

## Scales for 2023 All-State Choir Auditions

Sing two scales, using solfege syllables, (do, re, mi, fa, sol, la, ti, do) and take a breath at the top of the scale. Repeat the top 'do' when singing the descending scale (do, ti, la, sol, fa, mi, re, do). The starting pitches for each part are listed below. Quarter note rhythm, with a tempo of MM 72.

Please take note: For the Tenor Scales - they can start on the designated note, or the lowest note they can sing.

	<u>Low</u>	<u>High</u>
Soprano I	F (1 <sup>st</sup> space)	A (2 <sup>nd</sup> space)
Soprano II	D (below staff)	G (2 <sup>nd</sup> line)
Alto I	A (below mid C)	E <sub>b</sub> (1 <sup>st</sup> line)
Alto II	G (below mid C)	D (above mid C)
Tenor I	D <sub>b</sub> (3 <sup>rd</sup> line)	A <sub>b</sub> (5 <sup>th</sup> line)
Tenor II	C (2 <sup>nd</sup> space)	F (4 <sup>th</sup> line)
Bass I	G (1 <sup>st</sup> line)	E <sub>b</sub> (3 <sup>rd</sup> space)
Bass II	F (below staff)	D (3 <sup>rd</sup> line)

## Chromatic Vocalise for 2023 All-State Choir Auditions

Sing the chromatic arpeggio pattern 8-5-3-1-3-5-8-5-3-1 using one legato syllable "MAH". Melodic rhythm should be sung with eighth note triplets at the tempo of **76mm**. At the end of the "MAH" pattern, sing modulation up a half step, then take a breath and repeat the pattern for a total of 6 times.

### Starting pitches for Chromatic Vocalise

Soprano	C (third space)
Alto	G (second line)
Tenor	C (middle C)
Bass	G (fourth space)

♩ = 76

Mah \_\_\_\_\_ Mah \_\_\_\_\_

Excerpt #1

Sicut locutus est

J. S. Bach

♩ = 72

Soprano I  
A-bra-ham et se mi-ni e - jus, A - bra-ham et se-mi-ni e - jus in sae -

Soprano II  
A-bra-ham, A - bra-ham et se-mi-ni e - jus, A - bra-ham et se-mi-ni

Alto  
A-bra ham, A - bra-ham et-se-mi-ni e - jus, A - bra -ham et se-mi-ni

Tenor  
A-bra ham, A - bra-ham et-se-mi-ni e - jus, A - bra -ham et se-mi-ni

Bass  
A-bra ham, A - bra-ham et-se-mi-ni e - jus, A - bra -ham et se-mi-ni

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S. - - - - - cu -

S. e - jus in sae - - - - - cu - la, in sae -

A. e - jus in sae - - - - - cu - la, A - bra-ham et se - mi-ni

T. e - jus in sae - - - - - cu - la in

B. e - jus, se-mi-ni e - jus, se-mi-ni e - jus, in se-cu - la, si-cut-lo - cu - tus

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S. la, in sae - cu - la, A - bra -

S. - - - - - cu - la, A - bra -

A. sae - jus in sae - cu - la, A - bra -

T. sea - - - - - cu - la, A - bra -

B. est ad Pa - tres no - - - - - stros, A - bra -

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S. ham et se - mi - ni e - jus in sae - cu - la.

S. ham et se - mi - ni e - jus in sae - cu - la.

A. ham et se - mi - ni e - jus in sae - cu - la.

T. ham et se - mi - ni e - jus in sae - cu - la.

B. ham et se - mi - ni e - jus in sae - cu - la.

**Excerpt #2**

**Ave Maria**

Javier Busto

$\text{♩} = 60$

Soprano  
A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus, Do - mi - nus te - cum...

Alto  
A - ve Ma - ri - a gra - ti - a - ple - na Do - mi - nus, Do - mi - nus te - cum

Tenor  
A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus, Do - mi - nus te - cum...

Bass  
A - ve Ma - ri - a gra ti a ple - na Do - mi - nus, Do - mi - nus te cum...

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S.  
Be - ne - di - cta, be - ne - di - cta tu

A.  
Be - ne di - cta be - ne - di - cta tu

T.  
Be - ne di - cta

B.  
Be - ne - di - cta

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S. in mu-li - e - ri - bus et be - ne - di - ctus

A. in mu-li - e - ri - bus et be - ne - di - ctus

T. be - ne - di - cta tu et be - ne - di - ctus

B. be - ne - di - cta tu et be - ne - di - ctus

*From "Ave Maria" by Javier Busto  
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Sight Reading Examples – Treble Clef

♩ = 60

1.

Example 1: Two staves of music in 3/4 time with a key signature of two flats (Bb, Eb). The first staff begins with a dynamic marking of *f* and contains a melody of quarter and eighth notes. The second staff begins with a dynamic marking of *mf* and contains a bass line of quarter and eighth notes.

2.

Example 2: Two staves of music in 2/4 time with a key signature of two flats (Bb, Eb). The first staff begins with a dynamic marking of *mf* and contains a melody of quarter notes. The second staff begins with a dynamic marking of *p* and contains a bass line of quarter notes.

3.

Example 3: Two staves of music in 6/8 time with a key signature of two flats (Bb, Eb). The first staff begins with a dynamic marking of *mf* and contains a melody of quarter and eighth notes. The second staff begins with a dynamic marking of *p* and contains a bass line of quarter and eighth notes.

4.

Example 4: Two staves of music in common time (C) with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *mp* and contains a melody of quarter and half notes. The second staff begins with a dynamic marking of *mp* and contains a bass line of quarter and half notes.

5.

Example 5: Two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *mf* and contains a melody of quarter and eighth notes. The second staff begins with a dynamic marking of *f* and contains a bass line of quarter and eighth notes.

Sight Reading Examples – Bass Clef

♩ = 60

1.

Example 1: Two staves of music in 6/8 time, key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and a slur over the first four notes, followed by a mezzo-forte (*mp*) dynamic. The second staff continues the melody with various dynamics.

2.

Example 2: Two staves of music in 2/4 time, key signature of one flat (B $\flat$ ). The first staff begins with a mezzo-forte (*mf*) dynamic and a slur over the first four notes, followed by a mezzo-forte (*mp*) dynamic. The second staff continues the melody with piano (*p*) and forte (*f*) dynamics.

3.

Example 3: Two staves of music in 9/8 time, key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic and a slur over the first four notes, followed by a mezzo-forte (*mf*) dynamic. The second staff continues the melody with a forte (*f*) dynamic.

4.

Example 4: Two staves of music in 3/4 time, key signature of two sharps (F#, C#). The first staff begins with a mezzo-forte (*mf*) dynamic and a slur over the first four notes. The second staff continues the melody with forte (*f*) and mezzo-forte (*mp*) dynamics.

5.

Example 5: Two staves of music in 4/4 time, key signature of one flat (B $\flat$ ). The first staff begins with a mezzo-forte (*mf*) dynamic and a slur over the first four notes, followed by a piano (*p*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.