



Grades 7-8 Choral Audition Overview and Requirements

Auditions for the 2023-2024 school year will be in person at FWFA where students will perform 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.

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	Professionalism
<ul style="list-style-type: none">• Pitch/Intonation• Tonal Production• Diction/Articulation• Musicality	<ul style="list-style-type: none">• Music Literacy (i.e. note names, musical terminology, rhythmic notation, key signatures, etc.)• Solfege Recall	<ul style="list-style-type: none">• How the student interacts with the adjudicator• How the student deals with the stress of the performance and sightreading• How the student represents themselves overall.

Task #1 - Musical Selection

Rising 7th and 8th grade singers will perform one of three pre-selected musical selections below or a piece selected from the UIL Prescribed Music List, class 2 or 3. The prepared 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 7th and 8th grade **Male Voices** pre-selected musical selections:
 - Shenandoah (Jay Althouse)
 - The Water Is Wide (Jay Althouse)
 - When I Have Sung My Songs (Ernest Charles)
- Rising 7th and 8th grade **Female Voices** pre-selected musical selections:
 - 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 above 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 performance.
- The singer should bring two copies of their prepared piece to the audition.

Task #2 - Guided Exercises

Applicants will will participate in guided exercises that will focus on:

- Solfege Recall
- Music Literacy

Grades 7-8 Choral Audition Score Sheet

Audition Number: _____

Rising Grade: _____

Audition Date: _____

Musical Selection Title: _____

	Exceptional 4 Points	Admirable 3.5 points	Admirable 3 points	Developing 2.5 points	Developing 2 points	Novice 1.5 points	Novice 1 points	Little Evidence 0.5 points	No Evidence 0 points	Total
Musical Selection Performance										
Pitch/ Intonation	4	3.5	3	2.5	2	1.5	1	0.5	0	
Tonal Production	4	3.5	3	2.5	2	1.5	1	0.5	0	
Diction/ Articulation	4	3.5	3	2.5	2	1.5	1	0.5	0	
Musicality	4	3.5	3	2.5	2	1.5	1	0.5	0	
Guided Exercises										
Solfege Recall	4	3.5	3	2.5	2	1.5	1	0.5	0	
Music Literacy	4	3.5	3	2.5	2	1.5	1	0.5	0	
Professionalism										
Student Interaction	4	3.5	3	2.5	2	1.5	1	0.5	0	
Student Stress	4	3.5	3	2.5	2	1.5	1	0.5	0	
Student Presentation	4	3.5	3	2.5	2	1.5	1	0.5	0	

	Panelist Initials		Total Score
Rising Grade _____	Total Score /36 X 100 = Best possible score 36/36		Adjusted to 100 Point Scale

7th-8th Choral Audition Rubric

Musical Selection Performance

7th and 8th grade - Choose **ONE** piece to audition with.

	Exceptional 4 points	Admirable 3-3.5 points	Developing 2-2.5 points	Novice 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
Pitch/Intonation	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 showed minor evidence for maintaining pitch and/or had little success in singing in tune with the accompaniment or a cappella.	Singer could not maintain pitch and/or could not sing in tune with the accompaniment or a cappella.
Tonal Production	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 showed little understanding of proper tone quality. Pitches are over sung, causing distorted sounds in most ranges and registers. There is little evidence of proper air support to produce a quality sound.	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.
Diction/ Articulation	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 or inaccurate.	Singer's diction/articulation was poor and inaccurate.
Musicality	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 mostly stylistically inaccurate; there are only a few discernible phrases or evidence of self-expression.	Singer's performance was stylistically inaccurate; there are no discernible phrases.

Guided Exercises

	Exceptional 4 points	Admirable 3-3.5 points	Developing 2-2.5 points	Novice 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
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 knew what solfege is, but did not know the hand signs and 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.
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 almost no knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. recognized a few symbols but did not know what they mean).	Singer had no knowledge of musical terminology, musical notation, solfege, or fundamentals of music.

Professionalism

	Exceptional 4 points	Admirable 3-3.5 points	Developing 2-2.5 points	Novice 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
Student Interaction	The singer is polite and pleasant, engages without hesitation and is completely present in the moment	The singer is pleasant and smiles, answers questions and sings without hesitation and appears to be mostly present in the moment	The singer answers questions and sings without hesitation but does not smile or seem to be indifferent	The singer partially answer questions or sings for the adjudicators	The singer speaks and answers questions, but does not sing for the adjudicators	The singer does not speak, answer questions, or sing for the adjudicators
Student Stress	The singer eagerly participates in the activities of the audition	The singer participates in the activities of the audition without hesitation	The singer participates in the activities of the audition but with hesitation	The student partially participates in the activities of the audition	The student partially participates in one of the activities of the audition	The student does not sing, answer questions, or sing guided exercises.
Student Presentation	The singer is eager to communicate and participate in the audition.	The singer communicates and participates in the audition.	The singer communicates or participates in the audition but with hesitation.	The singer partially communicates or participates in the audition.	The singer shows little evidence of communication or participation in the audition.	The student does not communicate or participate in the audition.