

## **Standards for the Allegri Singers**

In recent years the Allegri Singers have suffered somewhat from a confusion of expectations of how we can all ensure that the high standards associated with this choir can be maintained. This document is designed to set out a framework so we all know where we stand, so that with unanimity of aims we can strive for those high standards in the future. These standards reflect the views of the committee and musical director at present, but would be subject to revision at the discretion of these people.

### **Auditions**

It is believed that each potential new member should be auditioned within a couple of weeks of joining. This will test vocal quality and range, sight-reading ability, and the ability to hold one's own vocal part. In addition all members will be re-auditioned every 2-3 years; in the event that each conductor is employed for 3 years, this would take place in the conductor's second year of tenure. This re-audition will take the same format as the original audition.

### **Attendance**

The conductor takes an active interest in the number of attendances for each concert. The register is taken by the secretary; if a choir member is unable to attend a rehearsal, he or she should contact the secretary if possible. It is expected that a choir member should attend at least 75% of rehearsals for concerts in which they can sing; this should include the last two Wednesday rehearsals before the concert, and the rehearsal on the day of the concert. If there are fewer rehearsals than the normal number for a given concert, stricter attendance may be required. Rehearsals will start at the time indicated, except in special circumstances, and choir members are asked to be prompt for every rehearsal as far as is possible.

### **Missing Concerts**

A chamber choir like the Allegri Singers needs its members to sing in all concerts if possible, but there may be circumstances under which it is not possible for a choir member to sing in a given concert. Choir members who cannot sing in a concert should inform the conductor as soon as possible, but are welcome to attend any rehearsals pertaining to that concert, except the last two Wednesday rehearsals before and the rehearsal on the day of the concert. If a choir member has to miss a concert, full subscriptions are still payable, as budgets for concerts are the same irrespective of the numbers in the choir.

## **Learning**

The Allegri Singers have long been a choir who learn new works quickly, and have a challenging concert schedule which places a premium on this quickness. We should aspire to have to “note-bash” a piece for only one rehearsal, unless the work is of exceptional difficulty. If a piece has already been “bashed”, it should not have to be “bashed” a second time. People who attend the rehearsals who feel less confident about the work are asked to look at it before the next time; people who were unable to attend the rehearsal should look at the piece in the interim to help ensure a minimum of “re-bashing”.

## **Markings**

In order to minimise the number of repeated questions, a list of dynamics, breath marks etc. for each piece will be circulated early in its rehearsal schedule, for people to mark in their copies either at the rehearsal in which the list is circulated, or as soon as possible afterwards.

## **Discretion**

All of these standards are at the discretion of the conductor. It is to everyone’s benefit that the conductor and choir members adhere to such a document but in certain circumstances this document will have to be revised or waived.

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