

HSPVA MUSICAL THEATRE RE-AUDITION GUIDELINES FOR SUCCESS

The re-audition is an opportunity for the student and instructor to assess the current state of progress in the craft of the student's chosen profession – namely, Musical Theatre performance. Through this assessment, valuable feedback is provided regarding the student's growth in the previous year and those areas needing extra attention in the year to come. This audition is viewed with the same attention to detail as any professional Musical Theatre audition.

The assessment is broken down into five main areas of focus. Each area is assigned a maximum of 20 points. The areas are further broken down into five specific qualities, each with a maximum score of 4 points. The highest possible score is 100.

Below are guidelines for each area of assessment:

MATERIALS – Preparation of materials is not only vital for a smooth audition, it is a reflection of your hunger for success and willingness to do whatever is necessary to get the job.

- **Binding:** Music must be in a three-ring binder. Pages must be double-sided and *easy to turn*. Use tape, not staples or glue.
- **Choices:** Selections must be appropriate for the actor. That is, in a vocal range the actor can successfully negotiate. Show off what you have that makes your voice special.
- **Key:** Your music must be *in your key*. Do not expect the accompanist to sight-transpose. What is on the page is what will be played.
- **Legibility:** It is crucial that the accompanist be able to clearly and easily read what your music. Be careful when copying that no measures are cut off. Make sure there is a piano part already written in the score.
- **Marks:** Any marks or cuts must be clear to the accompanist. During your "meet and greet" time, point out any specific marks you have made and ask if he or she has any questions.

INTERACTION – The way you interact with auditors and accompanists at an audition is *at least* as important as how you look or sound. It is this interaction that gives cues to the production staff as to whether or not you are a person with whom they will want to work and co-create.

- **Clarity:** Communicate with crystal clarity and rigorous honesty. *Use the fewest words possible.*
- **Entrance:** The way you enter a room says a lot about who you are. Be the actor who is confident *and* humble.

- Greeting: You may be introduced to the auditors. When meeting someone new, always shake their hand while looking them in the eye. Behave naturally, but don't be overly familiar.
- Professionalism: Act with the utmost professionalism in all you do. The auditors are your potential employers. Treat them as you would if you were applying for a job. Be your best self, on a really good day.
- Slate: The slate is another opportunity to show confidence in your preparation. State your information clearly, with the same level of projection you use when performing. Many auditors use the slate to assess whether or not the applicant is able to communicate clearly.

VOCAL – Careful attention must be paid in choosing and preparing vocal material. Selections must be appropriate, not only for the production at hand, but also for the voice of the actor. Good material showcases the actor at his/her highest “right-now” level of execution.

- Diction: You must be clearly understood for a theatrical experience to take place. Exercise your articulators prior to the audition and actively transmit the words across to the auditors.
- Pitch: You must sing on pitch if you expect to be hired. Use your listening skills to make sure you are in tune with the accompaniment.
- Placement / Musicality: Make certain you are sure of your vocal placement. If your selection has a wide range, the auditors must hear you negotiate those transitions smoothly, and *without effort*. Likewise, you must go beyond just singing what is “on the page”. Your commitment as a vocalist and an actor is what transforms mere notes into music.
- Rhythm: Be rhythmically accurate. Listen attentively and stay with the accompaniment. A good accompanist will follow you, but be careful you are neither rushing nor dragging. If your ballad requires backphrasing, include moments when you and the accompaniment come together. This ensures that your backphrasing will not be perceived as a mistake.
- Volume: An actor must be clearly heard for a theatrical experience to take place. Even if you are auditioning in an office, project your voice at a volume appropriate for the venue in which the project is being presented. *Do not scream*. Use the air you always have in reserve to support the air used in a phrase. Get your sound across!

ACTING – Musical Theatre auditions are not just about good singing. You must use all the acting tools at your command, just as you would presenting a prepared monologue or a cold reading. The auditors must believe you to be interested in you.

- Choices: Make acting choices that are “juicy”, and “high stakes”. An audition is no time for “small potatoes”.

- Commitment: Your time at an audition is very short. The auditors must see that you are an actor who can reach a very high level of emotional commitment in a very short time. They must also see that the actor is vulnerable and willing to risk, emotionally.
- Memorization: Prepare your selections *well in advance* of the audition. Be accurate. If you go up, *keep singing*. It is far better to sing "la la la" than to give up.
- Other: Place your "other" where it will not be a distraction or prevent the auditors from clearly seeing your face. *Do not use the auditors as your "other". It makes most auditors uncomfortable.*
- Physicality: All physical choices must be clear, deliberate, and motivated. Eliminate your "tells". *Do not choreograph your vocal audition.*

APPEARANCE – Your appearance is another reflection of your self-image and desire to be employed. Remember, you are applying for a job; dress appropriately! If you are called back, *wear the same clothing you wore to the first audition*. Auditors are more likely to remember you by what you wore than by your name.

- Clothing (Bottom): The auditors need to see your body without seeing too much skin. They are trying to match body types for roles, not judge you personally. Gentlemen should wear well-tailored slacks, ladies should wear well-tailored slacks or a mid-length skirt.
- Clothing (Top): The auditors need to see your body without seeing too much skin. They are trying to match body types for roles, not judge you personally. The top should be well-tailored and close-fitting. Do not wear a jacket. Shirts and blouses need to be tucked so the auditors can see your waistline. Remember, the theatre needs all body types. Be who you are.
- Footwear: Footwear should not draw too much attention to itself. Please wear closed-toe shoes. A short heel is acceptable (no stilettos, please). Jazz, character, and ballet shoes are fine as well.
- Hair / Makeup: Like clothing, your hair and makeup should reflect your professionalism. Makeup for the room in which the audition is given. If unsure, err on the side of conservatism. Hair should be neat and well-groomed. The auditors must see your face!
- Jewelry: Do not wear jewelry if at all possible. It distracts the auditors attention away from *you*. If you *must* wear jewelry, take care that it is discreet and tasteful. Please, no dangling earrings, jangling bracelets, enormous belt buckles, or mammoth rings. Save your "bling" for the club.

HSPVA MUSICAL THEATRE RE-AUDITION

NAME: _____

LEVEL: _____

NO. _____

		NOTES	4	3	2	1	SUB-TOTALS
MATERIALS	BINDING						
	CHOICES						
	KEY						
	LEGIBILITY						
	MARKS						
INTERACTION	CLARITY						
	ENTRANCE						
	GREETING						
	PROFESSIONALISM						
	SLATE						
VOCAL	DICTION						
	PITCH						
	PLACEMENT / MUSICALITY						
	RHYTHM						
	VOLUME						
ACTING	CHOICES						
	COMMITMENT						
	MEMORIZATION						
	OTHER						
	PHYSICALITY						
APPEARANCE	CLOTHING (BOTTOM)						
	CLOTHING (TOP)						
	FOOTWEAR						
	HAIR / MAKEUP						
	JEWELRY						
GRAND TOTAL							