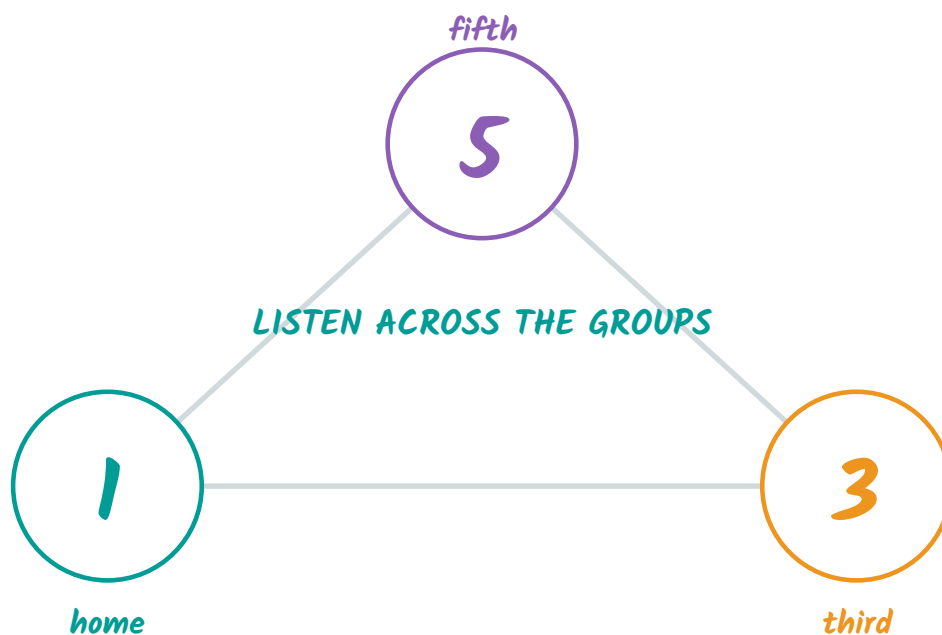
Chord Listening Triangle

Pitch & Listening

7 minutes / Three groups; optional keyboard.



Balance three chord tones by listening across the ensemble.



Build a comfortable major chord one group at a time, with short holds and normal breaths.

1

Assign home, third, and fifth of a comfortable major chord to three groups and establish each note separately.

2

Build the chord one group at a time at gentle volume, with short holds and normal breaths.

3

Ask the newest group to listen before joining; rotate roles where ranges allow.



DIRECTOR'S CUE

Singers adjust volume so all parts are audible without forcing a perfect blend.



COMMON TRAP

Forcing a fixed chord tone into an unsuitable range.



MAKE IT WORK

Use two notes or let a keyboard provide one part; do not force fixed voice ranges.



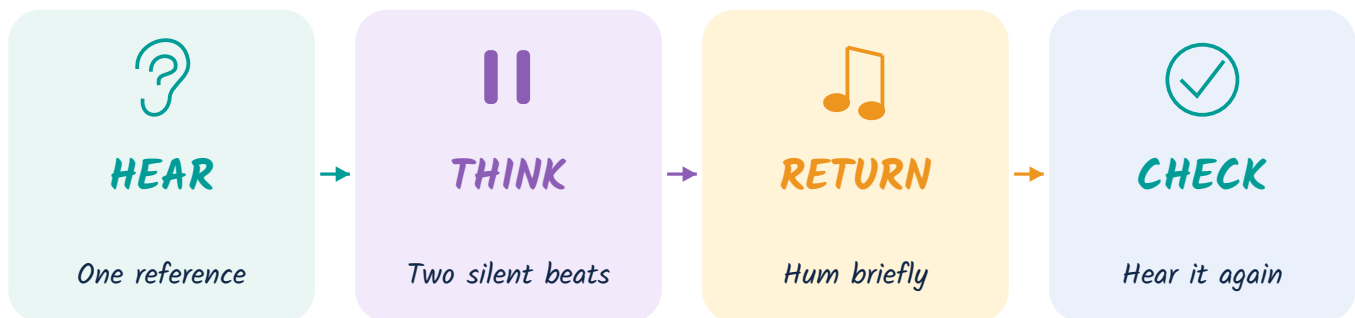
Silent Pitch Recall

Pitch & Listening

5 minutes / One reference pitch.



Recall a starting pitch after a brief period of silence.



Hear / imagine during two silent beats / return / compare with the reference.

1

Hear a comfortable note, sing it for two beats, then rest for two silent beats.

2

Think the note without humming, then sing it again and compare with the reference.

3

Extend the silent gap to four beats only after the shorter version is reliable.



DIRECTOR'S CUE

The returning pitch remains close to the reference without audible rehearsal in the gap.



COMMON TRAP

Audibly rehearsing during the silent gap.



MAKE IT WORK

Keep a very short gap or use a hand sign showing the imagined note.



Tune the Phrase Ending

Pitch & Listening

6 minutes / Last two bars of a song.

 **Stabilize a closing note within its musical context.**



LAST NOTE

Hear the target



LAST TWO WORDS

Keep the approach



FULL ENDING

Sing it in context

Build the ending backwards in useful units, then test it in the whole phrase.

1

Hear and sing the final note in a comfortable key; notice its place in the phrase.

2

Sing backward from the ending in small units: last word, last two words, then the full closing line.

3

Compare the final pitch to a reference after the complete phrase rather than stopping early to correct it.



DIRECTOR'S CUE

The last note is secure when approached through its actual melody.



COMMON TRAP

Securing an isolated final note but never its approach.



MAKE IT WORK

Shorten the phrase and use a slower tempo or octave alternative.



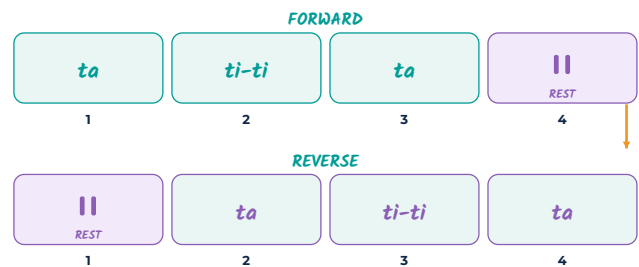


Focus & Memory

Keep track of cues, words, patterns, and landmarks.



Four-Event Memory Chain



Rhythm Backwards

TEN ACTIVITIES IN THIS MODULE

- 71 Four-Event Memory Chain
- 72 Missing Word Rehearsal
- 73 Listen Before You Echo
- 74 Two Cues, Two Responses
- 75 Rhythm Backwards

- 76 Lyric Landmark Map
- 77 Silent Singing Window
- 78 Score-to-Eyes Transfer
- 79 One-Change Challenge
- 80 Recall and Rebuild

Choose one goal. Try one illustrated task. Carry what works into your music.

Four-Event Memory Chain

Focus & Memory

5 minutes / Four cards: clap, tap, speak, rest.



Remember a short sequence of different musical actions.



CLAP



TAP

TURN THE CARDS OVER AND RECALL



SPEAK



REST

?

?

?

?

See the four actions, turn the cards over, then recall the same order.

1

Show a sequence of the four cards and perform it together once at a steady pace.

2

Turn the cards over and repeat the actions in the same order.

3

Reveal the cards to check, then change only one position and repeat the process.



DIRECTOR'S CUE

The order stays correct without making the tempo faster.



COMMON TRAP

Changing several card positions at once.



MAKE IT WORK

Use two cards first and allow a partner to point at remembered positions.



Missing Word Rehearsal

Focus & Memory

6 minutes / One familiar lyric line.



Retrieve important lyric words without depending on the page.



READ

We

sing

together

today

HIDE

We

sing

today

RECALL

We

together

Read the complete original line, hide a key word, then retrieve it in rhythm.

1

Read and speak the complete line together, identifying its key words.

2

Hide one key word and let the choir supply it in the spoken rhythm.

3

Hide two words, then sing the full line from memory before checking the original text.



DIRECTOR'S CUE

The missing words return in the correct place and order.



COMMON TRAP

Hiding too much text before one word is secure.



MAKE IT WORK

Leave first letters visible or use picture cues for key words.



Listen Before You Echo

Focus & Memory

5 minutes / Director and a three-note phrase.



Delay the response until the whole model has been heard.



MODEL / LISTEN

1 2 1



RESPONSE / ECHO

1 2 1

wait for cue

A raised hand keeps the group listening. Echo only after the waiting beat and response cue.

1

Explain that a raised hand means listen and an open palm means echo.

2

Model a short phrase while the hand stays raised; release the echo cue after one silent beat.

3

Vary the phrase and the waiting beat so the choir cannot simply copy immediately.



DIRECTOR'S CUE

No one starts before the echo cue, even when the model is familiar.



COMMON TRAP

Echoing immediately because the phrase is familiar.



MAKE IT WORK

Use spoken words first and add melody later.



Two Cues, Two Responses

Focus & Memory

5 minutes / Pointing gesture and open-hand gesture.

 Hold two simple musical instructions in working memory.



POINT



Speak "ready"



OPEN HAND



Sing "loo"

Learn one mapping first. After a rest, swap meanings and slow down.

1

Agree that pointing means speak 'ready' and an open hand means sing a gentle 'loo'.

2

Show six mixed cues slowly, allowing one clear response to each.

3

After a rest, swap the meanings and practise again at a slower pace.



DIRECTOR'S CUE

The choir responds to the current rule rather than the previous one.



COMMON TRAP

Swapping meanings before the first rule is secure.



MAKE IT WORK

Keep the first mapping throughout for groups who need more processing time.

Rhythm Backwards

Focus & Memory

6 minutes / Four cards with one or two sounds each.



Reorder a short rhythm deliberately rather than by habit.



FORWARD



REVERSE



Reverse the cards, not the two sounds inside "ti-ti".

1

Show four beats: ta, ti-ti, ta, rest; speak the sequence forward.

2

Read the cards from right to left, keeping each card's own sounds unchanged.

3

Perform forward then reversed versions, stopping to compare the order rather than racing.



DIRECTOR'S CUE

The card order reverses while the internal 'ti-ti' stays together.



COMMON TRAP

Reversing the sounds inside a ti-ti card.



MAKE IT WORK

Use three cards and point through them while the group responds.

Lyric Landmark Map

Focus & Memory

7 minutes / Text of one song.



Recall a longer song through meaningful section cues.



One meaningful cue for each real section

Illustrative landmarks: choose your own meaningful word for each real section.

1

Choose one memorable word or image for each section and write them in order.

2

Sing section openings while looking only at that landmark list.

3

Remove one landmark at a time and check the text after the attempt, correcting gently.



DIRECTOR'S CUE

Singers can find the next section without restarting the whole song.



COMMON TRAP

Using section cues that mean nothing to the singers.



MAKE IT WORK

Keep the full list visible and practise only two sections today.



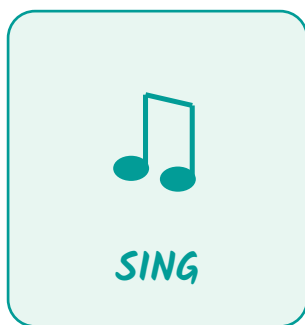
Silent Singing Window

Focus & Memory

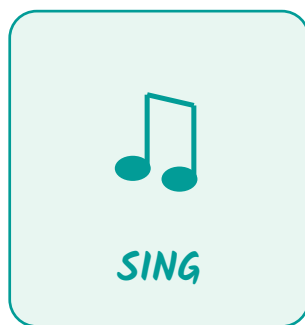
5 minutes / A well-known four-bar phrase.



Keep the musical sequence moving during a brief silent passage.



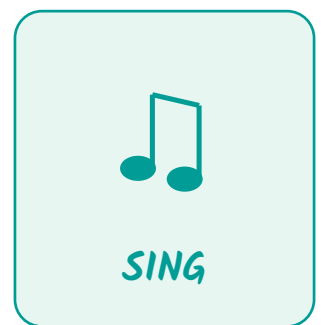
BAR 1



BAR 2



BAR 3



BAR 4

The musical sequence keeps moving

Bars 1-2 aloud, bar 3 in the mind, bar 4 aloud in the correct place.

1

Sing the first two bars aloud at an easy tempo.

2

Continue the next bar silently in your mind while watching the beat, then sing the final bar aloud.

3

Check whether both pitch and text rejoin in the right place; shorten the silent section if not.



DIRECTOR'S CUE

The choir returns together at the expected word and note.



COMMON TRAP

Stopping the musical sequence during the silent bar.



MAKE IT WORK

Keep tapping the beat or let the director mouth the text silently.



Score-to-Eyes Transfer

Focus & Memory

6 minutes / One two-bar phrase.



Remember a small unit long enough to watch the director.



READ ONE UNIT



LOOK FOR THE CUE



SING FROM MEMORY

Remember a small unit, look up for its cue, sing, then glance back if needed.

1

Read and sing the first short unit while looking at the score.

2

Look up and sing the same unit from memory, allowing a glance back afterwards.

3

Join two units while planning exactly where it is safe to look up.



DIRECTOR'S CUE

Looking up does not cause a lost word or missed entrance.



COMMON TRAP

Looking up before a small unit is remembered.



MAKE IT WORK

Use a one-word unit or a large-print cue card near the director.



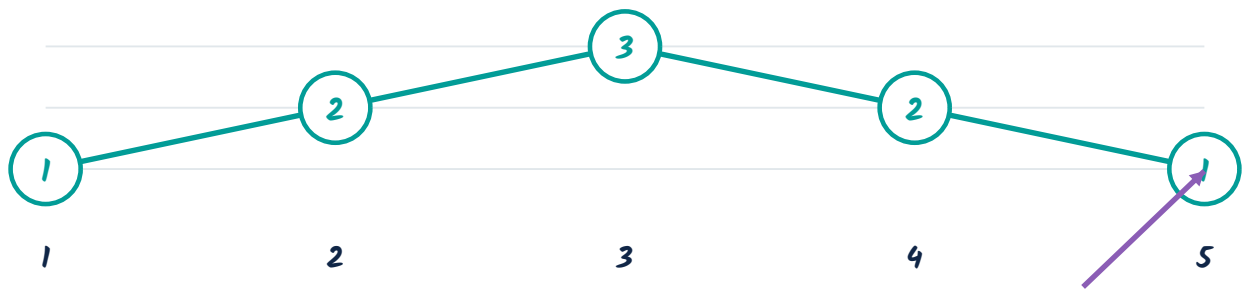
One-Change Challenge

Focus & Memory

6 minutes / One phrase and a written change.

 Track a single revision in a familiar passage.

Same notes, words and pulse



ONE CHANGE:
softer ending

Keep the reminder through a brief delay

Change only the ending. Keep notes, words and pulse the same.

1 —————
Sing the phrase as usual, then announce one change such as a softer ending.

2 —————
Repeat with only that change; listeners state whether it happened at the correct place.

3 —————
Write the change into the score and sing again after a brief unrelated task.

DIRECTOR'S CUE

The new instruction survives the delay without disturbing other features.

COMMON TRAP

Changing notes, words and dynamics all at once.

MAKE IT WORK

Keep the reminder card visible rather than relying on memory alone.

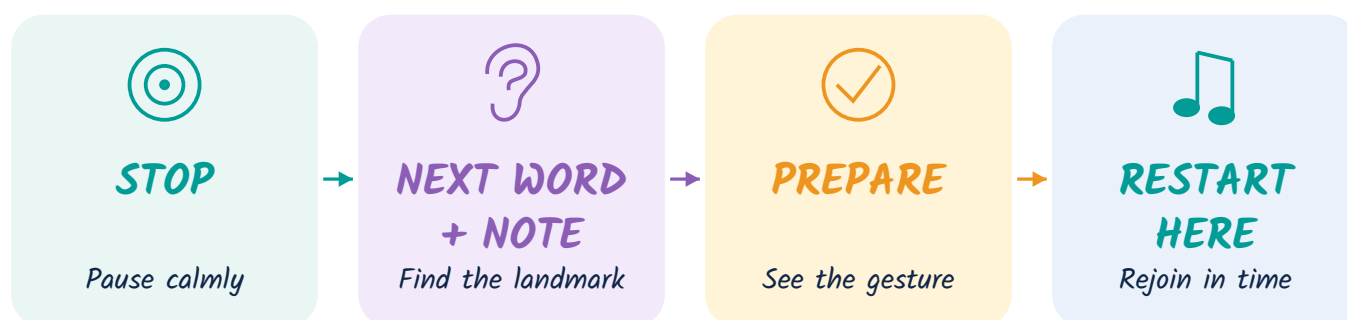
Recall and Rebuild

Focus & Memory

7 minutes / A familiar song with clear section labels.



Recover a passage after an interruption without starting from the beginning.



Restart at an internal landmark instead of returning to the beginning.

- 1 Stop at a planned point and ask singers to name the next word and starting note quietly to a partner.
- 2 Give a clear preparation and restart exactly at that point.
- 3 Repeat from another landmark, then practise the least secure restart once more.



DIRECTOR'S CUE

The choir can restart from at least two internal landmarks.



COMMON TRAP

Restarting the whole song after every interruption.



MAKE IT WORK

Supply the starting note and first word before the cue.





Expression & Interpretation

Let musical choices communicate the text.

"We are here together." / choose one intention



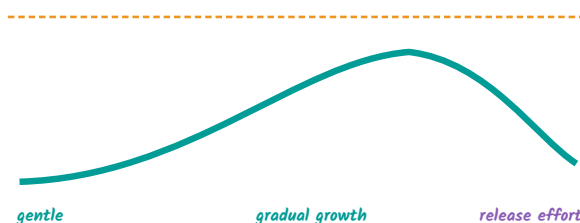
REASSURE

INVITE

CELEBRATE

One Phrase, One Intention

AGREED COMFORT CEILING



Crescendo With a Ceiling

TEN ACTIVITIES IN THIS MODULE

81 One Phrase, One Intention

82 Dynamic Staircase

83 Phrase Destination

84 Question and Answer

85 Crescendo With a Ceiling

86 Text Image Gallery

87 Articulation Contrast

88 Emotional Volume Myth

89 Endings That Mean Something

90 Listener's Story Test

Choose one goal. Try one illustrated task. Carry what works into your music.

One Phrase, One Intention

Expression & Interpretation

6 minutes / One short lyric line.

 Give a lyric a specific communicative purpose.



"We are here together." / choose one intention



REASSURE

INVITE

CELEBRATE

Try one original line with a chosen intention, using musical choices beyond volume.

1

Read the line and choose one intention, such as reassuring, inviting, or celebrating.

2

Speak it to an imaginary listener without changing the words.

3

Sing it and let listeners describe which musical choices communicated the intention.



DIRECTOR'S CUE

The intention is heard through phrasing, not just a louder voice.



COMMON TRAP

Using louder singing as the only expression tool.



MAKE IT WORK

Offer two intentions to choose from and permit a group response.

Dynamic Staircase

Expression & Interpretation

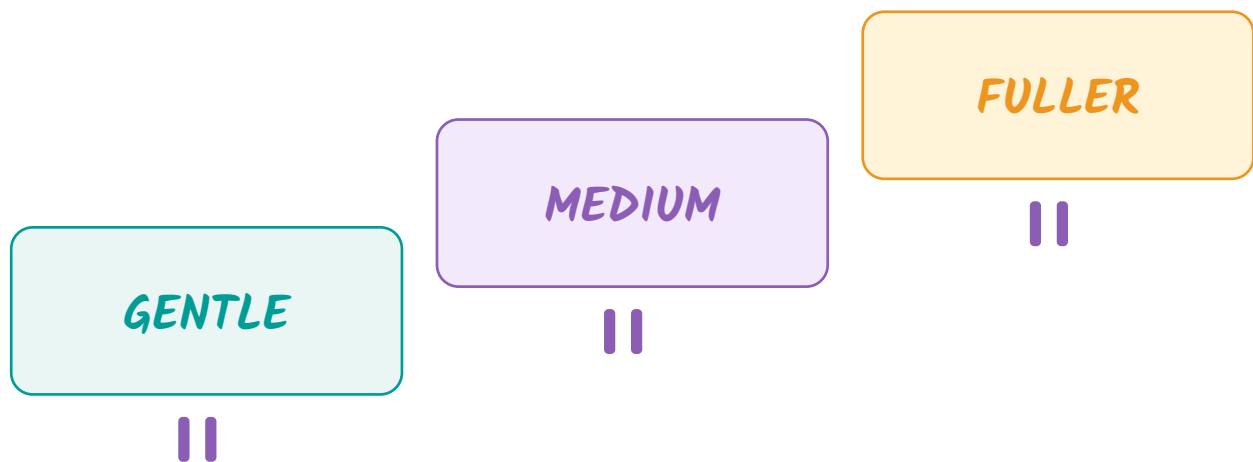
5 minutes / Three cards: gentle, medium, fuller.



Make three distinct volume levels without vocal forcing.



Rest between levels; keep the voice comfortable



Three clear levels, with rests. Stop before any singer needs to push.

1

Sing one comfortable note briefly at a gentle but clear level.

2

Repeat at medium and then fuller volume, stopping before any singer needs to push.

3

Reverse the order and transfer the three levels to short phrases, keeping a rest between them.



DIRECTOR'S CUE

The levels differ clearly while the tone remains comfortable.



COMMON TRAP

Forcing the fullest level to make the steps obvious.



MAKE IT WORK

Use only gentle and medium levels if those cover today's needs.



Phrase Destination

Expression & Interpretation

6 minutes / A lyric with a clear central word.

 *Shape a line toward one meaningful word.*

Lead toward the meaning

We

sing

together

today

Keep the words around it clear

Shape the phrase toward its main word, then let the remaining text release naturally.

1

Read the line and agree which word carries its main message.

2

Sing toward that word with a small sense of direction, then release the remaining text naturally.

3

Compare with a flat version and choose the amount of shaping that fits the style.



DIRECTOR'S CUE

The destination is audible without losing the words around it.



COMMON TRAP

Turning the destination word into a hard accent.



MAKE IT WORK

Draw one arrow above the text; avoid treating the target as a shouted accent.

Question and Answer

Expression & Interpretation

6 minutes / Two adjacent phrases or two original lines.



Give two musical phrases contrasting functions.



"Are you ready?"



"We are ready."



INVITES A RESPONSE



COMPLETES THE IDEA

Question and answer can have contrasting functions without becoming louder.

1

Speak the first line as a question and the second as an answer.

2

Sing both on a comfortable shared note, noticing direction and punctuation.

3

Return to their melody and preserve the conversational relationship between the phrases.



DIRECTOR'S CUE

Listeners can tell which phrase invites a response and which completes it.



COMMON TRAP

Changing the words instead of their function.



MAKE IT WORK

Use 'Are you ready?' and 'We are ready' before repertoire.



Crescendo With a Ceiling

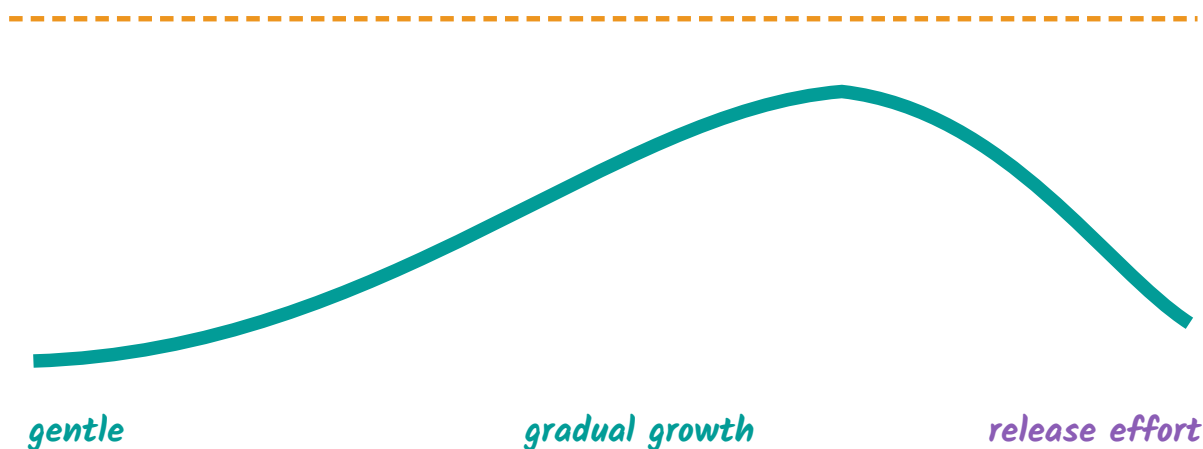
Expression & Interpretation

6 minutes / Four-beat sustained note or short phrase.



Increase intensity gradually within a comfortable volume range.

AGREED COMFORT CEILING



Agree the comfortable ceiling first. Grow gradually and remain below it.

1

Agree a comfortable upper volume before starting; this is the ceiling, not a challenge.

2

Begin gently and increase a little over four beats without exceeding that level.

3

Repeat with a four-beat decrease, then use the shape in repertoire.



DIRECTOR'S CUE

The change is gradual and stops before the tone becomes forced.



COMMON TRAP

Letting a crescendo become a loudness challenge.



MAKE IT WORK

Use a two-level change or let singers stay at medium while listening.

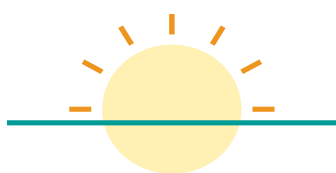
Text Image Gallery

Expression & Interpretation

7 minutes / Three simple images or written scene descriptions.

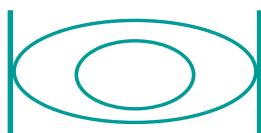


Use a concrete image to clarify a lyric's meaning.



SUNRISE

beginning



SHARED MEAL

sharing



QUIET PATH

calm

An image must serve the actual lyric

Choose an image that clarifies the actual lyric: sunrise, shared meal, or quiet path.

1

Offer a sunrise, a shared meal, and a quiet path as possible images for a selected line.

2

Small groups choose one and explain how it relates to the actual words.

3

Sing the line using that image, then name a specific phrasing choice it encouraged.



DIRECTOR'S CUE

The image supports the text rather than replacing its meaning.



COMMON TRAP

Choosing an image that replaces the text's meaning.



MAKE IT WORK

Use verbal scene descriptions rather than pictures when visuals are inaccessible.



Articulation Contrast

Expression & Interpretation

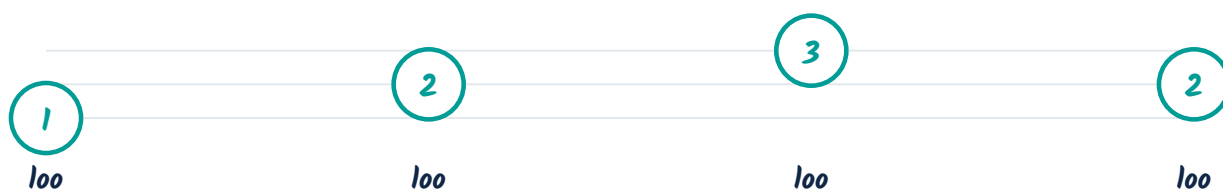
5 minutes / A four-note phrase.



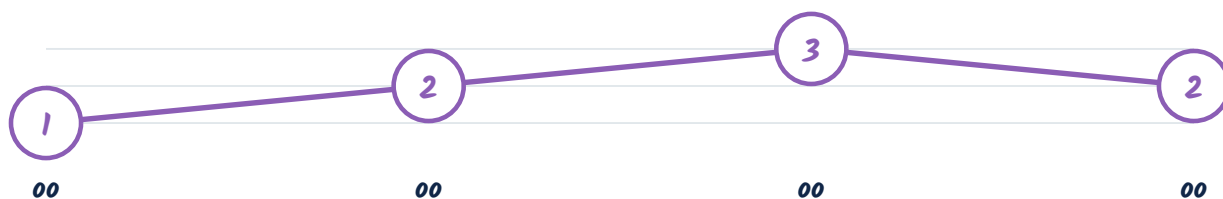
Choose between connected and separated delivery intentionally.



SEPARATE SYLLABLES



ONE CONNECTED LINE



Same notes and pulse: choose a connected or gently separated delivery for a reason.

1

Sing the phrase smoothly on 'loo', then repeat with gently separated syllables.

2

Describe how the two versions change its character while keeping tempo and pitch the same.

3

Apply the version that suits the text and style, then explain the choice.



DIRECTOR'S CUE

The selected articulation is consistent across the ensemble.



COMMON TRAP

Changing tempo while comparing articulation.



MAKE IT WORK

Use spoken syllables if singing both versions becomes tiring.



Emotional Volume Myth

Expression & Interpretation

6 minutes / One expressive lyric line.



Communicate a strong feeling without assuming louder is better.



DICTION

Clear a word



TIMING

Allow a pause



PHRASE DIRECTION

Lead to a word

Three expressive tools at a moderate volume. Choose one that communicates the feeling.

1

Choose a feeling such as wonder or reassurance and speak the words in a natural voice.

2

Sing at a moderate volume, changing diction, timing, or phrase direction to communicate it.

3

Ask listeners which detail carried the feeling; compare two gentle interpretations.



DIRECTOR'S CUE

Listeners identify expressive details beyond volume.



COMMON TRAP

Assuming a strong feeling needs a loud voice.



MAKE IT WORK

Use an ensemble discussion rather than individual demonstrations.



Endings That Mean Something

Expression & Interpretation

6 minutes / Three lines ending with different punctuation.



Match the end of a phrase to its punctuation and message.



statement



question



exclamation

Plan the ending to fit the sentence

Plan the vowel, final consonant and release so the ending supports the sentence.

1

Speak one statement, one question, and one exclamation without changing their printed words.

2

Sing each on a short pattern and plan its final vowel, consonant, and release.

3

Transfer the appropriate ending to repertoire and compare the effect on the whole line.



DIRECTOR'S CUE

The ending supports the sentence rather than simply becoming quieter by habit.



COMMON TRAP

Making every ending fade by habit.



MAKE IT WORK

Work with one type of ending per rehearsal.



Listener's Story Test

Expression & Interpretation

7 minutes / A short passage and two listener volunteers.



Check whether an interpretation communicates a clear narrative.



INTENDED MESSAGE

Write one message



LISTENER HEARS

Listen without clues



ONE ADJUSTMENT

Change one musical detail

Keep the intended message from the listeners until after the first performance.

1

Agree the intended message before the choir sings, but do not tell the listeners yet.

2

Sing once and ask listeners to describe what they understood from the text and musical delivery.

3

Compare responses with the intended message and adjust one feature before repeating.



DIRECTOR'S CUE

The second performance communicates the agreed message more clearly.



COMMON TRAP

Telling the listeners the answer before they listen.



MAKE IT WORK

Use two sections of the choir as listeners and performers.





Rehearsal & Teamwork

Give practice a clear purpose and a useful next step.



"We will enter together after the rest in bar 12."

EVENT: enter together

PLACE: bar 12



CIRCLE: entry

COMMA: breath

ARROW: direction

Rehearsal Goal in One Sentence

Rehearsal Marking Key

TEN ACTIVITIES IN THIS MODULE

- | | |
|-----------------------------------|------------------------------|
| 91 Rehearsal Goal in One Sentence | 96 Partner Part Check |
| 92 Trouble Spot Triage | 97 Balanced Section Entry |
| 93 Section Handover | 98 Transition Without Talk |
| 94 Three-Pass Repair | 99 Two-Minute Section Report |
| 95 Rehearsal Marking Key | 100 Next-Rehearsal Bridge |

Choose one goal. Try one illustrated task. Carry what works into your music.

Rehearsal Goal in One Sentence

Rehearsal & Teamwork

5 minutes / Board or a visible note.



Give the group a clear, achievable target for the session.



"We will enter together after the rest in bar 12."

EVENT: enter together

PLACE: bar 12

A useful target names a musical event you can hear and a place you can find.

1

State one observable target, such as 'We will enter together after the rest in bar twelve'.

2

Let singers locate that point and describe what success would sound like.

3

Rehearse it briefly, then revisit the target near the end and record whether it was met.



DIRECTOR'S CUE

The group can describe the target and hear whether it happened.



COMMON TRAP

Choosing a target too vague to check.



MAKE IT WORK

Use a spoken target and repeat it before the relevant passage.

Trouble Spot Triage

Rehearsal & Teamwork

7 minutes / A short run of current repertoire.



Choose a useful rehearsal priority instead of correcting everything.

RUN THE PASSAGE

RHYTHM

PITCH

TEXT

Choose ONE blocker / repair / hear the whole passage again

Choose the issue that blocks progress, repair it, then test the full passage.

1

Sing the passage once while the director notes issues without interrupting.

2

Choose one issue that affects the most singers or prevents progress, separating rhythm, pitch, and text.

3

Work on that issue for three minutes, then repeat the original passage to judge the change.



DIRECTOR'S CUE

The chosen fix improves the full passage when it returns.



COMMON TRAP

Correcting every issue at once.



MAKE IT WORK

Ask section leaders for one observation each, not a list of complaints.

Section Handover

Rehearsal & Teamwork

6 minutes / Two adjacent entries in repertoire.



Coordinate an entrance that follows another section's phrase.



Listen for A's cue

GROUP A

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

GROUP B

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

1

2

3

4

5

6

A's final word is B's listening cue. B also watches the director before entering.

1

Group A sings its last two bars while B listens for the exact cue word or note.

2

B speaks its first words on time, then adds the melody after the timing is secure.

3

Join both parts and ask B to watch the director as well as listening to A.



DIRECTOR'S CUE

B enters confidently without covering A's final word.



COMMON TRAP

Listening to the previous part but missing the conductor.



MAKE IT WORK

The director models A's cue while B practises alone.



Three-Pass Repair

Rehearsal & Teamwork

7 minutes / A four-bar passage.



Use successive repetitions for different purposes.



PASS 1 / RHYTHM

Speak the rhythm



PASS 2 / NOTES

Sing notes on one vowel



PASS 3 / TEXT

Restore the words

Each pass has a distinct purpose. Restore the complete phrase after the repair.

- 1 Pass one isolates rhythm in speech, with pitches temporarily removed.
- 2 Pass two restores notes on one vowel, checking the part without text pressure.
- 3 Pass three restores words and expression; stop afterwards to name which pass solved the issue.



DIRECTOR'S CUE

Each repetition has a distinct purpose that carries into the complete version.



COMMON TRAP

Repeating three times with no distinct purpose.



MAKE IT WORK

Use two bars and repeat a pass only if its specific aim remains unmet.



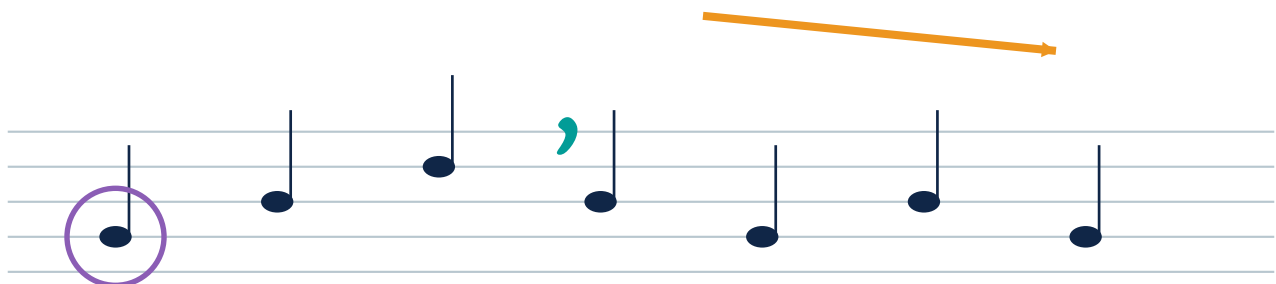
Rehearsal Marking Key

Rehearsal & Teamwork

6 minutes / Pencils and a short shared symbol list.



Make score annotations clear enough to use next week.



CIRCLE: entry

COMMA: breath

ARROW: direction

Three agreed marks: breath comma, entry circle, and phrase-direction arrow.

1

Agree three marks: a comma for a breath, a circle for an entry, and an arrow for a phrase destination.

2

Mark one example of each in the same passage and check that everyone can locate them.

3

Sing the passage while following the marks; remove or revise any that cause confusion.



DIRECTOR'S CUE

Singers understand their own marks after the verbal explanation ends.



COMMON TRAP

Adding marks nobody can explain next week.



MAKE IT WORK

Offer a printed marked copy or an accessible written description.

Partner Part Check

Rehearsal & Teamwork

7 minutes / Pairs from the same section.



Hear a part accurately without turning peers into judges.



PERFORM ONE BAR

FOLLOW ONE FEATURE



Ask the director when a note is uncertain

Swap roles

One bar, one feature, then swap roles. Confirm uncertain notes with the director.

1

Give partners one specific task, such as checking the rhythm of a single bar.

2

Singer A performs the bar or speaks its rhythm while B follows the score; exchange roles.

3

Discuss only that feature and confirm uncertain notes with the director rather than guessing.



DIRECTOR'S CUE

Partners return with a concrete question or confirmed correction.



COMMON TRAP

Letting partners guess an uncertain note.



MAKE IT WORK

Both partners may sing together first or ask the director to demonstrate.



Balanced Section Entry

Rehearsal & Teamwork

6 minutes / Two overlapping parts.



Keep a new section from overpowering a continuing line.



New entry: clear, but gentler

GROUP A



GROUP B



1

2

3

4

5

6

Let the entering section be clear without covering the continuing words.

1

Let the continuing group sing its line alone so everyone hears its shape.

2

Add the entering group at a gentler volume and listen for the continuing text.

3

Adjust balance once and sing both parts again, preserving the new entry's clarity.



DIRECTOR'S CUE

Both the new entry and the continuing words remain audible.



COMMON TRAP

Making the entry clearer by covering the ongoing line.



MAKE IT WORK

Use two small mixed groups if the choir has no fixed sections.



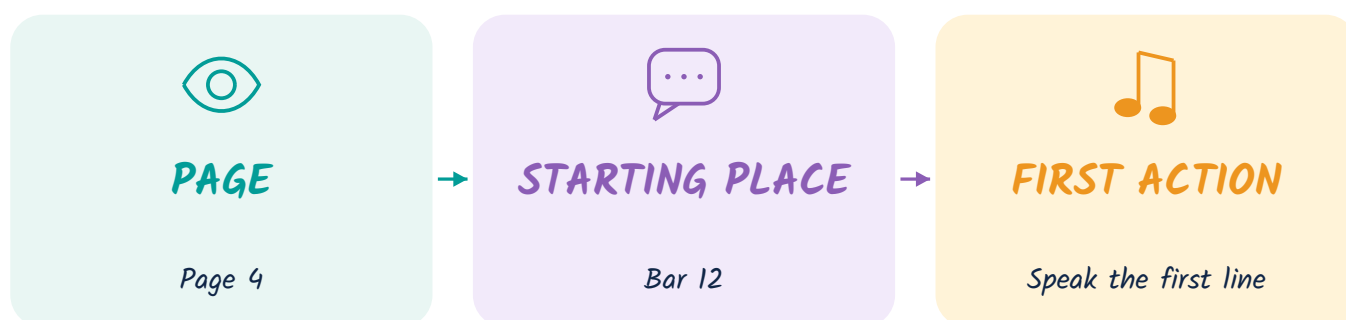
Transition Without Talk

Rehearsal & Teamwork

6 minutes / Two planned rehearsal tasks.



Move between activities with clear instructions and little lost time.



Give all three before ending the current task, then allow ten quiet seconds to find the place.

- 1 Before ending task one, state the next page, starting point, and first action.
- 2 Give ten quiet seconds to find the place, then check readiness with a visible signal.
- 3 Begin task two promptly and ask whether anyone lacked a needed instruction.



DIRECTOR'S CUE

The next task starts without repeated questions about where or how to begin.



COMMON TRAP

Naming the page but omitting the starting action.



MAKE IT WORK

Project the next page number and speak it twice when needed.



Two-Minute Section Report

Rehearsal & Teamwork

7 minutes / A short section task.



Turn section work into useful information for the full choir.



SOLUTION

What worked?



BAR NUMBER

Where exactly?



NEXT QUESTION

What should we test?

A useful section report leads to a test in the full ensemble.

1

Give each section one passage and one question to solve in three minutes.

2

Ask a spokesperson to report the solution, remaining difficulty, and exact bar number in under a minute.

3

Reassemble and test the reported solution in context rather than accepting it without listening.



DIRECTOR'S CUE

Reports lead to one clear action in the full ensemble.



COMMON TRAP

Giving a report with no bar number or next test.



MAKE IT WORK

Use a written report or let the director visit groups instead.

Next-Rehearsal Bridge

Rehearsal & Teamwork

5 minutes / Rehearsal notes or a shared board.



Finish with a precise starting point for the next meeting.



**TODAY'S
GAIN**

A steadier rest



PAGE + BAR

Page 4, bar 12



**ONE HOME
TASK**

*Speak the rhythm
slowly*



NEXT START

Test the re-entry

Keep the next rehearsal connected to one precise preparation request.

- 1 Name the strongest improvement from today's final run and the next unresolved task.
- 2 Write its page, bar, and one requested preparation action, such as speaking a rhythm slowly.
- 3 At the next rehearsal, begin with that point and check whether the preparation helped.



DIRECTOR'S CUE

The next meeting begins with continuity rather than repeating the whole diagnosis.



COMMON TRAP

Ending with an unclear request to practise more.



MAKE IT WORK

Provide the instruction on paper; do not require an app or home instrument.





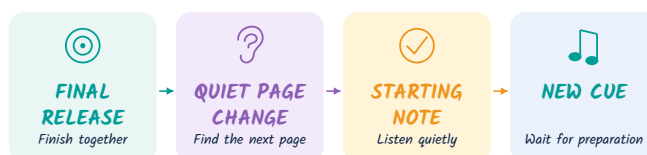
Performance Preparation

Prepare the cues, space, sequence, and recovery plan.



WALK THE ROUTE

SETTLE + SEE THE CUE



Walk-On and Settle

Between-Song Reset

TEN ACTIVITIES IN THIS MODULE

- | | |
|-------------------------------|------------------------------------|
| 101 Walk-On and Settle | 106 Mistake Recovery Anchor |
| 102 First Ten Seconds | 107 Acoustic Listening Pass |
| 103 Microphone Distance Check | 108 Dress Rehearsal Checklist Run |
| 104 Audience Focus Points | 109 Final Consonant to Stillness |
| 105 Between-Song Reset | 110 Performance Debrief That Helps |

Choose one goal. Try one illustrated task. Carry what works into your music.

Walk-On and Settle

Performance Preparation

7 minutes / Clear route and marked places.



Enter the performance space safely and become ready together.



WALK THE ROUTE



SETTLE + SEE THE CUE

Walk the route slowly first. Mark steps, cables, access and a clear view of the director.

1

Walk the planned route slowly, checking steps, cables, and access needs before singing.

2

Arrive at places, face the director, and allow a quiet moment to settle without a rigid pose.

3

Repeat the route and add only the opening preparation gesture, keeping the route unhurried.



DIRECTOR'S CUE

Everyone reaches a usable place with a clear view before the cue.



COMMON TRAP

Adding singing before the route is safe and usable.



MAKE IT WORK

Rehearse seated arrival or an alternative accessible route individually.

First Ten Seconds

Performance Preparation

6 minutes / Opening note and first phrase.



Make the beginning of a performance predictable.



Practise this beginning after different lengths of silence.

- 1 Practise the silent sequence: ready position, eye contact, preparation, and entrance.
- 2 Add the opening phrase once, then stop and reset rather than continuing the whole song.
- 3 Repeat with a longer audience-like pause so singers learn to wait for the cue.



DIRECTOR'S CUE

The group starts together even after an unfamiliar pause.



COMMON TRAP

Starting the phrase before everyone sees the cue.



MAKE IT WORK

Supply the starting note immediately before every attempt.



Microphone Distance Check

Performance Preparation

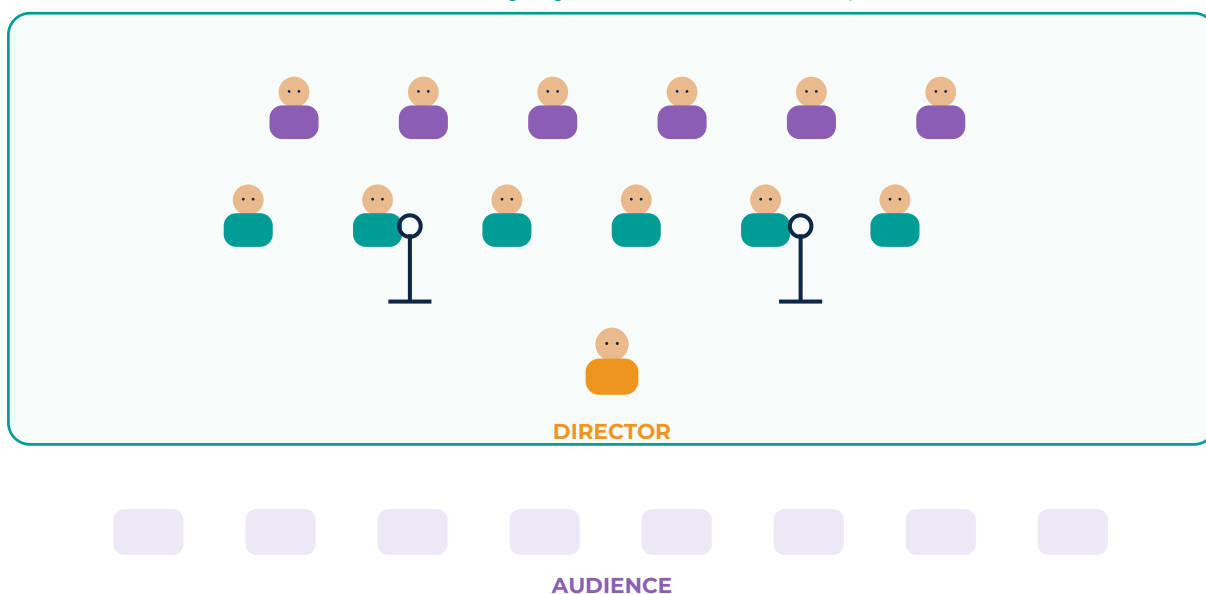
8 minutes / Performance microphone and sound operator, if available.



Find a practical amplified setup without singing louder to compensate.



Test normal singing with the sound operator



Test positions with the sound operator and a normal singing voice; no fixed distance suits every setup.

1

Ask the operator to set a safe working level while the choir sings a short representative phrase normally.

2

Try the planned positions without blocking faces or access routes; do not handle equipment without permission.

3

Repeat the phrase and agree which position gives clear sound without forcing; note the setup for the event.



DIRECTOR'S CUE

The setup supports normal singing and clear visibility.



COMMON TRAP

Compensating for a microphone problem by singing harder.



MAKE IT WORK

If no microphone is available, map the intended positions and discuss the soundcheck plan.

Audience Focus Points

Performance Preparation

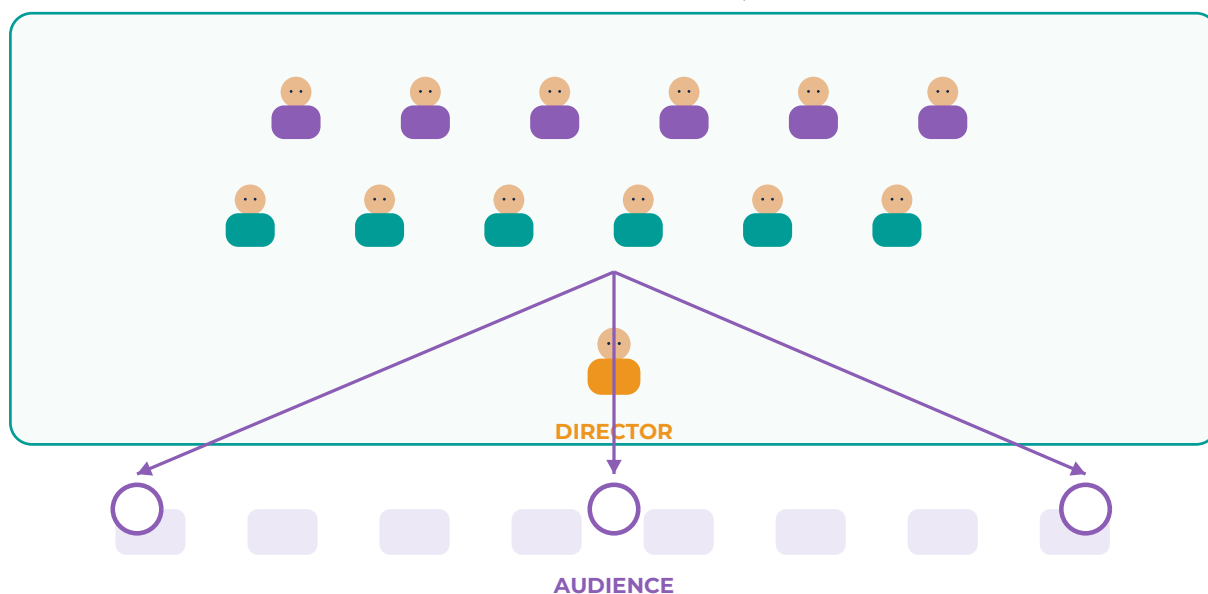
6 minutes / Three safe visual points in the room.



Look outward without losing contact with the director.



Return to the director for important cues



Plan brief outward moments, then return to the director for important cues.

1

Choose a centre point and two side points above audience eye level; keep the director visible.

2

Speak a line while allowing the eyes to reach the centre point, then return for the cue.

3

Sing the phrase, choosing planned outward moments rather than scanning continuously.



DIRECTOR'S CUE

Singers communicate outward while still seeing important cues.



COMMON TRAP

Scanning the room continuously and losing the director.



MAKE IT WORK

Keep eyes on the director throughout if additional focus changes are distracting.

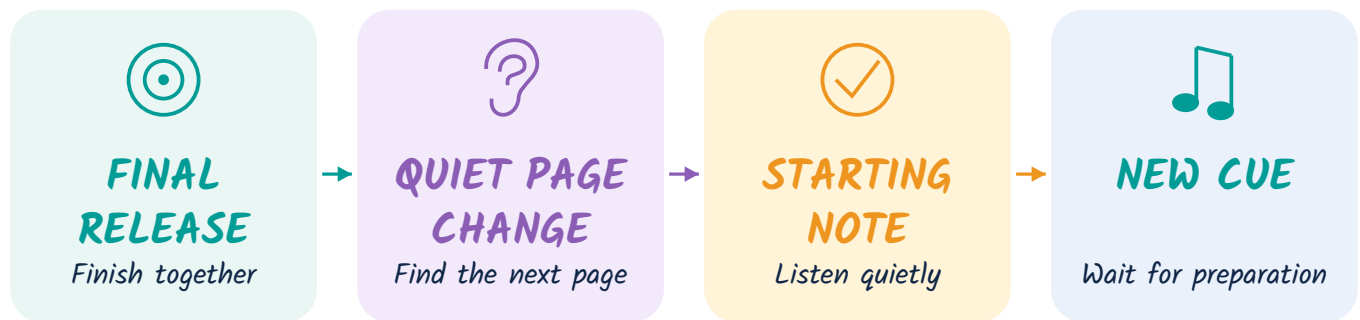
Between-Song Reset

Performance Preparation

6 minutes / Two pieces and a clear order.



Handle the silence between pieces without confusion.



The next preparation waits until the group has found its place.

- 1 Rehearse the end of song one, including its release and the director's acknowledgement.
- 2 Change pages or positions during an agreed quiet interval; check that nobody is left behind.
- 3 Hear the next starting note and prepare only when the director gives the new cue.



DIRECTOR'S CUE

The next piece begins without rustling through the preparation gesture.



COMMON TRAP

Turning pages through the preparation gesture.



MAKE IT WORK

Use a printed running order and larger page tabs.



Mistake Recovery Anchor

Performance Preparation

7 minutes / A familiar passage with clear bar numbers.



Continue after a slip using a planned musical landmark.



Listen and find B's word + note

After a planned slip: listen, find the director, then rejoin at the next agreed landmark.

1

Choose two safe re-entry landmarks and confirm the starting words and notes for each.

2

The director briefly stops one group at a planned point while the others continue.

3

That group listens and rejoins at the next agreed landmark; discuss the route without blame.



DIRECTOR'S CUE

A slip does not force the ensemble to restart the piece.



COMMON TRAP

Scrambling to catch every lost note after a slip.



MAKE IT WORK

Practise with spoken text first and supply a clear visual cue at re-entry.



Acoustic Listening Pass

Performance Preparation

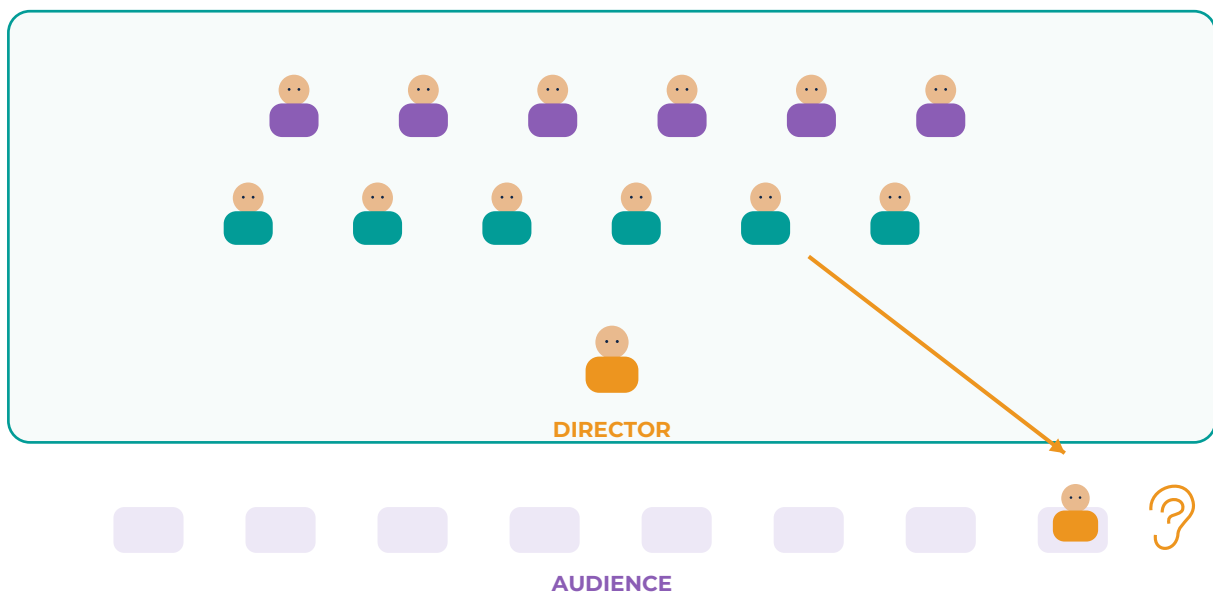
8 minutes / Performance space or a different rehearsal position.



Adapt balance to a room before changing vocal effort.



Hear the room from an audience position



A listener in the audience checks text and balance. Adjust the setup before asking for more effort.

1

Sing a short passage at normal volume while a listener stands where the audience will sit.

2

Ask about text clarity, balance, and room resonance rather than whether it is 'loud enough'.

3

Change spacing, articulation, or tempo slightly and test again, keeping the voice comfortable.



DIRECTOR'S CUE

A practical room adjustment improves clarity without asking the choir to push.



COMMON TRAP

Asking only whether the room sounds loud enough.



MAKE IT WORK

Record only with permission; otherwise use one trusted listener.

Dress Rehearsal Checklist Run

Performance Preparation

8 minutes / Folders, music, attire or planned substitutes.

 **Test practical readiness using a short performance excerpt.**



OPENING

Check visibility



PAGE TURN

Test score handling



ENDING

Keep the final cue

Test practical equipment, scores, clothing and access in a short real run.

1

Check footwear stability, score handling, lighting, and any needed mobility access.

2

Perform one opening, one page turn, and one ending exactly as planned.

3

Write down practical snags and assign someone to resolve each before the event.



DIRECTOR'S CUE

Every discovered snag has an owner and a clear next action.



COMMON TRAP

Finding a snag without assigning someone to fix it.



MAKE IT WORK

Use substitute clothing or props if full attire is unavailable.



Final Consonant to Stillness

Performance Preparation

6 minutes / Final phrase of a song.



Finish a piece with coordinated sound and a calm visible ending.



COORDINATED ENDING



release



two attentive silent beats

Final vowel / agreed consonant / release / two attentive silent beats.

1

Agree when the final vowel, consonant, and conductor release occur.

2

Sing the ending, then remain comfortably attentive for two silent beats without freezing the body.

3

Follow the director's acknowledgement before changing pages or speaking.



DIRECTOR'S CUE

The ending is unified and the ensemble does not break attention prematurely.



COMMON TRAP

Holding the breath during the two silent beats.



MAKE IT WORK

Practise only the last word and the two silent beats.



Performance Debrief That Helps

Performance Preparation

7 minutes / A recent performance or a rehearsal run.



Use a performance experience to choose one constructive improvement.



EVIDENCE

A clear first entrance



ONE CHALLENGE

A rushed page change



ONE ACTION

Rehearse that transition

Name the exact musical moment, choose a task, and schedule the next test.

- 1 Ask the choir to name one musical success supported by a concrete example.
- 2 Choose one challenge the group can influence, locating the exact moment rather than blaming a person.
- 3 Agree one rehearsal action and schedule where to test it next time.



DIRECTOR'S CUE

The debrief ends with a specific, achievable rehearsal task.



COMMON TRAP

Blaming a person instead of choosing a useful action.



MAKE IT WORK

Collect written observations and discuss them as group themes.





Creativity & Inspiration

Create bounded musical ideas with a practical purpose.



One note per beat / notes 1, 2 and 3



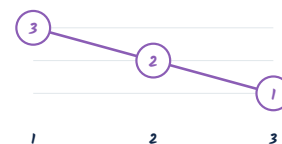
Your idea:

Four-Note Composer

CALL / director



REPLY / group



LISTEN + REST BEFORE THE REPLY

Call-and-Response Maker

TEN ACTIVITIES IN THIS MODULE

111 Four-Note Composer

112 Rhythm Name Mosaic

113 Lyric Seed Workshop

114 Sound and Silence Sculpture

115 Call-and-Response Maker

116 Style Choice Laboratory

117 Rehearsal Inspiration Cards

118 Community Dedication Line

119 Arrange a Gentle Ostinato

120 Choir's Own Closing Ritual

Choose one goal. Try one illustrated task. Carry what works into your music.

Four-Note Composer

Creativity & Inspiration

7 minutes / Four beats and notes 1, 2, and 3.



Create a short melody within a clear musical boundary.



One note per beat / notes 1, 2 and 3



Your idea:

One original example: four beats, one note per beat, using only notes 1, 2 and 3.

1

Model a four-beat phrase using only the three notes, with one note per beat.

2

Pairs invent a different phrase, choosing a comfortable starting pitch and allowing a rest.

3

Share voluntarily, echo the phrase, and describe its shape rather than ranking it.



DIRECTOR'S CUE

The created phrase fits four beats and uses the agreed note set.



COMMON TRAP

Using more notes or beats than the agreed boundary.



MAKE IT WORK

Speak note numbers or use hand signs instead of singing alone.



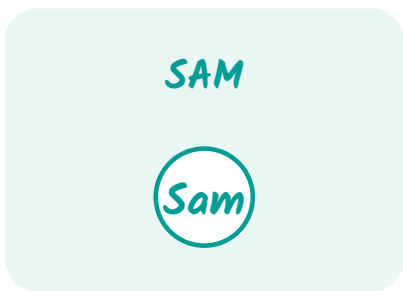
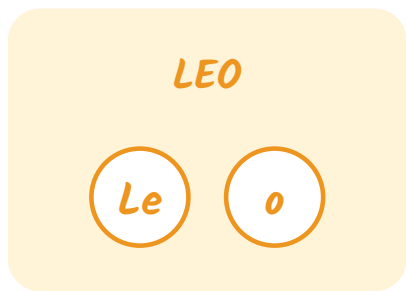
Rhythm Name Mosaic

Creativity & Inspiration

7 minutes / Name cards or voluntary spoken names.

 Build an original group rhythm from spoken names.



 SAM Sam	 MAYA Ma ya	 LEO Le o	
 Sam 1	 Ma-ya 2	 Le-o 3	 REST 4

Original name-card example, used with permission. Hear syllables over a repeating beat.

- 1** _____

Choose three names with permission and speak their natural syllable rhythms.
- 2** _____

Arrange them across a short repeating pulse, inserting a rest where needed.
- 3** _____

Perform the combined rhythm together, then replace names with neutral syllables while keeping its shape.



DIRECTOR'S CUE

The mosaic has a repeatable rhythm and clear rests.



COMMON TRAP

Forcing someone to offer a personal name.



MAKE IT WORK

Use favourite food or place names instead of personal names.



Lyric Seed Workshop

Creativity & Inspiration

8 minutes / Theme cards and paper.



Write a brief original lyric that fits a simple rhythm.



THEME: BELONGING

To-geth-er

we

sing

here

SIX SYLLABLES OVER FOUR BEATS

To-ge

ther-we

sing

here

1

2

3

4

An original six-syllable line can begin with two syllables on beats 1 and 2.

1

Choose a shared theme such as belonging and collect a few concrete words.

2

Write a line of six to eight syllables, checking that its meaning is clear when spoken.

3

Speak it over four beats and revise awkward words before trying a gentle melody.



DIRECTOR'S CUE

The lyric can be spoken naturally within the chosen pulse.



COMMON TRAP

Fitting awkward words before speaking the line naturally.



MAKE IT WORK

Use a sentence starter such as 'Together we...' and work as one group.



Sound and Silence Sculpture

Creativity & Inspiration

7 minutes / A visible four-box plan.



Make a short structured piece using sound and intentional rests.



HUM

agree duration



SILENCE

agree duration



WORD

agree duration



SILENCE

agree duration

Four agreed durations make a repeatable form. Silence has a deliberate place.

1

Label four boxes: hum, silence, spoken word, silence; agree a comfortable duration for each.

2

Perform the plan once with a clear cue at every boundary.

3

Let groups change one box and explain how the silence changes the musical effect.



DIRECTOR'S CUE

The silences are deliberate and the form can be repeated.



COMMON TRAP

Treating silent boxes as unplanned gaps.



MAKE IT WORK

Use gestures or gentle tapping instead of pitched sound.

Call-and-Response Maker

Creativity & Inspiration

8 minutes / A two-bar framework.



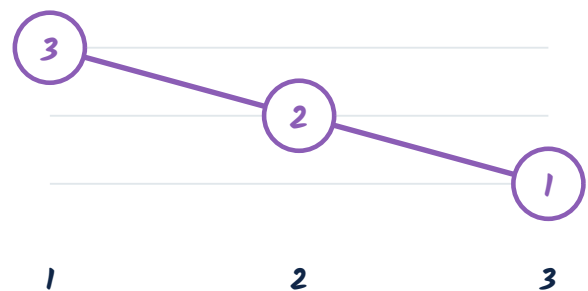
Invent a response that clearly answers a short musical call.



CALL / director



REPLY / group



LISTEN + REST BEFORE THE REPLY

A short original call and one possible reply. Listen, rest, then answer.

1

The director offers a short original call on notes 1-2-3; the group listens first.

2

Pairs create a reply using 3-2-1 or another easy three-note shape with matching length.

3

Perform the call and selected replies with a rest between turns, keeping participation voluntary.



DIRECTOR'S CUE

The response fits the space and relates audibly to the call.



COMMON TRAP

Answering before hearing the complete call.



MAKE IT WORK

Create a spoken reply before setting it to notes.

Style Choice Laboratory

Creativity & Inspiration

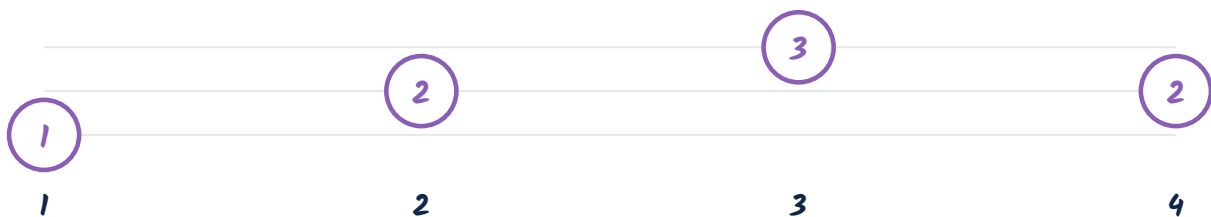
8 minutes / A short original or licensed phrase.

 Explore how interpretation changes when musical features change.

FLOWING + CONNECTED



CLEAR BEAT + SEPARATED



Change articulation and pulse deliberately; choose what supports the text.

- 1 _____
Sing the phrase once with connected notes and a gentle, flowing pulse.
- 2 _____
Repeat with lighter separated articulation and a clearer beat, without imitating a cultural style you have not studied.
- 3 _____
Choose the features that best support the text and name the actual changes made.



DIRECTOR'S CUE

Singers describe concrete musical choices instead of relying on stereotypes.



COMMON TRAP

Naming a cultural style instead of musical features.



MAKE IT WORK

Work in speech and rhythm if the melodic version is too demanding.

Rehearsal Inspiration Cards

Creativity & Inspiration

7 minutes / Cards reading river, lantern, bridge, and sunrise.



Turn a creative image into a practical musical experiment.



RIVER

flow



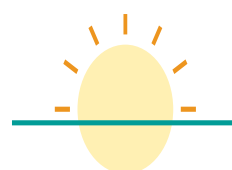
LANTERN

clarity



BRIDGE

connection



SUNRISE

growth

An image must serve the actual lyric

Turn one image into a musical experiment, then judge whether it helps the real phrase.

1

Pick a card and connect its image to a specific feature: flow, clarity, connection, or gradual growth.

2

Sing one phrase using that feature, staying within comfortable vocal limits.

3

Ask whether it improved the actual music; keep useful choices and discard distracting ones.



DIRECTOR'S CUE

The image produces an audible, relevant adjustment.



COMMON TRAP

Keeping a creative image even when it distracts.



MAKE IT WORK

Read the images aloud or let the whole choir choose one card.



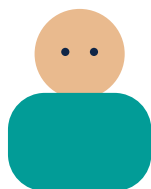
Community Dedication Line

Creativity & Inspiration

8 minutes / The next performance's purpose.



Create a short spoken or sung introduction that suits the audience.



"We are glad to share this song with you."



WELCOME / OPENING CUE

An original welcoming example: "We are glad to share this song with you." Keep participation voluntary.

1

Discuss who will listen and what the song can appropriately offer them, avoiding assumptions about beliefs.

2

Write one clear welcoming sentence and test it aloud for length and tone.

3

Choose a speaker or group response voluntarily and rehearse the sentence into the opening cue.



DIRECTOR'S CUE

The introduction is concise, respectful, and leads smoothly into the music.



COMMON TRAP

Writing a long introduction that delays the opening.



MAKE IT WORK

Keep the dedication spoken and use inclusive language suited to the event.



Arrange a Gentle Ostinato

Creativity & Inspiration

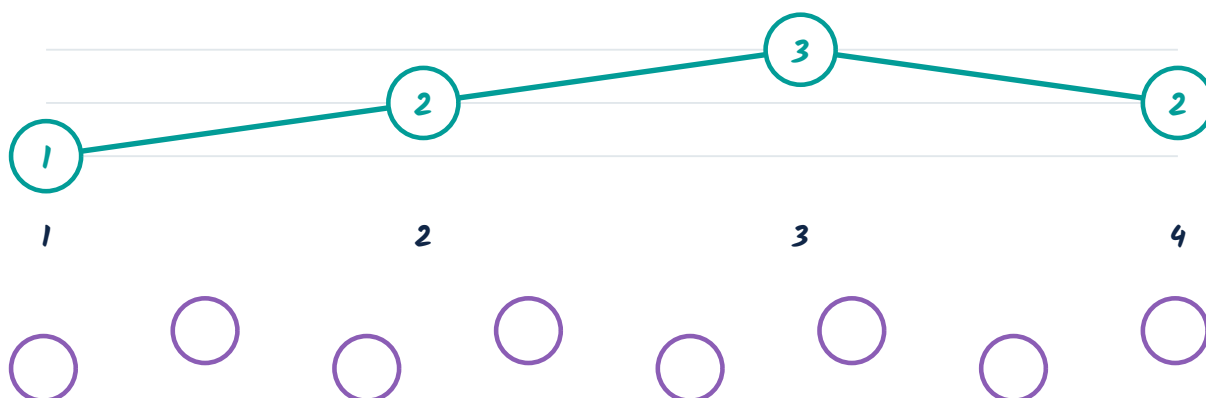
8 minutes / An original melody or music you have permission to arrange.



Support a melody with a short repeating pattern.



MELODY: keep the text clear



A gentle two-note pattern below the melody

Illustrative contour only; choose actual accompaniment notes that fit your melody's harmony.

1

Choose a two-note pattern that fits the melody's harmony and comfortable voice ranges.

2

Practise it quietly for four beats, then rest while another group tries the melody.

3

Combine them briefly and reduce the ostinato's volume if it hides the text; check any clashes with the score.



DIRECTOR'S CUE

The repeated part supports the melody without overpowering it.



COMMON TRAP

Choosing accompaniment notes without checking harmony.



MAKE IT WORK

Use a rhythmic spoken pattern if harmonic choices are uncertain.

Choir's Own Closing Ritual

Creativity & Inspiration

8 minutes / Two minutes for group planning.



Create a repeatable musical ending that reflects the ensemble.

"Together, we leave with hope."



one shared

response



One original closing example: a shared word, a brief response, then a clear ending.

1

Collect one word that describes how the choir wants to leave rehearsal, such as grounded or connected.

2

Build a brief original spoken line and a comfortable two-note response around the chosen word.

3

Agree the cue, duration, and option to listen; use the ritual once and review whether it feels welcoming.



DIRECTOR'S CUE

The ritual is short, repeatable, and comfortable for the whole group.



COMMON TRAP

Making a closing ritual compulsory for every voice.



MAKE IT WORK

Keep the ritual entirely spoken and allow any singer to pass.



A rehearsal note worth keeping

Date / group

Date: _____ Group: _____

What happened?

First attempt: _____

Change made: _____

Result in the full phrase: _____

One target

Today we are working on: _____

We will know it is working when: _____

Next rehearsal

Keep: _____

Next task and starting point: _____

Chosen activities

Activity numbers: _____ Repertoire
phrase / bars: _____



Choose a useful aim. Model the task. Notice a real result.



Build a practical weekly sequence

Step 1 / Arrival and purpose

One short body or attention task:



Step 2 / Sound preparation

One comfortable vocal activity:

Step 3 / Today's musical focus

One rhythm, text, pitch, or expression task:

Step 4 / Transfer

The exact repertoire passage where this will help:

Step 5 / Check and close

Observable success criterion:

What to revisit next time:

Pacing reminder

The time plan includes instruction, listening, normal breathing, and recovery. Adjust the length and intensity to the group rather than filling every minute with singing.



Choose a useful aim. Model the task. Notice a real result.





Further reading and resource notes

Voice-care reference

National Institute on Deafness and Other Communication Disorders (NIDCD), Taking Care of Your Voice. <https://www.nidcd.nih.gov/health/taking-care-your-voice>. Consulted October 16, 2026. This source supports the brief general reminders about rest, avoiding strain, and comfortable voice use; it is not the source of the 120 lesson designs.

Your use

Use and print the resources for your own choir leadership, teaching, and internal rehearsals. Do not resell or publicly redistribute the collection. Keep your order confirmation for access and support information.

About the collection

The activities, teaching sequences, sample lines, and planning templates were written for this collection. The illustrated worksheets follow the visual style of the product previews. Illustrated people are decorative, not photographs of contributors.



Choose a useful aim. Model the task. Notice a real result.





BONUS 01

20 READY-TO-USE VOCAL ROUTINES

Progressive twelve-minute sequences, from easy readiness to repertoire integration.



Supported feet

Feet supported

Use a stable chair

See the director without craning

FIND SUPPORT



oo

oh

ah

ONE COMFORTABLE NOTE
COORDINATE

Scale degrees in a comfortable key



KEEP IT EASY

PREPARATION

ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

TRANSFER

Illustrated methods you can understand, try, and use in real music.



Use a routine with purpose

How the progression works

Routines 01-05 establish comfortable readiness, 06-10 coordinate basic skills, 11-15 combine them, and 16-20 transfer them to practical rehearsal situations. Progression means more coordination, not louder or higher singing.

Twelve minutes, with recovery

Each routine has five blocks: one minute for arrival, two for breathing and speech, three for gentle sound, three for coordination, and three for repertoire transfer. These times include modelling, listening, rest, and feedback. Do not vocalize continuously.

Before starting

Choose a comfortable starting pitch; numbered patterns are major scale degrees, not fixed notes. Allow seated participation, appropriate octave choices, a shorter pattern, speech, or listening. Stop tasks that cause pain, dizziness, or strain. Rest a hoarse or tired voice.

Check the transfer

The final block is the test: did the selected skill help the actual phrase? Keep one clear observation and choose the next routine based on the group's needs rather than completing every routine in order.



Choose a useful aim. Model the task. Notice a real result.

Easy First Rehearsal

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Build a comfortable first shared sound.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Find a supported stance and release clenched hands.

01:00
to 03:00

Breathe & speak

Use an ordinary breath before a quiet four-beat 'sss'; rest between turns.

03:00
to 06:00

Easy sound

Hum one note for two beats, then open to 'oo' without increasing volume.

06:00
to 09:00

Coordinate

Echo 1-2-1 on 'loo'; keep the same key until it feels easy.

09:00
to 12:00

Transfer

Sing the first two words of today's song, then the opening phrase with the same ease.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Seated Readiness

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Prepare a group that rehearses mainly seated.

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Set chairs and scores so feet are supported and the director is visible.

01:00
to 03:00

Breathe & speak

Breathe normally, speak 'We are ready', and notice any shoulder shrug.

03:00
to 06:00

Easy sound

Sing two gentle 'mm-oo' sounds with a normal breathing break.

06:00
to 09:00

Coordinate

Use 3-2-1 on 'oh', pausing after every pattern.

09:00
to 12:00

Transfer

Sing a short line from the score while looking up before its entrance.



WATCH FOR THIS

The final notes stay clear without being pushed downward.

Quiet Morning Start

Ready-to-Use Vocal Routines

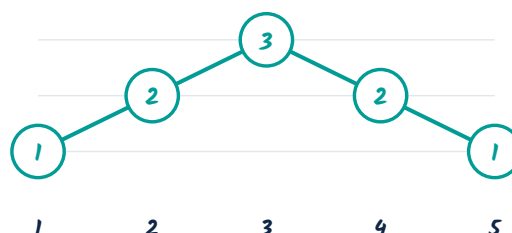
12 minutes total / Timings include modelling, listening and recovery



Begin without demanding immediate volume or range.

PREPARE WITH EASE

THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Check comfort and invite singers to listen if their voices feel tired.

01:00
to 03:00

Breathe & speak

Speak a short greeting with an easy preparatory breath.

03:00
to 06:00

Easy sound

Hum briefly on a comfortable note, rest, then repeat once on 'oo'.

06:00
to 09:00

Coordinate

Sing 1-2-3-2-1 gently, staying within a modest middle range.

09:00
to 12:00

Transfer

Sing one phrase at a comfortable medium level; postpone high or demanding passages.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Clear Words Foundation

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Connect easy sound to understandable text.



oo

oh

ah

ONE COMFORTABLE NOTE

The mouth shape changes while pitch and volume stay reasonably steady.

00:00
to 01:00

Arrive

Unclench the jaw and speak a short lyric conversationally.

01:00
to 03:00

Breathe & speak

Speak the lyric after an ordinary breath, placing a pause where its meaning allows.

03:00
to 06:00

Easy sound

Sing 'oo-oh-ah' on one comfortable note with a rest after each cycle.

06:00
to 09:00

Coordinate

Speak 'Bright morning, clear sky' on four beats, putting vowels on the beat.

09:00
to 12:00

Transfer

Sing the lyric first on its vowels, then restore concise consonants.



WATCH FOR THIS

Vowel changes are audible while pitch and volume stay reasonably consistent.

Shared Pulse Starter

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



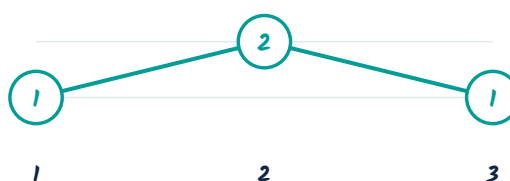
Prepare coordination before adding difficult notes.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Settle the feet and establish a gentle tapping pulse.

01:00
to 03:00

Breathe & speak

Speak one line over four beats after a quiet preparation.

03:00
to 06:00

Easy sound

Echo 1-2-1 on 'noo', allowing four silent beats to recover.

06:00
to 09:00

Coordinate

Alternate 'ta ta ti-ti ta' and 'ta rest ta ta' without speeding up.

09:00
to 12:00

Transfer

Speak, then sing a rhythmically simple phrase from the repertoire.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Connected Vowel Line

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery

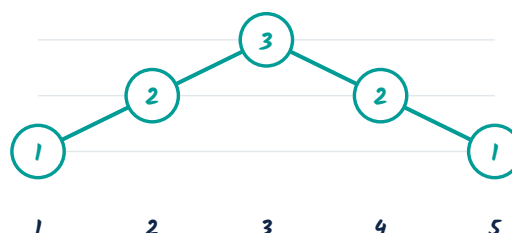


Keep a continuous sound through small pitch changes.

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Release shoulder effort and hold the score lightly.

01:00
to 03:00

Breathe & speak

Speak a four-word phrase, choosing one shared breath point.

03:00
to 06:00

Easy sound

Move gently from 'mm' to 'oo' on one note.

06:00
to 09:00

Coordinate

Sing 1-2-3-2-1 on one continuous vowel, resting between repetitions.

09:00
to 12:00

Transfer

Replace the vowel with the song's actual vowels before adding consonants.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Listen Then Enter

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Improve entrances by preparing with eyes and ears.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Arrange singers so everyone has a clear view of the director.

01:00
to 03:00

Breathe & speak

Follow three silent preparation gestures with ordinary breaths and immediate release.

03:00
to 06:00

Easy sound

Listen to one note, hum it briefly, then hear the reference again.

06:00
to 09:00

Coordinate

Echo 1-3-2-1 only after the complete model and its response cue.

09:00
to 12:00

Transfer

Rehearse the first entrance after a rest in today's piece.



WATCH FOR THIS

The final notes stay clear without being pushed downward.



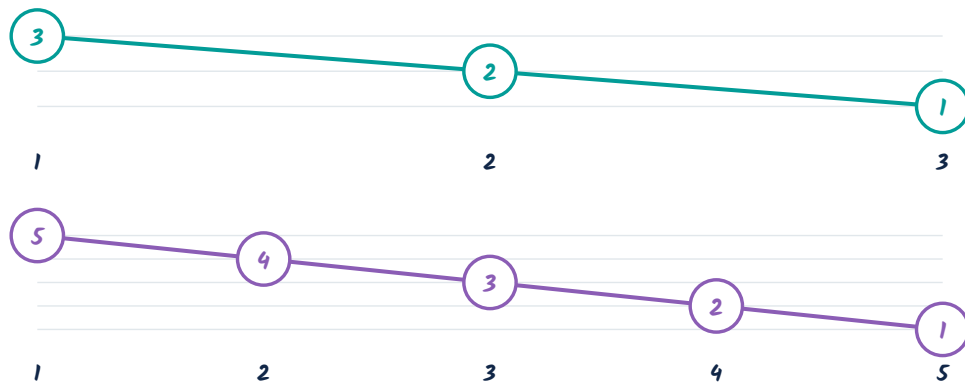
Descending Ease

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Keep the end of a descending line clear.



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Find a supported standing or seated position without lifting the chin.

01:00
to 03:00

Breathe & speak

Release an easy four-beat 'sss', followed by normal breathing.

03:00
to 06:00

Easy sound

Sing 3-2-1 on 'oo' with an easy ending.

06:00
to 09:00

Coordinate

If comfortable, use 5-4-3-2-1 without pushing low notes; otherwise keep three notes.

09:00
to 12:00

Transfer

Apply the same descending shape to one ending in the repertoire.



WATCH FOR THIS

The final notes stay clear without being pushed downward.

Vowel Agreement

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Establish a repeatable shared vowel for one phrase.



oo

oh

ah

ONE COMFORTABLE NOTE

The mouth shape changes while pitch and volume stay reasonably steady.

00:00
to 01:00

Arrive

Speak a problematic word naturally with an easy jaw.

01:00
to 03:00

Breathe & speak

Read the phrase and mark an unhurried breath before it.

03:00
to 06:00

Easy sound

Sing 'oo-oh' on one note while keeping the pitch steady.

06:00
to 09:00

Coordinate

Compare three spoken versions of the target word and choose one appropriate to the language.

09:00
to 12:00

Transfer

Sing the word on its melody, then place it back inside the phrase.



WATCH FOR THIS

Vowel changes are audible while pitch and volume stay reasonably consistent.

Steady Short Phrases

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Keep the second phrase as ready as the first.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Arrive

Release finger grip and check that the score does not hide the cue.

01:00
to 03:00

Breathe & speak

Speak two short lines with a clear recovery breath between them.

03:00
to 06:00

Easy sound

Hum for two beats, rest for two, then open a second hum to 'oo'.

06:00
to 09:00

Coordinate

Sing two four-beat 'loo' patterns with a two-beat recovery gap.

09:00
to 12:00

Transfer

Sing two adjacent song phrases with the planned recovery time.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Pitch and Pulse Together

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Combine accurate note direction with a stable beat.



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Settle the group and tap a slow common pulse.

01:00
to 03:00

Breathe & speak

Speak four words on the pulse after a natural preparation.

03:00
to 06:00

Easy sound

Echo 1-2-3-2-1, one note per beat.

06:00
to 09:00

Coordinate

Alternate that pattern with 1-3-2-1; listen fully before responding.

09:00
to 12:00

Transfer

Find the matching pattern in the score and sing it without losing the beat.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Gentle Dynamic Control

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Prepare two useful volume levels without forcing.



Easy sss



Recover



One even four-beat release, then normal breathing before another attempt.

00:00
to 01:00

Arrive

Release a rigid posture and choose a comfortable upper volume.

01:00
to 03:00

Breathe & speak

Take an ordinary breath and speak a short line gently, then at normal conversational level.

03:00
to 06:00

Easy sound

Sing a comfortable note first gently and then at medium level, resting between turns.

06:00
to 09:00

Coordinate

Use a short three-note phrase with a small growth that stops at the agreed ceiling.

09:00
to 12:00

Transfer

Apply the two levels to contrasting lines in the music without changing tempo.



WATCH FOR THIS

The air stream stays even and the ending does not collapse or squeeze.

Clean Group Endings

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Coordinate the final vowel, consonant, and release.



WORDS	Bright	morning	clear	sky
VOWELS	ai	or - i	ear	ai
WORDS	Bright	morning	clear	sky

A simplified teaching example: restore the words without losing the vowel line.

00:00
to 01:00

Arrive

Check sightlines and rehearse the release gesture silently.

01:00
to 03:00

Breathe & speak

Sing a three-beat note after an easy breath and release on beat four.

03:00
to 06:00

Easy sound

Use 'oo' for the same task, maintaining the vowel until the cue.

06:00
to 09:00

Coordinate

Sing 'light', placing its final 't' at the release rather than early.

09:00
to 12:00

Transfer

Practise the final two words of the repertoire and reconnect the full ending.



WATCH FOR THIS

The restored text remains as connected as the vowel-only version.

Two-Part Listening

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



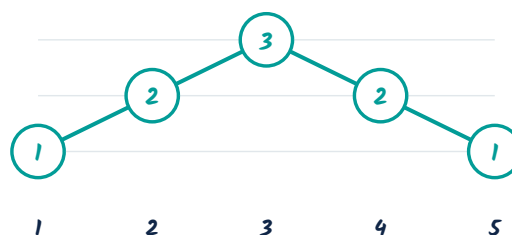
Introduce a second sound without overpowering it.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Place two groups where each can hear the other clearly.

01:00
to 03:00

Breathe & speak

Use brief phrases with ample recovery time; nobody sustains beyond comfort.

03:00
to 06:00

Easy sound

Establish a gentle home note on 'oo', then rest.

06:00
to 09:00

Coordinate

One group sings home while the other sings 1-2-3-2-1; exchange after a rest.

09:00
to 12:00

Transfer

Apply the listening balance to two overlapping lines in current music.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.



Text With Direction

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Carry meaning through a connected phrase.



WORDS	Bright	morning	clear	sky
VOWELS	ai	or - i	ear	ai
WORDS	Bright	morning	clear	sky

A simplified teaching example: restore the words without losing the vowel line.

00:00
to 01:00

Arrive

Speak the lyric and choose one word as its destination.

01:00
to 03:00

Breathe & speak

Mark a breath that supports that meaning without splitting a word.

03:00
to 06:00

Easy sound

Sing a three-note 'loo' line with a gentle forward sense.

06:00
to 09:00

Coordinate

Sing the actual vowels toward the selected word, keeping surrounding syllables clear.

09:00
to 12:00

Transfer

Restore the words and ask listeners which word carried the message.



WATCH FOR THIS

The restored text remains as connected as the vowel-only version.

Prepared Page Turn

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Keep the first note secure after handling the score.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Arrive

Arrange folders and identify a safe page-turn location.

01:00
to 03:00

Breathe & speak

Practise the turn silently while breathing normally and watching for the next cue.

03:00
to 06:00

Easy sound

Sing one brief 'mm-oo' after a preparation gesture.

06:00
to 09:00

Coordinate

Sing a short phrase, turn the page, and listen to a fresh starting note before continuing.

09:00
to 12:00

Transfer

Practise the real page turn between two song fragments without rushing.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Recovery After Silence

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Maintain readiness through an instrumental or spoken gap.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Arrive

Choose a visible place to watch during the gap.

01:00
to 03:00

Breathe & speak

Take ordinary breaths through the silence rather than preparing too early and holding air.

03:00
to 06:00

Easy sound

Hear a comfortable reference, hum it, then rest.

06:00
to 09:00

Coordinate

Sing a short pattern, think it silently for two beats, and return on cue.

09:00
to 12:00

Transfer

Rehearse the re-entry after the longest silence in today's music.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Performance Opening

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Prepare a reliable opening without over-rehearsing it.

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Arrive

Rehearse arrival, score position, and eye contact once.

01:00
to 03:00

Breathe & speak

Follow the director's silent preparation with an easy breath.

03:00
to 06:00

Easy sound

Sing 1-2-1 gently, then rest before any transposition.

06:00
to 09:00

Coordinate

Sing the opening words on one note, aligning initial consonants and vowels.

09:00
to 12:00

Transfer

Perform only the first ten seconds twice, with a full reset and useful feedback between attempts.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Phrase-Level Integration

Ready-to-Use Vocal Routines

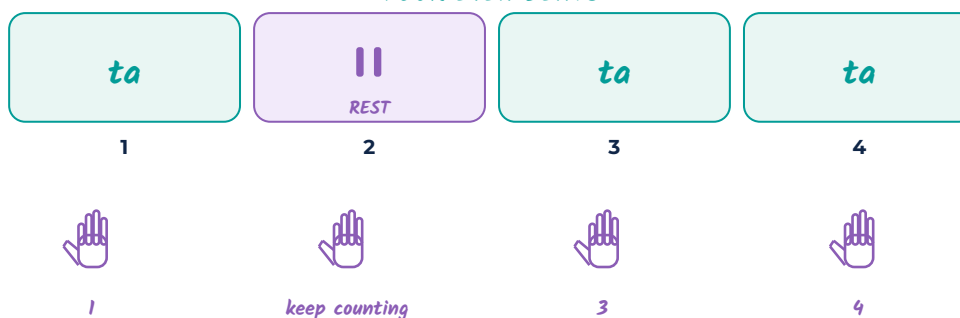
12 minutes total / Timings include modelling, listening and recovery



Transfer several established skills into one short passage.

Then rest before another attempt

FOUR EVEN BEATS



Beat 2 is an action: open the hands silently and keep counting.

00:00
to 01:00

Arrive

Name one posture adjustment and one musical focus for today.

01:00
to 03:00

Breathe & speak

Speak the passage and agree the shared breath location.

03:00
to 06:00

Easy sound

Sing its smallest pitch pattern on 'oo', choosing a comfortable key.

06:00
to 09:00

Coordinate

Restore rhythm and vowels, then the complete text without adding extra effort.

09:00
to 12:00

Transfer

Sing the whole passage and assess only the chosen focus, recording one next action.



WATCH FOR THIS

The note after the rest arrives on time without an extra cue.

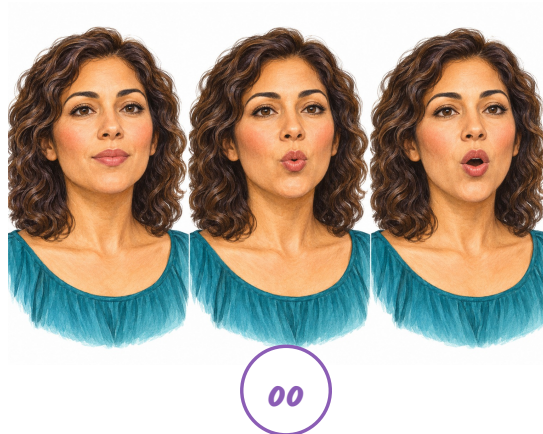
Independent Warm-Up Plan

Ready-to-Use Vocal Routines

12 minutes total / Timings include modelling, listening and recovery



Help singers understand why a routine is chosen.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Arrive

Ask the choir to identify today's main need: readiness, clarity, timing, or expression.

01:00
to 03:00

Breathe & speak

Choose an easy breath-and-speech preparation that fits that need.

03:00
to 06:00

Easy sound

Select either gentle humming or a short three-note echo, with recovery breaks.

06:00
to 09:00

Coordinate

Choose one rhythm, vowel, or listening task that directly addresses the selected need.

09:00
to 12:00

Transfer

Apply the task to a real phrase and explain what improved and what still needs work.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.



BONUS 02

STAGE-READY CHOIR

A practical guide to programme planning, cues, scores, soundcheck, backstage preparation, and calm recovery.

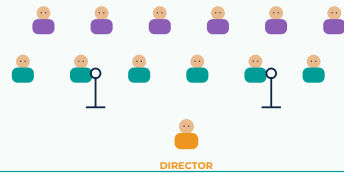


WALK THE ROUTE

SETTLE + SEE THE CUE

A USABLE ROUTE

Test normal singing with the sound operator



DIRECTOR

AUDIENCE

SOUNDCHECK



FINAL
RELEASE

Finish together



QUIET PAGE
CHANGE

Find the next page



STARTING
NOTE

Listen quietly



NEW CUE

Wait for preparation

TRANSITIONS

COORDINATED ENDING

vowel

1

vowel

2

vowel

3

consonant

4



release



two attentive silent beats

CLEAR ENDINGS

Illustrated methods you can understand, try, and use in real music.

Start with a workable performance brief

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



A useful performance plan begins with the actual event, not an ideal concert.



WHEN + WHERE

Arrival + soundcheck



WHO + ACCESS

People + practical needs



TWO PRIORITIES

Musical + practical



Before you begin

A useful performance plan begins with the actual event, not an ideal concert. Write down the decisions that affect repertoire, people, timing, and access before rehearsing the running order.



Confirm with the organizer

Record the date, arrival time, soundcheck window, performance length, venue contact, and who can approve changes. Ask whether the event includes spoken introductions, prayer, awards, or other items between songs.



Know the practical limits

Confirm the available standing or seated space, accessible route, audience position, microphones, accompaniment, lighting, and music stands. Check whether singers need permission to enter the venue early.



Decide what success means

Choose one musical aim and one practical aim. Example: clear text in the central song, and a calm transition into the final item. Use these aims to prioritize the next rehearsal.



YOUR EVENT CHECK

- | | |
|---|---|
| ☐ Event contact and arrival time confirmed | ☐ Actual performance duration recorded |
| ☐ Access and equipment needs discussed | ☐ One musical and one practical priority written |



Choose repertoire the choir can deliver

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



The strongest programme is one the group can perform comfortably, clearly, and reliably.



READY



REPAIR ONE THING



NOT FOR THIS EVENT



Before you begin

The strongest programme is one the group can perform comfortably, clearly, and reliably. Familiarity, text, range, stamina, and preparation time matter more than the number of difficult pieces.



Use a readiness check

For each candidate song, assess starting notes, rhythm, text clarity, range comfort, memory expectations, and accompaniment. Mark each as ready, needs a specific repair, or not ready for this event.



Build contrast with purpose

Vary pace, mood, and texture while preserving a sensible vocal workload. Avoid placing several demanding pieces consecutively. Choose an opening the choir can enter confidently and a final item with a dependable ending.



Respect the music's permissions

Check that scores, arrangements, projected lyrics, accompaniment tracks, and any recording or streaming are licensed or otherwise permitted for the intended use. Owning a copy does not automatically permit every use.



YOUR EVENT CHECK

- | | |
|---|---|
| ☐ Each song has a clear readiness status | ☐ Text and event context are suitable |
| ☐ Demanding passages are not clustered unnecessarily | ☐ Required permissions have been checked |



Create an honest running order

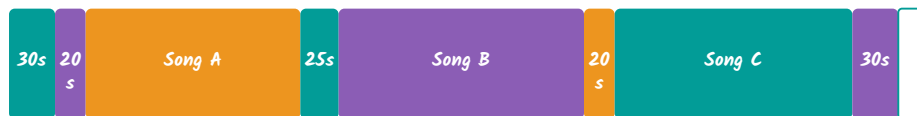
Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



Time the whole sequence, including movement, introductions, applause, page changes, and starting notes.

$$9:40 \text{ planned} + 0:20 \text{ margin} = 10:00$$



Transitions and applause count as real time.



Before you begin

Time the whole sequence, including movement, introductions, applause, page changes, and starting notes. A list of song lengths alone underestimates the event.



Write a usable cue sheet

Use columns for item, duration, leader, starting pitch or accompaniment cue, equipment, and transition. Give every spoken introduction a maximum length and an owner.



Worked ten-minute example

Arrival and settle: 0:30. Introduction: 0:20. Song A: 2:20. Applause and reset: 0:25. Song B: 2:40. Short introduction: 0:20. Song C: 2:35. Final acknowledgement: 0:30. Planned total: 9:40, leaving twenty seconds of margin.



Test the transitions

Practise the final phrase of one item directly into the preparation for the next. Decide whether the choir remains still, changes formation, turns pages, or sits. Give each change enough time.

YOUR EVENT CHECK

- ☐ All items have an owner
- ☐ Transitions are included in the timing
- ☐ The actual total fits the allotted slot
- ☐ There is a small practical timing margin

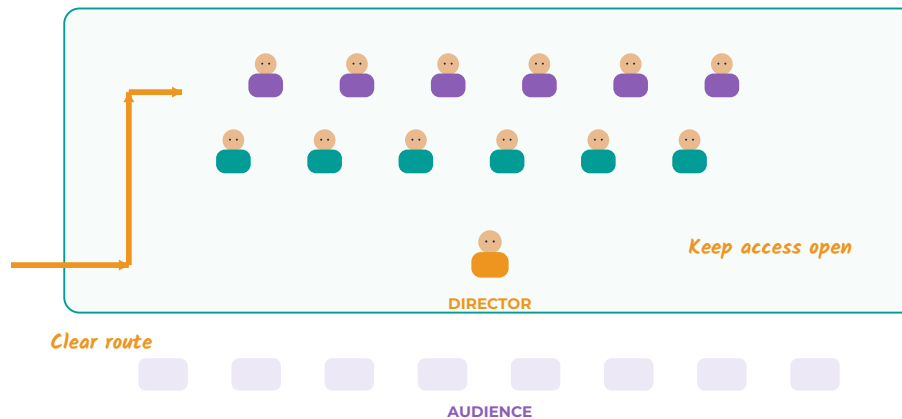
Plan a formation that people can use

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



A formation must support hearing, sightlines, access, and comfort.



Before you begin

A formation must support hearing, sightlines, access, and comfort. A visually neat arrangement is not useful if singers cannot see the director or safely reach their places.



Map the room

Sketch the audience, director, choir rows, accompaniment, microphone stands, doors, and cables. Mark accessible routes and any steps or risers that require special care.



Check from each position

Ask singers whether they can see the preparation and release gestures. Stagger rows where useful. Check seated singers and anyone using mobility aids before finalizing positions.



Test sound, then adjust

Sing one representative phrase at normal volume. Move positions only when there is a clear reason, such as blocked sightlines or an inaudible part. Keep changes simple enough to remember. 🎵

YOUR EVENT CHECK

- | | |
|--|--|
| ☐ Every singer has a clear sightline | ☐ Entry and exit routes remain unobstructed |
| ☐ Seats and mobility needs are included | ☐ The formation has been tested with actual sound |



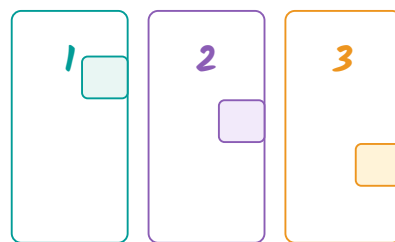
Prepare scores and page turns

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



Folders and scores are part of the performance setup.



Scores + tabs + a practised turn



Before you begin

Folders and scores are part of the performance setup. Rehearse using the materials the choir will actually hold, including any large-print or accessible versions.



Make the order unmistakable

Place scores in running order and label each clearly. Mark cuts, repeats, breath points, starting words, and page turns using the choir's agreed symbols. Remove obsolete annotations that create conflicting instructions.



Rehearse the difficult turn

Locate the last safe place to turn before an entrance. Practise the turn silently, then connect the words before and after it. Use a stand or a different copy arrangement if holding the folder causes discomfort.



Keep a backup

The leader should have the final running order, spare authorized copies where permitted, accompaniment details, and emergency contacts. Avoid making a phone battery the only way to access essential information.

YOUR EVENT CHECK

- | | |
|---|--|
| ☐ Scores match the final programme order | ☐ Cuts and repeats agree across copies |
| ☐ Difficult page turns have been practised | ☐ Accessible materials and a practical backup exist |

Coordinate accompaniment and starting pitches

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



The choir, director, and accompanist need the same version of every decision.



ACCOMPANIST + DIRECTOR AGREE THE CUE



starting note



first sound



Before you begin

The choir, director, and accompanist need the same version of every decision. Agree the details early enough to rehearse them, especially introductions, repeats, tempo changes, and endings.



Confirm the version

Check key, arrangement, cuts, repeats, introductions, interludes, final chords, and any spoken lead-in. Mark who gives the first cue and who follows whom at each change.



Establish the first sound

Decide how each starting note will be given: instrument, pitch source, or confident model. Let the choir hear it before the preparation gesture. Do not ask singers to hold their breath during a long wait.



Practise a restart protocol

Choose a simple way to stop in rehearsal, identify a bar, hear the new starting notes, and begin again. During performance, use planned re-entry landmarks instead of restarting by habit. 

YOUR EVENT CHECK

- | | |
|---|---|
| ☐ All performers use the same key and cuts | ☐ Opening and final cues are agreed |
| ☐ Starting pitches have a clear source | ☐ At least two internal re-entry landmarks are known |



Use soundcheck for decisions, not a full rehearsal

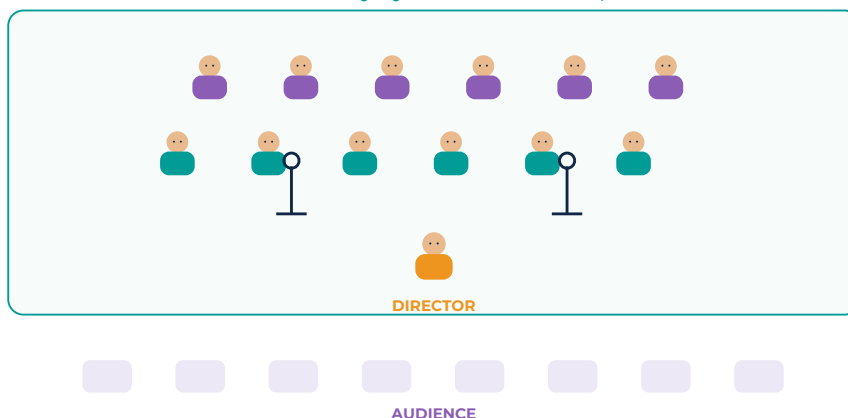
Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



A short, representative soundcheck is more useful than singing the whole programme repeatedly.

Test normal singing with the sound operator



Before you begin

A short, representative soundcheck is more useful than singing the whole programme repeatedly. Work with the venue's sound operator and preserve a normal, comfortable singing level.



Choose a revealing excerpt

Include a clear text line, a fuller moment, and any exposed quiet passage. Tell the operator which parts need to remain audible. Use the actual choir formation and accompaniment.



Change the setup first

If clarity is poor, check microphone placement, monitor level, accompaniment balance, and sightlines with the operator. Avoid solving every sound problem by asking singers to sing louder.



Record the final arrangement

Note which stands, channels, positions, and cues are used. Keep cables out of walking routes. Do not move or adjust unfamiliar equipment without permission.

YOUR EVENT CHECK

- | | |
|--|---|
| ☐ A representative excerpt is selected | ☐ Normal vocal effort is maintained |
| ☐ Operator and director agree the final setup | ☐ Cables and microphone positions are safe |

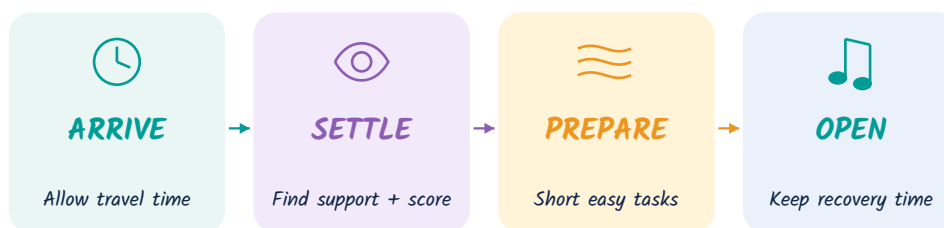
Warm up for the task ahead

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



Choose a familiar preparation that fits the event, the time available, and how the singers feel that day.



Before you begin

Choose a familiar preparation that fits the event, the time available, and how the singers feel that day. More warm-up is not automatically better, especially before a demanding programme.



Prepare in a sensible order

Settle body and attention, use an ordinary breath-and-speech task, introduce a gentle middle-range sound, then rehearse one feature that appears in the programme. Include recovery between repetitions.



Keep effort comfortable

Offer a different octave, a smaller pattern, or listening instead of singing when appropriate. Avoid breath-holding contests and extreme range exploration. Stop a task that produces pain, dizziness, or vocal strain.



Finish with a relevant transfer

Test one opening and one ending rather than running every song. Allow quiet recovery before going on. A singer who is hoarse or unwell should not be pushed to sing through it. 

YOUR EVENT CHECK

- | | |
|--|---|
| ☐ The routine suits today's repertoire | ☐ Comfortable alternatives are available |
| ☐ Recovery time is built into the routine | ☐ The choir is prepared rather than fatigued |



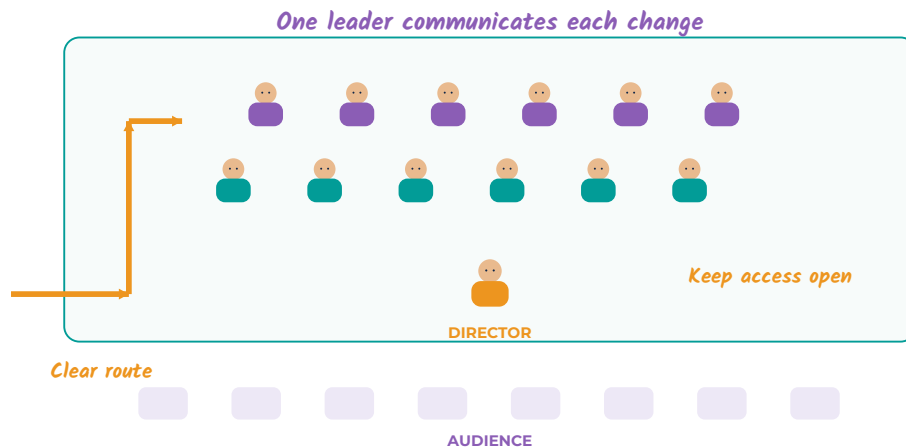
Make arrival and backstage instructions clear

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



Send one concise set of instructions and confirm that people can access it.



Before you begin

Send one concise set of instructions and confirm that people can access it. Repeated messages with changing details are harder to follow than a dated final plan.



What to communicate

Give the venue address, arrival point, time, contact person, clothing guidance, music requirements, water and break arrangements, and the expected finish time. Include an accessible route and any necessary transport information.



What to check on arrival

Use a simple attendance list, confirm positions, locate facilities, and tell the choir when to be ready for soundcheck. Have a quiet way for someone to report a practical or wellbeing concern.



What to avoid

Do not block corridors, change the order informally, or allow competing instructions from several leaders. If a change is necessary, one nominated person communicates it clearly to everyone affected.

YOUR EVENT CHECK

- | | |
|---|---|
| ☐ A dated final arrival plan has been shared | ☐ One person owns last-minute updates |
| ☐ Attendance and practical concerns can be checked | ☐ The choir knows where and when to wait |

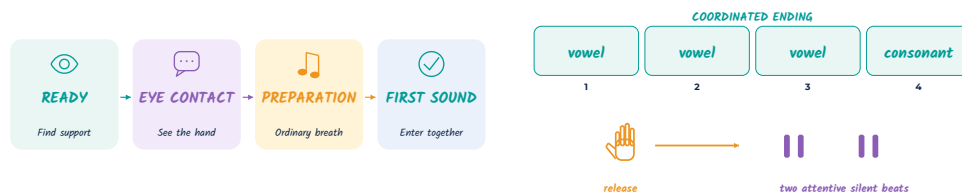
Rehearse the first and last ten seconds

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



Openings and endings carry a lot of practical information.



Before you begin

Openings and endings carry a lot of practical information. They deserve focused rehearsal even when the middle of the piece is musically secure.



Opening sequence

Practise arrival at the ready position, eye contact, starting pitch, the director's preparation, and the first sound. Include an audience-like pause so singers learn to wait rather than anticipate.



Ending sequence

Agree the final vowel, consonant, release, and short moment of attention afterwards. The director then acknowledges the audience or gives the next transition. Comfortable stillness is enough; no one needs to freeze or hold their breath.



Test without reminders

Run the sequence once with spoken support and once without. If it breaks down, repair the precise cue or transition rather than repeating the complete song. 

YOUR EVENT CHECK

- | | |
|---|---|
| ☐ The opening works after an unpredictable pause | ☐ The first vowel is coordinated |
| ☐ The final consonant and release are aligned | ☐ The next movement waits for the agreed cue |



Recover calmly when something changes

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space



A recovery plan gives the choir useful options.



Listen and find B's word + note



Before you begin

A recovery plan gives the choir useful options. It is more practical than promising a mistake-free performance or telling people simply to be confident.



Missed entry or lost place

Listen, find the director, and rejoin at the next agreed landmark. Confirm the landmark's words and starting notes during rehearsal. Do not ask singers to scramble through pages while continuing uncertainly.



Practical interruption

If accompaniment or equipment fails, the director decides whether to continue, pause, or restart. The choir follows the visible stop or ready signal rather than several people giving instructions.



Someone needs to leave

Agree an unobstructed route and a responsible contact. Maintain the singer's privacy and do not insist that anyone remain on stage while unwell or uncomfortable.



YOUR EVENT CHECK

- | | |
|--|---|
| ☐ Re-entry landmarks are marked | ☐ Stop and ready signals are familiar |
| ☐ One leader makes sequence decisions | ☐ A practical exit and support contact are known |

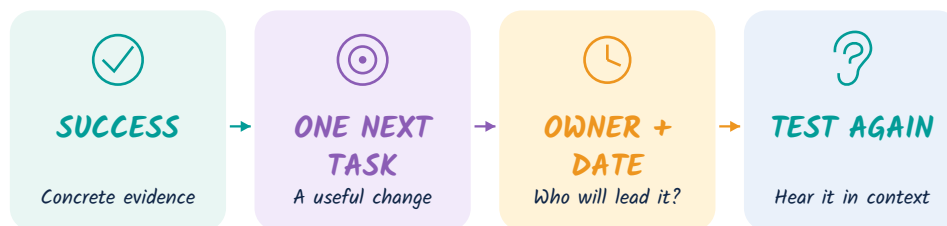


Give feedback that improves the next performance

Stage-Ready Choir

Practical performance preparation / Use with your real event and rehearsal space

 **Debrief the event after a suitable pause.**



Before you begin

Debrief the event after a suitable pause. Focus on what the choir can influence and separate a musical observation from a judgement about a person.

Start with evidence

Choose a concrete success, such as a coordinated opening after a long pause. Invite singers to describe what helped that success happen so it can be repeated.

Choose one next task

Locate one challenge by song, phrase, or transition. Decide whether the next action is musical practice, a clearer cue, an equipment change, or better instructions. Give the task an owner and a rehearsal date.

Close the loop

At the next meeting, test the planned change in context. Keep notes brief: what happened, what was changed, and whether it helped. Preserve useful habits instead of replacing everything after one difficult moment.

YOUR EVENT CHECK

- | | |
|--|--|
| ☐ One specific success is recorded | ☐ One actionable challenge is selected |
| ☐ The next task has an owner and time | ☐ The change will be tested in a real run |

Your one-page event plan

Stage-Ready Choir

Complete before the final rehearsal / Share responsibilities with your team



Keep your programme, cues, arrangements, and next steps together.



DATE + VENUE

ARRIVAL / SOUNDCHECK / START

CONTACT + COMMUNICATION OWNER

PROGRAMME + CUES

1.

2.

3.

4.

SKETCH YOUR FORMATION + ROUTE

NEXT ACTION / OWNER / DEADLINE

RE-ENTRY LANDMARKS + BACKUP PLAN



BONUS 03

30 COMPLETE REHEARSAL PLANS

Eight 30-minute, eight 45-minute, eight 60-minute, and six 90-minute plans with clear targets and checks.



"We will enter together after the rest in bar 12."

EVENT: enter together

PLACE: bar 12

ONE TARGET



CIRCLE: entry

COMMA: breath

ARROW: direction

CLEAR MARKS

GROUP A



Listen for A's cue

GROUP B



1 2 3 4 5 6

LISTEN + ENTER

LANDMARK A

PLANNED SLIP

LANDMARK B



Listen and find B's word + note

RECOVER

Illustrated methods you can understand, try, and use in real music.



A plan is a route, not a stopwatch

Pick a useful target

Each plan names a group context, a practical goal, a warm-up activity, two focused tasks, a repertoire transfer, and an observable outcome.

- ♪ The activity numbers refer to the main 120-activity collection, included with the complete bundle.

Read the referenced pages first

The shortened instructions in these plans make the sequence usable at a glance. Use the main activity page for the complete three-step method, adaptation, and success criterion. Have the pages ready before the choir arrives.

Treat the rest block as real recovery

The middle block is non-singing time: drink water as needed, listen, read the text, check a cue, or discuss a practical point. Longer sessions need additional pauses within the blocks whenever the group needs them.

Adapt rather than overfill

If one task needs more time, reduce a later repetition or choose a shorter excerpt. Do not remove rest to keep a timetable. The final check is more useful than completing every planned repetition.



Choose a useful aim. Model the task. Notice a real result.



First Meeting, Shared Signals

Rehearsals in Harmony

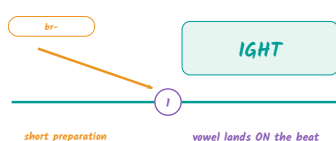
30 minutes / New mixed choir / Prepare activities 031, 008 and 058



Establish a welcoming start and a dependable first cue.

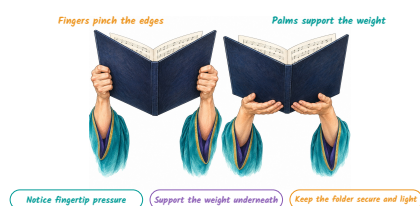


PREPARE / Activity 031



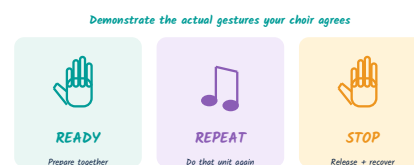
Consonant Launch Pad

FOCUS A / Activity 008



Hands Without Grip

FOCUS B / Activity 058



Group Signal Agreement

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

New mixed choir. Establish a welcoming start and a dependable first cue. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 031, Consonant Launch Pad. Speak the text on four beats, noticing the short consonant before each vowel. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 008, Hands Without Grip. Stop score gripping from spreading effort into the upper body. Support its weight with the palms or a stand so the fingertips do less work.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 058, Group Signal Agreement. Create clear shared signals that reduce uncertainty. Practise responding to a mixed sequence of the gestures with silence or a short spoken response.

22-27 MIN / Transfer into repertoire

Use a familiar two-phrase song; agree the ready and stop gestures before trying its first entrance. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

Everyone locates the page and responds together to the preparation. Write the next page, bar, and one practical task for the following rehearsal.

A Clear Unison Beginning

Rehearsals in Harmony

30 minutes / Beginner ensemble / Prepare activities 021, 001 and 061

 **Match a comfortable opening note and keep its first vowel together.**



PREPARE / Activity 021



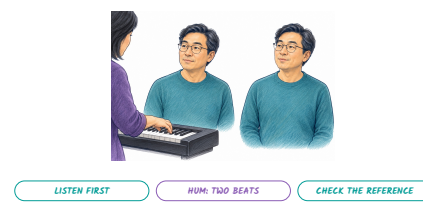
Hum to Open Vowel

FOCUS A / Activity 001



Balanced Feet

FOCUS B / Activity 061



One-Note Landing

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Beginner ensemble. Match a comfortable opening note and keep its first vowel together. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 021, Hum to Open Vowel. Hum 'mm' softly for two beats with the jaw easy; rest after each attempt. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 001, Balanced Feet. Find a stable stance without locking the knees. Shift weight gently forward and back, then settle where neither heels nor toes grip.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 061, One-Note Landing. Match a comfortable reference pitch after listening. Hum it gently for two beats, stop, and hear the reference again.

22-27 MIN / Transfer into repertoire

Work on one unison phrase; establish its reference note before every attempt. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

The first note matches the reference without a rushed start. Write the next page, bar, and one practical task for the following rehearsal.

Rhythm Without the Rush

Rehearsals in Harmony

30 minutes / Youth or adult choir / Prepare activities 053, 041 and 044

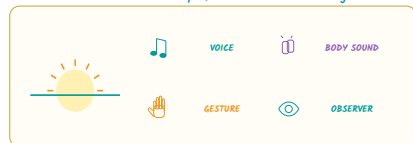


Keep the beat steady through one rest.



PREPARE / Activity 053

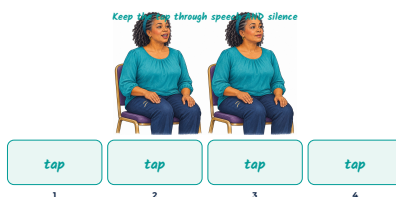
A ten-second soundscape / one useful role for everyone



Sound Postcard

FOCUS A / Activity 041

Keep the beat through speech and silence



Find the Shared Pulse

FOCUS B / Activity 044

Then rest before another attempt



Rest Is an Action

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Youth or adult choir. Keep the beat steady through one rest. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 053, Sound Postcard. Each group chooses a place such as a garden or station and invents a quiet ten-second soundscape. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 041, Find the Shared Pulse. Establish a steady beat before working on rhythm. Continue tapping through four silent beats without changing speed.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 044, Rest Is an Action. Count a silence actively and enter after it. Repeat using 'loo' on a comfortable note; keep the rest silent rather than inhaling noisily on it.

22-27 MIN / Transfer into repertoire

Select a short passage with a rest; speak its rhythm before restoring notes. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

The re-entry after the rest is accurate twice in context. Write the next page, bar, and one practical task for the following rehearsal.

Words the Room Can Hear

Rehearsals in Harmony

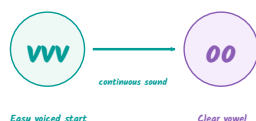
30 minutes / Text-focused rehearsal / Prepare activities 026, 034 and 032



Make one important lyric line understandable.



PREPARE / Activity 026



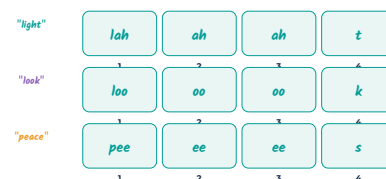
Soft 'V' Bridge

FOCUS A / Activity 034



Slow-Speech Precision

FOCUS B / Activity 032



Final Consonant Appointment

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Text-focused rehearsal. Make one important lyric line understandable. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 026, Soft 'V' Bridge. Model a gentle 'vvv-oo' for two beats, using little volume and no pressure at the lips. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 034, Slow-Speech Precision. Clarify text without tightening the mouth or speeding up. Choose the two least clear words and practise their syllables separately, using only necessary movement.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 032, Final Consonant Appointment. Agree exactly when a final consonant will be heard. Repeat with 'look' and 'peace', keeping the vowel alive until the agreed release.

22-27 MIN / Transfer into repertoire

Choose two unclear words and a final consonant; work at a conversational volume first. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

A listener can repeat the line's words correctly. Write the next page, bar, and one practical task for the following rehearsal.

A Gentle Seated Rehearsal

Rehearsals in Harmony

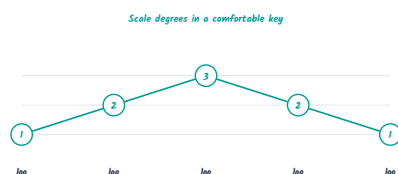
30 minutes / Seated or mixed-mobility group / Prepare activities 022, 004 and 065



Support comfortable participation and a connected vowel line.



PREPARE / Activity 022



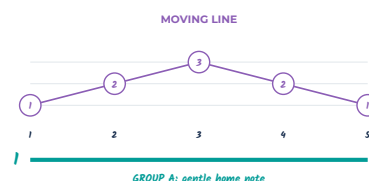
Three-Note Neighbourhood

FOCUS A / Activity 004



Seated Singer Setup

FOCUS B / Activity 065



Drone and Melody

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Seated or mixed-mobility group. Support comfortable participation and a connected vowel line. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 022, Three-Note Neighbourhood. Model scale degrees 1-2-3-2-1 on 'loo', one note per beat; let singers listen once. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 004, Seated Singer Setup. Keep a useful singing position when standing is not practical. Look ahead at an imaginary director and breathe normally for two cycles.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 065, Drone and Melody. Hear a melody against a quiet sustained reference. Stop, breathe normally, and exchange roles; nobody must sustain beyond comfort.

22-27 MIN / Transfer into repertoire

Use short phrases with planned recovery; adjust score height before increasing demands. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

Singers can watch the director and finish the chosen phrase comfortably. Write the next page, bar, and one practical task for the following rehearsal.

Children's First Shared Phrase

Rehearsals in Harmony

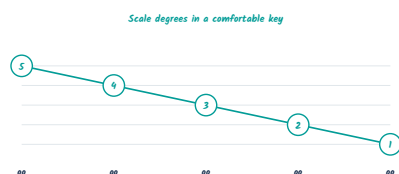
30 minutes / Children's choir / Prepare activities 023, 051 and 073



Build attentive listening and a short, comfortable response.



PREPARE / Activity 023



Gentle Descending Five

FOCUS A / Activity 051

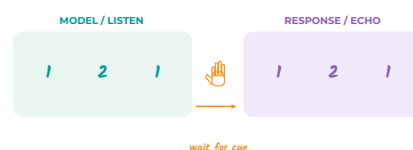


A NAME OFFERED

A KIND GROUP ECHO

Name and Note Circle

FOCUS B / Activity 073



Listen Before You Echo

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Children's choir. Build attentive listening and a short, comfortable response. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 023, Gentle Descending Five. Model 5-4-3-2-1 on 'oo' in a range already comfortable for the choir. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 051, Name and Note Circle. Learn names while giving everyone a low-pressure first response. Invite willing singers to offer a spoken name; the group echoes each without judging pitch.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 073, Listen Before You Echo. Delay the response until the whole model has been heard. Model a short phrase while the hand stays raised; release the echo cue after one silent beat.

22-27 MIN / Transfer into repertoire

Use a familiar song with two short lines; keep individual participation optional. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

The group waits for the echo cue and enters together. Write the next page, bar, and one practical task for the following rehearsal.

Ending Together

Rehearsals in Harmony

30 minutes / Church or community choir / Prepare activities 033, 020 and 109



Align the last word and the visible finish.



PREPARE / Activity 033

WORDS	Bright	morning	clear	sky
VOWELS	ai	or - i	ear	ai
WORDS	Bright	morning	clear	sky

Vowel-Only Text

FOCUS A / Activity 020

Sustain	oo	oo	oo	release
	1	2	3	4
Afterwards	normal	breathing		
	1	2		

Unhurried Final Release

FOCUS B / Activity 109

COORDINATED ENDING			
vowel	vowel	vowel	consonant
1	2	3	4
release		two attentive silent beats	

Final Consonant to Stillness

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Church or community choir. Align the last word and the visible finish. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 033, Vowel-Only Text. Speak the words naturally, then identify the main vowel in each syllable. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 020, Unhurried Final Release. Finish a note together while allowing an easy recovery. Release the vowel and allow normal breathing immediately afterwards.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 109, Final Consonant to Stillness. Finish a piece with coordinated sound and a calm visible ending. Sing the ending, then remain comfortably attentive for two silent beats without freezing the body.

22-27 MIN / Transfer into repertoire

Rehearse the final two bars, then reconnect the preceding phrase. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

There is one clear release followed by attentive silence. Write the next page, bar, and one practical task for the following rehearsal.

A Useful Midweek Reset

Rehearsals in Harmony

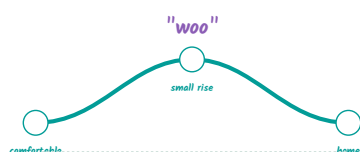
30 minutes / Busy volunteer choir / Prepare activities 024, 091 and 098



Solve one priority without restarting the whole programme.



PREPARE / Activity 024



Small-Range Glide

FOCUS A / Activity 091



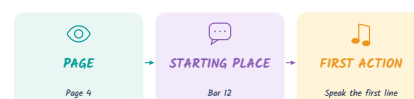
"We will enter together after the rest in bar 12."

EVENT: enter together

PLACE: bar 12

Rehearsal Goal in One Sentence

FOCUS B / Activity 098



Transition Without Talk

3m

4m

6m

3m

6m

5m

3m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-03 MIN / Arrive and name the target

Busy volunteer choir. Solve one priority without restarting the whole programme. Confirm the exact score location and one success criterion.

03-07 MIN / Prepare the sound

Activity 024, Small-Range Glide. Model a gentle 'woo' moving a small distance up and back down; avoid the extremes of your range. Then apply its remaining steps with normal recovery pauses.

07-13 MIN / Focused task A

Activity 091, Rehearsal Goal in One Sentence. Give the group a clear, achievable target for the session. Let singers locate that point and describe what success would sound like.

13-16 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

16-22 MIN / Focused task B

Activity 098, Transition Without Talk. Move between activities with clear instructions and little lost time. Give ten quiet seconds to find the place, then check readiness with a visible signal.

22-27 MIN / Transfer into repertoire

Run a short passage, choose its most disruptive issue, and repair only that feature. Work in short attempts with listening and recovery between them.

27-30 MIN / Check and close

The improvement survives when the full passage returns. Write the next page, bar, and one practical task for the following rehearsal.

Breath Plans That Fit Words

Rehearsals in Harmony

45 minutes / Mixed choir / Prepare activities 025, 013 and 019



Choose breaths that support the text and the group.



PREPARE / Activity 025



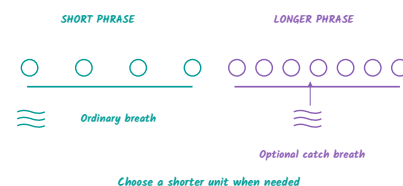
Vowel Colour Circle

FOCUS A / Activity 013



Breath Mark Detective

FOCUS B / Activity 019



Two-Phrase Breath Map

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Mixed choir. Choose breaths that support the text and the group. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 025, Vowel Colour Circle. Sing 'oo-oh-ah' on one note, changing vowel on each beat and releasing on beat four. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 013, Breath Mark Detective. Choose sensible breath locations in actual repertoire. Mark one shared breath location that respects both the words and the musical phrase.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 019, Two-Phrase Breath Map. Plan different breaths for short and longer musical ideas. Rehearse the shorter phrase with an ordinary breath; rehearse the longer one at a manageable tempo with an optional marked catch breath.

32-41 MIN / Transfer into repertoire

Read two contrasting phrases, mark breathing places, then sing them in order. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

No marked breath splits a word and the second phrase begins comfortably. Write the next page, bar, and one practical task for the following rehearsal.

Learning a New Melodic Cell

Rehearsals in Harmony

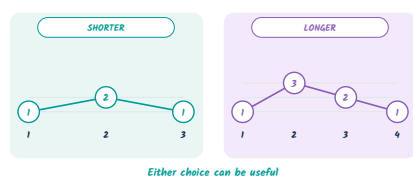
45 minutes / Beginner or developing choir / Prepare activities 029, 063 and 066



Hear and reproduce a short recurring pitch pattern.

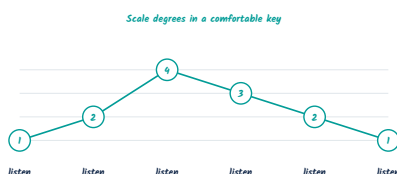


PREPARE / Activity 029



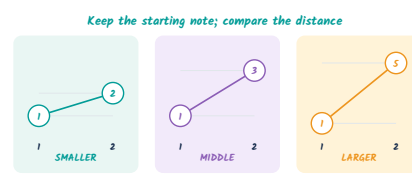
Echo Then Choose

FOCUS A / Activity 063



Melody Contour Map

FOCUS B / Activity 066



Interval Echo Pairs

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Beginner or developing choir. Hear and reproduce a short recurring pitch pattern. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 029, Echo Then Choose. Model both patterns on 'mee' and have everyone listen before singing. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 063, Melody Contour Map. Connect the shape of a melody to its sound. Draw a simple line showing the direction changes; compare it with the model.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 066, Interval Echo Pairs. Remember the distance between two notes without guessing from text. Let the group echo and describe whether the distance feels small, medium, or larger.

32-41 MIN / Transfer into repertoire

Extract the song's recurring three- or four-note cell and restore it in context. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

The cell is correct at two different places in the score. Write the next page, bar, and one practical task for the following rehearsal.

Diction Through a Page Turn

Rehearsals in Harmony

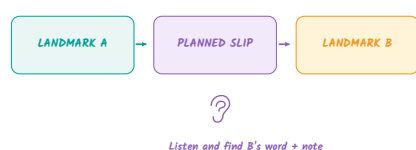
45 minutes / Score-reading ensemble / Prepare activities 106, 005 and 035



Keep pronunciation and attention through a practical transition.



PREPARE / Activity 106



Mistake Recovery Anchor

FOCUS A / Activity 005



Score at Eye Level

FOCUS B / Activity 035



One Word, Three Vowels

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Score-reading ensemble. Keep pronunciation and attention through a practical transition. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 106, Mistake Recovery Anchor. Choose two safe re-entry landmarks and confirm the starting words and notes for each. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 005, Score at Eye Level. Reduce repeated head dropping while reading music. Alternate looking at the first word and the director's hand for four silent cues.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 035, One Word, Three Vowels. Agree a shared vowel shape for one problematic word. Choose the version that best fits the song's language and style without mocking accents.

32-41 MIN / Transfer into repertoire

Choose the line crossing a page turn; agree a shared vowel before rehearsing the turn. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

The new page starts on cue with understandable text. Write the next page, bar, and one practical task for the following rehearsal.

Pulse, Meter, and a Confident Entry

Rehearsals in Harmony

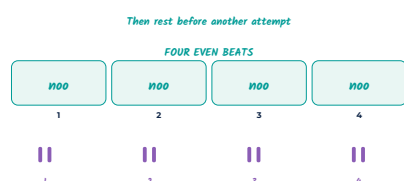
45 minutes / Youth choir / Prepare activities 028, 047 and 048



Keep meter steady while placing one offbeat entrance.



PREPARE / Activity 028



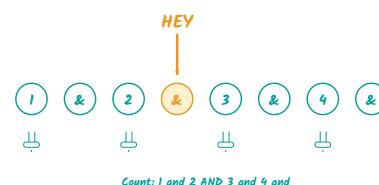
Gentle Repeated Notes

FOCUS A / Activity 047



Walk the Meter

FOCUS B / Activity 048



Offbeat Entry Builder

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Youth choir. Keep meter steady while placing one offbeat entrance. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 028, Gentle Repeated Notes. Speak 'noo, noo, noo, noo' conversationally on four beats. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 047, Walk the Meter. Feel the difference between groups of two and three. Change to down-side-up for 'ONE two three', keeping each beat evenly spaced.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 048, Offbeat Entry Builder. Enter accurately between two steady beats. Say 'hey' only on the 'and' after beat two, keeping the beat in the hand.

32-41 MIN / Transfer into repertoire

Speak the entry against a tapped count, then restore the melody slowly. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

The entry lands between beats without shifting the following pulse. Write the next page, bar, and one practical task for the following rehearsal.

Listening Across Sections

Rehearsals in Harmony

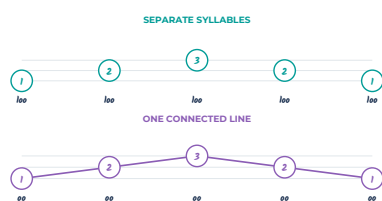
45 minutes / Two-part ensemble / Prepare activities 027, 096 and 097



Make a section handover audible and well balanced.

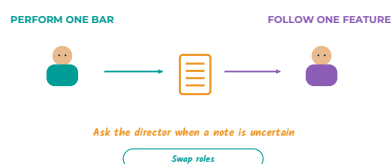


PREPARE / Activity 027



Legato Beads

FOCUS A / Activity 096



Partner Part Check

FOCUS B / Activity 097



Balanced Section Entry

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Two-part ensemble. Make a section handover audible and well balanced. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 027, Legato Beads. Sing the pattern on separate 'loo' syllables to establish its notes. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 096, Partner Part Check. Hear a part accurately without turning peers into judges. Singer A performs the bar or speaks its rhythm while B follows the score; exchange roles.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 097, Balanced Section Entry. Keep a new section from overpowering a continuing line. Add the entering group at a gentler volume and listen for the continuing text.

32-41 MIN / Transfer into repertoire

Work on two overlapping phrases; the new section listens before joining. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

Both lines remain clear during the overlap. Write the next page, bar, and one practical task for the following rehearsal. 



Remembering a Familiar Song

Rehearsals in Harmony

45 minutes / Community choir / Prepare activities 030, 076 and 078



Watch the director without losing the next text landmark.



PREPARE / Activity 030



Warm-Up to Song

FOCUS A / Activity 076



One meaningful cue for each real section

Lyric Landmark Map

FOCUS B / Activity 078



Score-to-Eyes Transfer

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Community choir. Watch the director without losing the next text landmark. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 030, Warm-Up to Song. Isolate the three-note rise and sing it gently on 'oo' at a comfortable pitch. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 076, Lyric Landmark Map. Recall a longer song through meaningful section cues. Sing section openings while looking only at that landmark list.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 078, Score-to-Eyes Transfer. Remember a small unit long enough to watch the director. Look up and sing the same unit from memory, allowing a glance back afterwards.

32-41 MIN / Transfer into repertoire

Map section openings, then rehearse short units from memory with planned glances. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

Singers find two internal landmarks without restarting the song. Write the next page, bar, and one practical task for the following rehearsal.

Text With One Intention

Rehearsals in Harmony

45 minutes / Church choir / Prepare activities 021, 081 and 083



Give one phrase an agreed communicative direction.

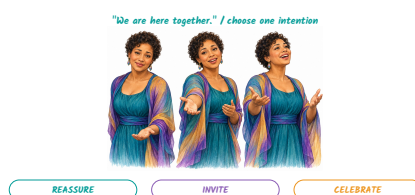


PREPARE / Activity 021



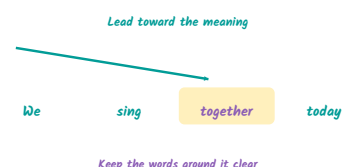
Hum to Open Vowel

FOCUS A / Activity 081



One Phrase, One Intention

FOCUS B / Activity 083



Phrase Destination

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Church choir. Give one phrase an agreed communicative direction. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 021, Hum to Open Vowel. Hum 'mm' softly for two beats with the jaw easy; rest after each attempt. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 081, One Phrase, One Intention. Give a lyric a specific communicative purpose. Speak it to an imaginary listener without changing the words.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 083, Phrase Destination. Shape a line toward one meaningful word. Sing toward that word with a small sense of direction, then release the remaining text naturally.

32-41 MIN / Transfer into repertoire

Choose a central word and a suitable intention; test them with volunteer listeners. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

Listeners identify the intended message in the second attempt. Write the next page, bar, and one practical task for the following rehearsal.

Welcoming and Reconnecting

Rehearsals in Harmony

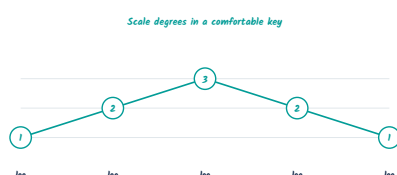
45 minutes / Choir with new members / Prepare activities 022, 057 and 055



Support newcomers while improving one ensemble detail.

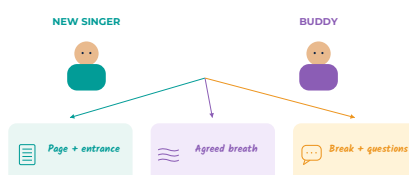


PREPARE / Activity 022



Three-Note Neighbourhood

FOCUS A / Activity 057



New Singer Buddy Map

FOCUS B / Activity 055



One Helpful Thing

4m

6m

9m

4m

9m

9m

4m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-04 MIN / Arrive and name the target

Choir with new members. Support newcomers while improving one ensemble detail. Confirm the exact score location and one success criterion.

04-10 MIN / Prepare the sound

Activity 022, Three-Note Neighbourhood. Model scale degrees 1-2-3-2-1 on 'loo', one note per beat; let singers listen once. Then apply its remaining steps with normal recovery pauses.

10-19 MIN / Focused task A

Activity 057, New Singer Buddy Map. Give a newcomer practical help without testing them publicly. Ask the pair to locate the first entrance and one agreed breath together.

19-23 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

23-32 MIN / Focused task B

Activity 055, One Helpful Thing. Build useful peer feedback without personal criticism. After the passage, partners describe one specific thing they heard that supported that focus.

32-41 MIN / Transfer into repertoire

Pair practical score support with a familiar passage and descriptive feedback. Work in short attempts with listening and recovery between them.

41-45 MIN / Check and close

New singers know where to enter and the group can name one improvement. Write the next page, bar, and one practical task for the following rehearsal.

From Notes to a Complete Phrase

Rehearsals in Harmony

60 minutes / Developing mixed choir / Prepare activities 023, 094 and 085



Connect rhythm, notes, text, and a comfortable dynamic shape.



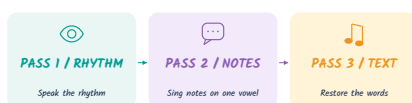
PREPARE / Activity 023

Scale degrees in a comfortable key



Gentle Descending Five

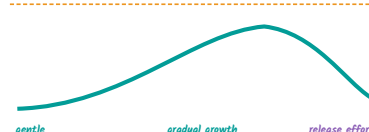
FOCUS A / Activity 094



Three-Pass Repair

FOCUS B / Activity 085

AGREED COMFORT CEILING



Crescendo With a Ceiling

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Developing mixed choir. Connect rhythm, notes, text, and a comfortable dynamic shape. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 023, Gentle Descending Five. Model 5-4-3-2-1 on 'oo' in a range already comfortable for the choir. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 094, Three-Pass Repair. Use successive repetitions for different purposes. Pass two restores notes on one vowel, checking the part without text pressure.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 085, Crescendo With a Ceiling. Increase intensity gradually within a comfortable volume range. Begin gently and increase a little over four beats without exceeding that level.

42-55 MIN / Transfer into repertoire

Use a four-bar passage; move from spoken rhythm to one vowel, then restore text and meaning. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

Each layer remains reliable in the complete passage. Write the next page, bar, and one practical task for the following rehearsal.

Three-Part Listening Session

Rehearsals in Harmony

60 minutes / Experienced or supported three-part choir / Prepare activities 025, 068 and 077



Hear each chord part and rejoin after silence.

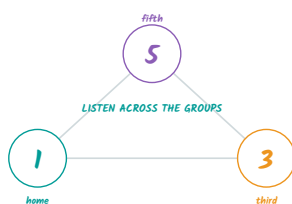


PREPARE / Activity 025



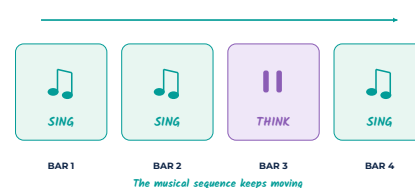
Vowel Colour Circle

FOCUS A / Activity 068



Chord Listening Triangle

FOCUS B / Activity 077



Silent Singing Window

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Experienced or supported three-part choir. Hear each chord part and rejoin after silence. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 025, Vowel Colour Circle. Sing 'oo-oh-ah' on one note, changing vowel on each beat and releasing on beat four. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 068, Chord Listening Triangle. Balance three chord tones by listening across the ensemble. Build the chord one group at a time at gentle volume, with short holds and normal breaths.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 077, Silent Singing Window. Keep the musical sequence moving during a brief silent passage. Continue the next bar silently in your mind while watching the beat, then sing the final bar aloud.

42-55 MIN / Transfer into repertoire

Establish short chord tones separately and practise one planned silent bar. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

Parts return at the expected pitch and time without overpowering each other. Write the next page, bar, and one practical task for the following rehearsal.

Sharper Text, Less Effort

Rehearsals in Harmony

60 minutes / Adult choir / Prepare activities 026, 036 and 038



Clarify quick syllables and coordinate one moving vowel.



PREPARE / Activity 026



Soft 'V' Bridge

FOCUS A / Activity 036



Syllable Train

FOCUS B / Activity 038



Diphthong Landing

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Adult choir. Clarify quick syllables and coordinate one moving vowel. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 026, Soft 'V' Bridge. Model a gentle 'vvv-oo' for two beats, using little volume and no pressure at the lips. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 036, Syllable Train. Align syllables in a quick text passage. Group the syllables into meaningful words while keeping their places in the rhythm.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 038, Diphthong Landing. Coordinate a moving vowel in a sustained English word. Sing the first part of the vowel for three beats, moving gently to its ending on beat four.

42-55 MIN / Transfer into repertoire

Choose a busy text phrase and a sustained diphthong; slow each before combining. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

No syllable disappears and the vowel change happens together. Write the next page, bar, and one practical task for the following rehearsal.

Memory With Reliable Restarts

Rehearsals in Harmony

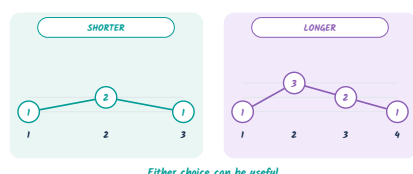
60 minutes / Choir preparing memorized music / Prepare activities 029, 072 and 080



Recall lyrics and restart from internal landmarks.



PREPARE / Activity 029



Echo Then Choose

FOCUS A / Activity 072

READ	We	sing	together	today
HIDE	We	sing	-----	today
RECALL	We	-----	together	-----

Missing Word Rehearsal

FOCUS B / Activity 080



Recall and Rebuild

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Choir preparing memorized music. Recall lyrics and restart from internal landmarks. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 029, Echo Then Choose. Model both patterns on 'mee' and have everyone listen before singing. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 072, Missing Word Rehearsal. Retrieve important lyric words without depending on the page. Hide one key word and let the choir supply it in the spoken rhythm.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 080, Recall and Rebuild. Recover a passage after an interruption without starting from the beginning. Give a clear preparation and restart exactly at that point.

42-55 MIN / Transfer into repertoire

Use missing-word rehearsal on one verse and mark two safe restart points. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

The group resumes from either landmark with the correct first words. Write the next page, bar, and one practical task for the following rehearsal.

Interpretation Through Listening

Rehearsals in Harmony

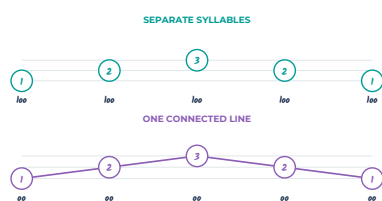
60 minutes / Mixed community choir / Prepare activities 027, 086 and 090



Make a lyric's story understandable to listeners.

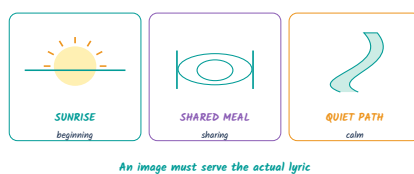


PREPARE / Activity 027



Legato Beads

FOCUS A / Activity 086



Text Image Gallery

FOCUS B / Activity 090



Listener's Story Test

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Mixed community choir. Make a lyric's story understandable to listeners. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 027, Legato Beads. Sing the pattern on separate 'loo' syllables to establish its notes. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 086, Text Image Gallery. Use a concrete image to clarify a lyric's meaning. Small groups choose one and explain how it relates to the actual words.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 090, Listener's Story Test. Check whether an interpretation communicates a clear narrative. Sing once and ask listeners to describe what they understood from the text and musical delivery.

42-55 MIN / Transfer into repertoire

Try one concrete image and test the result without telling listeners the intended message first. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

The revised take communicates the intended meaning more clearly. Write the next page, bar, and one practical task for the following rehearsal.

A Practical Service Rehearsal

Rehearsals in Harmony

60 minutes / Church choir / Prepare activities 110, 102 and 105



Coordinate the service opening, transitions, and follow-up.



PREPARE / Activity 110



Performance Debrief That Helps

FOCUS A / Activity 102



First Ten Seconds

FOCUS B / Activity 105



Between-Song Reset

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Church choir. Coordinate the service opening, transitions, and follow-up. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 110, Performance Debrief That Helps. Ask the choir to name one musical success supported by a concrete example. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 102, First Ten Seconds. Make the beginning of a performance predictable. Add the opening phrase once, then stop and reset rather than continuing the whole song.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 105, Between-Song Reset. Handle the silence between pieces without confusion. Change pages or positions during an agreed quiet interval; check that nobody is left behind.

42-55 MIN / Transfer into repertoire

Use the actual running order; rehearse the gap between two items as carefully as the notes. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

The next item starts without uncertainty about page, pitch, or cue. Write the next page, bar, and one practical task for the following rehearsal.

Young Singers, Shared Ownership

Rehearsals in Harmony

60 minutes / Children or youth choir / Prepare activities 053, 074 and 111

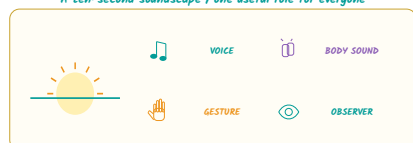


Combine attention practice with a bounded creative task.



PREPARE / Activity 053

A ten-second soundscape / one useful role for everyone



Sound Postcard

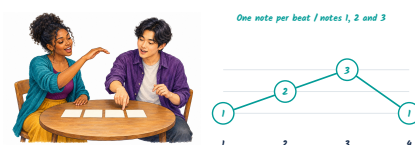
FOCUS A / Activity 074

POINT → Speak "ready"

OPEN HAND → Sing "loo"

Two Cues, Two Responses

FOCUS B / Activity 111



Your idea:

Four-Note Composer

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Children or youth choir. Combine attention practice with a bounded creative task. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 053, Sound Postcard. Each group chooses a place such as a garden or station and invents a quiet ten-second soundscape. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 074, Two Cues, Two Responses. Hold two simple musical instructions in working memory. Show six mixed cues slowly, allowing one clear response to each.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 111, Four-Note Composer. Create a short melody within a clear musical boundary. Pairs invent a different phrase, choosing a comfortable starting pitch and allowing a rest.

42-55 MIN / Transfer into repertoire

Use short rehearsal blocks; create a four-beat three-note phrase in pairs and connect it to a song. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

The group follows current cue meanings and repeats its created phrase accurately. Write the next page, bar, and one practical task for the following rehearsal.

Choir Independence Check

Rehearsals in Harmony

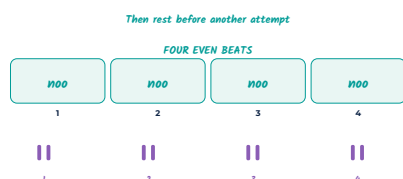
60 minutes / Established volunteer ensemble / Prepare activities 028, 095 and 099



Use clear score marks and productive section reports.

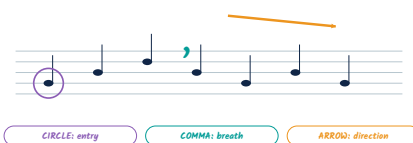


PREPARE / Activity 028



Gentle Repeated Notes

FOCUS A / Activity 095



Rehearsal Marking Key

FOCUS B / Activity 099



Two-Minute Section Report

5m

8m

12m

5m

12m

13m

5m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-05 MIN / Arrive and name the target

Established volunteer ensemble. Use clear score marks and productive section reports. Confirm the exact score location and one success criterion.

05-13 MIN / Prepare the sound

Activity 028, Gentle Repeated Notes. Speak 'noo, noo, noo, noo' conversationally on four beats. Then apply its remaining steps with normal recovery pauses.

13-25 MIN / Focused task A

Activity 095, Rehearsal Marking Key. Make score annotations clear enough to use next week. Mark one example of each in the same passage and check that everyone can locate them.

25-30 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

30-42 MIN / Focused task B

Activity 099, Two-Minute Section Report. Turn section work into useful information for the full choir. Ask a spokesperson to report the solution, remaining difficulty, and exact bar number in under a minute.

42-55 MIN / Transfer into repertoire

Give each section one defined task with a bar number; test the proposed solution in full choir. Work in short attempts with listening and recovery between them.

55-60 MIN / Check and close

Every section reports one finding that leads to an audible improvement. Write the next page, bar, and one practical task for the following rehearsal.

Performance Sequence Rehearsal

Rehearsals in Harmony

90 minutes / Choir nearing a concert / Prepare activities 102, 101 and 105



Make arrival and between-song transitions dependable.



PREPARE / Activity 102



First Ten Seconds

FOCUS A / Activity 101



Walk-On and Settle

FOCUS B / Activity 105



Between-Song Reset

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Choir nearing a concert. Make arrival and between-song transitions dependable. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 102, First Ten Seconds. Practise the silent sequence: ready position, eye contact, preparation, and entrance. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 101, Walk-On and Settle. Enter the performance space safely and become ready together. Arrive at places, face the director, and allow a quiet moment to settle without a rigid pose.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 105, Between-Song Reset. Handle the silence between pieces without confusion. Change pages or positions during an agreed quiet interval; check that nobody is left behind.

60-83 MIN / Transfer into repertoire

Run a small set in order with planned pauses; separately repair only the highest-priority transition. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

The sequence works without spoken reminders between pieces. Write the next page, bar, and one practical task for the following rehearsal.

Room and Amplification Session

Rehearsals in Harmony

90 minutes / Amplified church or community choir / Prepare activities 025, 103 and 107



Find a clear setup while preserving normal singing effort.

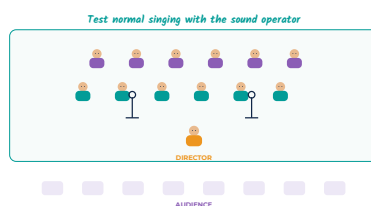


PREPARE / Activity 025



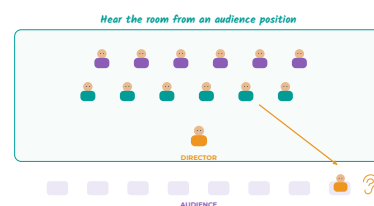
Vowel Colour Circle

FOCUS A / Activity 103



Microphone Distance Check

FOCUS B / Activity 107



Acoustic Listening Pass

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Amplified church or community choir. Find a clear setup while preserving normal singing effort. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 025, Vowel Colour Circle. Sing 'oo-oh-ah' on one note, changing vowel on each beat and releasing on beat four. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 103, Microphone Distance Check. Find a practical amplified setup without singing louder to compensate. Try the planned positions without blocking faces or access routes; do not handle equipment without permission.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 107, Acoustic Listening Pass. Adapt balance to a room before changing vocal effort. Ask about text clarity, balance, and room resonance rather than whether it is 'loud enough'.

60-83 MIN / Transfer into repertoire

Coordinate with the sound operator; test a representative passage and change placement before demanding volume. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

Text and balance improve without singers pushing for loudness. Write the next page, bar, and one practical task for the following rehearsal.

Dress Rehearsal With Recovery

Rehearsals in Harmony

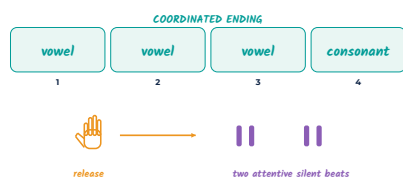
90 minutes / Performance-ready ensemble / Prepare activities 109, 108 and 106



Find practical snags and practise recovery landmarks.



PREPARE / Activity 109



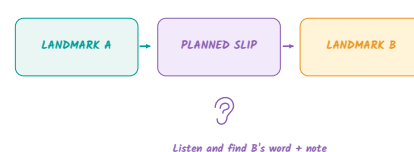
Final Consonant to Stillness

FOCUS A / Activity 108



Dress Rehearsal Checklist Run

FOCUS B / Activity 106



Mistake Recovery Anchor

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Performance-ready ensemble. Find practical snags and practise recovery landmarks. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 109, Final Consonant to Stillness. Agree when the final vowel, consonant, and conductor release occur. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 108, Dress Rehearsal Checklist Run. Test practical readiness using a short performance excerpt. Perform one opening, one page turn, and one ending exactly as planned.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 106, Mistake Recovery Anchor. Continue after a slip using a planned musical landmark. The director briefly stops one group at a planned point while the others continue.

60-83 MIN / Transfer into repertoire

Run one short set with clothing, folders, and route arrangements; give every practical issue an owner. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

The group can recover from a planned slip and complete the final release together. Write the next page, bar, and one practical task for the following rehearsal.

Creative Community Programme

Rehearsals in Harmony

90 minutes / Mixed-experience community choir / Prepare activities 081, 113 and 118



Create a concise original introduction and expressive song sequence.



PREPARE / Activity 081

"We are here together." / choose one intention



REASSURE

INVITE

CELEBRATE

One Phrase, One Intention

FOCUS A / Activity 113

THEME: BELONGING

To-geth-er we sing here

SIX SYLLABLES OVER FOUR BEATS

To-ge

ther-we

sing

here

1

2

3

4

Lyric Seed Workshop

FOCUS B / Activity 118

"We are glad to share this song with you."



WELCOME / OPENING CUE

Community Dedication Line

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Mixed-experience community choir. Create a concise original introduction and expressive song sequence. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 081, One Phrase, One Intention. Read the line and choose one intention, such as reassuring, inviting, or celebrating. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 113, Lyric Seed Workshop. Write a brief original lyric that fits a simple rhythm. Write a line of six to eight syllables, checking that its meaning is clear when spoken.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 118, Community Dedication Line. Create a short spoken or sung introduction that suits the audience. Write one clear welcoming sentence and test it aloud for length and tone.

60-83 MIN / Transfer into repertoire

Write a short inclusive dedication, test its length, and rehearse its transition into the song. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

The introduction suits the audience and leads into a secure musical cue. Write the next page, bar, and one practical task for the following rehearsal.

Detailed Musical Repair Workshop

Rehearsals in Harmony

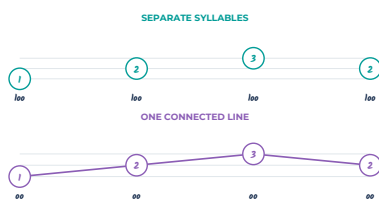
90 minutes / Experienced choir / Prepare activities 087, 092 and 070



Solve one closing-pitch issue and one articulation decision.

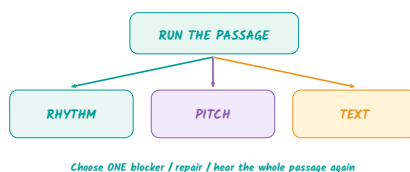


PREPARE / Activity 087



Articulation Contrast

FOCUS A / Activity 092



Trouble Spot Triage

FOCUS B / Activity 070



Tune the Phrase Ending

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Experienced choir. Solve one closing-pitch issue and one articulation decision. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 087, Articulation Contrast. Sing the phrase smoothly on 'loo', then repeat with gently separated syllables. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 092, Trouble Spot Triage. Choose a useful rehearsal priority instead of correcting everything. Choose one issue that affects the most singers or prevents progress, separating rhythm, pitch, and text.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 070, Tune the Phrase Ending. Stabilize a closing note within its musical context. Sing backward from the ending in small units: last word, last two words, then the full closing line.

60-83 MIN / Transfer into repertoire

Record exact trouble spots in the score; compare a focused repair with the full contextual run. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

The ending stays in tune and the chosen articulation is consistent. Write the next page, bar, and one practical task for the following rehearsal.

End-of-Cycle Review and Next Steps

Rehearsals in Harmony

90 minutes / Any established ensemble / Prepare activities 100, 110 and 119



Review progress, test one arrangement idea, and plan the next cycle.



PREPARE / Activity 100



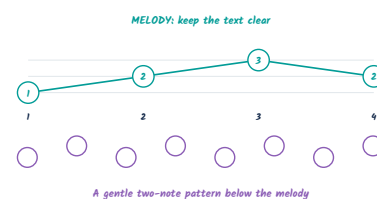
Next-Rehearsal Bridge

FOCUS A / Activity 110



Performance Debrief That Helps

FOCUS B / Activity 119



Arrange a Gentle Ostinato

8m

10m

17m

8m

17m

23m

7m

ARRIVE / PREPARE / FOCUS A / RECOVER / FOCUS B / TRANSFER / CHECK

00-08 MIN / Arrive and name the target

Any established ensemble. Review progress, test one arrangement idea, and plan the next cycle. Confirm the exact score location and one success criterion.

08-18 MIN / Prepare the sound

Activity 100, Next-Rehearsal Bridge. Name the strongest improvement from today's final run and the next unresolved task. Then apply its remaining steps with normal recovery pauses.

18-35 MIN / Focused task A

Activity 110, Performance Debrief That Helps. Use a performance experience to choose one constructive improvement. Choose one challenge the group can influence, locating the exact moment rather than blaming a person.

35-43 MIN / Recover and listen

Pause singing. Allow normal breathing and water as needed. Read the upcoming text or listen to the director's short model; identify one useful cue.

43-60 MIN / Focused task B

Activity 119, Arrange a Gentle Ostinato. Support a melody with a short repeating pattern. Practise it quietly for four beats, then rest while another group tries the melody.

60-83 MIN / Transfer into repertoire

Compare a current passage with its earlier rehearsal target; try a quiet ostinato only where harmony permits. Work in short attempts with listening and recovery between them.

83-90 MIN / Check and close

The group identifies a real gain and writes one precise next-rehearsal task. Write the next page, bar, and one practical task for the following rehearsal.



BONUS 04

40 EXPRESS WARM-UPS

Fourteen five-minute, thirteen ten-minute, and thirteen fifteen-minute sequences for specific rehearsal needs.

Easy sss



Recover



EASY AIR

MODEL / LISTEN

ta ta ti-ti ta

RESPONSE / ECHO

ta ta ti-ti ta

wait for cue

STEADY PULSE

br-

IGHT

short preparation

vowel lands ON the beat

CLEAR WORDS



mm

oo

oh

ONE COMFORTABLE NOTE
GENTLE SOUND

Illustrated methods you can understand, try, and use in real music.



Choose the time you actually have

Five, ten, or fifteen minutes

Sequences 01-14 take five minutes. Sequences 15-27 take ten minutes. Sequences 28-40 take fifteen minutes. Each has a specific context and a four-block plan, so a short warm-up still leads to something useful.

Timing is teaching time

Include the demonstration, listening, recovery breaths, rests, and one brief observation inside every block. Never sing a small pattern continuously for its full allotted time. Stop or shorten a task that becomes tiring.

Pitch and choice

Use a comfortable middle-range starting note. Numbered patterns are major scale degrees: 1 is home. A different octave, a smaller pattern, speech, or listening is always an option. Singers who are hoarse, tired, or uncomfortable should not be pushed to sing.

When time is cut further

Keep a calm preparation, one easy sound or spoken task, and one real entrance. Drop extra repetitions before dropping the recovery time. These sequences are rehearsal preparation, not treatment for a voice problem.



Choose a useful aim. Model the task. Notice a real result.

Gentle Arrival

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Settle a group that arrives rushed.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Settle & focus

Release shoulder effort and find supported feet.

01:00
to 02:00

Prepare

Speak a greeting after an ordinary breath.

02:00
to 04:00

Coordinate

Hum one comfortable note, rest, then open to 'oo'.

04:00
to 05:00

Apply it now

Sing the opening two words with a shared preparation.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Late Start, Clear Cue

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Recover focus when rehearsal begins late.

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Settle & focus

Find the first score page and look up.

01:00
to 02:00

Prepare

Follow two silent preparation gestures with normal breathing.

02:00
to 04:00

Coordinate

Echo 1-2-1 only after the response cue.

04:00
to 05:00

Apply it now

Practise the first entrance once, then start the planned task.



WATCH FOR THIS

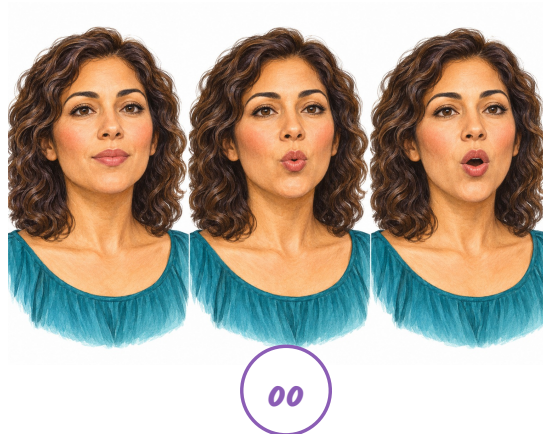
The middle note does not trigger a sudden shout or chin lift.

Seated Start

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery

 Prepare a seated ensemble.



ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Settle & focus

Support feet and raise the score comfortably.

01:00
to 02:00

Prepare

Speak one line with an easy jaw.

02:00
to 04:00

Coordinate

Sing two short 'mm-oo' patterns with rests.

04:00
to 05:00

Apply it now

Look up before a shared two-beat sung response.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Words Before Notes

Express Warm-Ups

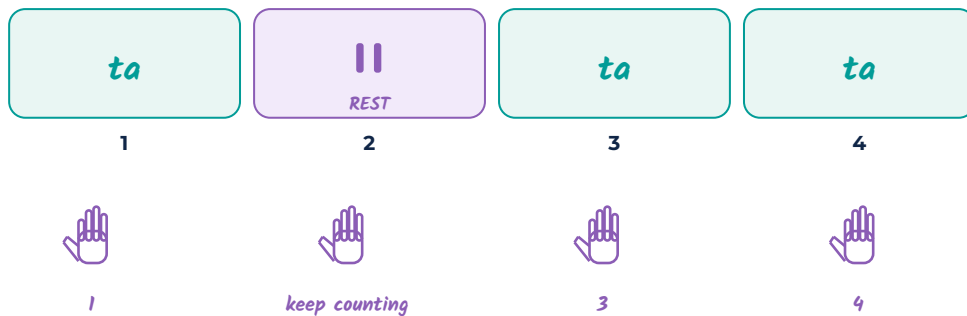
5 minutes total / Timings include modelling, listening and recovery



Clarify a text-heavy opening.

Then rest before another attempt

FOUR EVEN BEATS



Beat 2 is an action: open the hands silently and keep counting.

00:00
to 01:00

Settle & focus

Speak the lyric naturally.

01:00
to 02:00

Prepare

Mark one sensible breath before the first phrase.

02:00
to 04:00

Coordinate

Speak the words in rhythm, then sing their vowels.

04:00
to 05:00

Apply it now

Restore concise consonants and sing the complete line.



WATCH FOR THIS

The note after the rest arrives on time without an extra cue.

Pulse in a Hurry

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Establish one dependable tempo.



MODEL / LISTEN

ta ta ti-ti ta



RESPONSE / ECHO

ta ta ti-ti ta

wait for cue

Hear the complete four-beat model before the response cue.

00:00
to 01:00

Settle & focus

Tap four slow even beats.

01:00
to 02:00

Prepare

Speak 'ta ta ti-ti ta' while the beat continues.

02:00
to 04:00

Coordinate

Echo two short rhythms with a full listening gap.

04:00
to 05:00

Apply it now

Sing one rhythmically simple phrase without accelerating.



WATCH FOR THIS

The response starts after the complete model and preserves its long and short sounds.



Quiet Room Entry

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery

 **Start gently in a resonant space.**

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Settle & focus

Check that neighbours and director are audible.

01:00
to 02:00

Prepare

Use an ordinary breath before a short spoken line.

02:00
to 04:00

Coordinate

Hum briefly, then sing 3-2-1 at gentle volume.

04:00
to 05:00

Apply it now

Sing one phrase while keeping the text clear without added loudness.



WATCH FOR THIS

The final notes stay clear without being pushed downward.

Clean Last Word

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Prepare an ending before a short run.



"light"

lah	ah	ah	t
-----	----	----	---

"look"

loo	oo	oo	k
-----	----	----	---

"peace"

pee	ee	ee	s
-----	----	----	---

Hold the vowel through beat 3; agree one final-consonant event on beat 4.

00:00
to 01:00

Settle & focus

Locate the last word and release mark.

01:00
to 02:00

Prepare

Speak its vowel and final consonant separately.

02:00
to 04:00

Coordinate

Sing the word for three beats and release together on four.

04:00
to 05:00

Apply it now

Reconnect the final two words and watch the cut-off.



WATCH FOR THIS

There is one clear consonant event rather than several scattered endings.

Easy Pitch Match

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



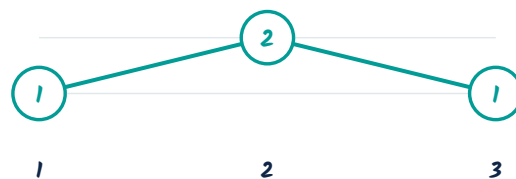
Settle the starting note.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Settle & focus

Listen silently to a comfortable reference.

01:00
to 02:00

Prepare

Hum the note for two beats and rest.

02:00
to 04:00

Coordinate

Echo 1-2-1, then hear the reference again.

04:00
to 05:00

Apply it now

Sing the song's first note and its opening phrase.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.



Page-Turn Rescue

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Prevent a rushed entrance after a page turn.



"light"

lah	ah	ah	t
-----	----	----	---

"look"

loo	oo	oo	k
-----	----	----	---

"peace"

pee	ee	ee	s
-----	----	----	---

1

2

3

4

Hold the vowel through beat 3; agree one final-consonant event on beat 4.

00:00
to 01:00

Settle & focus

Practise the page turn silently.

01:00
to 02:00

Prepare

Look up and allow an ordinary breath.

02:00
to 04:00

Coordinate

Sing one gentle 'loo' after the preparatory gesture.

04:00
to 05:00

Apply it now

Join the final word before the turn to the first word afterwards.



WATCH FOR THIS

There is one clear consonant event rather than several scattered endings.



Jaw Release Reminder

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Reduce visibly clenched articulation.



oo

oh

ah

ONE COMFORTABLE NOTE

The mouth shape changes while pitch and volume stay reasonably steady.

00:00
to 01:00

Settle & focus

Let teeth remain unclenched and lips part naturally.

01:00
to 02:00

Prepare

Say 'yeah, yeah' conversationally.

02:00
to 04:00

Coordinate

Sing 'oo-oh' on one note with rests.

04:00
to 05:00

Apply it now

Speak then sing a short lyric without exaggerating the mouth movement.



WATCH FOR THIS

Vowel changes are audible while pitch and volume stay reasonably consistent.

One Shared Vowel

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Prepare a word with inconsistent pronunciation.



WORDS

Bright

morning

clear

sky

VOWELS

ai

or - i

ear

ai

WORDS

Bright

morning

clear

sky

A simplified teaching example: restore the words without losing the vowel line.

00:00
to 01:00

Settle & focus

Speak the target word without singing.

01:00
to 02:00

Prepare

Choose a shared version suitable to its language.

02:00
to 04:00

Coordinate

Sing that vowel on a comfortable note.

04:00
to 05:00

Apply it now

Place the complete word back into its phrase.



WATCH FOR THIS

The restored text remains as connected as the vowel-only version.



After Announcements

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



Return attention to music after a long discussion.

PREPARATION

ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

Respond to the gesture; do not guess how long the pause will last.

00:00
to 01:00

Settle & focus

Show the ready, repeat, and stop signals.

01:00
to 02:00

Prepare

Follow a silent ready cue with normal breathing.

02:00
to 04:00

Coordinate

Echo one short three-note pattern.

04:00
to 05:00

Apply it now

Sing a chosen two-bar entry with everyone watching first.



WATCH FOR THIS

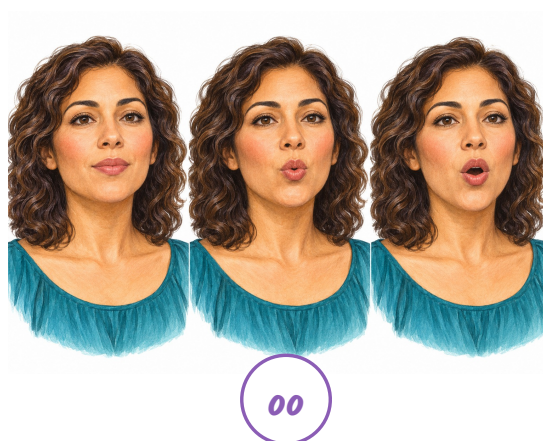
Entrances occur together after the preparation, without a premature gasp.

Soft Re-entry

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery

 Prepare after a quiet instrumental gap.



ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 01:00

Settle & focus

Locate the next word and cue.

01:00
to 02:00

Prepare

Think the entry rhythm while tapping gently.

02:00
to 04:00

Coordinate

Hum the reference, rest, then sing it again.

04:00
to 05:00

Apply it now

Rehearse only the gap and re-entry at comfortable volume.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Welcoming a New Singer

Express Warm-Ups

5 minutes total / Timings include modelling, listening and recovery



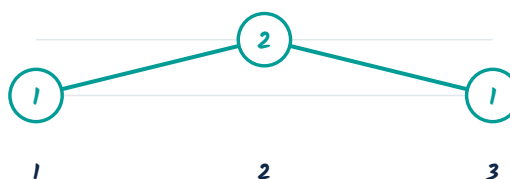
Help a newcomer enter without a solo test.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 01:00

Settle & focus

A buddy locates the page and starting words.

01:00
to 02:00

Prepare

Speak the line together in the full group.

02:00
to 04:00

Coordinate

Echo 1-2-1 with an option to listen.

04:00
to 05:00

Apply it now

Sing the opening phrase and answer one practical question.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.



Connected Five-Note Line

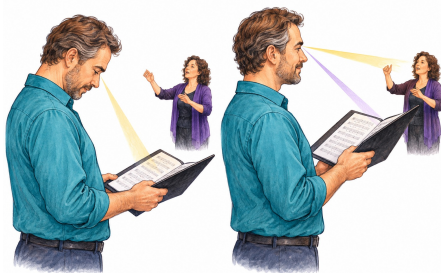
Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery

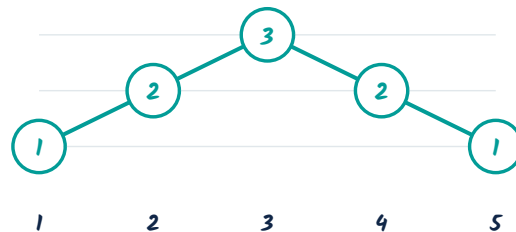


Join notes without jaw pulses.

PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 02:00

Settle & focus

Find an easy stance and release the score grip.

02:00
to 04:00

Prepare

Speak a short phrase after a natural breath.

04:00
to 07:00

Coordinate

Sing 1-2-3-2-1 on separate 'loo', then one connected 'oo', resting between turns.

07:00
to 10:00

Apply it now

Apply the connected sound to the actual vowels and then the words of a five-note phrase.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Rhythm and Rest

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Make a rest active rather than uncertain.



MODEL / LISTEN

ta ta ti-ti ta



RESPONSE / ECHO

ta ta ti-ti ta

wait for cue

Hear the complete four-beat model before the response cue.

00:00
to 02:00

Settle & focus

Tap a steady pulse while speaking the count.

02:00
to 04:00

Prepare

Speak a short lyric with its punctuation.

04:00
to 07:00

Coordinate

Alternate 'ta rest ta ta' and 'ta ta ti-ti ta' slowly.

07:00
to 10:00

Apply it now

Sing a real passage containing the rest, then recheck the following entry.



WATCH FOR THIS

The response starts after the complete model and preserves its long and short sounds.



Descending Clarity

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Keep low phrase endings from becoming pressed.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 02:00

Settle & focus

Release shoulder lifting and chin bracing.

02:00
to 04:00

Prepare

Take ordinary breaths between short spoken lines.

04:00
to 07:00

Coordinate

Use gentle 3-2-1 patterns, extending to five notes only if comfortable.

07:00
to 10:00

Apply it now

Rehearse an actual descending ending and compare its final note to a reference.



WATCH FOR THIS

The final notes stay clear without being pushed downward.



Blend Without Disappearing

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Balance a unison phrase while preserving clear words.



oo

oh

ah

ONE COMFORTABLE NOTE

The mouth shape changes while pitch and volume stay reasonably steady.

00:00
to 02:00

Settle & focus

Arrange clear sightlines between rows.

02:00
to 04:00

Prepare

Speak the main text naturally and mark a breath.

04:00
to 07:00

Coordinate

Sing 'oo-oh-ah' on one shared comfortable note without changing volume.

07:00
to 10:00

Apply it now

Sing a unison phrase, listen across the row, and adjust only excessive individual volume.



WATCH FOR THIS

Vowel changes are audible while pitch and volume stay reasonably consistent.

Upbeat Confidence

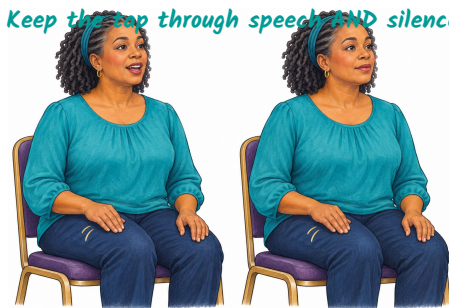
Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Link preparation to a reliable first vowel.

Keep the tap through speech AND silence



tap

1

tap

2

tap

3

tap

4

The pulse continues through four silent beats, then the line returns in time.

00:00
to 02:00

Settle & focus

Review the silent ready signal.

02:00
to 04:00

Prepare

Follow the preparation with an ordinary breath and no hold.

04:00
to 07:00

Coordinate

Sing one 'loo' on the next downbeat; vary the wait before preparation.

07:00
to 10:00

Apply it now

Use the same gesture at three different song entrances.



WATCH FOR THIS

The beat continues steadily during silence.

Consonant Timing Clinic

Express Warm-Ups

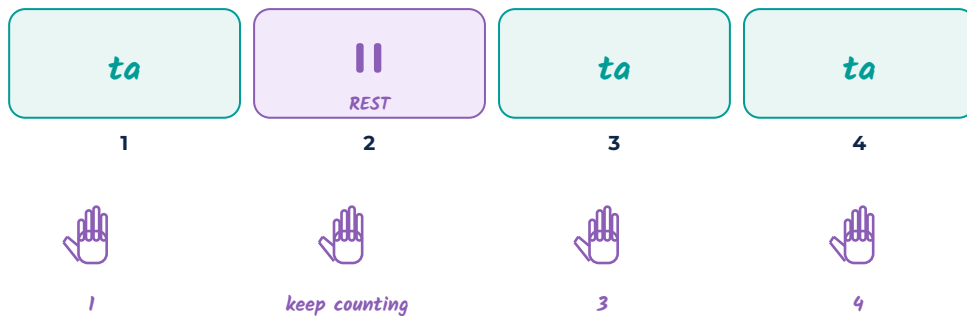
10 minutes total / Timings include modelling, listening and recovery



Align starts and endings in one short text.

Then rest before another attempt

FOUR EVEN BEATS



Beat 2 is an action: open the hands silently and keep counting.

00:00
to 02:00

Settle & focus

Speak the line and find initial and final consonants.

02:00
to 04:00

Prepare

Mark its natural breathing point.

04:00
to 07:00

Coordinate

Sing the line on one note, placing vowels on beats and final consonants at the release.

07:00
to 10:00

Apply it now

Restore the melody and compare two takes for word clarity.



WATCH FOR THIS

The note after the rest arrives on time without an extra cue.

Two-Part Readiness

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



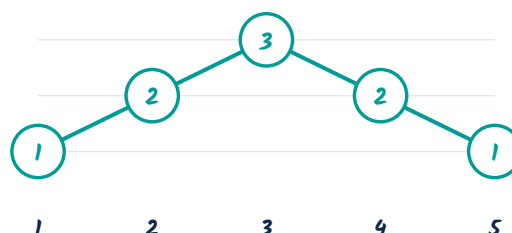
Prepare a simple overlap with clear balance.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 02:00

Settle & focus

Place two groups so they can hear each other.

02:00
to 04:00

Prepare

Rehearse an easy breath and short home note.

04:00
to 07:00

Coordinate

One group sings home while the other echoes 1-2-3-2-1; exchange with rests.

07:00
to 10:00

Apply it now

Rehearse two overlapping entries, reducing the new part if it hides the continuing text.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.



Memory Refresh

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Recover a phrase without repeated score staring.

Keep the tap through speech AND silence



tap

1

tap

2

tap

3

tap

4

The pulse continues through four silent beats, then the line returns in time.

00:00
to 02:00

Settle & focus

Read the first two bars together.

02:00
to 04:00

Prepare

Speak its words and identify one breath.

04:00
to 07:00

Coordinate

Sing a short pattern, think it for two silent beats, then repeat it.

07:00
to 10:00

Apply it now

Sing the phrase from a landmark word, checking the score only after each attempt.



WATCH FOR THIS

The beat continues steadily during silence.

Meaning in the Vowels

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Connect a technical start to expressive text.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 02:00

Settle & focus

Speak the lyric and choose its central word.

02:00
to 04:00

Prepare

Plan a comfortable breath before the line.

04:00
to 07:00

Coordinate

Hum to 'oo', then sing the phrase on its actual vowels.

07:00
to 10:00

Apply it now

Restore consonants and direct the line toward the chosen word without shouting it.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Meter Switch

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Distinguish groups of two and three.



Feet supported

Use a stable chair

See the director without craning

Comfort and a clear sightline matter more than a rigid pose.

00:00
to 02:00

Settle & focus

Use seated down-up and down-side-up gestures.

02:00
to 04:00

Prepare

Speak 'ONE two' and 'ONE two three' with normal breaths.

04:00
to 07:00

Coordinate

Sing short three-note phrases while keeping each grouping clear.

07:00
to 10:00

Apply it now

Apply the correct gesture to the next piece and verify the first entrance.



WATCH FOR THIS

Eyes can reach the director without craning the neck.

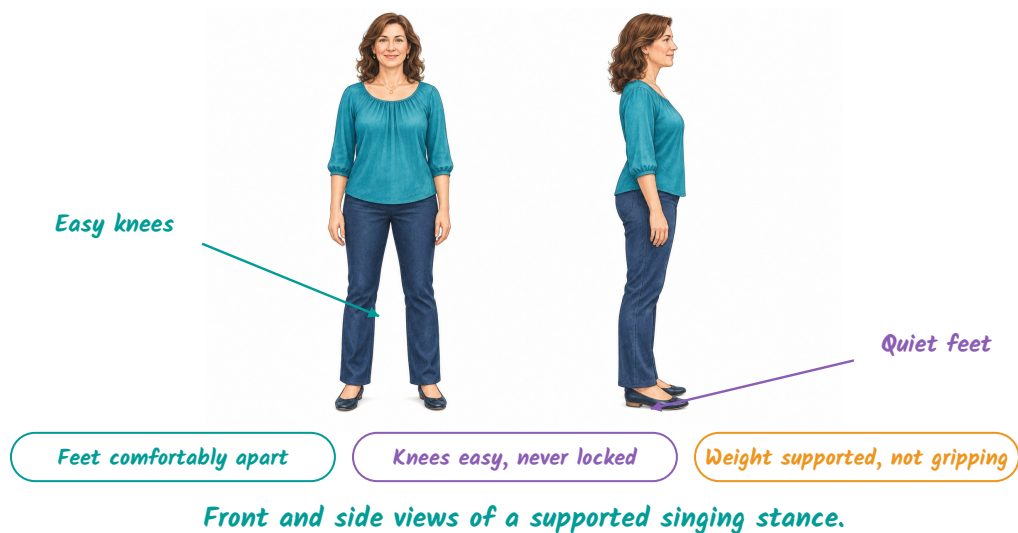


Listening Before Singing

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery

 **Reduce guesses in an unfamiliar melody.**



00:00
to 02:00

Settle & focus

Agree that a raised hand means listen.

02:00
to 04:00

Prepare

Speak one preparation phrase quietly.

04:00
to 07:00

Coordinate

Hear pairs of higher, lower, and same notes, identify the direction, then echo.

07:00
to 10:00

Apply it now

Listen to a two-bar melody, trace its contour, and sing it only after a complete model.



WATCH FOR THIS

Feet remain quiet and the first sung phrase feels as easy as speaking.



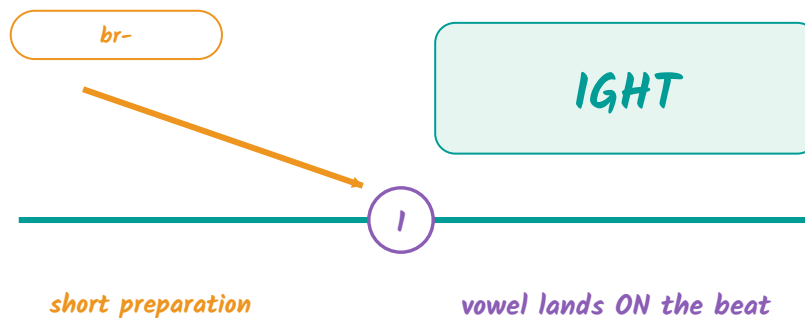
Final Phrase Focus

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Prepare a secure ending with clear punctuation.



The consonant prepares the word; the vowel meets the shared beat.

00:00
to 02:00

Settle & focus

Mark the final breath and destination word.

02:00
to 04:00

Prepare

Speak the last line as a sentence.

04:00
to 07:00

Coordinate

Sing the final note, then rebuild from the last word backwards in short units.

07:00
to 10:00

Apply it now

Perform the full ending with its planned consonant, release, and two beats of attention.



WATCH FOR THIS

The first vowel arrives together while the word remains recognizable.



Low-Energy Reconnect

Express Warm-Ups

10 minutes total / Timings include modelling, listening and recovery



Regain engagement without demanding more volume.



Feet supported

Use a stable chair

See the director without craning

Comfort and a clear sightline matter more than a rigid pose.

00:00
to 02:00

Settle & focus

Choose seated or standing participation and release hand grip.

02:00
to 04:00

Prepare

Speak a greeting to a partner at conversational level.

04:00
to 07:00

Coordinate

Echo two gentle patterns with clear listening turns and rests.

07:00
to 10:00

Apply it now

Sing one familiar phrase with a concrete meaning and identify one improvement.



WATCH FOR THIS

Eyes can reach the director without craning the neck.



Full Rehearsal Launch

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



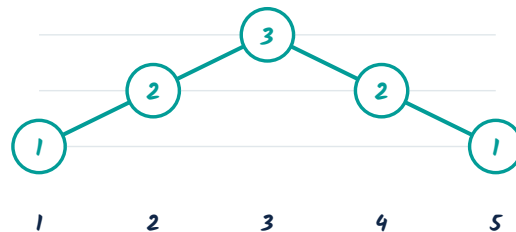
Prepare body, sound, and a specific repertoire challenge.



PREPARE WITH EASE



THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 02:00

Settle & focus

Settle posture, sightlines, and score handling.

02:00
to 05:00

Prepare

Map a breath in the day's opening phrase.

05:00
to 10:00

Coordinate

Use 'mm-oo', 1-2-3-2-1, and one rhythm echo with generous rests.

10:00
to 15:00

Apply it now

Rehearse the selected challenge first on one vowel, then with complete text, checking one criterion.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.



Performance-Day Economy

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Prepare without spending the voice before an event.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 02:00

Settle & focus

Check comfort, access routes, and score readiness.

02:00
to 05:00

Prepare

Speak the opening text and rehearse one silent preparation.

05:00
to 10:00

Coordinate

Use brief gentle hums and two familiar middle-range patterns, with rest between turns.

10:00
to 15:00

Apply it now

Practise one opening and one ending, then stop and allow quiet recovery rather than running everything.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

New Repertoire Gateway

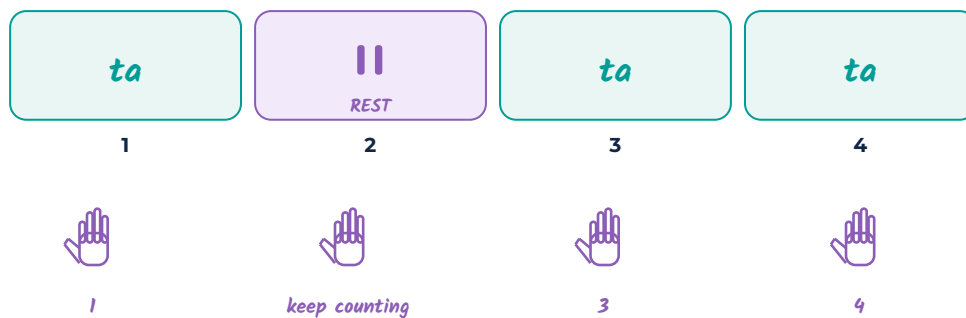
Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery

 **Separate a new song's rhythm, contour, and words.**

Then rest before another attempt

FOUR EVEN BEATS



Beat 2 is an action: open the hands silently and keep counting.

00:00
to 02:00

Settle & focus

Find the score's first entrance and page layout.

02:00
to 05:00

Prepare

Read the text naturally and choose a phrase breath.

05:00
to 10:00

Coordinate

Echo a short melodic cell after identifying its direction; rest before repeating.

10:00
to 15:00

Apply it now

Speak the rhythm, sing the notes on 'oo', then combine the first complete phrase.

WATCH FOR THIS

The note after the rest arrives on time without an extra cue.

Church Choir Preparation

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Prepare a reflective or celebratory service item with clear text.



WORDS

Bright

morning

clear

sky

VOWELS

ai

or - i

ear

ai

WORDS

Bright

morning

clear

sky

A simplified teaching example: restore the words without losing the vowel line.

00:00

to 02:00

Settle & focus

Check where the choir will sit or stand and how it will see the director.

02:00

to 05:00

Prepare

Speak the selected text respectfully and locate natural punctuation.

05:00

to 10:00

Coordinate

Use gentle descending patterns and one shared-vowel exercise with recovery pauses.

10:00

to 15:00

Apply it now

Rehearse the opening cue, an important text line, and the final release for the actual service order.



WATCH FOR THIS

The restored text remains as connected as the vowel-only version.



Children's Group Launch

Express Warm-Ups

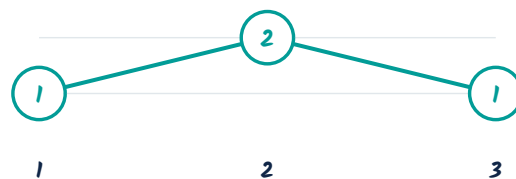
15 minutes total / Timings include modelling, listening and recovery



Prepare attention and sound through short, clear turns.

PREPARE WITH EASE

THE PRINTED PATTERN



Scale degrees, not fixed pitches. Use the syllables and recovery pauses in the timed steps.

00:00
to 02:00

Settle & focus

Use a name echo with an option to speak or pass.

02:00
to 05:00

Prepare

Practise a quiet preparation gesture and an ordinary breath.

05:00
to 10:00

Coordinate

Alternate short 1-2-1 echoes with 'ta rest ta ta', keeping every turn brief.

10:00
to 15:00

Apply it now

Speak and sing one familiar line, then let the group name the ready and stop signals.



WATCH FOR THIS

The middle note does not trigger a sudden shout or chin lift.

Youth Choir Launch

Express Warm-Ups

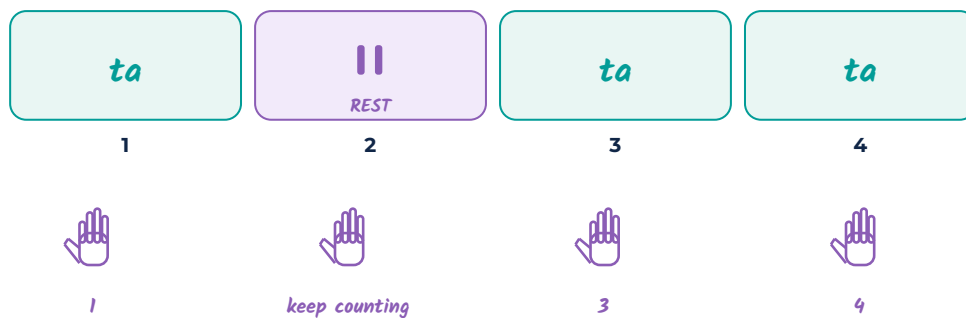
15 minutes total / Timings include modelling, listening and recovery



Offer flexible participation while coordinating entrances.

Then rest before another attempt

FOUR EVEN BEATS



Beat 2 is an action: open the hands silently and keep counting.

00:00
to 02:00

Settle & focus

Check comfortable octaves and allow listening when range is uncertain.

02:00
to 05:00

Prepare

Speak a lyric with a clear meaning and natural breath.

05:00
to 10:00

Coordinate

Choose a three-note or four-note echo, then practise a rhythm with one active rest.

10:00
to 15:00

Apply it now

Combine text and melody in a short passage, using a planned re-entry after silence.



WATCH FOR THIS

The note after the rest arrives on time without an extra cue.

Community Choir Blend

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Connect a mixed-experience group through listening.



Easy sss



Recover



One even four-beat release, then normal breathing before another attempt.

00:00
to 02:00

Settle & focus

Recheck spacing and invite one practical rehearsal preference.

02:00
to 05:00

Prepare

Speak the main line and agree where to breathe.

05:00
to 10:00

Coordinate

Use a shared home note, a vowel change, and a short descending pattern with rests.

10:00
to 15:00

Apply it now

Rotate listeners and singers on one phrase, then apply one descriptive ensemble observation.



WATCH FOR THIS

The air stream stays even and the ending does not collapse or squeeze.

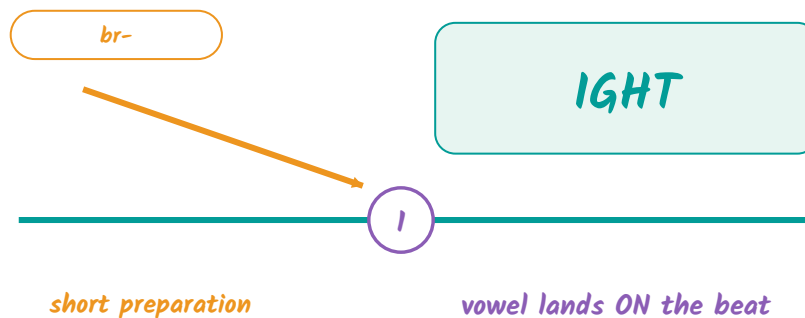


Articulation and Pulse

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery

 **Keep clear words inside a reliable rhythm.**



The consonant prepares the word; the vowel meets the shared beat.

00:00
to 02:00

Settle & focus

Release jaw and finger tension without exaggerated stretching.

02:00
to 05:00

Prepare

Speak the target line slowly after an easy breath.

05:00
to 10:00

Coordinate

Practise syllable train, final-consonant timing, and a short gentle repeated-note pattern.

10:00
to 15:00

Apply it now

Sing the real text at a manageable tempo, keeping its consonants concise as speed increases slightly.

WATCH FOR THIS

The first vowel arrives together while the word remains recognizable.



Expressive Phrase Builder

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Move from sound preparation to an intentional phrase.



WORDS

Bright

morning

clear

sky

VOWELS

ai

or - i

ear

ai

WORDS

Bright

morning

clear

sky

A simplified teaching example: restore the words without losing the vowel line.

00:00

to 02:00

Settle & focus

Read the lyric and choose an intention suited to its meaning.

02:00

to 05:00

Prepare

Plan a breath that leaves the sentence intact.

05:00

to 10:00

Coordinate

Use a continuous-vowel pattern and two comfortable dynamic levels, resting between turns.

10:00

to 15:00

Apply it now

Sing the target phrase with one destination word, then ask listeners what message they heard.



WATCH FOR THIS

The restored text remains as connected as the vowel-only version.

Transition Specialist

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Make an awkward handover between sections dependable.

PREPARATION

ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

Respond to the gesture; do not guess how long the pause will last.

00:00
to 02:00

Settle & focus

Identify the finishing word in A and the entrance in B.

02:00
to 05:00

Prepare

Speak both lines with their natural breathing places.

05:00
to 10:00

Coordinate

Establish each group's starting pitch and echo the handover rhythm separately.

10:00
to 15:00

Apply it now

Join both parts slowly, then in context, adjusting volume so the finishing text remains audible.



WATCH FOR THIS

Entrances occur together after the preparation, without a premature gasp.

Confident Internal Restart

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Prepare recovery from a mistake or missed entrance.

PREPARATION

ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

Respond to the gesture; do not guess how long the pause will last.

00:00
to 02:00

Settle & focus

Mark two internal landmarks with page and bar numbers.

02:00
to 05:00

Prepare

Speak each landmark's first words after a natural preparation.

05:00
to 10:00

Coordinate

Hear the starting notes, think them silently, and sing them after a clear cue.

10:00
to 15:00

Apply it now

Practise a planned stop and rejoin at each landmark without returning to the song's beginning.



WATCH FOR THIS

Entrances occur together after the preparation, without a premature gasp.

Room and Microphone Readiness

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Adapt to the space while maintaining normal vocal effort.



mm

oo

oh

ONE COMFORTABLE NOTE

Keep one comfortable pitch and a similar volume as the vowel opens.

00:00
to 02:00

Settle & focus

Check sightlines, cables, and safe standing or seated positions.

02:00
to 05:00

Prepare

Speak the opening text at a normal level and plan its breath.

05:00
to 10:00

Coordinate

Use a few short comfortable hum-to-vowel and descending patterns with rest.

10:00
to 15:00

Apply it now

Sing a representative passage for a listener or sound operator; adjust placement and clarity before volume.



WATCH FOR THIS

The vowel opens without becoming louder or more effortful.

Final Integration Circuit

Express Warm-Ups

15 minutes total / Timings include modelling, listening and recovery



Check readiness across timing, sound, text, and meaning.



PREPARATION

ENTRANCE



Watch the preparation

Breathe without holding

"loo" on the downbeat

Respond to the gesture; do not guess how long the pause will last.

00:00
to 02:00

Settle & focus

Choose one target and ensure everyone can see the cue.

02:00
to 05:00

Prepare

Speak the target phrase, marking one unforced breath.

05:00
to 10:00

Coordinate

Use its pitch cell on 'oo', its rhythm in speech, and one gentle shared-vowel task.

10:00
to 15:00

Apply it now

Sing the full phrase twice with a reset between attempts, then record the next specific rehearsal action.



WATCH FOR THIS

Entrances occur together after the preparation, without a premature gasp.

