

The Parish Choirs of
St. David's Episcopal Church

Welcome You

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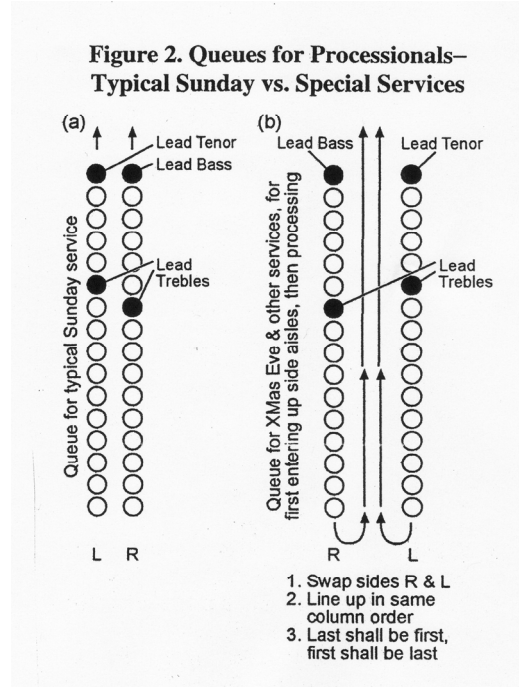
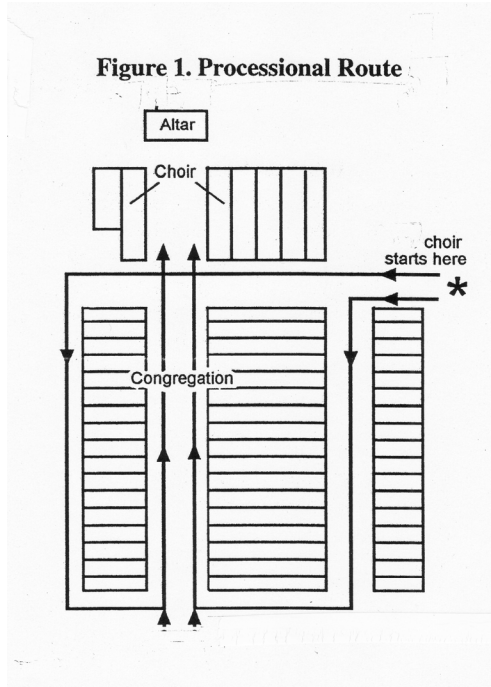
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I. Service to the Parish

The choir plays an integral role in leading corporate worship at St. David's. The beauty and impact of this leadership is enhanced when we act in unison. This primer offers an overview of our customs and practices in acts of corporate worship. It is intended for use both by new choir members seeking to familiarize themselves with our customs and for old hands wanting to refresh their awareness of our communal actions.

A. Processionals

1. Entering the Historic Sanctuary: The choir gathers in the lobby outside Summers Hall, lining up by sections in twos as follows: basses, tenors, sopranos and altos. The acolytes and clergy line up behind the choir.
2. Walk at a stately pace, following the person in front of you at a 4-pew distance.
3. When coming down the center aisle, govern your pace to be abreast of the chorister beside you.
4. File into choir pews as smoothly as possible, and face forward, slightly toward the congregation.
5. Watch for the Celebrant, who will be the last and most ornately robed clergy. The Celebrant Priest will pause at the top of the stairs, at which time the choir turns in unison to face the altar, and bows in unison with the priest. Also, the choirmaster will stand at the altar end of the choir rows, raising his/her hand in readiness to signal the corporal bow.
6. Turn to face forward at approximately a 45-degree angle to the congregation.



B. Corporal Bowing and Reverencing the Cross – We bow in unison...

1. We begin each service with a *corporal bow*. As the final clergy members top the stairs at the end of the processional (see A-5 above) we turn *in unison* toward the altar and *bow in unison* at the cue of the choirmaster.
2. We *bow in unison* when the cross passes in front of the choir stalls on its journey to the nave for the reading of the Gospel, and we *bow in unison* as the cross passes in front of us on its journey back.
3. We end each service with a *corporal bow*. The organist will play the introduction to the recessional hymn. As the first verse begins, we turn *in unison* toward the altar and, watching the choirmaster's cue, we *bow in unison* before exiting the choir stalls to recess.
4. You may notice some choristers and clergy and parishioners crossing themselves during the *Sanctus* (part of the Eucharistic Prayer), when singing or saying "Blessed is he who comes in the name of the Lord." Crossing oneself at various times throughout the worship service is a matter of personal choice and not required.

C. Facing the Congregation, Facing Forward, and Facing the Altar

1. Face the congregation during hymn singing and the reading of the Gospel. Stand at approximately a 45-degree angle to the congregation.
2. Face forward, i.e., toward the opposite choir stalls, at all other times during the service.
3. During the Great Thanksgiving and Consecration (again, part of the Eucharistic Prayer), we may turn our **heads** to observe the priest at the altar, *but we never turn our bodies with our backs to the congregation except during corporal bows as mentioned above.*

D. Kneeling and Standing

1. The pew sheet generally states when to kneel and stand.
2. In general, if the Celebrant stands up, so do the choir and congregation, except as directed as otherwise in the pew sheet (e.g., during the Absolution following the General Confession).
3. After the Prayer of Consecration, remain kneeling until the priest passes in front of the choir carrying the consecrated bread and wine as an expression of reverence for them. Exception: During the seasons of Easter and Christmas, we remain standing for the entire Prayer of Consecration and sit immediately afterward before proceeding to the rail for communion, which we begin at the signal of the choirmaster.

E. At Communion

1. The choir is invited to receive communion as a group, prior to the congregation.
2. Tenors, sopranos, and altos exit the choir stalls on the congregation side and return to their pews from the altar side. Basses exit and return on the altar side. This prevents

bottlenecking and having to climb across other choristers on our way back to our seats.

3. When at the communion the Eucharistic minister will place the wafer in your open palm to be consumed. Another minister will follow with the chalice of wine. If you choose, you may dip the wafer into the wine and then consume it. This is called “intinction”. Or, you may tip the base of the chalice with your hand and take a sip of the wine. If you prefer not to partake of the Eucharist, simply cross your arms across your chest and the priest will give you a blessing.

F. Special Services: Various special processional routines and other practices have been adopted by the choir for particular services, and are described as follows. Additional instructions may be given prior to the service.

1. Palm Sunday: The choir processes single file while congregants line the main aisle with palm branches.
2. Maundy Thursday: The choir gathers at the back of the church via Grace Chapel for procession down the center aisle and, at the end of the service, departs in silence through the sacristy at the first verse of *Go to Dark Gesthemane*.
3. Good Friday: We do not wear cottas for this service. The choir enters and leaves the choir stalls through the sacristy.
4. Easter Vigil: Bring your bells!

II. Rehearsals

Rehearsals focus on bringing individual voices into harmonic and rhythmic relationship for the creation of a moving sphere of sound. The choirmaster will focus on this “bubble” of sound – he will let us know as a group, and sometimes as individuals, when we are contributing to it, when we overshoot it, when we are interfering with it.

- A. Rehearsals are on Wednesday evenings in the Historic Sanctuary, **beginning promptly at 6:45 and ending at 8:45** unless otherwise announced.

PLEASE:

- B. Be on time.
- C. Have your music in your black folder and familiarize yourself with the scores ahead of time.
- D. Let the choirmaster do the directing.
- E. Turn cell phones, pagers, iPods, alarm watches and any other potential noise makers that we can’t think of, to vibrate, or, if you wish to escape the toils of the

outer world altogether and immerse yourself in the world of rehearsal, turn them off completely.

- F. Refrain from the use of any scented products (perfume, aftershave, scented hand lotion, hair spray, etc.). We ask that smokers please refrain from smoking just prior to rehearsals and any performances.
- G. Let the choirmaster know if you cannot attend. You may also sign out on the calendar provided if you know dates you cannot participate either in rehearsal or service.
- H. Capped water bottles are allowed in the Historic Sanctuary during rehearsals.
- I. Sunday mornings:
 - Rehearsal for the 9:00 a.m. service begins promptly at 8:28 in the choir room unless an earlier call is arranged.
 - Rehearsal for the 11:15 a.m. service begins promptly at 10:45 in the choir room.

III. Logistics

- A. Black folders will be provided.
- B. The choirmaster will assign a number to you that will correspond to your music scores and your cubbyhole in the rehearsal room.
- C. A robe and cotta will be provided although you are welcome to purchase one.
- D. Dues of \$2 - \$5 are collected at the first rehearsal of each month to provide cash funds that the Choir Council uses toward the purchase of flowers, gifts, cards, memorials, and to host the occasional party.
- E. We invite you to consider the Music Endowment Fund in your giving, for memorials and recognition of thanksgiving for friends and family. The Music Endowment Fund is used toward the enrichment of the music ministry at St. David's.

IV. Orienting to Choral Service in Episcopal Services

- A. Decorum – In Service to the Creation of Beauty
Seriously, it's a church choir. While your clothes are, for the most part, covered by your robe, we ask that men and women both consider this: How do you quietly complement the gestalt of the choir's visual beauty?

Please consider tasteful accessories, dress shoes or sandals. Please re-consider accessories (dyed, pierced, or worn) that might draw attention to you, thereby distracting attention from the ensemble. Please *re-consider* flip-flops and tennis shoes of any color other than black. Think twice: Would those red corduroy pants, Nehi purple head scarf and orange shoes *really* be happy with that merlot/burgundy-hued robe?

Choral performances, whether a single anthem or a full concert, offer each of us the opportunity to participate in creating something larger than ourselves, something that can brim over with beauty: of sound, sight, and spirit. Even with multiple parts, we strive to sing as a *single choral body*.

A mention of tenderness toward the Historic Sanctuary: St. David's Episcopal Church is one of the oldest churches in Austin. In fact, it's the oldest continuously operating Episcopal Church west of the Mississippi! Please be considerate of the tenderness that aged elements need. For example, please note that the book racks on the back of each choir pew are relatively fragile. Hence, do not attempt to place over-stuffed music folders in them, or to place both your hymnal and your music folder together in them, front-to-back. Side-by-side is fine. If you see the wooden slats of the book racks bending and bowing, or worse, if you hear them creaking or groaning, you are over-taxing them, and asking them to give more than they can.

B. Corporal Movement, Corporal Bowing

In addition to our ministry of singing, the choir participates with the clergy in the art of liturgy that is literally "performed" at the altar. We attempt to present an appearance of a single body. Just as we enhance a unified sound by listening to the voices around us, we enhance a unified visual by attending to the movements of the choristers around us. Toward that end:

An Overview of Corporal Bowing

Forms of choral bowing have a long and rich history, but a dubious range:

Robotic Bowing from Planet X: This style of bowing incorporates a rigid and jerky movement that elicits back pain simply by watching it. Feedback from parishioners observing this form of bowing is usually immediate, in the form of sympathetic groans and sharp cries of pain.

Esther-Williams>Returns Bowing: This style, favored by sopranos in many choirs, is characterized by deep bows with flowing arm movements. The name was coined when one soprano, overcome with ecstasy, bowed with such momentum that she tumbled head first over the pew railing, giving the appearance of a high diver plunging pool-ward.

Deer-in-the-Headlights Bowing: More a phase than an actual style, many choirs experience this form of bowing during the first month back from summer

vacation. Characterized by panicked, darting glances with looks of puzzlement, the effect offers parishioners a living canvas of “Huh? What? When do we....now? Aw, nuts!”

Bobbing-for-Apples Bowing: Moving out of the Deer-in-the-Headlights phase, but not yet achieving the Embodied Choral Bow, choirs often get stuck in this style. It is easily recognized by the abundance of individual head-bobs as the cross passes in front of the choir, followed by turning and bobbing prematurely before the entire choir is cued, and polished off with a final head-bob simply thrown in for good measure.

Embodied Choral Bowing: Also known as Corporate Bowing and long known as the crème de la crème of choral bowing, this style recognizes that the choir is composed of individuals able to share their identity with a group, such that they can move together as a single body, not unlike a very calm and regal school of fish. It is marked by the ability to attend to when the priest arrives at the steps, when the choir turns in unison toward the altar, and when the choirmaster signals the priests, acolytes, lay Eucharist ministers, and choir members *to bow in unison*, as the single and dignified corpus that they are.

C. Positions for Singing

We have long been known as the “nomadic choir.” Meaning: Sometimes we sing “down on the floor” with sopranos and altos standing in a semi-circle while tenors and basses stand at the top of the stairs. Sometimes we sing communion pieces from the choir stalls themselves, and sometimes we sing from the enclave at the back of the church. Sometimes we even sing standing on the flight of stairs at the south end of the church, facing away from the congregation to allow our voices to bounce off the wall and rise back up the stairwell into the sanctuary.

All this moving about requires learning stage directions that are often decided at the last moment, with factors ranging from the size of the congregation to where the choirmaster believes the sound will be made most effectively in an acoustically-unfriendly sanctuary.

D. Vocal Health

How many ways can you say, “Stay hydrated!”?

For the sports and horror movie fans among us: Excessive vocal volume is harmful to one’s voice, so leave the screaming to the non-choristers in the audience, or you’ll soon sound like a very hoarse bass, no matter what section you thought you sang in.

We sing better when relaxed, which gives us all a very good excuse for a nice massage. Consider shoulder, neck, and jaw warm-ups prior to singing.

And finally...all members to the choir are welcome to ask for help whenever you feel you need it! We welcome you, we thank you for your service, and we know we are blessed to have you with us.

WORDS OF REQUIEM

Our parish choirs live to sing requiems in Latin. We offer the interpretations below to deepen your relationship to the language expressed by the text.

INTROIT

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Rest eternal grant them, Lord
and may perpetual light shine on them.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

To you praise is meet, God, in Zion,
and to you vows are made in Jerusalem.
Listen to my prayer;
unto you all flesh shall come.

KYRIE

Kyrie eleison,
Christe eleison.
Kyrie eleison,

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

OFFERTORIUM

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu.

Lord Jesus Christ, King of glory,
free the souls of all the faithful
dead from punishment in the inferno,
and from the deep lake.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Deliver them from the lion's mouth,
lest the abyss swallow them up,
lest they fall into darkness.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini ejus.

But may the standardbearer St. Michael
present them in holy light,
as once you promised to Abraham
and his seed.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Sacrifices and prayers to you,
Lord, we offer with praise.
Receive them for the souls of those
whom today we commemorate.

Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini ejus.

Make them, Lord,
to pass from death to life,
as once you promised to Abraham
and his seed.

SANCTUS

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy
Lord God of Sabaoth.
Filled are heavens and earth
with your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

PIE JESU

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus
grant them rest
rest everlasting

AGNUS DEI

Agnus Dei!
Qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.

Lamb of God!
Who takes away the sins of the world,
grant them rest,
rest everlasting.

LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

May eternal light shine on them, Lord,
with thy saints everlasting,
because you are merciful.

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

LIBERA ME

Libera me, Domine,
de morte aeterna,
in die ella tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit,
atque venture ira
quando coeli movendi sunt et terra.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde
dum veneris judicare
saeculum per ignem.

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

IN PARADISUM

In Paradisum deducant te Angeli;
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

Deliver me, Lord,
from eternal death,
on that dreadful day,
when heavens and earth shall move,
when you come to judge
the world through fire.

I am made to tremble, and to fear,
at the destruction that shall come,
and also at your coming wrath
when heavens and earth shall move.

That day, day of wrath,
calamity and misery,
great and exceedingly bitter day
when you come to judge
the world through fire.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

May the Angels lead you into Paradise;
at your coming
may the martyrs receive you,
and conduct you
into the holy city, Jerusalem.

May the chorus of Angels receive you,
and with Lazarus, once a pauper,
eternally may you have rest.

NOMENCLATURE

The general manner or style in which music is to be played or sung is indicated by such terms as the following:

<i>Animato</i>	Animated
<i>Cantabile</i>	In a singing style
<i>Dolce</i>	Sweetly
<i>Espressivo</i>	Expressive
<i>Grazioso</i>	Graceful
<i>Legato</i>	Smoothly, connected
<i>Maestoso</i>	Majestic
<i>Semplice</i>	Simply
<i>Solo</i>	One, alone
<i>Sostenuto</i>	Sustained
<i>Staccato</i>	Short, detached
<i>Tenuto</i>	Long, held for full value
<i>Tutti</i>	All, together

The following terms may be used to give additional directions for performances, or to modify, or further clarify, the basic terms. For example, *Allegro assai* means “very fast.”

<i>A tempo</i>	<i>Return to original tempo (literally “in time”)</i>
<i>Ad libitum (ad lib.)</i>	At will
<i>Assai</i>	Very
<i>Con brio</i>	With brilliance
<i>L'istesso tempo</i>	Same tempo
<i>Meno mosso</i>	Slower (literally “less moved”)
<i>Molto</i>	Very or much
<i>Non tanto</i>	Not so much
<i>Non troppo</i>	Not too much
<i>Piu mosso</i>	Faster (literally “more moved”)
<i>Poco</i>	Little
<i>Poco a poco</i>	Little by little
<i>Quasi</i>	Almost or as if
<i>Segue</i>	Follows
<i>Sempre</i>	Always
<i>Simile</i>	Similarly
<i>Sotto voce</i>	Subdued voice
<i>Subito</i>	Suddenly
<i>Volta subito</i>	Turn over quickly

In addition, there is usually a term to indicate the approximate speed. The following are the most common, arranged from slow to fast:

<i>Largo</i>	Very slow
<i>Larghetto</i>	Not as slow as <i>largo</i>
<i>Adagio</i>	Slow
<i>Lento</i>	Slow
<i>Moderato</i>	Moderate
<i>Andante</i>	“Going” – with moderate motion
<i>Andantino</i>	Faster than <i>andante</i>
<i>Allegretto</i>	Less fast than <i>allegro</i>
<i>Allegro</i>	Moderately fast
<i>Vivace</i>	Vivacious, fast
<i>Presto</i>	Fast
<i>Prestissimo</i>	Very Fast

The following terms, arranged alphabetically, represent changes in the basic tempo:

<i>Accelerando</i>	(<i>accel.</i>)	Accelerating
<i>Allargando</i>	(<i>allarg.</i>)	Broadening, slowing down
<i>Fermata</i>		To hold (literally, “stopped”)
<i>Rallentando</i>	(<i>rall.</i>)	Slowing down
<i>Ritardando</i>	(<i>retard.</i>) (<i>rit.</i>)	Slowing, or holding back
<i>Ritenuto</i>	(<i>rit.</i>)	Held back
<i>Rubato</i>		Freely (literally, “robbed”)
<i>Stringendo</i>	(<i>string.</i>)	Speeding up

DYNAMICS

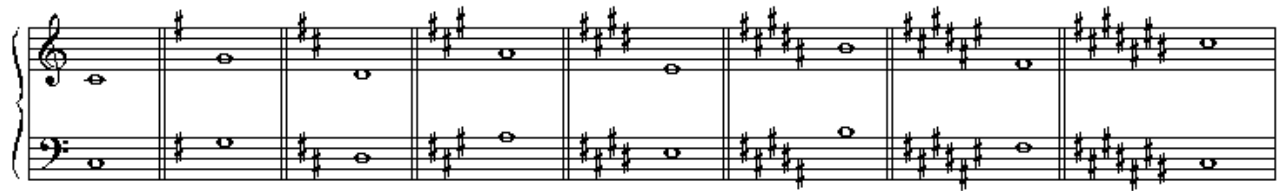
These terms refer to the dynamic level at which the music is to be played, and are arranged from soft to loud:

<i>Pianissimo</i>	(<i>pp</i>)	Very soft
<i>Piano</i>	(<i>p</i>)	Soft
<i>Mezzo piano</i>	(<i>mp</i>)	Moderately soft
<i>Mezzo forte</i>	(<i>mf</i>)	Moderately loud
<i>Forte</i>	(<i>f</i>)	Loud
<i>Fortissimo</i>	(<i>ff</i>)	Very loud

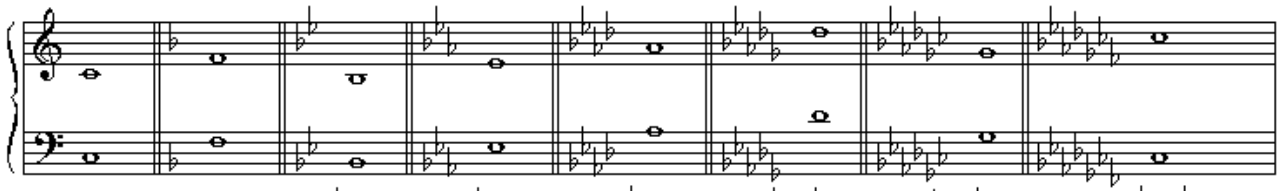
This scale will occasionally be extended from *ppp* to *fff*. Changes in the dynamic level are indicated by:

<i>Crescendo</i>	(<i>cresc.</i>)	Increasing in volume
<i>Decrescendo</i>	(<i>decresc.</i>)	Decreasing in volume
<i>Diminuendo</i>	(<i>dim.</i>)	Diminishing
<i>Rinforzando</i>	(<i>rfz</i>)	Reinforcing
<i>Sforzando</i>	(<i>sfz</i>)	Forcing

KEY SIGNATURES

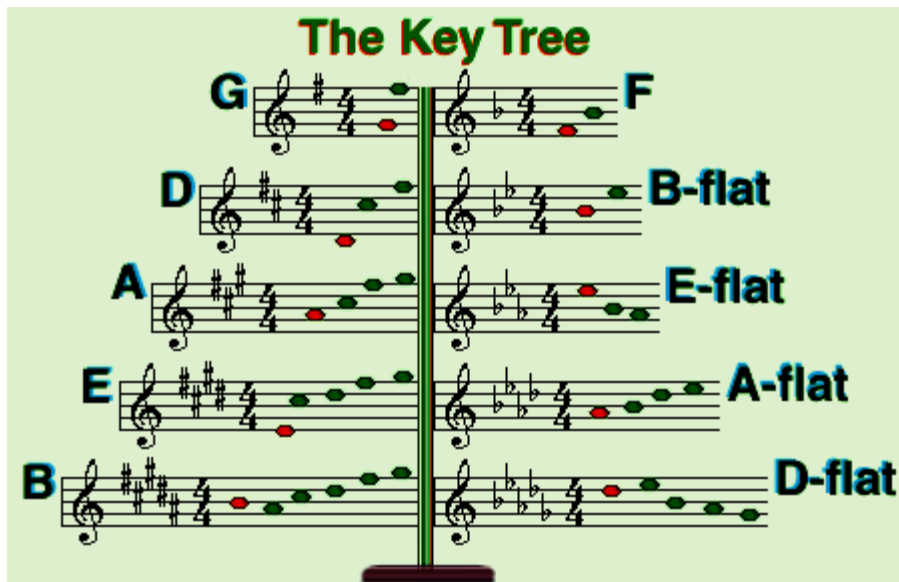


C | a m G | e D | b A | f # E | c # B | g # F # | d # C # | a #



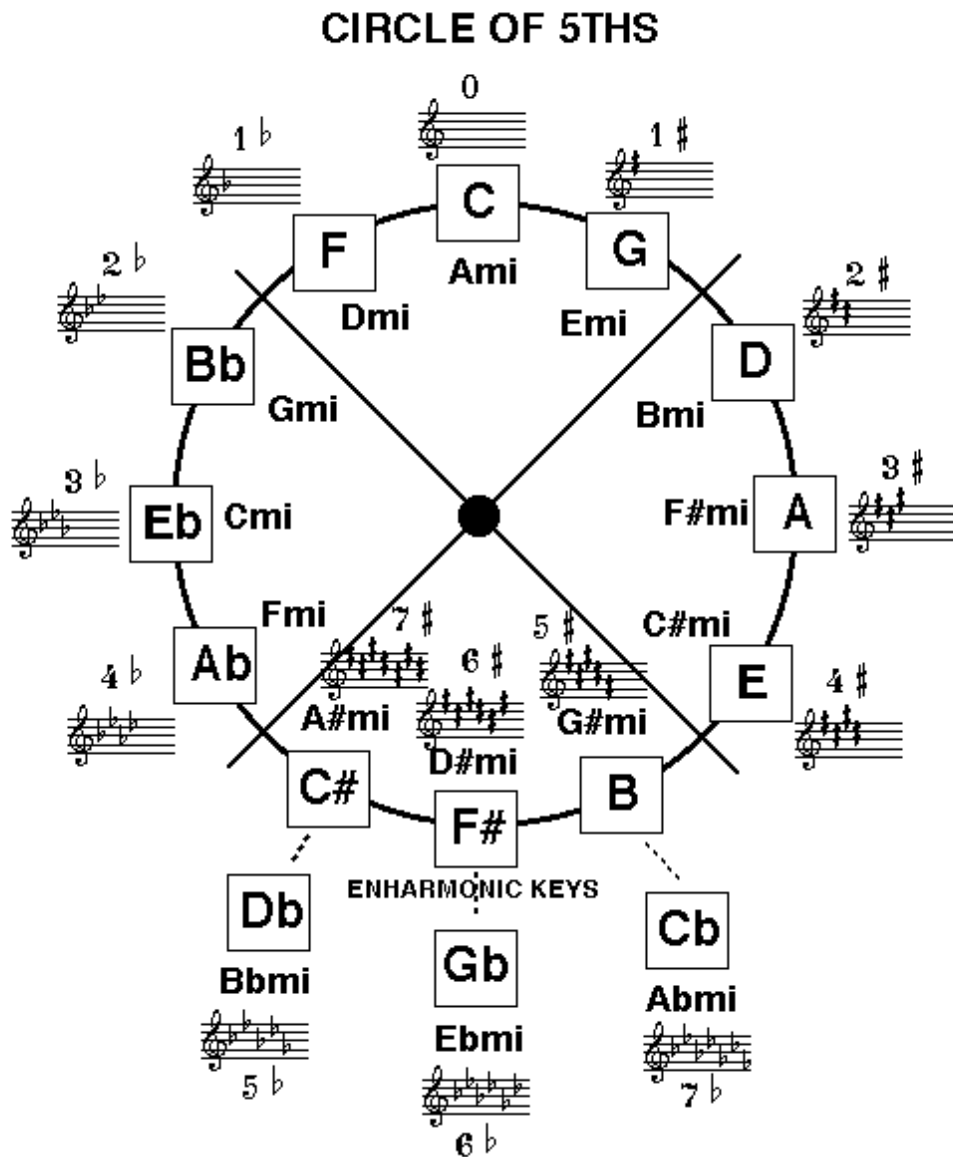
C | a m F | d B | b | g E | b | c A | b | f D | b | b b G | b | e b C | b | a b

KEY TREE



The root for each key is **RED**. The sharp(s) or flat(s) are **GREEN**.

CIRCLE OF FIFTHS



The "circle of 5ths" is a theoretical tool that can be used by guitarists in a variety of ways. Here it is a reference for remembering **KEY SIGNATURES**:

- **SHARP KEYS** proceed "clockwise" around the circle (using sharped notes in the following additive sequence: F#, C#, G#, D#, A#, E#, B#).
- The **FLAT KEYS** proceed "counter-clockwise" around the circle (using flatted notes in the following additive sequence: Bb, Eb, Ab, Db, Gb, Cb, Fb)

THE ADULT CHOIR OF ST. DAVID'S EPISCOPAL CHURCH ORGANIZATIONAL STRUCTURE

Amended Bylaws*

The Adult Choir of St. David's Episcopal Church, in order to serve as a ministry to the parish of St. David's Episcopal Church, helps lead the congregations in liturgy and music, and grow as a community, organizes itself as follows:

- I. CHOIR COUNCIL. The Choir Council shall consist of four elected officers: president, vice president, secretary, and treasurer. These elected officers may appoint, with the advice and consent of the Director of Music, a social events manager, tour manager, vestment steward, music librarian, and four section leaders. Each of these elected officers will be voting members of the Council and will serve for a year.

- II. MEETINGS. The Choir Council shall meet once per month or as called by the president, with the Director of Music present when possible as a non-voting member. Council meetings will be open to all choir members. The Council will plan and organize the choir's non-music activities and assist the Director of Music. There will also be an annual meeting in May for all choir members at which the choir will elect officers and review the state of the choir.

- III. ELECTED OFFICERS. The following officers shall be elected by the members of the choir at the annual meeting, with the initial officers elected under this organizational plan to serve until May of the year following adoption of this plan. In the event that an officer is unable to complete his/her term of office, the remaining officers shall elect an interim officer to carry out the duties of that officer for the remainder of the term.
 1. PRESIDENT. The president shall be chief administrative officer of the choir and preside over monthly meetings of the Council. The president shall represent the choir at church and public events when appropriate, meet with the Director of Music about concerns and issues of the choir, coordinate all non-music activities of the choir, oversee other Council members, assisting them as needed, and help the Director of Music present the interests of the choir to the church staff and parish. The president will give a state-of-the-choir statement at the end of his or her term at the annual meeting of the choir.

 2. VICE PRESIDENT. The vice president will assume duties of the president if the president is absent or unable to serve. The vice president may also arrange devotions for rehearsals, as scheduled by the Director of Music, and morning prayer before services. The vice president may also direct special devotionals at choir retreats and other choir functions, report to the choir any special needs of choir members, and see that new choir members are welcomed into the choir.

 3. SECRETARY. The secretary will record the minutes of Choir Council meetings and distribute copies of the minutes to the Choir Council and Director of Music before the next

Choir Council meeting. The secretary will also maintain an official roster of the choir members, provide name tags for each choir member for rehearsals and choir meetings, and take minutes of the annual meeting.

4. TREASURER. The treasurer will be responsible for all financial matters of the choir. He or she will deposit and account for all funds received or contributed to the choir for its use (excepting contributions to the Music Endowment Fund of the St. David's Episcopal Church Foundation) and prepare a financial statement for each Council meeting and for the annual meeting. The treasurer will disburse choir funds as directed by the Choir Council. The treasurer will be responsible for sending cards and flowers, as directed by the president, to choir members and others at special occasions.

IV. APPOINTED LEADERS. The following leaders may be appointed by the Choir Council in May of each year for a one-year term.

1. SOCIAL EVENTS MANAGER. The social events manager will arrange for and coordinate all social activities of the choir and coordinate visits to or from other church choirs, including any social events held in connection with those visits.

2. TOUR MANAGER. The tour manager will arrange for travel, lodging, and food for choir members for any tour the choir takes, and collect fees from choir members for those tours, if appropriate, for deposit by the treasurer.

3. VESTMENT STEWARD. The vestment steward will assign vestments to new choir members, oversee the care of choir vestments, keep a roster of vestments, provide name tags or other identification for vestments, and report vestment needs to the Choir Council.

4. MUSIC LIBRARY ASSISTANT. The music library assistant will be appointed with the recommendation of the Director of Music. He or she will help the church staff Music Librarian as the Music Librarian directs.

5. SECTION LEADERS. The section leaders will encourage attendance at rehearsals, take roll or otherwise keep a record of absences in their sections, call those who have missed rehearsals or Sunday services and report choir members' illnesses and other personal concerns to the choir as appropriate. Choir members are to contact their section leaders if they cannot attend rehearsals or services. The section leaders are also to lead their sections for uniform participation in processions and services.

IV. ANNUAL MEETING OF THE CHOIR. The choir will have an annual meeting each May, with the date to be chosen by the Choir Council. The Choir Council will announce the date of the annual meeting advance at choir rehearsals and by e-mail to each choir member.

VI. CHANGES TO BYLAWS. The bylaws may be amended as the need arises by a majority vote of the members of the choir.

*Amendments passed unanimously May 14, 2008