

**THE**  
**2020-2021**  
**COLORADO**  
**ALL**  
**STATE**  
**CHOIR**  
**PREPARATION**  
**PACKET**

BY STEPHEN ROSS

**TREBLE CLEF EDITION**

This packet was purchased by  
**THALIA BURD**

For the talented students of  
**ERIE HIGH  
SCHOOL**

Good luck!!

# 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](http://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/](http://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 “musicality”. Boom, I just got you 4 more points. (FYI - I’m counting this bullet point as 2 tips, and you can’t stop me.)
- Unless you are extremely comfortable singing in a foreign language, or if you have lots of one-on-one training by someone who is, you should probably just sing in English. Don’t lose diction points due to unfamiliarity or discomfort with the language. You wouldn’t sing “Ohh soo can yo sah, bee the doons eerly looot” in English, so then why would it be okay to sing “Care-oh meow boon” in Italian? It wouldn’t be okay. Super funny — but not okay.
- Use proper and crisp diction! Diction is worth the same point value as an entire sight reading! Isn’t that silly?! I think that’s silly. Focus on clearly expressing the text, show-off some crispy ending consonants, and knock out that category.
- Use tall pretty vowels throughout, and don’t sing with anything resembling a “poppy” tone where you add scoops, vocal fry, unnecessary runs, and/or lazy diction. It makes judges angry. And you won’t like judges when they’re angry.

## SENSE OF TONALITY (SCALES & TRIADS)

- The first thing to remember about triads and scales for the Colorado All State Choir audition is that separately, they aren’t worth that many points. Not to say that they aren’t important, but keep it in perspective when you’re practicing. It would be better to spend 12 minutes working on your “Solo Accuracy” (10 points) than your augmented triad (1 point).
- Practice the major scale in the assigned key based on your voice part. Altos and basses will be expected to sing down to a low “C” and sopranos and tenors will be expected to sing up to a high “C”.
- Sing the scales like a singer! Breathe well, support your sound, and “place” each note successfully for YOUR VOICE (tenor 2’s... real men can sing in falsetto above a high E. No shame).
- Remember: the major scale and the harmonic minor scale are the same respective scale degrees ascending and descending. The melodic minor scale is a different set of notes going up vs. down. Make that distinction in your brain.
- This section will be performed in the same order for everyone, every time, (scales: major/harmonic/melodic; triads: major/minor/diminished/augmented) so practice in that order!
- The augmented and diminished triads are hard. Practice them, but don’t lose any sleep over it. They are each worth 1% of the total score. Do your best, but don’t fret if you get them wrong. Or, consider them bonus points if you get them right.

## INTERVAL PERFORMANCE

- Assign a specific process that works for you for each possible interval. Whether it's solfege, a memorable melody that features a specific interval (see page 9), numbers, or nonsense words. Your strategy may differ from your friend's – NBD.
- The rules say “The student may sing any syllable or number for their answer.” If it helps, use syllables from words in the songs provided in this packet (see page 9. I feel like I just told you that), or one that is easy for you to remember. For example if you have to sing an ascending perfect fourth, just sing “here comes” from “here comes the bride” starting on the given pitch. Not only will it be acceptable, but this straight-up isn't cheating... you'll start hearing “here comes” everywhere in music, and immediately know it's an ascending perfect fourth. You're just going about it a little bit backwards. Who cares?! Not you!!
- The descending minor 6th and 7th are hard to hear and sing. The 6th isn't as pretty as a 5th, but it's a bit prettier than the 7th. And you can play “The Entertainer” with it. The 7th is more dissonant, and the second note kinda wants to drop down to tonic. The descending minor 7th is also in the song “I'm Not That Girl” from Wicked. Eh, it's still wicked hard (get it?!).

## INTERVAL IDENTIFICATION

- Just as you learned bits of popular melodies to perform the intervals, do your best to play “Name That Tune” when identifying them. Go with your gut\*!
- You can and should sing the interval back IN YOUR HEAD multiple times.
- Check your work by singing the song lyrics from the interval melodies you learned on top of the two played notes IN YOUR HEAD.
- All that said, during the audition don't spend too long thinking about this one... maybe 3 to 10 seconds (max). The longer you wait, the more likely the aural memory of the interval will just float away from your brain, like that feather at the end of “Forrest Gump”.

## MELODIC SIGHT READING

- Have a system! Whether it's solfege or numbers, become intimately familiar with it. Perfect-pitch-people: we don't want to hear from you right now.
- Let yourself be brain-washed by the solfege (or numbers) based warm-ups in this packet. Soak it in. I promise, it works!!!
- You don't have to like sight-reading to be good at it. It can be hard! Things that are hard aren't typically fun! Be at peace with the fact that it's difficult AND sooooo good for you. Eat your Brussels sprouts – they'll make you strong. And if you add a little lemon and a little vinaigrette and cook them JUST right, you might end up liking them! Might!
- Memorize your key signatures, and look for clues as to whether a melody starts on “DO” or a different pitch in the scale! Listen to the piano play the chords and compare that to the played “starting note” to give you a strong hint.
- The time signature will be 4/4, and you should absolutely sing it at a tempo of 60 BPM (beats per minute – Google “metronome”). Practice all your sight readings at that tempo, and DON'T RUSH in the audition! You don't get bonus points for singing fast, and it may result in making a sloppy mistake that you wouldn't have made at a slower tempo (this also applies for rhythm reading).
- Internalize what common melodic patterns look like. For example: if “DO” is on a line, and the next note is in a space right below it, it has to be “TI”. If the next note is two spaces lower than “DO”, then it has to be low “SOL”. Etcetera, etcetera.
- Once you know where the tonic is on the staff, you should be able to immediately identify any triadic movement; for example know where “DO”, “MI”, and low/high “SOL” are, and from there, you have reference points for many likely pitches that will appear in the melody.
- When practicing, start by giving yourself much more than 30 seconds... heck give yourself as much time as you need to get it right without touching a piano after getting your starting pitch. After that, maybe just 2 minutes to work out one exercise (“Alexa, set a timer for two minutes...”). Like everything else in this life, you'll only get better with focused practice. When you learned how to walk, you didn't start by sprinting, and you fell down a lot!! Believe me... I asked your mom.
- In the audition itself use up all the time to practice. Sometimes a judge will zone out and you'll get a few extra seconds. Sometimes a judge can tell you're practicing the last measure as the 30 seconds ends, and they'll sneak in extra time to let you finish practicing out of the kindness of their heart. Let the judge tell you when it's over, and don't rush the process!
- During your 30 second practice time in the audition, practice OUT LOUD. The judge cannot, um, judge you during this sacred time. It's your time, down here. In fact, some judges appreciate hearing your process as you negotiate the excerpt. Not to mention, your brain will latch onto the exercise faster if you sing out. I'm sure there's some study somewhere corroborating that. In fact, there's a small cash prize if you can point me to it.
- If you see a sharp/flat/natural and have absolutely no idea what to do with it and you start FREAKING OUT... just pretend it isn't there. In the end, it might be better to cut your losses by purposely singing that note incorrectly and getting that half of a measure wrong, but not throw off the rest of the melody.

\* Some pretty good life-advice, honestly.

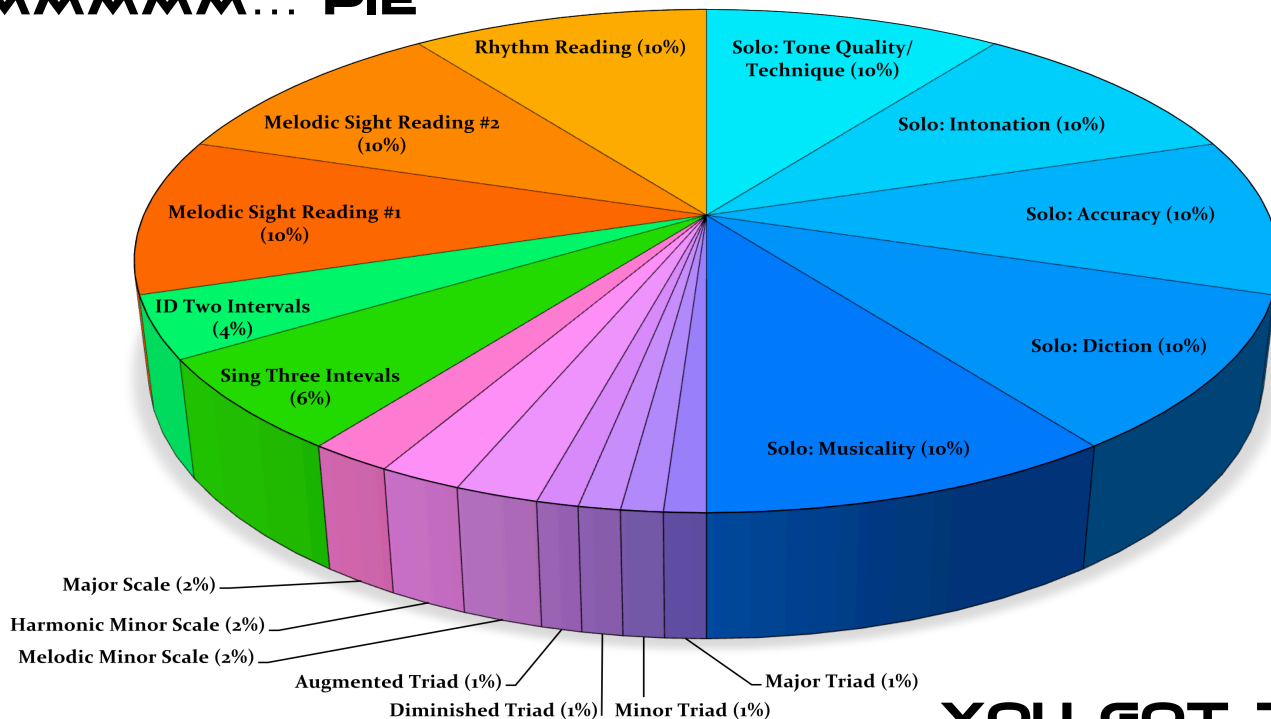
## RHYTHMIC SIGHT READING

- This is all about identifying and memorizing patterns. Assign a specific syllabic system to your rhythms. Two eighth notes might be “tee tee”. Eighth/sixteenth/sixteenth might be “tee ti ki”. Use whichever system your teacher encourages you to use, and be consistent.
- Before the audition, practice with a metronome (possibly one that subdivides the eighth notes... I recommend the “Tonal Energy Tuner” phone app for lots of great useful music tools). The audition tempo will be 60 BPM, but you can practice slower than that if you need to. Especially if something feels tricky, try it at a slower tempo and work your way faster the next time you do it. Being steady is key.
- Learn how to keep a steady beat by tapping on your toe or patting your thigh as a reference point. Don’t be distracted by it... try to make it a passive “involuntary” action that is slow and steady. Try this with the metronome while you’re practicing.
- Again, use up all the practice time you get! I know this is redundant, but I’m still counting it in my tabulation of “tips”.
- If you have a busy sixteenth/eighth note pattern followed by a note value with a longer duration (i.e. a half note or a dotted half note), the longer note is going to feel like it lasts fooorrrreeeevvver. Trust your internal beat and be patient.
- If the exercise ends with a long rhythmic value that goes through beat 4, be sure to cut off on beat 1 of the next (non-existent) measure. Don’t lose points for cutting off early (Teachers, show your students what I mean by this. Right now, please).

## THE IMPORTANTEST THINGS

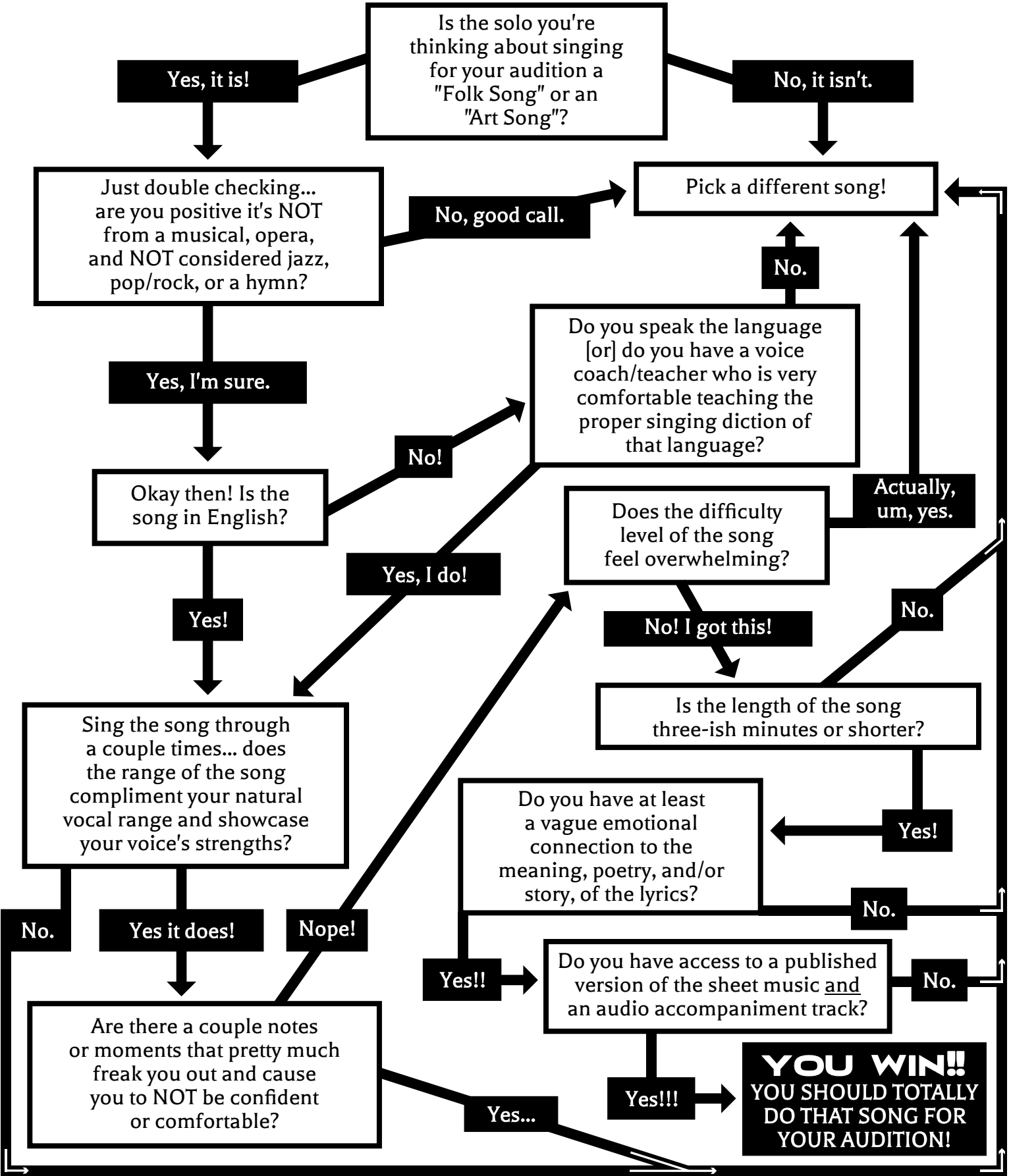
- Just committing to this audition and seeing it through is a huge accomplishment that will make you a better singer, musician, and human being regardless as to whether or not you’re accepted into this goofy choir. For crying out loud, feel good about that!
- During preparations, keep in mind that your solo is the most valuable section (50%) followed by the sight-readings (30%). All the triads, scales, and intervals combined only add up to the remaining 20%. Make your areas of focus a balance between what is valued the highest and what you need to work on most (see inedible pie below).
- Be at peace with the fact that you are not going to have a perfect audition — there’s no such thing! You are going to make “mistakes”... and that’s okay! Prepare hard, do your best, leave it all on the field (or whatever the musical equivalent of that is... “the staff”? No, that’s dumb), and don’t waste energy reading into the judge’s reaction, or lack thereof.
- Do not let your self-worth be determined by the outcome of this — or any — audition. That’s just silly. And you’re not a silly person. You’re an awesome person with a bright future ahead of you. I know this is true... I asked your mom.
- After your audition, find a way to legally acquire and consume ice cream. Just do it. You deserve it. If someone tries to stop you from legally acquiring and consuming ice cream, tell them that Stephen Ross said it was pretty much mandatory in your 2020-2021 Colorado All State Choir Audition Preparation Packet (© 2020). That oughta shut ‘em up.

## MMMMM... PIE



**YOU GOT THIS!!!**

# SUPER SIMPLE ALL STATE AUDITION SOLO DECISION FLOWCHART



# SOLFEGE ~~BRAINWASHING~~ EXERCISES

## Exercise 1: Singing in Thirds

Try it as a canon by offsetting each entrance by one measure. Or, in the second system, the sopranos and tenors can jump up to "Mi, Do, Re, Ti..." to sing in parallel thirds with the altos and basses.

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

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

## Exercise 2: Stepwise and Fast!

How fast can you go *accurately* without it falling apart?

\* Challenge A: Try it as a canon having each section start offset by 2 beats. Buckle up!

\* Challenge 2: Try to omit one (or two?!) solfege syllable(s) from an entire run-through!

DO DO RE DO DO RE MI RE DO DO RE MI FA MI RE DO DO RE MI FA SOL FA MI RE DO DO RE

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

DO DO TI DO DO TI LA TI DO DO TI LA SOL LA TI DO DO TI LA SOL FA SOL LA TI DO DO TI LA SO FA MI FA SOL LA TI

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

## Exercise 3: Steps and Skips

Focus on anticipating the next grouping of solfege before you have to sing it. Works great as a canon!

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

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

\* **TIP:** When rehearsing these exercises, consider doing them three times in a row; first time reading, second time internalizing, and third time memorized (with minimal glancing, if possible). The sooner you master these patterns, the sooner the intervals presented here will become part of your DNA.

\* **TIP:** Most of these will work as rounds/canons! If an exercise sounds pretty, you can use the other section(s) to listen closely and tune together. If it sounds dissonant, you can focus on independence. Experiment!

\* **TIP:** These are all notated in a comfortable key (mostly in C Major), but you should probably practice them in various singable keys in order to flex your ear muscles.



## Exercise 9: Singing/Hearing Chords through Triads

You will start to hear and feel the different chords and anticipate major/minor thirds within the major scale. For reference, you can have one section hold the starting pitch of each measure. Teachers can support by playing block chord triads underneath.

I                      ii                      iii                      IV  
 DO MI SOL MI DO    RE FA LA FA RE    MI SOL TI SOL TI    FA LA DO LA FA  
 V                      vi                      vii°                      I  
 SOL TI RE TI SOL    LA DO MI DO LA    TI RE FA RE TI    DO

## Exercise IO: Ascending Intervals ~~Indoctrination Drill~~ Exercise

The goal of IO and II is to really *hear* the FIRST and LAST note of each measure, as well as the distance between them by singing the in-between notes stepwise and rhythmically. Consider accenting the first and last note of each bar.

DO RE MI DO RE MI DO RE MI FA DO RE MI FA SOL DO RE MI FA SOL LA  
 DO RE MI FA SOL LA TI DO RE MI FA SOL LA TI DO DO SOL DO  
 S:DO  
 A:MI  
 T:SOL  
 B:DO

## Exercise II: Decending Intervals ~~Subversive Inculcation~~ Exercise

DO TI DO TI LA DO TI LA SOL DO TI LA SOL FA DO TI LA SOL FA MI  
 DO TI LA SOL FA MI RE DO TI LA SOL FA MI RE DO DO SOL DO  
 S:DO  
 A:MI  
 T:SOL  
 B:DO

## Exercise IO & II Experimental Variation

1. Master the solfege and rhythms at a steady tempo (approx. 80-ish BPM.) Do not move on until intonation, timing, and vowel placement is solid.
2. Play with dynamics and/or have students dictate crescendos and decrescendos. This will flex student's musicality muscles while exhibiting good pitch accuracy.
3. Sing and clap all the rhythms except for the final note on each phrase to elicit audiation (a.k.a. "think singing")
4. Play "guess the interval" where teacher (or student) claps (not sings) the rhythmic pattern, students need to sing or guess the interval. This will also engage internal audiation.
5. Try doing it all staccato / all legato, or ascending staccato / descending legato, etc.



# SENSE OF TONALITY

## Major Scale

Musical notation for the Major Scale in B-flat major, showing the treble and bass clefs with a key signature of one flat.

## 2 Harmonic Minor Scale

Musical notation for the Harmonic Minor Scale in B-flat major, showing the treble and bass clefs with a key signature of one flat.

## 3 Melodic Minor Scale

Musical notation for the Melodic Minor Scale in B-flat major, showing the treble and bass clefs with a key signature of one flat.

## 4 Major Triad

## Minor Triad

Musical notation for Major Triad and Minor Triad in B-flat major, showing the treble and bass clefs with a key signature of one flat.

## 6 Diminished Triad

## Augmented Triad

Musical notation for Diminished Triad and Augmented Triad in B-flat major, showing the treble and bass clefs with a key signature of one flat.

\* **TIP:** Practice the Major Scale in your voice part's assigned key! Practice the other skill items in all possible keys!

\* **TIP:** Write down the correct solfege for everything RIGHT NOW. Use a pencil just in case you goof it up.

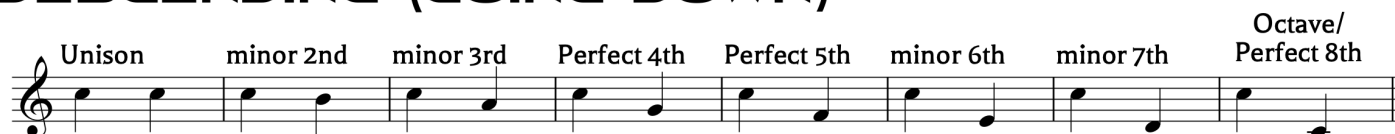
\* **TIP:** The audition will present these skill items in this order. Memorize the order! Practice in this order!

# INTERVAL PERFORMANCE & IDENTIFICATION CHEAT SHEET

## ASCENDING (GOING UP)



## DESCENDING (GOING DOWN)



## ASCENDING

Interval	Solfege	Song Option #1	Song Option #2	Opt #3 / Your Ideas!
Major 2nd "M2"	Do ↑ Re	"Happy <u>B</u> irth-day"	" <u>Ru</u> - <u>dol</u> ph the red nosed reindeer"	
Major 3rd "M3"	Do ↑ Mi	" <u>O</u> b-la-di <u>O</u> b-la-da"	" <u>O</u> h <u>W</u> hen the Saints"	Major Triad
Perfect 4th "P4"	Do ↑ Fa	" <u>H</u> ere <u>C</u> omes the Bride"	<u>A</u> -mazing Grace	
Perfect 5th "P5"	Do ↑ Sol	Star Wars Theme	<u>T</u> winkle <u>T</u> winkle Little Star	
Major 6th "M6"	Do ↑ La	<u>N</u> - <u>B</u> - <u>C</u> Chime	<u>M</u> y <u>B</u> onny Lies Over the Ocean	
Major 7th "M7"	Do ↑ Ti	" <u>T</u> ake <u>O</u> n Me" (Beginning of chorus)	Don't Know Why ("I <u>w</u> aited 'til I saw...")	
Octave "P8"	Do ↑ Do	" <u>S</u> ome-where Over the Rainbow"	Bring Him Home - Les Mis ("God <u>o</u> n high")	

## DESCENDING

Interval	Solfege	Song Option #1	Song Option #2	Opt #3 / Your Ideas!
minor 2nd "m2"	Do ↓ Ti	" <u>J</u> oy <u>T</u> o the World"	Jurassic Park Theme	
minor 3rd "m3"	Do ↓ La	" <u>H</u> ey <u>J</u> ude"	" <u>F</u> ros- <u>t</u> y the Snowman"	
Perfect 4th "P4"	Do ↓ Sol	"I've <u>B</u> een Working on the Railroad"	Pompeii (" <u>E</u> h- <u>O</u> h")	Under Pressure bassline
Perfect 5th "P5"	Do ↓ Fa	"What Do you Do With A <u>D</u> runk- <u>e</u> n Sailor?"	Game of Thrones Theme	
minor 6th "m6"	Do ↓ Mi	Call Me Maybe ("Hey, I just met you")	The Entertainer	
minor 7th "m7"	Do ↓ Re	An American in Paris	I'm Not that Girl - Wicked "...he loves <u>h</u> er <u>s</u> o"	
Octave "P8"	Do ↓ Do	"Someone to <u>W</u> atch <u>Q</u> -ver Me."	"There's <u>N</u> o <u>B</u> usiness Like Show Business"	

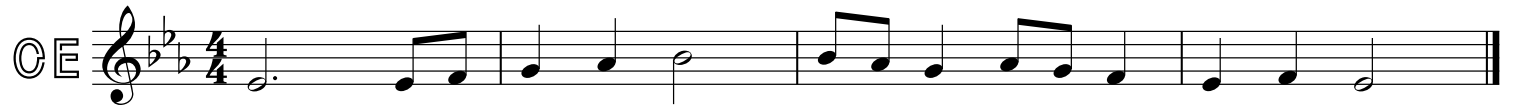
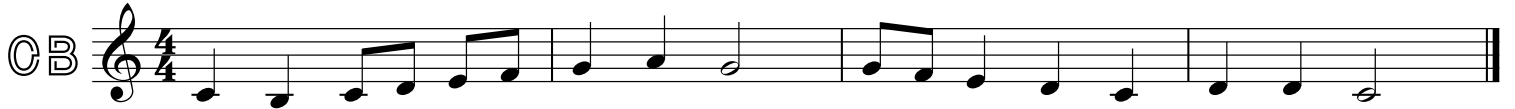
\* TIP: The shorthand way to write Major is with a capital "M", minor is with a lower case "m", and Perfect is a capital "P".

\* TIP: Just for fun, write the song lyrics and/or solfege under the notes at the top of the page. See wasn't that fun? Weeeeeeee!

\* TIP: The official All-State Rules and Procedures regarding Interval Performance states that "The student may sing any syllable." Last time I checked "Hey" and "Jude" were each one syllable. Let this be a valuable lesson about "rules" and "loop holes".

# 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



\* **TIP:** Despite the fact that these are called "Melodic" exercises, they seldom sound like a "melody" in the traditional sense. Can you imagine bumping any of these tracks at da club? Me neither.

\* **TIP:** Keep a look out for intervals represented in the major triad! When you see them in the wild, just call upon your triadic practice to sing those 'leaps' accurately.

# MELODIC SIGHT SINGING: LEVEL 1

\* Major; 4/4; 4 bars long  
 \* Mostly stepwise and triadic movement

\* Quarter, Eighth, Half, Dotted Quarter notes



More triadic  
 movement  
 in the wild!!



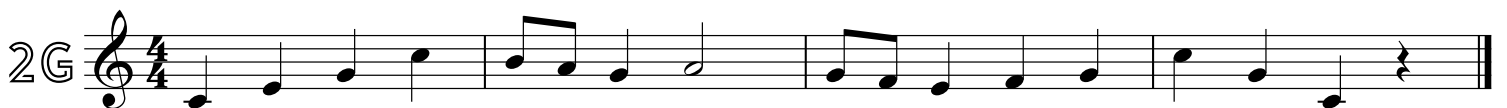
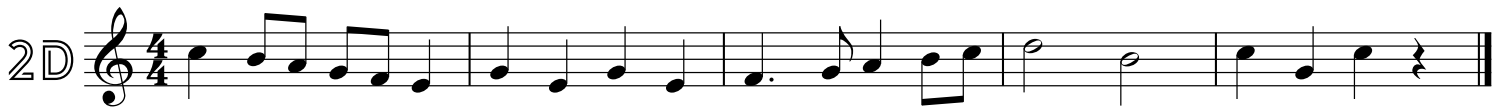
\* JOKE: I have a Polish friend who's a sound technician. Oh, and a Czech one too. Czech one too. Czech one too.

\* REQUEST: Hey teacher person!... Can the students write down SOME solfege on this page? Maybe the first syllable of each bar for a few of these? Maybe more? I know you can't write on the audition itself, but come on, show some mercy!!

# MELODIC SIGHT SINGING: LEVEL 2

\* Major; 4/4; 4 or 5 bars long  
 \* Quarter, Eighth, Half, Dotted Quarter notes

\* Mostly stepwise, triadic, and  
 tonic/dominant octave movement



\* HOT TIP: Both All-State melodic sight reading excerpts will fo' sho' be in a major key in 4/4 time.

\* A WARNING: To the person who stole my copy of Microsoft Office suite; I will find you, and I will prosecute you to the fullest extent of the law. You have my Word.

# 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



\* TIP: If you're having a hard time with a leap/interval, add an imaginary pitch (or pitches) to make it temporarily stepwise in your head. Then do your best to hear the distance of the interval itself. For example, if RE to FA (ascending) is giving you grief, sing "RE-MI-FA" then just take out the MI. Repeat "RE-FA" quickly 4 times out loud when practicing to retain the interval in your head long enough to execute it during your final reading.









# MELODIC SIGHT SINGING CHALLENGE

Name That Disney Tune!

7A

7B

7C

7D

7E

7F

7G

7H

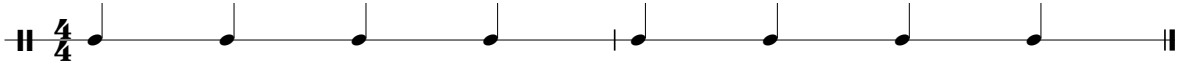
7A \_\_\_\_\_ 7B \_\_\_\_\_ 7C \_\_\_\_\_ 7D \_\_\_\_\_

7E \_\_\_\_\_ 7F \_\_\_\_\_ 7G \_\_\_\_\_ 7H \_\_\_\_\_

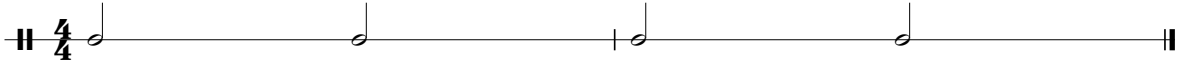
# COMMON RHYTHMIC SIGHT SINGING PATTERNS

## NOTE VALUES

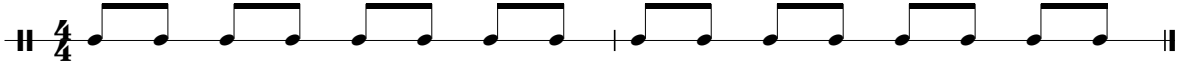
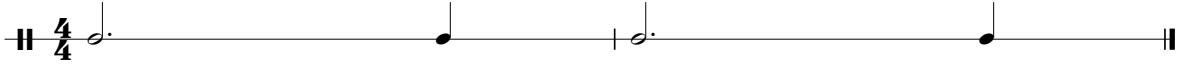
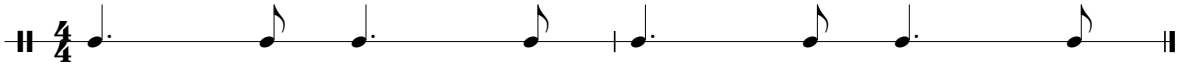
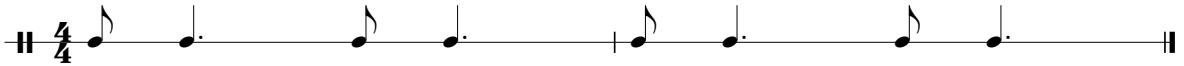
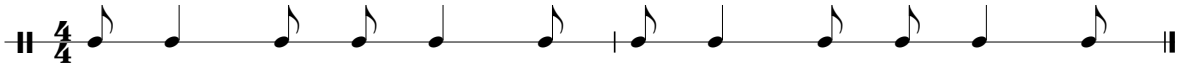
Quarter



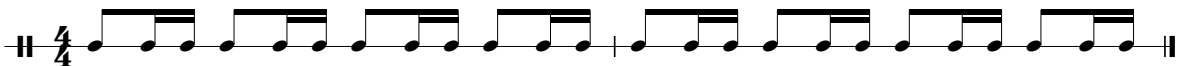
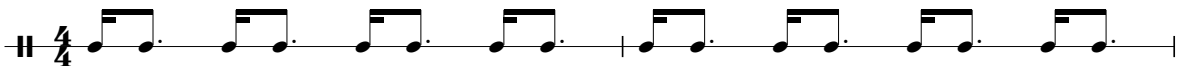
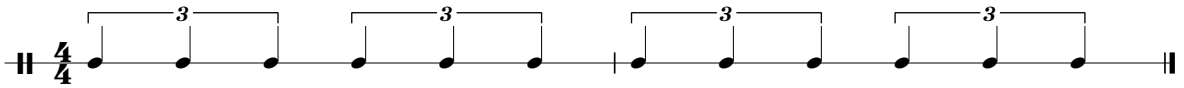
Half



Eighth

Dotted-Half/  
QuarterDotted Quarter/  
EighthEighth/  
Dotted QuarterEighth/Quarter/  
Eighth

Sixteenth

Eighth/  
Two SixteenthTwo Sixteenth/  
EighthSixteenth/Eighth/  
SixteenthDotted Eighth/  
SixteenthSixteenth/  
Dotted EighthEighth Note  
TripletQuarter Note  
Triplet

\*TIP: For each example, in the first bar write down the counting under the note (i.e. 1 + 2 + ...). In the second bar, write down what syllable you'll say (i.e. "Tah", or "Ti-ki-ti-ki")

\*TIP: It would be very difficult to prepare for *every single* possibility that exists in music, but these (and their rest counterparts) will make up at least 97% of the audition.

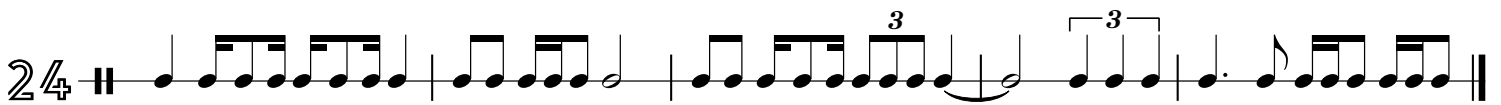
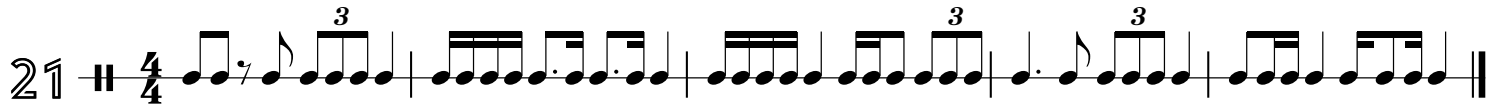




# RHYTHMIC SIGHT READING

## Part 3 - Difficult Difficulty

- \* Quarter, Half, Eighth, Dotted Quarter/Eighth, Eighth-note Triplet, and some fancy rests.
- \* Add various Eighth/Sixteenth groupings, random ties, Quarter Note Triplet, and like, super busy
- \* Dotted Eighth/Sixteenth combinations, Sixteenth/Eighth/sixteenth, and some other crazy stuff.



\* **CONFESSION:** I'm 99% sure the actual audition will be easier than this whole page, and the last few exercises are borderline ridiculous. What is this, drumline? I think not. That said, if you CAN do most of these, then you absolutely deserve two scoops of Ben and Jerry's® Ice Cream (any flavors!) in your choice of cone. No, this packet is not sponsored by them, but if you know someone, please have them call me.