



JOIN US

National Youth Choir of Scotland

Preparing for your NYCOS Audition

Remember, we
will be listening out
for what you
do well.

For the best
possible audition
experience start
practising now.

This audition guide is acknowledgement of receipt of your application for
National Youth Choir of Scotland and NYCOS Training Choir

If you should wish to cancel an audition, for any reason, please give us as much notice as possible.

PREPARATION

Take time to choose your piece wisely. It is better to sing a simple song well than a difficult piece not so well. There are many possibilities but you may wish to use the following as a guide:

- Folk songs – in a classical style
- English songs
- Simple Italian arias
- Simple lieder or French song
- An aria from an oratorio

Avoid songs from musicals and anything too long or over-complicated.

If you are singing in a language not your own, ask your singing teacher or class music teacher for help; it is important to know what you are singing about so that you can express the song well.

We want to hear your voice as it is now, so choose something which will comfortably show the range and tessitura* of your voice. Of course, it is always good to sing from memory.

The song must be in a key suitable for your range.

*the natural 'lie' of the voice, the range in which it is most comfortable.

AUDITION PROCEDURE

SONG

Make sure you have copies of the music ready for yourself, Christopher and the accompanist.

SIGHT SINGING

You will be asked to sing some short pieces of music in order to assess your sight singing skills. You will be asked about the key and time signatures.

SCALES

You will be asked to sing some scales in order to assess your range.

THE RANGE TEST

The range of a young person's voice is not yet settled and can change from day to day. Very high notes and very low notes should never be forced.

Remember, the tessitura of your voice is very important and we will hear this from your wisely chosen audition piece.

The image displays five musical staves, each representing a different voice range. The Soprano staff is in treble clef with a key signature of one flat (Bb) and contains a four-note scale: C4, D4, E4, F4. The Tenor staff is in treble clef with a key signature of one flat and contains a four-note scale: C3, D3, E3, F3. The Bass staff is in bass clef with a key signature of one flat and contains a four-note scale: C2, D2, E2, F2. The Mezzo staff is in treble clef with a key signature of one flat and contains a four-note scale: C4, D4, E4, F4. The Baritone staff is in bass clef with a key signature of one flat and contains a four-note scale: C3, D3, E3, F3. Each note is marked with a circled letter indicating its pitch class: (C), (D), (E), (F).

SIGHT SINGING – HOW TO PREPARE

- Don't panic
- Look at the key signature
- Look at the time signature and keep a steady pulse
- Look for repeated notes and phrases
- Ask a teacher for help and practise daily if possible

PRESENTING YOURSELF

BE SMART

Look as if you have made an effort.

BRING CLEAN, CREASE-FREE MUSIC

Three copies – one for you, Christopher Bell and the accompanist.

DON'T BE LATE

A warm-up room is provided; give yourself enough time to make use of it.

SMILE!

AFTER THE AUDITION

Everyone will receive their results once all auditions have been completed.

Please note that acceptance of place means committing to ALL the engagements.

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