

AUDITIONS FOR THE 2010-2011  
**MADRIGAL SINGERS**

WEDNESDAY, JUNE 15 AT 3:15  
HIGH SCHOOL CHORAL ROOM

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- Audition Form, including essays
- Two teacher recommendation forms (returned to Mr. Kerschner or Mr. Messemer in advance of the audition date)
- Melodic and Rhythmic sight-reading
- Quartet / Solo performance:

Sing the excerpts from *Locus iste* and *April is in My Mistress Face* alone and with others. If your voice type allows, feel free to audition for two parts (tenor/bass, or soprano/alto). Recommendation; practice with other people, and download a recording to help you prepare.

You will be evaluated on the following criteria:

- Balance/Blend
- Style
- Accuracy (notes-rhythm)
- Tone (sound of voice)
- Intonation

You will be assigned a number at 3:05 and given an estimated time of audition. The audition will be blind, meaning that the judges will not see the singers. The singers will be introduced by their number and voice part. You may be asked to sing alone and/or with a quartet of singers on different voice parts.

You may depart when your audition is completed.

There *may* be a call back Thursday, June 17.

**NOT SURE IF YOU WANT TO AUDITION?**

There will be an open rehearsal on June 3 at 3:15

Come see what happens

Audition excerpts will be reviewed at the open rehearsal

## 2010-2011 Madrigal Singer Audition Form

Your Name \_\_\_\_\_ phone \_\_\_\_\_

Email \_\_\_\_\_ @ \_\_\_\_\_

Current Voice Part (circle) Sop1 Sop 2 Alto 1 Alto 2 Tenor 1 Tenor 2 Baritone Bass

Grade next year \_\_\_\_\_ NYSSMA level and Grade \_\_\_\_\_

Other instruments you play \_\_\_\_\_

**Please circle the description that best describes you:**

1. My level of punctuality is:

I like to be early to things	I am usually just on time	Sometimes late. Oops!	Always late
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2. My commitment to the choral department is:

Devoted with heart and soul	consider it <i>among</i> the most important	It is fun, but not a priority
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3. My ability to sight-read is:

I am a strong and confident reader	I'm not great, but not too bad either	Tragic. Help me!
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4. A reasonable expectation for my attendance at Madrigal Singers:

I'll be there for every rehearsal	I'm there- unless there is a conflict which has been cleared in advance	Things come up, and sometimes I'll have to miss without explanation	It is not reasonable for me to prioritize Madrigals over other things I like to do
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### Essays

**Directions: Please type a brief paragraph answer to the following two questions, print, and attach to this sheet with a staple.**

1. Why should you be chosen over others? Describe some of your qualities, both musical and nonmusical, that you think make you a strong candidate for the Madrigal Singers.

2. In your perception, what does the ensemble the *Madrigal Singers* stand for?

# Audition Rating Form

Student Name \_\_\_\_\_ Judge \_\_\_\_\_

**Audition Characteristics rating (circle the best descriptor)**

**Intonation**

Perfect	Flat	Sharp	Inconsistent
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**Tone Color**

Warm	Neutral	Brassy	Reedy
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**Projection**

Robust	Thin	Chesty	Pushed
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**Musicality**

Artistic	Technical	Ineffective
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**Pitch accuracy**

Perfect	A few wrong notes	Some correct notes	Very few correct notes
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**Rhythmic Accuracy**

Perfect	Indicates rhythmic literacy	Rhythmically illiterate
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**Self-correction**

Quick	Adjusts most errors	Slow, and with apologies	Does not recognize errors
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**Confidence – Part independence**

Very confident	Somewhat confident	Somewhat jittery	Very jittery
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**Decorum (dress, professionalism, friendliness, desire)**

Terrific	Neutral	Distracting	Negative
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**Preparation**

Prepared	Moderately prepared	Not prepared
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Comments:

Yes \_\_\_\_\_ Possible \_\_\_\_\_ Not Likely \_\_\_\_\_

# AUDITIONS FOR THE 2010-2011 MADRIGAL SINGERS

Applicants Name \_\_\_\_\_

This student is planning to audition for the high school Madrigal Singers and has been asked to get two recommendations from teachers.

## **TEACHERS- PLEASE RETURN THIS FORM TO MR. MESSEMER'S OR MR. KERSCHNER'S MAILBOX**

Please circle the appropriate number on this scale. 10 shall indicate that the student possesses the quality to the extreme. One represents an absence of that quality.

Intellectual curiosity

1 2 3 4 5 6 7 8 9 10

Enthusiasm

1 2 3 4 5 6 7 8 9 10

Generosity / Appreciation

1 2 3 4 5 6 7 8 9 10

Ability to manage many tasks simultaneously

1 2 3 4 5 6 7 8 9 10

Discipline / Perseverance

1 2 3 4 5 6 7 8 9 10

Collaborative nature

1 2 3 4 5 6 7 8 9 10

Comments:

**THANK YOU VERY MUCH FOR YOUR TIME**

# April is in My Mistress' Face

SATB a cappella

Thomas Morley  
(1558-1603)

1

Soprano  
A - pril is in my mis - tress' face, A - pril is in my mis - tress' face, my

Alto  
A - pril is in my mis - tress' face, A - pril is in my mis - tress'

Tenor  
A - pril is in my mis - tress'

Bass  
A - pril is in my mis - tress' face,

6

mis - tress' face, A - pril is in my mis - tress' face, And Ju - ly in her eyes hath—

face, A - pril is in my mis - tress' face, And Ju - ly in her eyes hath—

face, A - pril is in my mis - tress' face, my mis - tress' face,

A - pril is in my mis - tress' face, my mis - tress' face,

11

place, And Ju - ly in her eyes, her eyes hath—

place, And Ju - ly in her eyes, her eyes hath

And Ju - ly in her eyes hath place, her eyes hath—

And Ju - ly in her eyes hath place, her eyes hath

15  
 place. With - in her bo - som, with - in her bo - som is Sep - tem -  
 place. With - in her bo - som, with - in her bo - som is Sep - tem -  
 place. With - in her bo - som, with - in her bo - som is Sep -  
 place. with - in her bo - som is Sep -

21  
 - - - ber, But in her heart, but in her heart, her  
 - - - ber, But in her heart, her  
 tem - - - ber, But in her heart, her heart  
 tem - - - ber, But in her heart, but in her

27  
 heart a cold De - cem - - - ber, but in her heart,  
 heart a cold De - cem - - - ber, but in her heart, her heart,  
 a cold De - cem - - - ber, but in her heart, but in  
 heart a cold De - cem - - - ber, but in her

33  
 but in her heart, her heart a cold De - cem - - - ber.  
 but in her heart, her heart a cold De - cem - - - ber.  
 her heart a cold De - cem - - - ber.  
 heart, but in her heart a cold De - cem - - - ber.

## Locus iste

WAB 23

Anton Bruckner (1824–1896)

komponiert 1869

## Allegro moderato

Sopran *p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,

Alt *p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,

Tenor *p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,

Baß *p* *mf* *f* *p*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est, a

9 *p* *f*  
 a De - o, De - o fa - ctus est in - ae - sti - ma - bi - le\_\_ sa - cra - men - tum,

*p* *f*  
 a De - o, De - o fa - ctus est in - ae - sti - ma - bi - le\_\_ sa - cra - men - tum,

*p* *f*  
 a De - o, De - o fa - ctus est in - ae - sti - ma - bi - le sa - cra - men - tum,

*f* *ff*  
 De - o, De - o fa - ctus est in - ae - sti - ma - bi - le\_\_ sa - cra - men - tum, in - ae - sti -

17 *ff* *pp*  
 in - ae - sti - ma - bi - le\_\_ sa - cra - men - tum ir - re - pre - hen - si - bi - lis est,

*ff* *pp*  
 in - ae - sti - ma - bi - le\_\_ sa - cra - men - tum ir - re - pre - hen - si - bi - lis est,

*ff* *pp*  
 in - ae - sti - ma - bi - le sa - cra - men - tum ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen -

ma - bi - le\_\_ sa - cra - men - tum;

24

*cresc.* *p* *mf*  
 ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen - si - bi - lis est.  
*cresc.* *p* *mf*  
 ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen - si - bi - lis est.  
*cresc.* *mf*  
 si - bi - lis est, ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen - si - bi - lis est.

30

*p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,  
*p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,  
*p* *mf* *f*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est,  
*p* *mf* *f* *p*  
 Lo - cus i - ste a De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est, a

38

*p* *cresc.* *f* *pp*  
 a De - o, De - o, De - o, a De - o, De - o fa - ctus est.  
*p* *cresc.* *f* *pp*  
 a De - o, De - o, De - o, a De - o, De - o fa - ctus est.  
*p* *cresc.* *f* *pp*  
 a De - o, De - o, De - o, a De - o, De - o fa - ctus est.  
*cresc.* *f* *pp*  
 De - o, De - o, De - o, a De - o, De - o fa - ctus est.