

lafayette choir

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Choral Department Audition Information

It is important to remember in any audition that the person or persons hearing the audition want to hear what you do best! In a Lafayette Choir audition we want you to be successful. The goal of our audition is simply determining voice part and where you best fit into our fine choirs. Do not let this scare you! We want to see you do your best and will help you along the way.

The audition for choir placement will include the following components.

1. Range testing

A simple 5-note tonal pattern sung on a neutral syllable such as la or oo is often used.

2. Sight-reading

Sight-reading will include a rhythmic and melodic section. Students will have a little over a minute to look over each example before performing and can choose as slow a tempo as desired.

Rhythm:

The rhythmic example will include: Quarter notes, eighth notes, and dotted-quarter notes. Usually in 4/4 or 3/4 time.

(For an audition for Chorale and Madrigals the student should be able to correctly reproduce sixteenth note patterns and slightly more advanced syncopations.)

Melody:

The melodic example will be primarily stepwise with a possible skip of a 3rd or 4th. (The melodic examples have relatively simple rhythm)

(An audition for Chorale and Madrigals the example will contain one or two accidentals along with minimal leaps (3rd or 4th))

Other possibilities:

- We may ask you to sing a simple song such as a patriotic, folk song or hymn. Just to hear you sing something familiar to you.
- We may ask you to identify a key signature or time signature or other aspects of printed music.
- Tonal memory: We may ask you to sing short melodic patterns of increasing difficulty played at the piano –then the student will sing them back.

GOOD LUCK – We want you to do well!!

Resources:



<http://www.lafayettechoir.org/future-members> (Includes a demonstration video of a sample audition.)

Key Signatures, pop-up piano: www.musictheory.net

Sight Singing Scoring Guidelines for Placement Auditions

Use EITHER the regular scoring guide OR one of the alternate scoring guides, whichever is higher.

Melodic Example: (10 pts)

I. Regular Scoring Guide

- A. Score 1 point for each segment (ie, measure or half-measure) correct in pitch, rhythm and tempo (0-9).
- B. If at least one segment is correct using I.A., add 1 point for a complete response that has no hesitations or restarts (= overall flow; the “flow” point).
- C. Record any score of 4 or higher.
- D. If the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guide (Do NOT award the “flow” point in the alternate scoring guide.)

- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may determine holistically to award up to 4 points for pitch.

OR

- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may determine holistically to award up to 2 points for rhythm.

Rhythmic Example: (10 pts)

I. Scoring Guide

- A. Score 1 point for each segment (ie, measure or half-measure) correct in rhythm and tempo (0-9).
- B. If at least one segment is correct using I.A., add 1 point for a complete response that has no hesitations or restarts (=overall flow; the “flow” point).

Notes:

- A. If a student restarts, score the last complete response, but do not award the flow point.
- B. If a student changes tempo, do not award the flow point.
- C. Grade from the tonic established by the student.
- D. If the student changes tempo and continues in the new tempo, do not credit the segment where the change occurs, but credit the ensuing segments.
- E. Use of solfege syllables (correct or incorrect) will not be factored into the score. Use will only be noted in the notes section.

Tone Quality and Technique including breath/placement/etc: (5 pts)

- 5 Tone is warm, resonant, controlled, clear, focused, consistent, vibrant, rich, full, and beautiful. Consistency between head and chest voice is demonstrated. Effective breath management is demonstrated. Outstanding intonation is demonstrated.
- 4 Tone is mostly warm and resonant, with few inconsistencies between registers and with the breath. A few minor intonation issues may be evident (due to breath, placement, vowel, etc.)
- 3 Tone has progressing warmth and resonance but apparent inconsistencies between registers. Student demonstrates lack of breath management. Difficulty singing in tune consistently (due to breath, placement, vowel, etc.)
- 2 Tone is weak, breathy, forced. No evidence of breath support or management. Prevalence of out of tune singing.
- 1 Unable to demonstrate tuneful singing.

Practia

90.

Exercise 90 is written in treble clef with a 3/4 time signature. It begins with a G4 quarter note, followed by a B4 quarter note, and an A4 quarter note. The piece continues with eighth-note patterns in the right hand and quarter-note accompaniment in the left hand. A sharp sign is placed above the second staff line.

91.

Exercise 91 is written in treble clef with a 4/4 time signature. It features a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The melody is supported by a steady quarter-note accompaniment in the left hand.

92.

Exercise 92 is written in treble clef with a 4/4 time signature. It starts with a G4 quarter note, followed by an A4 quarter note, and a B4 quarter note. The melody moves through various intervals while the left hand provides a consistent quarter-note accompaniment.

93.

Exercise 93 is written in treble clef with a 4/4 time signature. It begins with a G4 quarter note, followed by an A4 quarter note, and a B4 quarter note. The exercise includes various intervals and is supported by a quarter-note accompaniment in the left hand.

The second staff of exercise 93 is written in bass clef with a 4/4 time signature. It provides a quarter-note accompaniment for the melody above. The piece concludes with a double bar line.

Practica

85. Musical staff in treble clef, 4/4 time, key of B-flat major. The melody starts on G4, moves to A4, Bb4, C5, and then descends through Bb4, A4, G4, F4, E4, D4, C4.

85.

86. Musical staff in bass clef, 4/4 time, key of B-flat major. The melody starts on D3, moves to C3, B2, A2, G2, F2, E2, D2, C2.

86.

87. Musical staff in treble clef, 3/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, and then descends through F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

87.

88. Musical staff in bass clef, 3/4 time, key of D major. The melody starts on D3, moves to E3, F#3, G3, and then descends through F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

89. Musical staff in treble clef, 3/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, and then descends through F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

88.

90. Musical staff in bass clef, 3/4 time, key of D major. The melody starts on D3, moves to E3, F#3, G3, and then descends through F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

91. Musical staff in treble clef, 4/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, and then descends through F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

89.

92. Musical staff in bass clef, 4/4 time, key of D major. The melody starts on D3, moves to E3, F#3, G3, and then descends through F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

93. Musical staff in treble clef, 3/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, and then descends through F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

94. Musical staff in bass clef, 3/4 time, key of D major. The melody starts on D3, moves to E3, F#3, G3, and then descends through F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

4

5

Practice each measure until easy and automatic. Then practice the whole page. Count out loud and tap foot in steady rhythm.

1 2

3 4 5

6 7 8