

# 2025-26 Audition Instructions for:

Laurier Concert Choir, Vox Experimental, Laurier Singers

1. Fill out the Qualtrics form sent to you via email no later than August 22, 2025.

2. Audition Requirements:

## Vox Experimental

- Vocal Component: Prepare a verse and chorus of a song in a pop, musical theatre, or any CCM genre. Accompaniment, either pre-recorded or live, is required.
  - Pre-recorded backtracks are permitted if there are no vocals on it. You must bring your own tracks on your phone, queued up to the right spot. A cable will be provided, but you must bring any necessary dongles.
  - Live instrumental accompaniment is permitted. You will need to bring your own accompanist. A piano will be available in the audition room.
  - Self-accompaniment is permitted. You will need to bring your own instrument, apart from a piano, which will be available in the audition room.
- Optional Instrument Component: Prepare a max 1 minute demonstration of proficiency on any instrument (e.g. keyboard, guitar, bass, etc.) You are still required to do the vocal audition component.

## Laurier Concert Choir and Laurier Singers (audition process is the same for both choirs)

- Vocal Component: Sing your prepared excerpt based on your preferred option below:
  - Option 1 – if you have limited or no choral singing experience, prepare to sing an excerpt of a song of your choice (unaccompanied, 1 minute max, any language, any style).
  - Option 2 – if you have choir experience, prepare to sing your choice of Excerpt 1 or Excerpt 2 in your voice part.
- Sight-Singing Component: Complete a sight-singing exercise (provided to you during your audition).
- A range check might be included.

**If you are auditioning for multiple choirs:** prepare only the Vocal Component for your first-choice choir. You are still required to perform other audition components for second or third-choice choirs.

- Example 1: If you are auditioning for Vox and Concert Choir, with Vox being your first choice, you will prepare the Vocal Component for, optional Vox instrument demonstration (if desired), and complete the Concert Choir sight-singing exercise at the audition.
- Example 2: If you are auditioning for Laurier Singers, Concert Choir, and Vox, with Laurier Singers being your first choice, you will prepare the Vocal Component for Laurier Singers, optional Vox instrument demonstration (if desired), and complete the Concert Choir/Laurier Singers sight-singing exercise at the audition.

All excerpts and choir descriptions are included below.

## Choir Descriptions:

**Laurier Concert Choir** is a welcoming, large mixed-voice ensemble open to music majors, students from all disciplines, and community singers who share a love of choral music. The choir supports the development of vocal and ensemble skills in a collaborative and educational setting, while striving for artistic excellence. Rehearsing twice weekly, singers develop listening skills and sight-singing abilities, perform a diverse range of repertoire across styles, periods, and languages, and often collaborate with other ensembles and living composers to enrich their choral experience. Placement in this ensemble is based on audition each Fall.

**Vox Experimental** is a vocal ensemble that focuses on musical theatre and contemporary commercial styles within the pop/rock group and show choir realm. It's all about developing vocal techniques and mastering style elements for popular music and working together collectively to explore the wide array of music in this vast canon. Placement in this ensemble is based on audition each Fall.

**Laurier Singers** is a dynamic mixed-voice ensemble made up of music majors and students from across the university who are eager to explore the artistic possibilities of a choral ensemble. Members are committed to excellence in both rehearsals and performances, engaging in musical risk-taking and expressive interpretation. The ensemble rehearses twice weekly and performs throughout the academic year. Its diverse repertoire spans centuries, cultures, and genres – including sacred and secular works, both accompanied and a cappella. Singers continue to refine their musicianship, listening and sight-reading skills, and when possible, collaborate with living composers to deepen their understanding of the works they perform. Placement in this ensemble is based on audition each Fall.

Concert Choir & Laurier Singers  
EXCERPT 1: bars 30 - 44, sung unaccompanied 32

30 *cresc. poco a poco* ----- (*mp*)

**S** gate round the road way to the woods. Two pairs of

*cresc. poco a poco* ----- (*mp*)

**A** gate round the road way to the woods. Two pairs of eyes e -

*cresc. poco a poco* ----- (*mp*)

**T** gate round the road way to the woods. Two pairs of eyes

*cresc. poco a poco* ----- (*mp*)

**B** gate round the road to the woods. pairs of

*p cresc. poco a poco* ----- (*mp*)

*con Red.*

33 (*mf*) 34

**S** eyes e - lec - tric fox - - - height, or coy - o - te, coy -

*(mf)*

**A** lec - tric in the flash - light, fox - - height, or coy - o - te, coy - o -

*(mf)*

**T** e - lec - tric in the flash - light, in the light, in the

*(mf)*

**B** eyes fox - height, or coy - o - te, coy - o - te.

*(mf)*



36 *f* 37 38 *ff*

**S** o - te. We've all halt - ed, halt - ed, shift-ed,

**A** te. We've all shift - ed, halt - ed, shift-ed, shift - ed,

**T** light, in the light, halt-ed, shift-ed, halt-ed in a

**B** We've all shift - ed, halt - ed, shift - ed, halt-ed, shift-ed, halt-ed in a

*f* *ff*

39 40 41

**S** halt - ed, halt-ed, shift-ed, halt-ed in a tri - an - gu - la - tion.

**A** halt - ed, halt-ed, shift-ed, halt-ed in a tri - an - gu - la - tion.

**T** tri - an - gu - la - tion, halt - ed, shift-ed, halt - ed.

**B** tri - an - gu - la - tion. halt - ed, shift-ed, halt - ed.

*f* *ff*

Concert Choir & Laurier Singers  
EXCERPT 2: bars 16 - 35, sung unaccompanied

16 17

S *p* Those are pearls that were his

A *p* Those are pearls that were his

T *p* These are pearls that were

B *p* These are pearls that were his

20 *cresc.*

S eyes, are pearls that were his eyes; No - thing of him

A eyes, are pearls that were his eyes; No - thing of him

T his eyes, are pearls that were his eyes; No - thing of him

B eyes, are pearls that were his eyes, No-thing of him

25 *cresc.*

S that doth *f* fade, *p* But doth suf - fer a sea change *f* In - to

A that doth *f* fade, *p* but does suf-fer a sea change *f* In- to

T that doth *f* fade, *p* But doth suf-fer a sea change *f* In- to

B that doth *f* fade *p* But doth suf - fer a sea change *f* In-

30

S some - thing rich and strange, in - to some - thing rich and

A some- thing rich and strange, in - to some- thing rich and

T some- thing rich and strange, in - to some- thing rich and

B to some - thing rich and

35

S *dim.* strange *p*

A *dim.* strange. *p*

T *dim.* strange *p*

B *dim.* strange. Ding-dong, ding - dong, ding-dong, ding- *p* dong,