



## 2026 Audition Guide

### High School Soprano

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#### I. Audition Timeline

Early Audition Deadline: May 21, 2025

Regular Audition Deadline: September 10, 2025

After the regular audition deadline, auditions will be accepted on a rolling basis until **December 31, 2025** for the HPS New York program, and **April 22, 2026** for our London HPS program. Please note that rolling auditions will only be considered based on remaining ensemble needs.

#### Application Requirements:

- 1. Complete Online Enrollment
- 2. Provide a Teacher Reference
- 3. Complete the Performing Biography Form
- 4. Submit Your Audio Recording(s)

For more information regarding these application requirements, please visit the Application Details page on our website for the program for which you are applying.

#### II. Scholarship Information

Partial scholarships are available to ensure that performers of all economic backgrounds may participate in this unique performance honor.

Partial tuition assistance is available to qualified students each year based upon financial need, scholastic merit, and leadership achievement. We also take all scholarship applicants into account for our diversity, equity, and inclusion (DEI) scholarship.

Submission of a scholarship application is required to be considered for an award; however, you will only need to submit one application to be considered for all scholarships for which you are eligible. The scholarship application will be made available following program acceptances.

The scholarship application link can be found on our website under the “Scholarships” tab, or by following the link: [honorsperformance.org/scholarships](https://honorsperformance.org/scholarships).

### III. Recording Submission Guidelines

Please review the following requirements before completing and submitting your recording.

- Recordings may not be engineered, edited, or enhanced in any manner.
- To qualify for the program, you must play all music in the Audition Repertoire section of this guide.
- Begin each piece by saying your full name and the instrument or voice part for which you are auditioning.
- Recordings should be audio only (no videos) and should be in MP3 or M4A format only. *Please note: We will do our best to notify students if we encounter a problem with an audition recording, but we cannot guarantee the Selection Board will be able to review your submission if it is not submitted in the required format.*
- When naming the file, please include your first and last name, as well as the instrument or voice part for which you are auditioning (i.e.: *Pedro Pascal-Viola Audition.mp3*).
- You may audition on more than one instrument and you may audition as both an instrumentalist and a vocalist. In both cases, you should complete Online Enrollment once, submitting only one teacher reference and one performing biography. You'll need to submit a separate recording for each instrument/voice part on which you wish to apply.

**Please note:** The audition upload form can be submitted only once per applicant. If you are applying on more than one part, please submit the form only when you are ready to upload your audition recordings for all parts.

### IV. Recording Tips and Suggestions

- Recording your audio on a phone or tablet is fine. A professional microphone is not necessary.
- Place the recording device on a flat surface with the microphone unobstructed.
- Check sound levels after you record to ensure sound is not distorted in loud passages and inaudible in soft passages.
- Listen to your final recording *in its entirety* to ensure that there is no extra sound, distortion, or noises before, during, or after your performance.

### V. Judging Criteria

1. **Tone Quality** (resonance, control, clarity, focus, consistency, warmth)
2. **Intonation** (accuracy to printed pitches)
3. **Rhythm** (accuracy of note/rest values, duration, pulse, steadiness, meter adherence)
4. **Technique** (artistry, attacks and releases, control of ranges, musical/mechanical skill)
5. **Interpretation/Musicianship** (style, phrasing, tempo, dynamics, emotional involvement)
6. **Diction/Bowing/Articulation**

## VI. How to Upload Your Recording(s)

- 1 Login to your **my.honorsperformance.org** online portal.
- 2 On the top banner, click on **Enrollment Forms and Info**.
- 3 Scroll down the page to the golden “Audition” banner and click on **Submit Your Audition Recording(s)**.
- 4 On the *Audition Recording Upload Form*, read the submission guidelines, and fill out the information on this first page before clicking **Submit Audition Recording(s)**.
- 5 Choose the voice part or instrument for which you are submitting your audition, and upload your audio recording through the **First Part Recording 1** box. Please ensure that your audition audio is labeled correctly (see **III. Recording Submission Guidelines** in this document for clarification).
- 6 If you are uploading extra recordings, feel free to use the remaining two upload boxes to submit these recordings.
- 7 If you wish to submit an audition on a second or third part or instrument, follow the instructions in the form for these extra submissions.
- 8 Otherwise, decline these questions and click **Submit Audition Recording(s)**.

AUDITION

☐ Teacher Reference  
☐ Performing Biography  
☒ **Submit Your Audition Recording(s)**

**Audition Recording Upload Form**

*IMPORTANT: Before you record your audition materials, please review the application instructions on our website to ensure all requirements are met.*

When you are ready to submit your audition recording(s), please upload your MP3 or M4A audio files using the tool below. Please note the following submission guidelines:

- You may upload up to three files for **each part** on which you are applying.
- You may apply on up to **three parts**: one voice part and two instruments, or three instruments if not submitting a voice audition.
- The part(s) you indicate below will be the **only parts evaluated by our Selection Board**. Please upload one or more recordings for all parts for which you wish to be considered.
- The maximum submission size for **all recordings combined** of 25MB.
- Please **upload all your recordings** in one submission. This form will not accept additional recordings once it has been submitted.

Applicant Name\*

Karsyntest

Proffitt test

First Name
Last Name

Will you be submitting a choral application?\*

☐ Yes ☐ No

**Submit Audition Recording(s)**

Voice Part\*

☐ Voice - Soprano ☐ Voice - Alto ☐ Voice - Tenor ☐ Voice - Bass

*Please note: While singers may only apply on one voice part, you may be assigned an alternative part if selected for the Series. Voice part assignments are made based on the part(s) you indicate you can sing on your Performing Biography and the recommendation of our Selection Board.*

First Part Recording 1\*

Drag and drop here or [Browse files](#)

Max file size: 10 MB

Please ensure your recording follows the requirements outlined on the application page before submitting.

I would like to audition on a second part (instruments only - choral applicants may apply for one part only)\*

☒ Yes ☐ No

Second Part: Instrument Type\*

☐ Strings ☐ Percussion ☐ Other (woodwinds, brass, etc.)

Please note: Choral applicants may only apply for one voice part. All applicants may apply on one or more instruments.

Second Part Recording 1\*

Drag and drop here or [Browse files](#)

Max file size: 10 MB

Please ensure your recording follows the requirements outlined on the application page before submitting.

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#### VII. Audition Repertoire

Please read the instructions on this page carefully. For more information regarding your audition recording requirements, please view the *Application Details* page on our website for the program for which you wish to apply.

#### Choral Audition Procedure:

This Audition Guide includes two versions of the same piece, *Where'er You Walk* by G. F. Handel, in two separate keys. **Please choose the key that aligns best with your abilities and range.** Do not perform both versions of this piece.

There is a pre-recorded accompaniment track assigned to each version of this piece. **It is required to have the accompaniment track audible during your audition recording.**

#### **Version One**

Performance Notes: Please choose the key that aligns best with your abilities and range. Do not perform both versions of this piece. It is required to have the accompaniment track audible during your audition recording.

Accompaniment Track: Click the link below or scan the QR code to access the accompaniment track for version one of *Where'er You Walk* by G. F. Handel in Bb Major.

[Where'er You Walk Bb Major  
Accompaniment Track](#)



**Please See Next Page**

# Where'er You Walk

## Soprano 1

G.F. Handel

**Largo**

Where e'er you walk, cool gales shall fan the glade;

*mp*

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note A4, and a whole note G4. The piano accompaniment features a continuous sixteenth-note arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand.

4

Trees, where you sit, shall crowd in - to a shade,

This system contains measures 3 and 4. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note A4, and a whole note G4. The piano accompaniment maintains the same arpeggiated texture.

6

Trees where you sit shall crowd in - to a shade.

This system contains measures 5 and 6. The vocal line concludes with a half note G4, a quarter note A4, a quarter note B4, a half note A4, and a whole note G4. The piano accompaniment continues with the same arpeggiated texture.

2

9

Wher - e'er you walk, cool gales shall fan the glade;

*mf*

This block contains measures 9 and 10 of the musical score. The vocal line is in G minor, starting with a half note G4, followed by a dotted half note A4-Bb4, a quarter rest, and a half note G4. The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a steady eighth-note bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present at the start of the piano part.

11

Trees, where you sit, shall crowd in-to a shade.

This block contains measures 11 and 12. The vocal line continues with a half note G4, a dotted half note A4-Bb4, a quarter rest, and a half note G4. The piano accompaniment continues with a similar texture. A slur is placed over the vocal line in measure 12, extending to the end of the phrase.

14

Trees, where you sit, shall crowd in - to a shade.

*f*

This block contains measures 14 and 15. The vocal line starts with a half note G4, followed by a dotted half note A4-Bb4, a quarter rest, and a half note G4. The piano accompaniment features a melody in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic marking is present at the start of the piano part.

## **Version Two**

Performance Notes: Please choose the key that aligns best with your abilities and range. Do not perform both versions of this piece. It is required to have the accompaniment track audible during your audition recording.

Accompaniment Track: Click the link below or scan the QR code to access the accompaniment track for version one of *Where'er You Walk* by G. F. Handel in Ab Major

**Where'er You Walk Ab Major**  
**Accompaniment Track**



**Please See Next Page**

# Where'er You Walk

## Soprano 2

G.F. Handel

**Largo**

Wher-e'er you walk, cool gales shall fan the glade;

4  
Trees, where you sit, shall crowd in-to a shade, Trees where you sit shall crowd in

7  
to a shade. Wher-e'er you walk, cool

*mp* *mf*



2

10

gales shall fan the glade; Trees, where you sit, shall

This system contains measures 10 and 11. The vocal line in measure 10 has a melisma on the word 'glade'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

12

crowd in - to a shade.

This system contains measures 12 and 13. The vocal line in measure 12 has a melisma on the word 'shade'. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

14

Trees, where you sit, shall crowd in - to a shade.

This system contains measures 14 and 15. The vocal line in measure 14 has a melisma on the word 'shade'. The piano accompaniment features a dynamic marking of *f* (forte) in measure 14. The system concludes with a double bar line in measure 15.