

Background

Our serious effort to succeed is often what blocks it from happening. We're trying too hard. We want to control ourselves, other members on stage and our director. Unrealistic inner/outer demands can result in failures that may decrease our confidence. Aggression toward ourselves is destructive and undermines our possibilities for next time.

Basic preparation

Learn the songs and the vocal technique with all your senses (A, V, K).
Build Self Confidence! Trust your ability.
Use Affirmations. Positive energy will result in a strong driving power!
Visualize the Performance during relaxation.
Practice Performance! Analyze and then Practice Performance again!

Concentration techniques

Yoga-breathing balances your nerves and your awareness. Breathe below the belt. Inhale the things you need - to feel safe. Exhale the things you want to get rid of. Increase your interest for the song and the character/emotions. Focus on the good parts that make you happy! Stay in the moment! Be absorbed by the sound, the rhythm, the physical sensation, etc.

On stage awareness:

Audative

The goal is to let our "inner ear" sing the song. The inner ear is what we hear inside our head, the "outer ear" listens outside our head. Imagine the "perfect plan" and memorize the "musical ideal" and let it play inside your head. Concentrate to hear "the whole" performance and avoid distraction of details.

Visual

The direct viewing is where we watch clearly (V1) – the peripheral viewing is more diffuse to us, but covers a much bigger space (V2). While using the direct viewing we can send the music to peripheral points (could be an exit-sign or a light). This feels like our awareness becomes bigger. The inside programmed movie starts to run. We recognize the performance with relaxed and happy feelings.

Kinaesthetic

Project the emotions and energy to the peripheral vocal point (V2). Move with the music and the message. Breathe low and wide to avoid breathiness. The body stays more relaxed when moving freely, avoiding tension to block the flow.

A+V+K awareness on stage:

I hear the ideal music in my inner ear, my body moves freely with the phrasing and the rhythm (or choreography). I see the audience or the director with my eyes (V1) and I use the peripheral viewing (V2) to project the music far out in the room.