



## Grades 9-12 Choral Audition Overview and Requirements

Auditions for the 2022-2023 school year will be in an online format where students will view an instructional video and then record themselves performing a prepared, memorized piece (see specific details below), answer questions about basic musical knowledge, sight-read a short example, and perform rhythm and solfege recall exercises.

Ensure that your student is seen clearly in the camera frame of the audition recording. The entire body should be visible for the whole audition. Provide your student with enough room to move around freely (8 to 10 feet is recommended). Your student should watch the full **Audition Instructional Video** from beginning to end and then record themselves performing.

**Attire** - Students should wear semi-professional clothing without distracting accessories.

Example: khaki pants and a shirt with a collar

**Evaluation** - Students will be evaluated on the following standards.

Memorized Musical Selection	Musical Knowledge and Exercises
<ul style="list-style-type: none"><li>● Pitch/Intonation</li><li>● Tonal Production</li><li>● Diction/Articulation</li><li>● Musicality</li><li>● Performance Quality</li><li>● Preparation</li></ul>	<ul style="list-style-type: none"><li>● Music Literacy (i.e. note names, musical terminology, rhythmic notation, key signatures, etc.)</li><li>● Solfege Recall</li><li>● Rhythmic Recall</li></ul>

## **Task #1 - Musical Selection**

Rising 9th - 12th graders will perform two of three pre-selected musical selections. The piece must be memorized.

- Begin the piece performance with an introduction. “Hello, my audition number is \_\_, and I am auditioning for \_\_\_\_ grade. I will be singing (insert name of piece) by (insert name of composer).”
- Rising 9th - 12th grade **Male Voices** must select **TWO** of the following three pieces:
  - Shenandoah (Jay Althouse)
  - The Water Is Wide (Jay Althouse)
  - When I Have Sung My Songs (Ernest Charles)
- Rising 9th - 12 grade **Female Voices** must select **TWO** of the following three pieces:
  - Down By The Salley Gardens (Hubert Hughes)
  - Come Again, Sweet Love (David Siebert)
  - He Shall Feed His Flock Like A Shepherd
- Scores and recorded tracks for all of the music options can be found on our website. Tracks including vocals are available to practice with but the tracks without vocals should be used for the recording.

## **Task #2 - Guided Exercises**

Applicants will record themselves following along with guided exercises that will focus on:

- Solfege Recall
- Rhythmic Reading
- Music Literacy

# Grades 9-12 Choral Audition Score Sheet

Audition Number: \_\_\_\_\_ Rising Grade: \_\_\_\_\_ Audition Date: \_\_\_\_\_

Musical Selection/sTitle/s: \_\_\_\_\_

	Exceptional 4 points	Admirable 3 points	Developing 2 points	Novice 1 point	No Evidence 0 point	Result
<b>Musical Selection Performances</b>						
Pitch/Intonation	4	3	2	1	0	
Tonal Production	4	3	2	1	0	
Diction/Articulation	4	3	2	1	0	
Musicality	4	3	2	1	0	
Performance Quality	4	3	2	1	0	
Preparation	4	3	2	1	0	
<b>Musical Knowledge</b>						
Solfege Recall	4	3	2	1	0	
Rhythmic Reading	4	3	2	1	0	
Music Literacy	4	3	2	1	0	
<b>Rising Grade</b> _____			<b>Total</b> /36 X 100 = Best possible score 36/36		<b>Adjusted to 100 Point Scale</b>	

## 9th-12th Choral Audition Rubric

### Musical Selection Performance

9th-12th grade - Choose **TWO** of three pre-selected pieces to audition with.

	<b>Exceptional 4 points</b>	<b>Admirable 3 points</b>	<b>Developing 2 points</b>	<b>Novice 1 point</b>	<b>No Evidence 0 points</b>
<b>Pitch/Intonation</b>	Singer accurately sang the pitches and had no intonation issues.	Singer maintained pitch accurately with only minor intonation issues.	Singer sang some correct pitches and had intonation issues.	Singer struggled to maintain pitch and/or struggled to remain in tune.	Singer could not maintain pitch and/or could not sing in tune with the accompaniment or a cappella.
<b>Tonal Production</b>	Singer's tone is uniform, consistent, and well controlled throughout. Lapses are infrequent and minor in nature.	Singer's tonal production problems are infrequent. There were occasional lapses in tone caused by extremes of range/volume.	Singer's tone quality had some harshness and/or distortion at extended ranges/volume levels. There were some inconsistencies in the tone quality.	Singer had a fundamental understanding of good tone production, but the extremes of volume and register are often out of control.	Singer had a lack of understanding of proper tone quality. Pitches are over sung, causing distorted sounds in all ranges and registers. There is a lack of proper air support to produce a quality sound.
<b>Diction/Articulation</b>	Singer's diction was clear and accurate with only minor inconsistencies.	Singer's diction/articulation was clear and accurate with only occasional inconsistencies.	Singer's diction/articulation was adequate but inconsistent.	Singer's diction/articulation was inconsistent and only intelligible occasionally.	Singer's diction/articulation was poor and inaccurate.
<b>Musicality</b>	Singer's performance was stylistically accurate with great attention paid to the shaping of phrases.	Singer's performance was stylistically accurate most of the time; most of the phrases had a musical shape.	Singer's performance was stylistically accurate some of the time; there was a basic attempt to shape phrases.	Singer had little stylistic interpretation of the music; there was minimal attempt to shape phrases.	Singer's performance was stylistically inaccurate; there are no discernable phrases.
<b>Performance Quality</b>	Self-expression, a sense of performance, and commitment to choices are sustained throughout the performance through the integration of voice, body and emotions to express the song.	Self-expression, a sense of performance, and commitment to choices are sustained throughout most of the performance through the integration of voice, body and emotions to express the song.	Self-expression, a sense of performance, and commitment to choices are inconsistently sustained throughout the performance through the integration of voice, body and emotions to express the song.	Self-expression, a sense of performance, and commitment to choices are limited throughout the performance through the integration of voice, body and emotions to express the song.	Self-expression, a sense of performance, and commitment to choices are not evident in the performance through the integration of voice, body and emotions to express the song.
<b>Preparation</b>	The song is fully memorized with correct pitches, rhythms, and text.	The song is mostly memorized with few mistakes in pitches, rhythms, or text.	The song is somewhat memorized with many mistakes in pitches, rhythms, and text.	There is little evidence the song is memorized and is performed with the score but looking up from the music some.	There is no evidence the song is memorized and is performed with the score without looking up.

## Musical Knowledge

	<b>Exceptional 4 points</b>	<b>Admirable 3 points</b>	<b>Developing 2 points</b>	<b>Novice 1 point</b>	<b>No Evidence 0 points</b>
Solfege Recall	Singer had exceptional knowledge of solfege with comprehension of hand signs. No difficulty singing back what was sung to them. Could “sing what they saw” for any interval. Could sing a scale in tune.	Singer had intermediate knowledge of solfege with comprehension of hand signs. No difficulty singing back what was sung to them. Could “sing what they saw” for more complex intervals. Could sing a scale in tune.	Singer had basic knowledge of solfege and understanding of hand signs. Minimal difficulty in singing back what was sung to them. Could “sing what they saw” for basic intervals. Could sing most of a scale in tune.	Singer knew what solfege is and some hand signs, but had difficulty singing back what was sung to them. Could not “sing what they saw” when prompted with hand signs. Could sing parts of a scale in tune.	Singer did not know hand signs, solfege, and/or could not recall what was sung to them. Could not “sing what they saw” when prompted with hand signs. Could not sing a scale in tune.
Rhythmic Reading	Singer had exceptional knowledge of rhythmic notation, could express what symbols mean, could understand more complicated questions about rhythmic notation, and could articulate their knowledge in practice.	Singer had intermediate knowledge of rhythmic notation, could express what symbols mean, could understand more complicated questions about rhythmic notation, and could articulate most of their knowledge in practice.	Singer had basic knowledge of rhythmic notation, could express what symbols mean, and could articulate some of them in practice.	Singer had minimal knowledge of rhythmic notation and could express what symbols mean but could not articulate them in practice.	Singer had no knowledge of rhythmic notation.
Music Literacy	Singer had exceptional knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. could identify musical symbols, knew their meaning, put them into practice, and could extrapolate on musical ideas).	Singer had intermediate knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. could identify musical symbols, knew their meaning, and put some into practice).	Singer had basic knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. could identify musical symbols, knew their meaning, and could express their ideas).	Singer had minimal knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. could identify musical symbols but may not have known what they mean).	Singer had no knowledge of musical terminology, musical notation, solfege, or fundamentals of music.