

**THE [REDACTED]
2020-2021 [REDACTED]
COLORADO [REDACTED]
ALL [REDACTED]
STATE [REDACTED]
CHOIR [REDACTED]
PREPARATION
PACKET [REDACTED]**

BY STEPHEN ROSS

**SAMPLE
PACKET**

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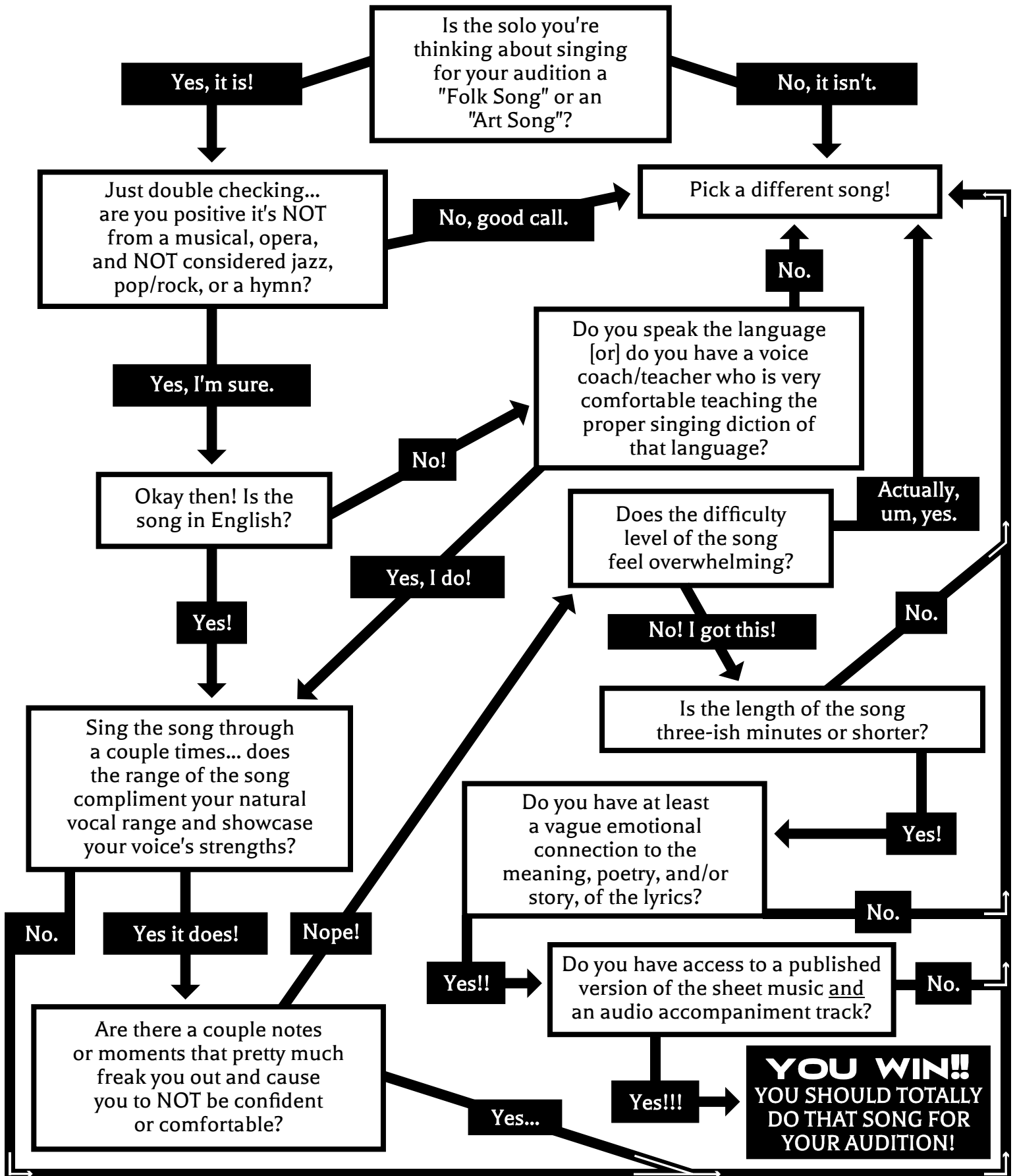
COLORADO ALL STATE CHOIR AUDITION: 47 TIPS FOR SUCCESS!

Before reading this, please familiarize yourself with the “Audition Procedures” (and a bunch of other wonderful resources), available at www.aschoir.com

SOLO AUDITION

- Note that for THIS YEAR, due to the audition being online, you are required to provide a pre-recorded accompaniment track of your audition song. If that blows your mind, the kind ASC admins have provided two great selections (“Sea Fever” and “Caro Mio Ben”) with all the resources you need to learn them at aschoir.com/all-state-skill-central/
- If you don’t go with one of their recommendations, be sure to choose an appropriate solo for this audition. Nothing even close to pop, musical theater, jazz, or a hymn. If you have to ask yourself, “Hey self... it’s me, you. Are you positive this song’s genre is appropriate for the Colorado All State Choir audition?” then just assume it’s not.
- Choose a song you like, but remember that there are lots and lots of “right” songs for you. Just be sure the range of the song covers your vocal sweet spot (corresponding with your voice part), and try to connect with the text on some meaningful level.
- If that super high “money note” isn’t consistently in tune and/or causes your voice to crack even just 20% of the time, then you’ve chosen a song that’s too high for you. Just avoid the risk and choose something else.
- To get accepted into All State Choir, your song doesn’t have to be overly difficult, flashy, or in a foreign language. Choose a song that shows off your strengths, try to connect with the song’s lyrics, and make sure it is pleasantly singable in its published key. Then sing the snot out of it.
- Force yourself to sing your solo in slightly uncomfortable (but supportive) situations many times before the audition. Sing it for your choir class, your parents, your friends, a non-music class/club/sport, post a video of you singing it on social media, etc... though it may feel slightly awkward, it’s the best way to practice and get over nervous energy. You will probably get lots of positive feedback and encouragement if you choose the right peeps to sing for.
- By definition, the first time you run through or perform a song will almost always be the worst one. The ninth time will be infinitely better, and the fifteenth even better than that. Make yourself go through a few informal performances — even if they’re rough — so you can get to the gooder ones sooner. And please... DON’T NOT perform it before the audition!
- Raise your cheekbones and eyebrows a little while you’re singing... just trust me on that. If your song is sad, look generally sad. If it’s happy, look happy. Along with dynamics, phrasing, and text stress, judges often interpret facial expression as

SUPER SIMPLE ALL STATE AUDITION SOLO DECISION FLOWCHART



Exercise 4: Working Out the V Chord

Really *feel* the distance between these common intervals. This is an easy canon to practice a unified sound and really hear the V chord!

DO SOL DO DO TI DO DO RE DO DO SOL DO

Exercise 5: Internalizing Intervals Through Arpeggios

Take your time, and pay attention to tuning and phrasing. Support your students early on with optional block chords on the piano.

I IV V I
DO MI SOL DO SOL MI DO DO FA LA DO LA FA DO TI RE SOL TI SOL RE TI DO MI SOL DO DO

Exercise 6: Internalizing Intervals by, um, Singing Intervals


Get memorized on this at your earliest convenience, as it *very well might* be the only thing you'll need to nail the interval audition. Might!

DO DO DO DO RE DO DO MI DO DO FA DO DO SOL DO DO LA DO
DO TI DO DO DO DO DO DO TI DO DO LA DO DO SOL DO

INTERVAL PERFORMANCE & IDENTIFICATION CHEAT SHEET

ASCENDING (GOING UP)

Unison Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Octave/
Perfect 8th



DESCENDING (GOING DOWN)

Unison minor 2nd minor 3rd Perfect 4th Perfect 5th minor 6th minor 7th Octave/
Perfect 8th



ASCENDING

Interval	Solfege	Song Option #1	Song Option #2	Opt #3 / Your Ideas!
Major 2nd "M2"	Do ↑ Re	"Happy Birth-day"	" <u>Ru-dolph</u> the red nosed reindeer"	
Major 3rd "M3"	Do ↑ Mi	" <u>Ob-la-di Ob-la-da</u> "	" <u>Oh When</u> the Saints"	Major Triad
Perfect 4th "P4"	Do ↑ Fa	" <u>Here Comes</u> the Bride"	<u>A-mazing</u> Grace	
Perfect 5th "P5"	Do ↑ Sol	Star Wars Theme	<u>Twinkle Twinkle</u> Little Star	
Major 6th "M6"	Do ↑ La	N-B-C Chime	<u>My Bonny Lies</u> Over the Ocean	

MELODIC SIGHT SINGING: LEVEL 0

- * Major; 4 bars long
- * 4/4 Meter
- * More advanced readers may want to attempt these with minimal practice time, or skip this page and go right to Level I
- * Mostly stepwise, some triadic movement
- * Quarter, Eighth, and Half notes



MELODIC SIGHT SINGING: LEVEL 3

* Major; 4/4 Time; 5 bars long

* Most movement is stepwise, triadic, thirds, fifths, and octaves

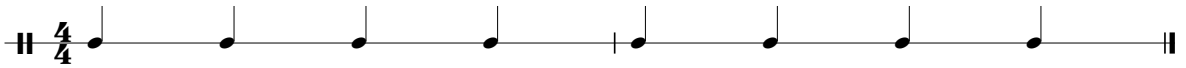
* Quarter, Eighth, Half, and Dotted Quarter notes



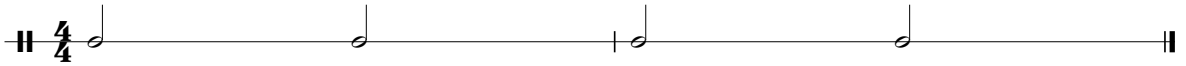
COMMON RHYTHMIC SIGHT SINGING PATTERNS

NOTE VALUES

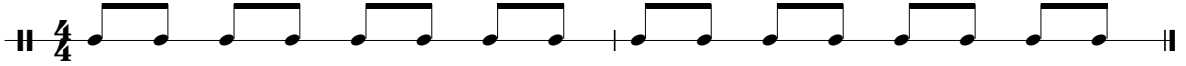
Quarter



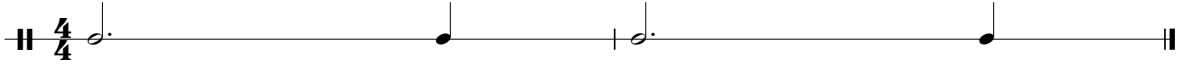
Half



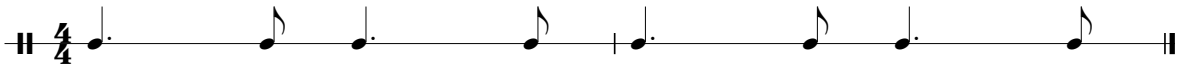
Eighth



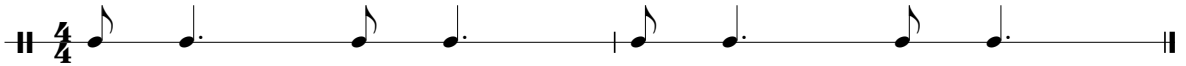
Dotted-Half/
Quarter



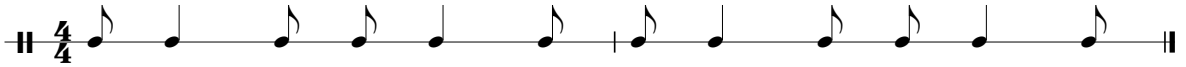
Dotted Quarter/
Eighth



Eighth/
Dotted Quarter



Eighth/Quarter/
Eighth



Sixteenth



Eighth/
Two Sixteenth



LEVEL 5

- Major
- 5 bars
- 4/4 Time
- All intervals and applicable rhythms are fair game
- Random (and cruel) accidentals (and there will likely be at least one in the audition!)

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- **TIP:** If you see a natural sign (♮), check in on the key signature to indicate if it's cancelling out a sharp or a flat. This will determine the modified pitch direction.
 - **SPORTS:** I couldn't figure out why the baseball kept getting bigger. Then it hit me.

5A

Musical score for piano in 4/4 time, key of D major (one sharp). The score is labeled "5A" and consists of two staves: a treble clef staff and a bass clef staff. The music is written in a simple, melodic style with a consistent rhythmic pattern.

The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a dotted quarter note in the second measure. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of quarter notes and eighth notes, with a dotted quarter note in the second measure. The piece concludes with a double bar line.

30

The image shows a single line of musical notation for exercise 30. It begins with the number '30' and a double bar line. The notation consists of five measures separated by vertical bar lines. The first measure contains two dotted eighth notes followed by a triplet of eighth notes and another triplet of eighth notes. The second measure contains two eighth notes followed by a quarter note. The third measure contains a dotted eighth note, a sixteenth note with a fermata, and a triplet of sixteenth notes. The fourth measure contains two eighth notes followed by a triplet of eighth notes and another triplet of eighth notes. The fifth measure contains a dotted eighth note followed by a quarter note. The piece ends with a double bar line.