



Grades 9-12 Choral Audition Overview and Requirements

Choral Auditions will be in person at FWFA where students will perform a prepared, memorized piece (see specific details below), answer questions about basic musical knowledge, 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	Engagement/Interest in the Process
<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"> ● Student's interest and level of engagement during the audition ● Student's participation in the audition ● Student's presentation of self during audition

Task #1 - Memorized Musical Selection

Rising 9th - 12th graders should prepare **two** pieces either from the three pre-selected musical selections below or selected from the UIL Prescribed Music List, class 1 or 2. The pieces must be memorized. Please note, the student may only be asked to perform one selection, but having a second one prepared is helpful in case the judges need to hear something else from the student.

- Begin the piece performances 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 **Changed Male Voices** pre-selected musical selections:
 - Shenandoah (Jay Althouse)
 - The Water Is Wide (Jay Althouse)
 - When I Have Sung My Songs (Ernest Charles)
- Rising 9th - 12 grade **Unchanged Male/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
- Click here for [sheet music and recorded tracks for all of the music options](#). Tracks including vocals are available to practice with but the tracks without vocals will be used for the performance.
- If the student is choosing their own selection (not from the choices above), they should bring 2 copies of the sheet music for the selection they plan to perform for the judges to reference during their audition.

Task #2 - Guided Exercises

Applicants will participate in guided exercises that will focus on:

- [Solfege](#) and rhythm Recall
- Music Literacy

Grades 9-12 Choral Audition Score Sheet

Audition Number: _____

Rising Grade: _____

Audition Date: _____

Musical Selection Title: _____

	Above Standard 4 Points	At Standard 3.5 Points	At Standard 3 Points	Near Standard 2.5 Points	Near Standard 2 Points	Below Standard 1.5 Points	Below Standard 1 Point	Little Evidence .5 Points	No Evidence 0 Points	
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	
Engagement/Interest in the Process										
Student Interest, Participation, and Presentation	4	3.5	3	2.5	2	1.5	1	0.5	0	

	Panelist Initials		Total Score
Rising Grade _____	Total Score /28 X 100 = Best possible score 28/28		Adjusted to 100 Point Scale

Continue reading for a more thorough explanation of the rubric used to score students auditioning for 9th-12th grade choir

9th-12th Choral Audition Rubric

Musical Selection Performance						
9th-12th grade - Choose TWO pieces to audition with.						
	Above Standard 4 points	At Standard 3-3.5 points	Near Standard 2-2.5 points	Below Standard 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
Pitch/Intonation	Singer accurately sings the pitches and has no intonation issues.	Singer maintains pitch accurately with only minor intonation issues.	Singer sings some correct pitches and has intonation issues.	Singer struggles to maintain pitch and/or struggles to remain in tune.	Singer shows minor evidence of maintaining pitch and/or has little success in singing in tune with the accompaniment or a cappella.	Singer cannot maintain pitch and/or cannot 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 are occasional lapses in tone caused by extremes of range/volume.	Singer's tone quality has some harshness and/or distortion at extended ranges/volume levels. There are some inconsistencies in the tone quality.	Singer has a fundamental understanding of good tone production, but the extremes of volume and register are often out of control.	Singer shows 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 has 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 is clear and accurate with only minor inconsistencies.	Singer's diction/articulation is clear and accurate with only occasional inconsistencies.	Singer's diction/articulation is adequate but inconsistent.	Singer's diction/articulation is inconsistent and only intelligible occasionally.	Singer's diction/articulation is poor or inaccurate.	Singer's diction/articulation is poor and inaccurate.
Musicality	Singer's performance is stylistically accurate with great attention paid to the shaping of phrases and a sense of self-expression.	Singer's performance is stylistically accurate most of the time; most of the phrases have a musical shape and a sense of self-expression.	Singer's performance was stylistically accurate some of the time; there is a basic attempt to shape phrases and self-expression.	Singer has little stylistic interpretation of the music; there is a slight attempt to shape phrases or be expressive.	Singer's performance is mostly stylistically inaccurate; there are only a few discernible phrases or evidence of self-expression.	Singer's performance is stylistically inaccurate; there are no discernible phrases or evidence of self-expression.

Guided Exercises

	Above Standard 4 points	At Standard 3-3.5 points	Near Standard 2-2.5 points	Below Standard 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
Solfege Recall	Singer has exceptional knowledge of solfege with comprehension of hand signs. No difficulty singing back what is sung to them. Can “sing what they see” for any interval. Can sing a scale in tune.	Singer has intermediate knowledge of solfege with comprehension of hand signs. No difficulty singing back what is sung to them. Can “sing what they see” 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. Can sing most of a scale in tune.	Singer knows what solfege is and some hand signs, but has difficulty singing back what is sung to them. Cannot “sing what they see” when prompted with hand signs. Can sing parts of a scale in tune.	Singer knows what solfege is, but does not know the hand signs and has difficulty singing back what is sung to them. Cannot “sing what they see” when prompted with hand signs. Can sing parts of a scale in tune.	Singer does not know hand signs, solfege, and/or cannot recall what is sung to them. Cannot “sing what they see” when prompted with hand signs. Cannot sing a scale in tune.
Music Literacy	Singer has exceptional knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. can identify musical symbols, knows their meaning, puts them into practice, and can extrapolate on musical ideas).	Singer has intermediate knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. can identify musical symbols, knows their meaning, and puts some into practice).	Singer has basic knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. can identify musical symbols, knows their meaning, and can express their ideas).	Singer has minimal knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. can identify musical symbols but may not know what they mean).	Singer has almost no knowledge of musical terminology, musical notation, solfege, and fundamentals (i.e. recognizes a few symbols but does not know what they mean).	Singer has no knowledge of musical terminology, musical notation, solfege, or fundamentals of music.

Engagement/Interest in the Process

	Above Standard 4 points	At Standard 3-3.5 points	Near Standard 2-2.5 points	Below Standard 1-1.5 points	Little Evidence 0.5 points	No Evidence 0 points
Student Interest, Participation, and Presentation	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 only one of the activities of the audition.	The singer does not speak, answer questions, or sing for the adjudicators