



## Choral/Voice Audition, Service Award & Music Major/Minor Acceptance

Name: \_\_\_\_\_ Date: \_\_\_\_\_

	Lowest			Highest		
	1	2	3	4	5	
Vocal Quality	1	2	3	4	5	_____
Range	1	2	3	4	5	_____
Pitch Memory	1	2	3	4	5	_____
Sight-Singing	1	2	3	4	5	_____
Singing/Performance	1	2	3	4	5	_____

Audition Song #1: \_\_\_\_\_

Notes: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Audition Song #2: \_\_\_\_\_

Notes: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Voice Part(s):      Soprano      Alto      Tenor      Bass

Range:


Adjudicator's Signature: \_\_\_\_\_

\_\_\_\_\_ The above student **IS** recommended for full acceptance as a Music Major.

\_\_\_\_\_ The above student **IS** recommended for provisional acceptance as a Music Major.

\_\_\_\_\_ The above student **IS NOT** recommended for acceptance as a Music Major.

\_\_\_\_\_ The above student **IS** recommended as a Music Minor.

\_\_\_\_\_ The above student **IS NOT** recommended as a Music Minor.



**Vocal Quality**

1	2	3	4	5
Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved. Basic vowel formation is incorrect, diphthongs lack definition, most words are not clear. Beauty of tone is seldom present in extremes of registers and volume.	A generally good tone but sometimes breathy and with tension. Vowels are sometimes improper, creating a tone that is forced and strident. Consonants are sometimes audible, and some diphthongs not treated correctly. Problems sometimes occur in extremes of volume or range.	An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation is often consistent, with most consonants audible. Extremes in volume and register do not hinder the overall beauty of tone.	A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range.

**Range**

1	2	3	4	5
Range is 1 octave or less while the tone quality completely lacks freedom, beauty, or vibrance. Dynamics and control of the pitches produced are almost never vibrant and are inconsistent.	Range is less than 1 and a half octaves while the tone quality seldom possesses a free and vibrant tone quality. Dynamics and control of the pitches produced are seldomly vibrant and are often inconsistent.	Range is less than 2 octaves while the tone quality is sometimes breathy and with tension. Dynamics and control of the pitches produced are sometimes vibrant but are inconsistent.	Range exceeds 2 octaves while often maintaining a full and vibrant tone quality. Dynamics and control of the pitches produced are often displayed throughout the lowest and highest notes.	Range exceeds 2 and half octaves while maintaining a full and vibrant tone quality. Dynamics and control of the pitches produced are consistent throughout the lowest and highest notes.

**Pitch Memory**

1	2	3	4	5
Almost all the rhythms and pitches are sung incorrectly including inconsistent tempo and poor articulation. All five of the exercises were played more once and demonstrated hesitation.	Most of the rhythms and pitches are sung incorrectly including an inconsistent tempo and lacks proper articulation. Three to four of the exercises were played more once and demonstrated much hesitation.	Some of the rhythms and pitches are sung correctly while the tempo is inconsistent and lacks proper articulation. No more than 2 exercises were played more once and demonstrated with some hesitation.	Most of the rhythms and pitches are sung correctly including a consistent tempo and proper articulation. No more than 1 exercise was played more once and demonstrated with little to no hesitation.	All rhythms and pitches are sung correctly including a consistent tempo and proper articulation. Each exercise was played only once and demonstrated without hesitation.

**Sight-Singing**

1	2	3	4	5
Almost all rhythms and pitches are sung incorrectly including the tempo, dynamics, phrasing, and articulation. Student attempted each exercise more than 4 times.	Most rhythms and pitches are sung incorrectly including the tempo, dynamics, phrasing, and articulation. Student attempted each exercise more than 3 times.	Some rhythms and pitches are sung correctly including the tempo, dynamics, phrasing, and articulation. Student attempted each exercise 2 to 3 times.	Most rhythms and pitches are sung correctly including the tempo, dynamics, phrasing, and articulation. Student attempted each exercise 1 to 2 times.	All rhythms and pitches are sung correctly including the tempo, dynamics, phrasing, and articulation. Student attempted each exercise once.

**Singing/Performance**

1	2	3	4	5
Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement.	Performance seldom exhibits proper tempo and style or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Artistry is sometimes evident but hindered by lack of confidence.	A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Singer is mostly poised and confident, and communicates well with the audience.	The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are artistically executed. There is a consistent feeling of forward motion. Sensitivity and expressions are evident to convey the composer's message/intent.