

SAN FRANCISCO CHORAL ARTISTS

Magen Solomon, Artistic Director

AUDITION DESCRIPTION (rev'd apr 2011)

1. I spend about an hour with a potential singer. No other auditioners are present.
2. We **vocalize** and I listen for range, flexibility, tessitura, color, dynamic control, intonation, and other qualities.
3. Then there are **ear-training** exercises:
 - singing the pitches in a chord or cluster
 - singing intervals up and down from a given pitch (up to a 10th)
 - recognizing intervals (up to a 10th)
4. Then some **sight singing**:
 - a purely rhythmic exercise, with triplets, quintuplets, etc.
 - a tonal melody
 - an atonal melody
5. Then **two prepared pieces** of contrasting language and style. These do NOT need to be memorized. You should also not be dependent upon the accompaniment, because it will be minimal. Above all, this is your chance to show off what you do best, and it could be any combination,
 - For example: Schubert Lied and Verdi aria
 - Renaissance Lute song and Mozart aria
 - Bach aria and Barber song, etc.
6. Then we look at some **other skills**:
 - ability to crescendo and decrescendo in different parts of the range
 - ability to sing quickly, accurately and in tune
 - ability to sing with and without vibrato at different dynamics and pitches
 - ability to sing a phrase with a range of colors
7. Often we will then **return to a prepared piece** and work with it in some way -- refining pronunciation, experimenting with different phrasing or dynamics or color, or tempo.
8. Finally, the singer has a chance to **show me anything** about his./her voice I may not have heard or may not have heard them do as well as they thought they could.