

Chorosynthesis Singers Audition Preparation

1.

Please be prepared to sing the following scales and interval exercises on any of the five Latin vowels [a, e, i, o, u] at a metronome marking of quarter note equals 90. We will give you a starting pitch (in a random key) for each of the following exercises and ask you to complete the entirety of that exercise, based on that starting pitch and in conjunction with a metronome.

NATURAL, HARMONIC, & MELODIC MINOR SCALES

Two staves of musical notation. The first staff contains three measures of a natural minor scale (half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note). The second staff contains three measures of a harmonic minor scale (half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note). The third staff contains three measures of a melodic minor scale (half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note).

CHROMATIC SCALE

Two staves of musical notation. The first staff contains a chromatic scale starting on C4, moving up by half steps: C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff contains a chromatic scale starting on C4, moving down by half steps: C4, B3, Bb3, Ab3, G3, Gb3, F3, F#3, E3, E#3, D3, D#3, C3.

WHOLE-TONE SCALE

One staff of musical notation showing a whole-tone scale starting on C4: C4, D4, E4, F#4, G4, A4, B4, C5.

SEQUENTIAL TRI-TONES

One staff of musical notation showing sequential tri-tones: C4, E4, G#4, B4, D5, F#5, A5, C6, E6, G#6, B6, D7, F#7, A7, C8.

2.

Please be prepared to demonstrate your sight-reading skills on your voice part. We will send you a PDF file 10 minutes prior to your audition, which you will use to show us your sight-reading skills.

3.

Please be prepared to talk about what resonates with you about Chorosynthesis, and why you are interested in singing with Chorosynthesis Singers.

4.

Please prepare your voice part for the musical excerpt in the following pages. Please choose the voice part you believe best fits your voice in a chamber ensemble setting (and for which you would be auditioning). You will be given your starting pitch and the metronome marking of the opening section, and you will perform the selection a cappella (including tempo transitions and tonal modulations) to the best of your ability, as per the composer's instructions and your best musical preparation.

(The following selection is not to be used for any other purpose than to prepare for this audition. This score is used with permission by the composer. The name of the composer is left anonymous until auditions have closed, at which point you may request the composer and title information.)

Slow and weighty (♩ = c. 50)

Soprano *pp* *poco* *p*
 Some-one was there. Some-one not there now was

Alto *pp* *poco* *p*
 Some-one was there. Some-one not there now was

Tenor *pp* *poco* *p*
 Some-one was there. Some-one not there now was

Bass *pp* *poco* *p*
 Some-one was there. Some-one not there now was stand -

5 *mp p subito* *mf* *poco* *poco rall.*
 S stand-ing. with a small moon-shaped scar on his cheek

A *mp p subito* *mp* *p* *poco*
 stand-ing. wrong place, small moon-shaped scar on his cheek

T *mp p subito* *mp* *p* *no breath* *mp*
 stand-ing. wrong place, small moon-shaped scar on his cheek and a boy by the

B *mf* *p* *poco*
 ing. In the wrong place, small scar cheek

A bit quicker (♩ = c. 69-72)

10 *mp with nostalgia* *p* *mp*

S Who had just drunk wa - ter shar - ing the glass. Not think-ing a-bout it

A *mp with nostalgia* *p* *mp*

A Who had just drunk wa - ter shar - ing the glass. Not think-ing a-bout it

T *pp*

8 hand.

B *mp with nostalgia* *p*

B Who had just drunk wa - ter, shar - ing the glass.

15 *p* *p* *poco rall.*

S deep - ly, though they might have, had they known.

A deep - ly, though they might have, had they known.

T *mp* *p*

8 Not think-ing a-bout it deep - ly, had they known.

B *mp* *p*

B though they might have, had they known.

Broadly (♩ = c. 63)

mf molto legato

19

S Some - one grown and some-one not grown. Who i - mag-ined they had diff' - rent a-mounts of

A Some - one grown and some-one not grown. Who i - mag-ined they had diff' - rent a-mounts of

T Some - one grown and some-one not grown. Who i - mag-ined they had diff' - rent a-mounts of

B Some - one grown, some - one not grown, _____ who

23

f non dim.

poco accel.

S time left. _____ This guess-ing game ends _____ with our _____

A time left. _____ This guess-ing game ends with _____

T time left. _____ This guess-ing game ends _____

B had _____ diff-³rent a - mounts of time. _____ This guess-ing game _____

poco rall. Tempo I (♩ = c. 50)

26

S hands in the air, be-com-ing air. *p* One who was *p*

A our hands in the air, be-com-ing air. *p* One who was *p*

T with our hands in the air, be-com-ing air. *p* One who was *p*

B ends with our hands in the air, be-com-ing air. *p* One who was there *p*

31

S there is not there, *mp* Two who were *pp*

A there is not there, for no rea - son. *mf* Two who were *pp*

T there is not there, for no rea - son. *mf* Two who were *pp*

B — is not there, *mp* Two who were *pp*

35 *poco* **rall.** *p* *mp* *pp*

S there. It was al - most too big to see.

A there. It was al - most too big to see.

T there. It was al - most too big to see.

B there. It was al - most too big to see.