



1990, 1993 & 1996 International Chorus Champions

BASIC PRESENTATION TERMINOLOGY

Focal Points

1. Regular Chorus Position (RCP)

The normal position on the risers, with the head and eyes focused on the director in the center conducting position. If the director is facing the chorus, the eyes are always on him unless the choreography dictates otherwise.

2. Down the Tiles (DTT)

The head and eyes are turned perpendicular to the edge of the stage, so that the head and eyes are looking straight at the audience. This is “looking down the tiles.” The entire body can also be turned to face DTT (with the toes pointing directly at the audience).

3. 12:00 O’clock

If the room were set up like a clock, with the director standing in the center and the top of the clock at the middle of the audience, everyone would look at a spot roughly in the center of the auditorium. For the MOH, unless the choreography otherwise requires, this focal point is used whenever the director is turned away from the chorus.

4. 10:00 O’clock

A focal point roughly at the 10:00 o’clock position, again halfway back in the auditorium. Men on the extreme stage left (looking at the audience) would normally not look beyond DTT (a position to the left of 12:00 o’clock, but not as extreme as 10:00 o’clock would be).

5. 2:00 O’clock

The correlative of 10:00 o’clock, but looking to the right side of the auditorium (with the men on the extreme right side not going beyond DTT).

Standard Movements

1. Reset

The re-energizing and snapping of the body “up” when returning to regular chorus position (RCP).

2. Press

Move from RCP by straightening and shifting weight more onto the outside foot, normally done slowly toward the director with lots of energy.

3. Lift

Fully extending and stretching the body at the end of moves, particularly by raising the chest.

4. Swell

Expanding and slightly raising the upper torso of the body, used to enhance ballads and soft parts of songs.

5. Spread

When the entire chorus leans to a side, often with an arm movement, with the weight being shifted to the foot in the direction of the lean. A “split spread” occurs when the two halves of the chorus go in opposite directions—frequently to the “outside” (i.e., toward the audience, away from the “inside” center of the chorus).

6. Heel Sway

Move heels one at a time, back and forth, by pivoting on the balls of the feet. Frequently done with hands behind back.

7. Step Together

Moving one foot and then bringing the other one up to it. Can be done to the left or right and/or to the inside or outside of the chorus. If one additional step is taken in the same direction, it is called a "step together step." For ease of remembering, if rows are going to be moving in opposite directions (whether feet or hands), the MOH normally tries to have rows 1, 3 and 5 begin their moves to the right, with rows 2 and 4 starting to the left.

(Rev. 8/94, 8/97, 12/97)