

Scales for the 2025 All-State Choir Audition

Sing two scales, ascending and descending, using solfege syllables (do, re, mi, fa, sol, la, ti, do). Take a breath at the top of the scale and repeat the top ‘do’ when descending. The starting pitches for each voice part are listed below. Quarter note rhythm with a tempo of BMP 72.

| | <u>Low</u> | <u>High</u> |
|------------|--------------------------|--------------------------|
| Soprano I | F4 (1st space treble) | A4 (2nd space treble) |
| Soprano II | D4 (below treble staff) | G4 (2nd line treble) |
| Alto I | A3 (below middle C) | Eb4 (1st line treble) |
| Alto II | G3 (below middle C) | D4 (below staff) |
| Tenor I | Db3 (3rd line bass clef) | Ab3 (5th line bass clef) |
| Tenor II | C3 (2nd space bass clef) | F3 (4th line bass clef) |
| Bass I | G2 (1st line bass) | Eb3 (3rd space bass) |
| Bass II | F2 (below bass staff) | D3 (3rd line bass) |

Vocalise for the 2025 All-State Choir Audition

Sing the chromatic arpeggio pattern 1-3-5-8-7-5-4-2-1 on the neutral syllables Mah, Oh, Oo in eighth notes. At the end of the pattern, audibly modulate up a half step, take a breath, and repeat the pattern for a total of 7 times. Each pattern must be sung on one legato breath. A breath may be taken **AFTER** the modulation.

Starting pitches for Chromatic Vocalise

| | |
|---------|--|
| Soprano | B (below the treble staff) |
| Alto | A (2nd ledger line below the treble staff) |
| Tenor | B (2nd line bass clef) |
| Bass | A (2nd space bass clef) |

Soprano/Tenor Example



Alto/Bass Example





The Road Home

WY All State 2025 Ex.1

Michael Dennis Brown / Stephen Paulus

M.4

♩ = 88
mp

Soprano
Alto
Tenor
Bass

Af-ter wind, af-ter rain, when the dark is done, As I wake from a dream In the

Af-ter wind, af-ter rain, When the dark is done, As I wake from a dream In the

Af-ter wind, af-ter rain, When the dark is done, As I wake from a dream In the

Af-ter wind, af-ter rain, When the dark is done, As I wake from a dream In the

S.
A.
T.
B.

mf broaden rit. dim. - - *mp* a tempo

gold of day, Through the air there's a call-ing From far a way, There's a

mf broaden rit. dim. - - *mp* a tempo

gold of day - , Through the air there's a call-ing From far a way There's a

mf broaden rit. dim. - - *mp* a tempo

gold of day, Through the air there's a call-ing From far a way, There's a

mf broaden rit. dim. - - *mp* a tempo

gold of day, Through the air there's a call-ing From far a way, There's a



S. *cresc. - - - -* *poco rit. . .* *mf* *mp*
voice I can hear that will lead me home.

A. *cresc. - - - -* *poco rit. . .* *mf* *mp*
voice I can hear that will lead me home.

T. *cresc. - - - -* *poco rit. . .* *mf* *mp*
voice I can hear that will lead me home.

B. *cresc. - - -* *poco rit. . .* *mf* *mp*
voice I can hear that will lead me home.



Zion's Walls

2025 Wyo All State Ex. 2

Aaron Copland/Glenn Kopomen

m.45

$\text{♩} = 80$

Moderato

f

Soprano
O fa thers don't-you feel de-ter-mined to meet with-in the

Alto
O fa thers don't-you feel de-ter-mined to meet with-in the

Tenor
f
to meet with-in the

Bass
f
to meet with-in the

S. *p sub.* *cresc.*
walls of Zi on. We'll shout and go round, - shout and go round, - shout and go round, -

A. *p sub.* *cresc.*
walls of Zi on. We'll shout and go round, we'll shout and go round, we'll shout and go round, we'll

T. *p sub.* *cresc.*
walls of Zi-on. We'll shout, - we'll shout, - we'll shout, - we'll

B. *p sub.* *cresc.*
walls of Zi-on. We'll shout, we'll shout, we'll shout, we'll

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S. *molto* shout and go round, - shout, *f* the walls-of Zi-on *ff* the walls of

A. *molto* shout and go round the walls of Zi-on, - the walls of Zi-on *f* the walls of *ff* the walls of

T. *molto* shout, - we'll shout, *f* the walls of Zi-on, *ff* of

B. *molto* shout, we'll shout, the walls of Zi-on, *f* the walls of Zi-on, *ff* of

S. *div.*
Zi

A. *div.*
Zi - on.

T. *div.*
Zi - on.

B. *div.*
Zi - on.



Sight Reading Examples

Example 1: Two staves of music in 4/4 time, key signature of one flat. The first staff contains measures 1-4, and the second staff contains measures 5-8. Measure numbers 2, 3, 4, 6, 7, and 8 are indicated above the notes.

Example 2: Two staves of music in 4/4 time, key signature of one flat. The first staff contains measures 1-4, and the second staff contains measures 5-8. Measure numbers 2, 3, 4, 6, 7, and 8 are indicated above the notes.

Example 3: One staff of music in 4/4 time, key signature of two sharps. The staff contains measures 1-8. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

Example 4: One staff of music in 4/4 time, key signature of two sharps. The staff contains measures 1-8. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

Example 5: One staff of music in 3/4 time, key signature of one flat. The staff contains measures 1-8. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

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The musical score consists of six systems of staves. The first system is a single bass staff in C major, 4/4 time, with measures 1 through 8. The second system consists of two treble staves in D major, 6/8 time, with measures 1 through 4 on the top staff and measures 5 through 8 on the bottom staff. The third system consists of two bass staves in D major, 6/8 time, with measures 1 through 4 on the top staff and measures 5 through 8 on the bottom staff. The fourth system is a single treble staff in B-flat major, 3/4 time, with measures 1 through 7. The fifth system is a single bass staff in B-flat major, 3/4 time, with measures 1 through 7.

Additional sight reading exercises can be found at:

- Sightreadingfactory.com
- Thepracticeroom.net
- Music Tutor (app)
- <http://www.ronniesanders.net/FreeSightsingingMusic.html>