CHURCH CHRISTMAS CHOIR RECRUITMENT & REHEARSAL PACK

Audition Sheets • Section Cards • Concert Promo

A ready-to-run pack for small-church music leaders who need a choir by Christmas — without a scary audition, a big budget, or a music degree.

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For worship leaders, choir directors, pastors, and music volunteers in churches of 50–300 people.

Print what you need. Copy what you need. Start this Sunday.

Suggested timeline: begin recruiting 8 weeks before your concert date.
The 6-week rehearsal plan inside leaves you a buffer week — use it.

How to Use This Pack

You do not need trained singers. You need willing people, a clear invitation, and a plan they can trust. Most Christmas choir dropouts happen because rehearsals felt chaotic or people were afraid they were not “good enough.” This pack removes both problems.

The 3-Step Path

- **Invite (Weeks −8 to −6):** Use the bulletin copy for two Sundays, the pulpit announcement once, and — most importantly — the personal invite scripts. Personal asks recruit 3–4× better than announcements alone.
- **Place (Week −6):** Hold one relaxed 20-minute “Listening & Lemonade” session with the Voice-Placement Sheet. Nobody is cut. Everybody gets a section and a buddy.
- **Rehearse (Weeks 1–6):** Follow the 6-week schedule. Section leaders run the first 20 minutes of each rehearsal with their cards, so you are never teaching four parts alone.

What “good” looks like

A Christmas choir of 12–20 mixed voices, singing 4–6 familiar carols (plus one easy anthem if you have it), in two parts or simple four-part harmony, with smiles intact by concert night. That is a win — for the choir, the congregation, and the guests who only come at Christmas.

1 Recruitment Invitations

Copy these word for word, or adjust the dates and details in [brackets]. The tone is deliberate: warm, low-pressure, and clear about the commitment — people say yes when they know exactly what they are saying yes to.

A. Bulletin / Newsletter Copy — run for 2–3 Sundays

LOVE TO SING IN THE SHOWER? YOU'RE QUALIFIED.

Our Christmas Choir is forming, and there is a chair with your name on it. No audition, no solo required, and no experience needed — just a willing heart and six Tuesday evenings. We will rehearse [Tuesdays, 6:30–7:45 PM, starting November 10] and sing at our Christmas Concert on [Sunday, December 20 at 6:00 PM]. Childcare is [provided / not provided — delete as needed]. Sign up at the welcome table, scan the code in the lobby, or just show up to the first rehearsal. Questions? See [Name] after the service — she would love to meet you.

Short version (for crowded bulletins):

CHRISTMAS CHOIR — ALL VOICES WELCOME. *Six rehearsals, [Tuesdays 6:30 PM] from [Nov 10]. No audition. Concert [Dec 20, 6 PM]. Sign up at the welcome table or see [Name]. Come make a joyful noise with us!*

B. Pulpit Announcement Script — 45 seconds, read by pastor or leader

“Before we close, I want to invite some of you personally. Every Christmas, the most moving moment in this room is not the lights or the decorations — it is ordinary people from this congregation standing together and singing about the night Jesus was born. This year, that could be you. Our Christmas Choir starts [Tuesday, November 10], it is only six rehearsals, and I promise you: there is no audition and nobody will be put on the spot. If you sing in your car, you can sing in this choir. [Name] will be at the welcome table after the service — stop by, say hello, and take a sign-up card. Let's fill that riser this year.”

C. Personal Invite Scripts — the ones that actually work

The direct ask (after service, 20 seconds):

“Hi [Name], I'm putting together the Christmas choir and I thought of you right away. It's six Tuesday nights, no audition, and I'll put you right next to someone strong so you're never singing alone. Will you try the first rehearsal and see how it feels?”

The nervous singer:

“Almost everyone in the choir said the exact same thing last year — 'I can't really sing.' By the concert they were the ones inviting friends. Your job is just to show up; my job is to make sure you're comfortable. Deal?”

The busy parent:

“It's 75 minutes, kids are welcome to sit in the back with tablets, and if you miss a week I'll send you the practice track so you never feel behind. One rehearsal — just try one.”

The text message version:

“Hey [Name]! Christmas choir starts Tue Nov 10, 6:30 PM at church — 6 rehearsals, no audition, concert Dec 20. I'd love to have you in it. Want me to save you a folder?”

The follow-up (3 days after a maybe):

“Just circling back — folders go out Sunday and I saved you one just in case. No pressure either way; I just didn't want you to miss the spot.”

2 Voice-Placement Sheet

Call it a **Listening Session**, never an audition. The goal is placement, not judgment: find where each voice is comfortable so nobody strains, quits, or hides. Keep it private, keep it under 5 minutes per person, and end every session with a section assignment and one genuine compliment.

How to run it (per singer)

- **Warm hello (1 min):** “Thanks for coming. This is just so I put you where your voice will be happiest.”
- **Comfort range (2 min):** Sing “Happy Birthday” together, then slide it up and down a key until it feels easy. Note where it sits best.
- **Echo test (1 min):** Play or sing 3–4 short notes; singer echoes. This tells you about ear, not talent — note it privately.
- **Preference (1 min):** Ask: “Do you like singing high, low, or in the middle? Have you sung in a choir before?” Preference beats theory — honor it when you can.

Placement Sheet — one per singer (photocopy freely)

Singer name: _____ Phone / text: _____

Email: _____ Emergency contact: _____

Sings most comfortably: ■ High ■ Middle ■ Low ■ Not sure — director's choice

“Happy Birthday” sits best in key of: _____ Comfortable range (approx.): _____ to _____

Echo / pitch matching: ■ Strong ■ Developing ■ Needs a strong neighbor

Previous singing (choir, school, church, karaoke — all counts):

_____

Placed in section: ■ Soprano ■ Alto ■ Tenor ■ Bass Buddy / stand partner: _____

Rehearsals they already know they'll miss:

_____

Anything that would help them feel comfortable (seat near door, large print, etc.):

_____

Director notes (private): _____

_____

Placement rule of thumb: Soprano = light & high and comfortable above middle C most of the time. Alto = warm middle voice, happy harmonizing below the melody. Tenor = higher male voice (many untrained men land here or in baritone-flex). Bass = low male voice, comfortable anchoring the bottom. When in doubt, place by comfort, not by ambition — a confident alto is worth more than a straining soprano.

Never say: “audition,” “try out,” “cut,” or “you're not quite ready.” **Always say:** “Here's where your voice will shine.”

3 Section-Leader Role Cards

Print one card per section leader, ideally on card stock, and hand it over with the music folder. A section leader is not your best singer — it is your most reliable person: early, prepared, and kind to nervous newcomers.

SOPRANO — Section Leader Card

Your job: Carry the melody with confidence so the whole choir can hear where “home” is. You set the energy for entrances.

Each rehearsal: Arrive 10 minutes early. Lead your section's first-20-minutes practice. Flag any high note that is straining voices — tell the director privately, never announce it.

Your people: Check in by text midweek with anyone who missed. Sit newcomers between two confident singers. Celebrate small wins out loud.

Watch for: Squeaky-high strain (suggest the alto line for that song), and melody singers drifting sharp when excited.

Concert night: Lead your section on and off the risers. First row of smiles — the congregation takes its cue from your faces.

ALTO — Section Leader Card

Your job: Hold the harmony glue. Altos make the choir sound rich — and get the least glory. You keep this section proud and steady.

Each rehearsal: Arrive 10 minutes early. Drill the harmony line in sectionals until it can be sung while the sopranos sing melody over it.

Your people: Altos get lost when they cannot hear themselves — cluster your section tightly. Pair every new alto with a “line buddy.”

Watch for: Melody creep (altos sliding up onto the soprano line in familiar carols). Gentle fix: hum your line once, then sing.

Concert night: Confirm every alto has the harmony page marked for the tricky carol. You are the calm center of the choir.

TENOR — Section Leader Card

Your job: Bring the bright, high male sound — and recruit. Tenors are rare; every tenor you personally invite is worth three bulletin ads.

Each rehearsal: Arrive 10 minutes early. Run sectionals in a comfortable key first, then at pitch. Mark breath spots together so entrances stay unified.

Your people: Many tenors are really baritones singing up — watch for strain and give permission to drop a phrase to the bass line rather than shout.

Watch for: Volume. Excited tenors can cover the whole choir. Aim for blend: “sing to the back wall, not over it.”

Concert night: Lead the men's warm-up. Check ties / folders / water — small things rattle nervous singers.

BASS — Section Leader Card

Your job: Be the foundation. When the basses are sure, everyone is sure. Your entrances tell the choir the chord has landed.

Each rehearsal: Arrive 10 minutes early. Drill roots and endings in sectionals — clean final notes are the basses' signature.

Your people: Basses often stand at the back and feel forgotten. Learn every name in week 1. A bass who feels known does not quit in week 4.

Watch for: Dragging tempo on low, slow lines. Tap the beat lightly on your folder during practice until it is internalized.

Concert night: Anchor the riser ends. Lead the choir's final-note cutoff by watching the director — and model stillness when the music stops.

4 6-Week Rehearsal Schedule

One rehearsal per week, 75 minutes. Same shape every week — predictability is what keeps volunteers coming back: **Warm-up (10)** → **Sectionals (20)** → **Full choir (35)** → **Prayer & preview (10)**. Fill in your songs in the right-hand column.

Week	Focus	What happens	Your songs
Week 1	**Welcome & Place**	Folders out, voices placed, buddy pairs set. Sing ONE beloved carol together start-to-finish so everyone leaves having actually sung. Set expectations: 6 weeks, concert date, attendance ask.	Songs: _____
Week 2	**Notes, Notes, Notes**	Sectionals do the heavy lifting — learn parts for songs 1–3. Full choir: melody-only run of everything, harmony sections hum underneath.	Songs: _____
Week 3	**Blend & Words**	Add harmony in full choir. Work diction on one carol (unified vowels, clear final consonants). First “stand and sing” — get them off the chairs early.	Songs: _____
Week 4	**The Hard Bits**	Polish week: only the rough passages, transitions, and endings. Record the full run on a phone and play back 2 minutes of it — choirs improve fast when they hear themselves.	Songs: _____
Week 5	**Concert Order Run**	Full run in concert order, no stopping. Mark the fixes, fix only those. Confirm solos, readers, and any speaking parts. Announce concert-night call time and dress.	Run order: _____
Week 6	**Dress Rehearsal**	In the concert space, with sound/lighting if possible. One full run, small fixes only — no new teaching. End early, pray together, and send them home confident.	Call time: _____

Attendance safety nets

- Send a 2-minute practice track (phone recording of each part) after every rehearsal — absentees stay caught up and confident.
- The “miss two, talk to me” rule, said kindly in Week 1: anyone missing two rehearsals checks in with the director, not to be scolded, but to plan.

• Feed them once: hot cider and cookies at Week 4, the traditional slump week. It costs little and works every time.

5 Concert Promo Copy

The concert is your church's easiest invitation of the year — people who decline every other Sunday will come to hear Christmas music. Promo starts three Sundays out.

A. Bulletin Blurb — run 3 weeks out, then again concert week

A NIGHT OF CAROLS — [Sunday, December 20, 6:00 PM]

Join us for an evening of beloved Christmas carols sung by our own Christmas Choir, with candlelight, Scripture readings, and hot cider afterward. Bring a friend, a neighbor, or the family member who's been meaning to visit — this is the easiest Sunday of the year to say yes to. Free admission; doors open at [5:30 PM]. Childcare [provided for ages 0–4 / not provided]. [Church Name, Address].

B. Social Media Post — post with a rehearsal photo

"They started as shower singers. Six Tuesdays later… ■■
Come hear our Christmas Choir — your friends and neighbors — sing the carols you love, by candlelight.
■ [Sunday, Dec 20 • 6:00 PM] ■ [Church Name, Town]
Free, family-friendly, cider after. Tag someone you're bringing ■
#ChristmasConcert #[YourTown] #[YourChurch]"

Note: use a real rehearsal photo — candid and smiling beats polished every time. Post 10 days out, 3 days out, and the morning of.

C. 20-Second Verbal Invite (for the choir to say to friends)

"I'm singing in our church Christmas concert on December 20 — I actually did it, six rehearsals and everything. It would mean a lot if you came. It's carols and candlelight, about an hour, and there's cider after. I'll save you a seat near me."

Final Checklist — Concert Week

- ■ Programs printed (songs, choir roster — spell every name right, it matters)
- ■ Call time, dress code, and parking texted to every singer
- ■ Water at the risers; tissues in the front row (Christmas concerts do that to people)
- ■ One photo during warm-up for next year's recruitment — this year's choir is next year's invitation
- ■ Thank-you plan: handwritten note or small gift for every singer within one week after

— End of Pack —

May your choir be full, your rehearsals joyful, and your concert night the moment someone in the back row decides to come back in January.