

2026-27 Audition Instructions for:

Laurier Concert Choir, Vox Experimental, Laurier Singers, Stagecraft

1. Fill out the Qualtrics form sent to you via email no later than August 21, 2026.

2. Audition Requirements: Prepare the audition requirements for the ensemble you marked as your first choice on the Qualtrics form.

Vox Experimental

- Prepare a popular song of any genre or contemporary musical theatre song of your choice (from 1960 or later).
- 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.
- **Instrumentalists:** If you would like to play an instrument in Vox (e.g. guitar, drum set, piano, bass, etc.), please prepare the two excerpts for Jazz/Funk Ensemble (Mellow Tone, St. Thomas), in addition to singing a popular song of any genre. You must indicate on the Qualtrics form that you are auditioning for Vox as an instrumentalist.

Laurier Concert Choir and Laurier Singers

- 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. (insert link to PDF excerpts)
 - Be ready to sing unaccompanied. Starting pitch will be provided.
 - Observe clarity of text, rhythm, pitch, dynamics, and other performance directions in the music.
- Complete a sight-singing exercise (provided to you during the audition)
- A range check might be included.

Stagecraft

- 1 cut from a Contemporary (after 1965) Music Theatre song that best suits your voice.
 - Any style or character
 - Approximately 32 bars or 1 minute in length
 - A capella or piano accompaniment only. You will need to bring your own accompanist.
- Optional additional material:
 - 1 contemporary text (monologue, poem, or story) of your choice.
 - 30 seconds – 1 minute in length
 - You may choose your own or one of the options provided.

All excerpts and vocal ensemble descriptions are included below.

Vocal Ensemble Descriptions:

Laurier Concert Choir is a welcoming, large mixed-voice ensemble open to music majors and students from across the university, 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 artists, ensembles, and living composers to enrich their choral experience. Placement in this ensemble is based on audition each Fall. 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 treble 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 artists, ensembles, and living composers to deepen their understanding of the works they perform. Placement in this ensemble is based on audition each Fall.

Stagecraft will provide an opportunity for students to explore various aspects of performance practice for contemporary commercial music theatre. This will include many different styles of music written after 1965. Students will engage with spoken text and dialogue, character development, solo and small and large ensemble singing and different forms of staging and movement. Students should be comfortable learning music, taking direction, working collaboratively, and performing in front of an audience. This ensemble is ideal for students who are ready to be challenged and who want to deepen their understanding of the rehearsal and performance process.

Stagecraft – Optional Text Options

Text Option #1

(From She Kills Monsters by Qui Nguyen)

NARRATOR: Agnes Evans grew up average. She was average height, average weight and average build. Agnes had an average personality and it could be said she was unremarkable. She had average parents and grew up in the average town of Athens, Ohio with her little sister Tilly. Tilly, however, was anything but average.

As Agnes grew and grew, she became more and more engrossed with transcending her seemingly permanent state of averageness and made one grand wish on the night of her 27th birthday that she would forever regret.

And so, the Gods answered her wish, but being Gods, they gave Agnes her heart's desire not as a gift, but by smiting down every single one of her loved ones in a solitary car crash.

But this isn't the story of that tragedy. It's a story about how Agnes, the girl who never left home, finally found a way out

Text Option #2

(From Head and Heart by John Rondel)

on Sundays
my heart complains
about how my
head has let me down
in the past
and on Wednesday
my head lists all
of the times my
heart has screwed

things up for me
in the future
they blame each
other for the
state of my life
there's been a lot
of yelling - and crying
so,
lately, I've been
spending a lot of
time with my gut
who serves as my
unofficial therapist

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

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

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

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

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

B *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 -

A (*mf*)

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

T (*mf*)

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

B (*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,