

CHOOSING A SOLOIST FOR AUDITION

Look for someone who has that something extra. Remember, when matching a student to a particular solo, **voice suitability to match the song** is the most important thing.

A few tips on what to look for	Your assessment				
Engaging Understands and has a feel for what they are singing Gives eye contact and is enjoying their singing	5	4	3	2	1
In control Able to harness their nervous energy No voice tremors or drop Demonstrates breath control	5	4	3	2	1
Stays in tune Sings the solo unaccompanied and finishes in the same key Remains in the same key at all times	5	4	3	2	1
Chest voice to head voice Able to use both Switches to head voice when singing high notes	5	4	3	2	1
Confidence and projection Steps up to the task confidently - gives positive first impression Voice travels across the room without a microphone	5	4	3	2	1
Role models At or near the standard of the CD soloists Has the potential to improve and be successful	score 2 if less than CD standard score 3 if matches CD standard score 4 if better than CD standard				

This is my pre-assessment of _____ Score _____

< 15 Suggest work on weak areas. Pair with others for support.

16-20 Has potential. Encourage local performance, prepare for next year.

> 21 Worth suggesting audition as Festival soloist.

This is a suggestion only. There is no perfect selection tool, never-the-less we suggest something like this could be useful in focusing the Choir Teacher on the skills that will ultimately determine the very best of the field.

Careful attention to screening needs to be done at the school level before students are encouraged to go to Festival auditions. It is giving false hope to children if they are nominated without a sound grounding.