

Towne Singers
Spring 2021 Production Handbook
Version 5 - Final (May 12, 2021)

*“Celebrating the Journey --
(Safe!) Travels in Song”*

Repertoire

FOR THE FULL CHOIR

This Train is Bound for Glory (Dilworth) 11002153
The Long and Winding Road (Langford) 10049205 (w/ background video collage)
Route 66 (Shaw) 1975184
Poor Wayfaring Stranger (Leavitt) 11166518
Fly Away Home (Pinkzebra) 10679520 (w/ background video collage)
I Will Go Sailing No More 11335395 *new
Happy Trails (Shaw) 1912757 *closer

APPROVED FOR SOLOS & ENSEMBLE AUDITIONS

I Love Paris (Sylvia, solo)
Homeward Bound (Ellen + ??, duet)
Leaving on a Jet Plane (Bruce and Lina, duet)
Journey to the Past (Katie, solo)
America (Katie, small group)
To Morrow (Bruce, solo)

VIDEO CLIPS FROM PREVIOUS CONCERTS

Fly Me to the Moon (Spr2019) 0:00:00-0:02:18
Celestial Journey (Dell Hake/Mars Rover Spr2014) 0:00:00-0:03:40
Backwoods Light Show (Spr2018) 0:36:28-0:38:00
Take Me Home, Country Road (Spr2018) 0:38:00-0:40:53
Shenandoah (Spr2018) 0:31:57-0:35:15
Rhode Island Bride (Spr2018, solo - John Odell) 0:26:17-0:31:56
Over the Rainbow (Spr2019) 0:03:49-0:07:23
Distant Land (Spr2019) 0:34:41-0:39:00

Show Order (Final)

Fly Me to the Moon (Spr2019) 0:00:00-0:02:17

OPENING NARRATION

The Long and Winding Road

Shenandoah (Spr2018) 0:31:57-0:35:14

Route 66

NARRATION

I Love Paris - solo, Sylvia Holmes

I Will Go Sailing No More

Distant Land (Spr2019) 0:34:41-0:39:00

NARRATION

America - Ensemble (Katie, Jamie, Alan, Kate, Doris)

Backwoods Light Show (Spr2018) 0:36:28-0:38:00

Take Me Home, Country Roads (Spr2018) 0:38:00-0:40:53

NARRATION (donation instructions)

INTERMISSION

NARRATION – [Dell Hake, JPL footage, etc.]

Celestial Journey (Spr2014) 0:00:00-0:03:24

To Tomorrow - solo, Bruce Spring

This Train is Bound for Glory

Rhode Island Bride (Spr2018 - solo, John Odell) 0:26:17-0:31:52

Poor Wayfaring Stranger

NARRATION

Journey to the Past - solo, Katie Evans

Over the Rainbow (Spr2019) 0:03:49-0:07:23

Happy Trails

NARRATION (closing)

Fly Away Home (encore)

Key Production Schedule Dates

Guide Tracks Availability

Guide tracks will be provided for the 7 songs being sung by the full choir. They will be provided no later than 2 weeks before the associated song submission deadline. Guide tracks can be used for personal learning and rehearsal, and must be used during each singer's recording of the full-choir numbers

Submission Deadlines for Choir Member Recordings

Below are the submission deadlines for each of the songs. After all submissions have been received, audio mixing and video sync are performed, nominally during the 2 weeks after the submission date. Singers are encouraged to submit recordings as early as possible, but it is important that submissions are completed no later than the due date indicated below:

Fly Away Home: Submissions Due: Sun Mar 14 (Audio only)

The Long and Winding Road: Submissions Due: Sun Mar 21 (Audio only)

Route 66: Video Submissions Due: Sun Apr 11

Poor Wayfaring Stranger: Video Submissions Due: Sun Apr 18

This Train Is Bound for Glory: Video Submissions Due: Tues Apr 27

Happy Trails: Video Submissions Due: Thurs May 6

I Will Go Sailing No More: Video Submissions Due: Tues May 18

Solos and Ensembles:

Audition Audio-only Due: Sun April 18

Video Clip draft due: Sunday May 9

Final Video Due: Sunday May 23

Narration: Script draft due April 19, Video Recorded Segments due Friday May 14

Video background collages: for Fly Away and Winding Road, due Wed May 19

Final Video Assembly: Fri May 21 – Thurs June 4

Concert Release: Saturday June 5

Solo and Ensemble Auditions

The show order includes spots for potential solo and/or ensemble performances. The song must be consistent with the Journeys and Travels theme of the concert. Ensembles of up to 12 singers will be considered. A lead contact should be identified for each auditioning group.

Submittals for approved auditions must adhere to the following timeline.

April 18: An audio recording of the piece, in which all vocal and instrumental parts are performed together (in-sync). Also, at this time the performers should identify the concept for video content during the piece, and the attire to be worn. If help is needed in preparing video content, that should be noted on or before this date.

May 2: A “draft” audio-video recording of the piece, which includes all imagery, scene changes, and on-camera views of the singers.

May 16: A final video of the piece, in the form of a video file that can be “dropped into” the final concert video production

APPROVED FOR SOLOS & ENSEMBLE AUDITIONS as April 3

I Love Paris (Sylvia, solo)
Homeward Bound (Ellen+ ??, duet)
Leaving on a Jet Plane (Bruce and Lina, duet)
Journey to the Past (Katie, solo)
America (Katie, small group)
To Morrow (Bruce, solo)

The Role of Guide Tracks

Part-specific "guide tracks" will be provided to choir members for each of the 7 songs that the full choir is singing. A guide track has 2 purposes:

- It allows each singer to independently rehearse his/her part by singing along with the track.
- It provides a timing reference for the recordings made by choir members for incorporation into the final video concert mix.

A guide track is a video of Lance conducting the song, with piano accompaniment. A separate guide track is being prepared for each vocal part in the song, with a professional singer singing that part. As soon as the applicable guide track is available on the TS website, each choir member should immediately download it onto their home device (desktop, laptop, tablet). It is then useable for rehearsing at home. When rehearsing at home, the best practice is to listen with an earbud or headphones, and sing along with the vocalist while watching Lance conduct.

Later, when ready to record your part for submission into the concert master audio-video mix, an additional device with a video camera (e.g. iPhone) is added to the home configuration. Each singer listens to and watches the guide track, and sings along into the camera. For the concert recordings, all singers "clap" in sync with Lance just prior to the start of the song. This provides a reference for getting all of the individual recordings "synced up" after submission.

Instructions for Recording Full-Choir Songs

Audio-Video vs. Audio-Only Recording

For the 5 songs designated for audio-video recording, all singers are encouraged to sing these “on camera”. Any singers that would strongly prefer to sing audio-only should first get approval from Lance.

For the 2 songs designated for audio-only recording, the recording procedure is basically the same as audio-video, except that an audio recorder is used instead of a camera.

For the 5 “on camera” numbers, another option is to first make an “audio-only” recording that creates the best sound quality, then make a separate video recording that maximizes your video image and audience engagement. If you choose this approach, you should sing during the video recording, but the sound from that video will not be used in the final audio mix. This recording will be referred to as a NoSound video recording

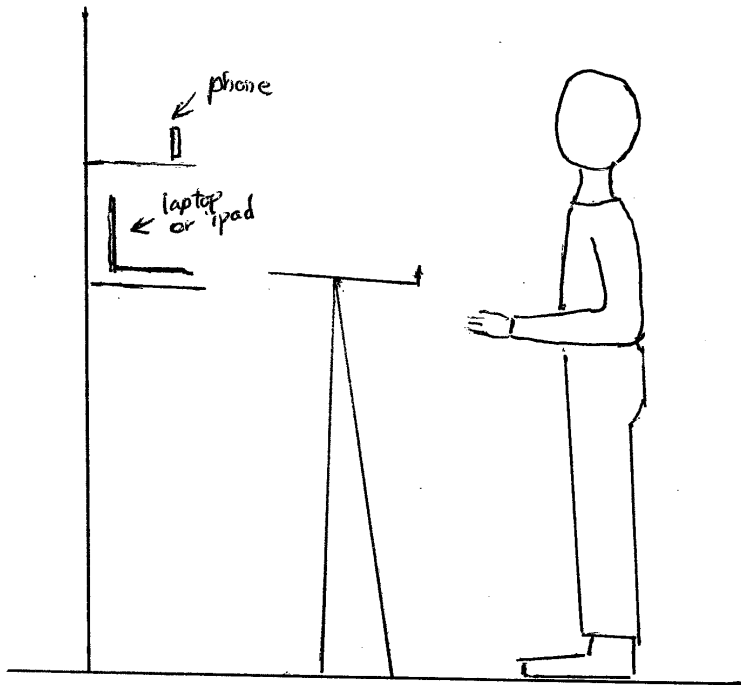
Use of Guide Tracks and Recording Devices

Most people will need two devices to do the recording: One to play the video guide track, and another to do the actual recording (see the diagram below).

- The recording device can be a smart phone (iPhone or equivalent), iPad, or laptop.
Record only your singing, and nothing directly from the guide track itself.
- For video recording, the camera should be configured in “landscape” orientation, and located as close to eye level as possible. The resolution setting for video should be no higher than 1080p.
- The guide track player device can be an iPad or a laptop that has an audio output jack. You will listen to the guide track with one earbud (or headphone), and sing along with that track while watching Lance conduct the piece. It should be located adjacent to (just above or below) the recording device.

Example of a Recording Configuration

This diagram below shows one possible approach: using laptop to play the guide track, and a phone to do the recording. In this configuration, the earbud for listening to the guide track would be plugged into the laptop. The devices could be located on a tall dresser or a bookshelf. The music stand, if used, should not be visible in the camera’s field of view.



Recording Steps (for Audio-Video and Audio-Only)

- 1) **DOWNLOAD** your Guide Track from the TS website to your player device. Cue it up and have your earbud in. See note below if your device uses Windows OS.
- 2) Get visibly set in front of the camera (or recorder), press RECORD on your device.
- 3) Start the Guide Track. Count down with Lance and CLAP when he does.
- 4) Sing on your entrance; keep recording until after the last notes are sung.
Remember: Start your recording a few seconds before the Guide Track. It allows time for syncing up the files. You don't want to cut off the beginnings or endings.
- 5) Save the file on your recording device; if your recording device is a phone, copy the recorded file onto your laptop or desktop.
Important: Rename the file with a name that includes a song keyword, your last name, and your vocal part (e.g. Route66-Kimball-B1). If the file is a video recording for which the audio is not to be used, add the word NoSound at the end of the file name (e.g. Route66-Kimball-B1-NoSound); see more examples on page 10.
- 6) Send the file to Steve Scarantino per the detailed instructions on page 10).

Note: Windows OS may not be able to read a Guide Track file if it is a .mov file. For reading .mov files, you may need to download the app 'VLC Player for Windows.'

Sitting or Standing

Standing for the recording is highly recommended, as it produces better vocal production. But singing seated is okay if that works better for you. It is best to memorize as much as possible, sing into the camera, and look pleasant! If you need to use a music stand (standing) or desk for music (sitting), they should not be within the view of the camera.

Attire

You will be on video, visible above the waist. Wear something that reflects respectful concert attire, but nothing too flashy or distracting. Additional guidelines will be forthcoming.

Distance from Camera

You should be close enough to the camera so that your facial image fills about 1/4 of the screen. Experiment with this to see what looks good with your equipment.

Lighting and Background Instructions

Soft lighting of background and face is best. If you can locate a soft light that lights your face well, that should work. You can experiment with this.

Background - A neutral lighted wall or drapery background works well. Brightly lit windows are not a good background, as they create too much contrast. A completely dark background is also not good, as it also creates too much contrast. This video specifically addresses lighting for zoom recordings: <https://www.youtube.com/watch?v=YO6utfQm7Bg>

Doing a Trial Run

It is highly recommended that you do a trial run before attempting your actual recording. This can be for just the first 20 seconds or so of the song. A trial run allows you to:

- Check sound quality and volume
- Check body positioning relative to camera
- Identify any extraneous noise sources
- Ensure that lighting is adequate
- Practice looking into the camera

Instructions for Submitting Recordings

Submitting Your Recordings

After making a recording, save it onto your primary computer or laptop. If you recorded on a phone, transfer a copy onto your primary computer.

Make sure that the file name has been updated to reflect the file content, per the following examples of file name formats:

Route66-Kimball-B1

Wayfaring-Hains-B2

ThisTrain-Totleben-T1

HappyTrails-Holmes-A1

Sailing-Gebelein-S2

If the file is a video recording for which the audio is not to be used, add the word NoSound at the end of the file name (e.g. Route66-Kimball-B1-NoSound).

Use the primary computer browser to access WeTransfer at:

<https://wetransfer.com/>

No need to subscribe. A dialog box will appear that says Add Your Files. Click on the plus sign, and it should give you a list of files to pick from. Add only one file (your recording).

In the “Email To” field, enter ctvafilmscene@yahoo.com

In the “Your Email” field, enter your personal email.

In the Message field, enter a message identifying the song title, your name, and your part, and type of recording: audio only, audio+video, or video-only (sound not to be used).

Then select “Transfer”. They will send you an email with a 6-digit security code to enter, and then press Verify. Once that is done, the transfer will begin. It should take less than a minute for an audio file, more for video.

If You Have Trouble Transferring Files:

The plan is to send all audio and video files to Steve Scarantino via WeTransfer. In the event that you have trouble making WeTransfer work, contact Ken Kimball, Chuck Hains, or Lance for assistance.