



Wando Chorus Placement Test:

After the spring concert students will begin their individual placement tests for next year's choir placement. All current students need to complete this test as it is also part of their 4th quarter grade.

Students will test privately in the practice room with Mr. Wilkinson and Ms. Kinney. Students should be prepared for their placement test by Friday, May 10th.

Students will receive points in three categories:

1. **Prepared Song (20 Points):** "Hallelujah Praise the Lord". Please see measures required on music. The grading rubric for this portion is also attached.
2. **Sight-Reading (20 Points):** Please see the packet of practice examples and specific grading rules.
3. **Tonal Dictation (6 Points):** Students will hear one pattern from the possible 55 examples that have been provided. The pattern will be played on the piano and the student will sing back on solfege syllables.
4. **Participation & Leadership (4 points):** Students will be evaluated on their class participation, ability to stay on task, and leadership skills in the final month of school.

The total points earned on the placement test will be used to place students into choir ensembles for 2024-2025.

Student Name: _____

	1	2 3	4 5	Voice Part: Sop 1 6 7	Sop 2 8 9	Tenor	Bass 10
Rhythmic and Timing Accuracy	Rhythms are not performed accurately, or student is inaudible.	The rhythm and timing is inaccurate. There are 7 or more errors in pitch and/or intonation.	The rhythm and timing are somewhat accurate. There are 5-6 errors in rhythm and/or timing.	Rhythms and timing are mostly accurate. There are 3-4 errors in rhythm and/or timing.	Rhythms are consistently accurate and the timing is secure. 1-2 errors in rhythm and/or timing occur but do not detract from the overall performance.	The timing is secure and all rhythms are accurate for the performance.	
Pitch and Intonation	The pitches are not performed accurately, or student is inaudible.	The pitches and intonation are inaccurate. There are 7 or more errors in pitch and/or intonation.	The pitches and intonation are somewhat accurate. There are 5-6 errors in pitch and/or intonation.	The pitches and intonation are mostly accurate. There are 3-4 errors in pitch and/or intonation.	The pitches are consistently correct and the intonation is accurate. 1 or 2 pitch and/or intonation problems occur but do not detract from the overall performance.	All pitches are correct and the intonation is accurate with no tendencies to go sharp or flat.	
Diction: (vowels, consonants, syllabic stress)	The text is rarely enunciated or pronounced correctly and the text is not discernable or was inaudible.	Diction errors significantly detract from the overall performance. There are 7 or more errors in diction during the performance.	Student performs with pure vowels and clear consonants some of the time. 5-6 diction errors occur during the performance.	Student performs most of the time with pure vowels and clear consonants. 3-4 diction errors occur during the performance.	Student performs consistently with pure vowels and clear consonants. 1-2 diction errors occur but do not detract from the overall performance.	Student performs with pure vowels and clear consonants at all times	
Tone Quality	The tone is not focused, clear, centered, or supported, regardless of the range. Tone significantly detracts from the overall performance.	The tone is not focused, clear, centered, or supported, regardless of the range during most of the piece. Tone greatly detracts from the overall performance.	The tone is often not focused, clear, centered, or supported, regardless of the range. Tone detracts from the overall performance.	Tone is sometimes focused, clear and centered, however, at times the tone is uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone detracts from overall performance.	Tone is focused, clear and centered through the normal singing range. Extremes in range sometimes cause tone and support to be less controlled. Tone quality typically does not detract from the overall performance.	Tone is consistently focused, clear, and centered with proper breath support throughout the range of the voice. Tone quality enhances the overall performance.	
Musicality	Performance does not demonstrate nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance rarely demonstrates nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance occasionally demonstrates nuance and style that is indicated in the score. Phrasing is very inconsistent. Attention to dynamic level is not evident.	Performance includes some of the nuance and style that is indicated in the score. Phrasing is inconsistent at times. Dynamic levels are sometimes observed, but are inconsistent.	Performance includes most of the nuance and style that is indicated in the score. Phrasing is evident, but dynamic levels are observable, but lack consistency.	The performance includes creative nuance and style in response to the score. Phrasing is consistent and accurate. Consistent use of dynamics throughout the performance.	

Total Score: _____

Hallelujah, Praise the Lord

START TO

23

20

SI jah, Hal - le - lu - jah, Praise the

SII jah, Hal - le - lu - jah, Praise the

A jah, Hal - le - lu - jah, Praise the

T jah, Hal - le - lu - jah, Praise the

B jah, Hal - le - lu - jah, Praise the

Pno. *f*

25

26

27

24

SI Lord, Be His ho - ly Name a - dor - -

SII Lord, Be His ho - ly Name a - dor - èd, a - dor - èd, a -

A Lord, Be His ho - ly Name a - dor - èd, a - dor - èd, a -

T Lord, Be His ho - ly Name a - dor - èd, a - dor - èd, a -

B Lord, Be His ho - ly Name a - dor - -

Pno.

4

Hallelujah, Praise the Lord

29

30

31

28

S I - èd, Hal - le lu - jah, Praise the

S II dor - èd, Hal - le - lu - jah, Praise the Lord,

A dor - èd, Hal - le - lu - jah, Praise the

T dor - èd, Hal - le - lu - jah, Praise the

B - èd. Hal - le - lu - jah, Praise the

Pno.

33

34

35

32

S I Lord, Be His ho - ly Name a - dor - -

S II Be His ho - ly Name a - dor - -

A Lord, Be His ho - ly Name a - dor - èd, Be a - dor -

T Lord, Be His ho - ly Name a - dor - -

B Lord, Be His ho - ly Name a - dor - -

Pno.

Hallelujah, Praise the Lord

5

37 38 39

S I
 èd, Be a-dor - èd, Hal - le - lu - jah, Praise the Lord, Be His

S II
 èd, a - dor - èd, Hal - le - lu - jah, Praise the Lord, Be His

A
 èd, Hal - le - lu - jah, Praise the Lord, Be His

T
 ed, Praise the Lord, Hal - le - lu - jah, Praise the Lord, Be His

B
 èd, Hal - le - lu - jah, Praise the Lord, Be His

Pno.

41 42

S I
 ho - ly Name a - dor - èd, Hal - le - lu - jah, Hal - le - *p mp*

S II
 ho - ly Name a - dor - èd, Hal - le - lu - jah, Hal - le - *p mp*

A
 ho - ly name a - dor - èd, Hal - le - lu - jah, Hal - le - *p mp*

T
 ho - ly Name a - dor - èd, Hal - le - lu - jah, Hal - le - *p mp*

B
 ho - ly Name a - dor - èd, Hal - le - lu - jah, Hal - le - *p mp*

Pno.

6

Hallelujah, Praise the Lord

44

45

43

S I lu - jah, Hal - le - lu - *cresc.*

S II lu - jah, Hal - le - lu - *cresc.*

A lu - jah, Hal - le - lu - *cresc.*

T lu - jah, Hal - le - lu - *cresc.*

B lu - jah, Hal - le - lu -

Pno.

43

cresc.

46

S I - jah, Praise the Lord, — *f* Hal - le - lu jah! *ff rit.*

S II - jah, Praise the Lord, — *f* Hal - le - lu jah! *ff rit.*

A - jah, Praise the Lord, — *f* Hal - le - lu jah! *ff rit.*

T - jah, Praise the Lord, — *f* Hal - le - lu jah! *ff rit.*

B - jah, Praise the Lord, — *f* Hal - le - lu jah! *ff rit.*

Pno.

46

f *ff*

Sight-Reading: (20 points) Students will be given the tonic triad and the beginning pitch. They will have 60 seconds to practice the 8 measure piece. After 60 seconds, the students will hear the tonic triad and the beginning pitch again. The students will then have 45 seconds to sing and perform the piece. The student must set his/her own tempo. A count-off tempo will NOT be given. The student may sing on solfege, numbers, la, ta, count-singing, etc. **The score range will be 0 – 20.** Students will receive two points per measure (for a total of 16 points when they have completed the piece perfectly as written), plus two points for singing in the key that was given on the recording and two points for maintaining a steady tempo with no hesitations or restarts.

Sight Reading Parameters:

1. The piece will be in any major key.
2. The piece will start on any note.
3. The most difficult rhythm will be a dotted quarter note followed by an eighth note.
4. There may be a quarter rest.

Please study using the examples on the next pages.

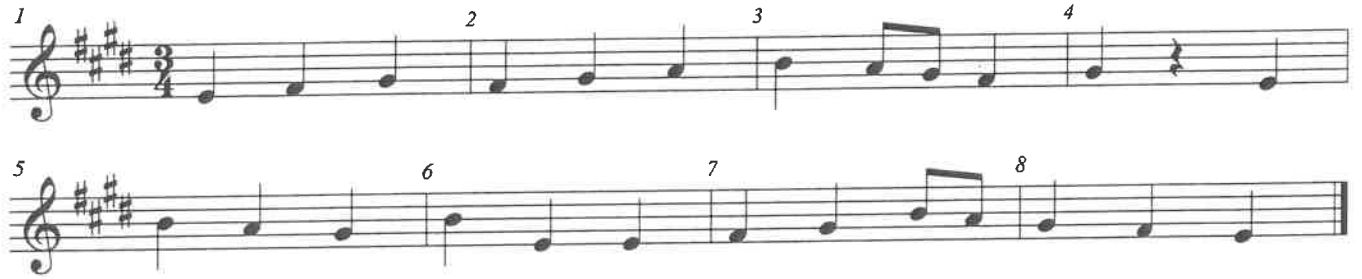
Practice Tips:

1. Use <https://sightreadingfactory.com/>
2. Sing out loud during the practice time.
3. Practice basic tonal patterns online.

SC All State Chorus Sight Singing Examples

8-Measure Examples (2022)

1



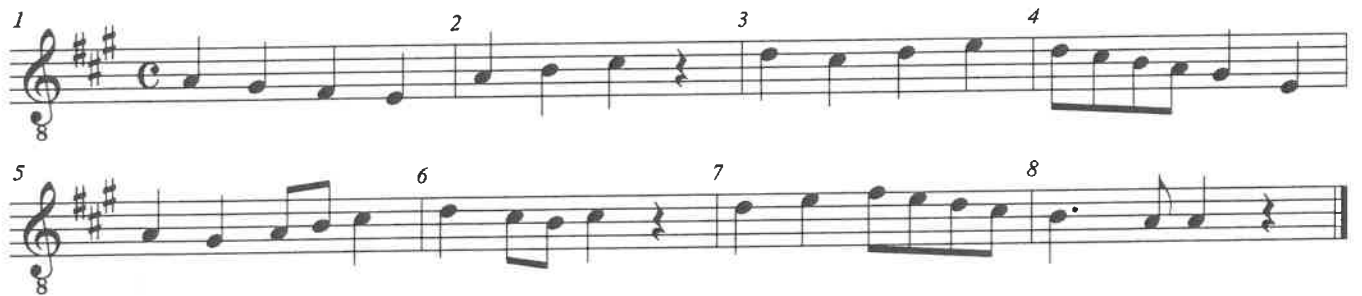
Example 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 1-8: 1. Quarter note G4, quarter note A4, quarter note B4. 2. Quarter note C5, quarter note B4, quarter note A4. 3. Quarter note G4, quarter note F4, quarter note E4. 4. Quarter note D4, quarter note C4, quarter note B3. 5. Quarter note A3, quarter note G3, quarter note F3. 6. Quarter note E3, quarter note D3, quarter note C3. 7. Quarter note B2, quarter note A2, quarter note G2. 8. Quarter note F2, quarter note E2, quarter note D2.

2



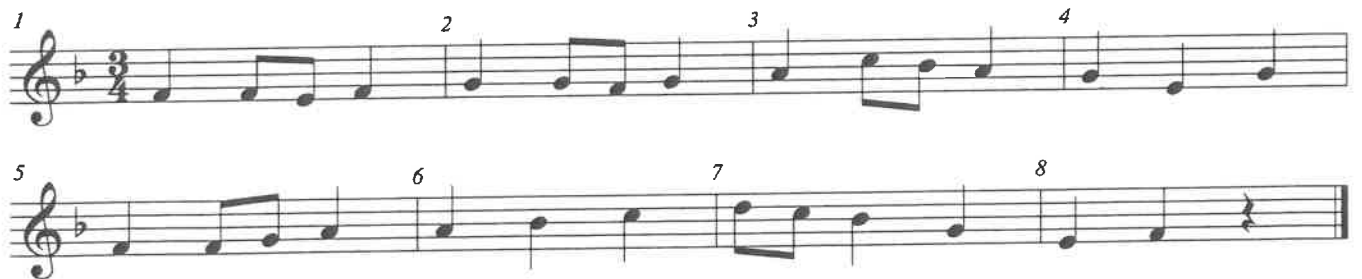
Example 2: Bass clef, key signature of two flats (Bb, Eb), 2/4 time signature. Measures 1-8: 1. Quarter note G2, quarter note F2. 2. Quarter note E2, quarter note D2. 3. Quarter note C2, quarter note B1. 4. Quarter note A1, quarter note G1. 5. Quarter note F1, quarter note E1. 6. Quarter note D1, quarter note C1. 7. Quarter note B0, quarter note A0. 8. Quarter note G0, quarter note F0.

3



Example 3: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. Measures 1-8: 1. Quarter note G4, quarter note A4, quarter note B4. 2. Quarter note C5, quarter note B4, quarter note A4. 3. Quarter note G4, quarter note F4, quarter note E4. 4. Quarter note D4, quarter note C4, quarter note B3. 5. Quarter note A3, quarter note G3, quarter note F3. 6. Quarter note E3, quarter note D3, quarter note C3. 7. Quarter note B2, quarter note A2, quarter note G2. 8. Quarter note F2, quarter note E2, quarter note D2.

4



Example 4: Treble clef, key signature of one flat (Bb), 3/4 time signature. Measures 1-8: 1. Quarter note G4, quarter note A4, quarter note B4. 2. Quarter note C5, quarter note B4, quarter note A4. 3. Quarter note G4, quarter note F4, quarter note E4. 4. Quarter note D4, quarter note C4, quarter note B3. 5. Quarter note A3, quarter note G3, quarter note F3. 6. Quarter note E3, quarter note D3, quarter note C3. 7. Quarter note B2, quarter note A2, quarter note G2. 8. Quarter note F2, quarter note E2, quarter note D2.

SC All State Chorus Sight Singing Examples

8-Measure Examples (2022)

5

1 2 3 4

Example 5, measures 1-4: Bass clef, 4/4 time, key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes: G2, A2, B2, C3 (measure 1); D3, E3, F3, G3 (measure 2); A3, B3, C4, D4 (measure 3); E4, F4, G4, A4 (measure 4).

5 6 7 8

Example 5, measures 5-8: Bass clef, 4/4 time, key signature of three flats. The melody consists of quarter notes: B4, A4, G4, F4 (measure 5); E4, D4, C4, B3 (measure 6); A3, G3, F3, E3 (measure 7); D3, C3, B2, A2 (measure 8).

6

1 2 3 4

Example 6, measures 1-4: Bass clef, 3/4 time, key signature of three flats. The melody consists of quarter notes: G2, A2, B2 (measure 1); C3, D3, E3 (measure 2); F3, G3, A3 (measure 3); B3, C4, D4 (measure 4).

5 6 7 8

Example 6, measures 5-8: Bass clef, 3/4 time, key signature of three flats. The melody consists of quarter notes: E4, D4, C4 (measure 5); B3, A3, G3 (measure 6); F3, E3, D3 (measure 7); C3, B2, A2 (measure 8).

7

1 2 3 4

Example 7, measures 1-4: Bass clef, common time (C), key signature of one flat (F). The melody consists of quarter notes: G2, A2, B2 (measure 1); C3, D3, E3 (measure 2); F3, G3, A3 (measure 3); B3, C4, D4 (measure 4).

5 6 7 8

Example 7, measures 5-8: Bass clef, common time. The melody consists of quarter notes: E4, D4, C4 (measure 5); B3, A3, G3 (measure 6); F3, E3, D3 (measure 7); C3, B2, A2 (measure 8).

8

1 2 3 4

Example 8, measures 1-4: Treble clef, 4/4 time, key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5 (measure 1); D5, E5, F5, G5 (measure 2); A5, B5, C6, D6 (measure 3); E6, F6, G6, A6 (measure 4).

5 6 7 8

Example 8, measures 5-8: Treble clef, 4/4 time, key signature of one sharp. The melody consists of quarter notes: B6, A6, G6 (measure 5); F6, E6, D6 (measure 6); C6, B5, A5 (measure 7); G5, F5, E5 (measure 8).

10

SC All State Chorus Sight Singing Examples

8-Measure Examples (2022)

9

1 2 3 4

5 6 7 8

Example 9 is an 8-measure piece in 4/4 time with a treble clef. The melody starts on middle C. Measures 1-4: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measures 5-8: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piece ends with a double bar line.

10

1 2 3 4

5 6 7 8

Example 10 is an 8-measure piece in 4/4 time with a treble clef and a key signature of two flats (Bb, Eb). The melody starts on Bb4. Measures 1-4: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter). Measures 5-8: Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter). The piece ends with a double bar line.

11

1 2 3 4

5 6 7 8

Example 11 is an 8-measure piece in 4/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts on F#4. Measures 1-4: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Measures 5-8: G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter). The piece ends with a double bar line.

12

1 2 3 4

5 6 7 8

Example 12 is an 8-measure piece in 4/4 time with a treble clef and a key signature of one flat (Bb). The melody starts on Bb4. Measures 1-4: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter). Measures 5-8: Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter). The piece ends with a double bar line.

SC All State Chorus Sight Singing Examples

8-Measure Examples (2022)

13

1 2 3 4

5 6 7 8

Example 13: An 8-measure musical exercise in bass clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The melody starts on G4, moves to A4, B4, and C5 in the first measure, then descends through B4, A4, G4, F#4, E4, D4, C4, and B3 in the second measure. The third measure continues with A3, G3, F#3, E3, D3, C3, and B2. The fourth measure ends with A2, G2, F#2, and E2. The fifth measure starts on D2, moves to C2, B1, and A1. The sixth measure continues with G1, F#1, E1, and D1. The seventh measure has C1, B0, and A0. The eighth measure ends with G0 and a whole rest.

14

1 2 3 4

5 6 7 8

Example 14: An 8-measure musical exercise in bass clef, 4/4 time, with a key signature of two sharps (F#, C#). The melody starts on G4, moves to A4, B4, and C5 in the first measure, then descends through B4, A4, G4, F#4, E4, D4, C4, and B3 in the second measure. The third measure continues with A3, G3, F#3, E3, D3, C3, and B2. The fourth measure ends with A2, G2, F#2, and E2. The fifth measure starts on D2, moves to C2, B1, and A1. The sixth measure continues with G1, F#1, E1, and D1. The seventh measure has C1, B0, and A0. The eighth measure ends with G0 and a whole rest.

15

1 2 3 4

5 6 7 8

Example 15: An 8-measure musical exercise in bass clef, 4/4 time, with a key signature of two flats (Bb, Eb). The melody starts on G4, moves to A4, B4, and C5 in the first measure, then descends through B4, A4, G4, F#4, E4, D4, C4, and B3 in the second measure. The third measure continues with A3, G3, F#3, E3, D3, C3, and B2. The fourth measure ends with A2, G2, F#2, and E2. The fifth measure starts on D2, moves to C2, B1, and A1. The sixth measure continues with G1, F#1, E1, and D1. The seventh measure has C1, B0, and A0. The eighth measure ends with G0 and a whole rest.

16

1 2 3 4

5 6 7 8

Example 16: An 8-measure musical exercise in bass clef, 4/4 time, with a key signature of one flat (Bb). The melody starts on G4, moves to A4, B4, and C5 in the first measure, then descends through B4, A4, G4, F#4, E4, D4, C4, and B3 in the second measure. The third measure continues with A3, G3, F#3, E3, D3, C3, and B2. The fourth measure ends with A2, G2, F#2, and E2. The fifth measure starts on D2, moves to C2, B1, and A1. The sixth measure continues with G1, F#1, E1, and D1. The seventh measure has C1, B0, and A0. The eighth measure ends with G0 and a whole rest.

Tonal Patterns for Placement Test**Practice online!!!!**

Ear Training/Tonal Dictation

www.wandochorus.com

You will hear one of the patterns listed below played on the piano.

Each pattern will be played three times if needed. The student will sing back the pattern on solfege.

1	Do Fa Mi	30	Mi Fa Fi
2	Do Mi La	31	Mi Fa La
3	Do Mi Me	32	Mi Fa Re
4	Do Sol Fi	33	Mi Ri Do
5	Do Sol Me	34	Mi Sol Mi
6	Do Sol Mi	35	Fa Re Ti
7	Do Sol Re	36	Sol Do Mi
8	Do Ti Mi	37	Sol Fi Mi
9	Do La Te	38	Sol Fi Sol
10	Do Re Sol	39	Sol Mi Sol
11	Do Sol Fa	40	Sol Re Fa
12	Do Sol Te	41	Sol Ti Do
13	Do Te La	42	Sol Do Fa
14	Do Ti Sol	43	Sol La Fa
15	Re Mi Do	44	Sol Re Mi
16	Re Mi Ti	45	Sol Re Ti
17	Re Sol Fa	46	La Do Fa
18	Re Do Fa	47	La Fa Sol
19	Re Do La	48	La Re Fa
20	Re Fa Mi	49	La Si La
21	Re Mi La	50	La Do Mi
22	Re Ti Mi	51	La Fi Sol
23	Mi Do Ti	52	La Mi Ri
24	Mi Fi Sol	53	La Re Mi
25	Mi Re Sol	54	La Sol Fi
26	Mi Sol Do	55	La Sol Fa
27	Mi Sol Fi		
28	Mi Ti Do		
29	Mi Do La		

Scoring **6 points max**

6 points	1st playing of pattern student responds immediately with correct answer 3/3.
5 points	1st playing of pattern student sings pattern 3/3 with time to figure it out.
4 points	2nd playing of pattern student sings 3/3 notes correctly.
3 points	3rd playing of pattern student sings 3/3 notes correctly.
2 points	3rd playing of patterns student sings 2/3 notes correctly
1 point	3rd playing of pattern student sings 1/3 notes correctly.
0 points	3rd playing of pattern student sings 0/3 notes correctly.