



RESOURCES & AUDITION GUIDE

Below you'll find a list of places you can purchase audition materials, as well as a guide for helping you prepare for a successful RMES audition.

Accompaniment Tracks & Sheet Music

<http://musicminusone.com>

<http://sheetmusicplus.com>

<http://www.halleonard.com>

<http://jwpepper.com>

<http://www.karaoke-version.com>

iTunes

Musical Audition Guide

*Please refer to the **“Dates and Times”** guide on the event's audition page to ensure you know exactly what the directors are seeking for each day of the auditions, as it may vary per production. This guide covers what typically happens at an adult **MUSICAL** audition.

Day 1: Vocal Auditions

General Notes:

1. Be on time.
2. Come dressed to impress.
3. Bring a copy of a recent photo. If you do not have one, a picture will be taken onsite.
4. Be quiet while others are auditioning.
5. Plan on being there the entire audition time, unless told otherwise by a director or casting team member.

The Waiting Room

At most auditions there are two spaces to be aware of, a waiting room and the audition space. The waiting room is used for completing audition paperwork, having photos taken, and to ask the audition crew any questions you might have prior to your audition. You need to report there first to make sure everything is in order before you actually audition in front of the directors. Once you've completed all the necessary paperwork and have had your photo taken, a crew member will review your packet and take you to the audition space. Remember, all crew members work with the directors and report to them on everything that's happening in the waiting room. Make sure you're friendly and polite towards any crew member you encounter.

NOTE: *If you need a place to warm-up your voice prior to auditioning, we recommend using your car before entering the waiting room.*

The Audition Space

The moment you enter the audition space, you need to deal with your accompaniment. If an accompanist is present and you're using him or her to play your piece, this is the person you should seek upon entering the room. Offer a pleasant greeting and provide a clean (unbound) copy of the sheet music, give the tempo of the song (how fast or slow you'd like to take the piece), and point out any key spots in the music that need extra attention. If you are providing an accompanist, please proceed directly to the piano together.

If you are using a CD or MP3 track for your accompaniment, the person you need to seek upon entering the space is the sound engineer. Again, offer a pleasant greeting and provide the CD or the MP3 player you'd like to use. When using a CD, please let the sound engineer know which track and at what time the piece should be started. Ideally your CD should only contain your audition piece cut to the proper time and length. If you're using an MP3 player, make sure it is cued and ready.

NOTE: *Under no circumstances is it acceptable to have ANY voices on your accompaniment track.*

Before Starting Your Piece

After you've provided the accompanist or sound engineer with the material for your audition, move to the center of the room facing the directors (In some cases there may be an "X" on the floor marking where they'd like you to begin). Once you're in place, wait for the directors to finish writing any notes they may have on the previous performer before introducing yourself. As soon as the directors are all looking at you, introduce yourself and the piece you will be singing (For example: Good evening, my name is John Doe, and today I will be singing "Oh What a Beautiful Morning" from the musical *Oklahoma!*). Practice your introduction, and make sure you are looking at the directors and speaking slowly enough for them to understand you. Once you're done introducing yourself, give a head nod to the accompanist or the sound engineer to signify that you are ready to begin singing.

As You Perform

While singing your song, there are two strategies to keep in mind. First, make sure that your staging keeps you at a comfortable distance from the directors. If you get too close to them, you may make the directors feel uncomfortable. Second, avoid direct eye contact with the directors while you are singing. You can still act like you're singing to someone, if that's what the piece requires. Instead of looking at the directors, look just past them or to the side, as if you're singing to a person within your scene. The goal is to keep the directors focused on you.

NOTE: The directors may ask you to stop singing your selection before you are finished, for time purposes.

Once Your Song is Finished

When you've finished singing your piece, thank the directors, collect your accompaniment, and move to the area where they will be checking your vocal range and tonal memory. Relax, because the hardest part of the vocal auditions is now over. At this point the directors mainly need to hear your overall voice type (Soprano, Alto, Tenor, or Bass). Once you've completed that portion of the audition, you are free to go unless otherwise specified by a director.

Day 2: Vocal Auditions/Dancing/Cold Reading/Sight Singing

*Please refer to the event's audition Dates and Times guide to ensure you know exactly what the directors are seeking for the second day of auditions, as it may vary per production. If vocal auditions continue on the second audition date, please refer to the previous section for your preparation, but make sure you're also prepared for the Dancing/Cold Reading/Sight Singing portion that is typically held on day 2 of auditions.

General Notes:

1. Be on time.
2. Come **dressed to move**. Everyone will be dancing.
3. Bring a sealable bottle of water.
4. Bring a change of clothes for after the dance portion. Do not change clothes before the directors give clear instructions that the dance audition is over. You will be given adequate time to change clothes before moving on.
5. Be quiet while others are auditioning.
6. Plan on being there the entire audition time, unless told otherwise by a director or casting team member.

The Audition Space

Unless otherwise stated, you are to go directly into the audition space upon your arrival. Once there you'll find crew members passing out nametags and markers. Take a nametag and write your name on it (The larger the print the better). Find a seat and sit quietly until the directors announce they are ready to begin.

The Song

Once the casting team is ready, the vocal director will announce which section of music everyone is going to spend time learning for 5-15 minutes before they begin dancing (Only if the directors deem this necessary). Copies of the sheet music for the song will be passed out as needed and everyone will move into the dance space to learn a simple melody, which will be sung in unison.

The Dance Rehearsal

After the vocal director has finished teaching the song, the Choreographer will take over and begin teaching some choreography for the piece just covered. Typically the Choreographer will place people in rows of 5-8 and alternate the rows as they are teaching the choreography. Please don't talk during this portion of the auditions, and pay close attention to what the choreographer is asking you to do. It is also recommended that you smile and show the choreographer that you're willing to try what they are asking you to do. This will include some easy and some difficult moves to help the directors gauge everyone's individual skill level. No matter your ability, the directors want to see that you're having fun and willing to step outside your comfort zone.

The Dance Audition

Once the Choreographer has finished teaching the piece, everyone will be given a five-minute break before the casting team begins watching you dance. After the break, one of the directors will have everyone move back into rows of 5-8 to watch everyone dance one row at a time. Those who are not in the first row may be allowed to continue practicing the dance section while the group in front is performing. You are encouraged to sing out to help your friends who are dancing in front of the directors.

Once your row has finished dancing to the specified section of music, the directors will ask you to proceed to the back of the group. The directors may ask to watch your row a second time before you move to the back, or they may call you out later to join a new row. Please make sure you listen to any instructions provided.

Following the Dance Portion

After the directors have seen everyone they'd like to see, you'll be provided with a 10-15 minute break to change and prepare for the next session. Once the break is over, you need to move to the seating area in the audition space and sit quietly until the directors are ready to proceed.

Cold Readings/Sight Singing

Some productions have a lot of spoken dialogue throughout the show, and others have no spoken dialogue at all. Depending on the production and the director's needs, you may be asked to cold read and/or sight sing sections from the production.

If the directors ask you to cold read, the scenes will be provided. The principal stage director will oversee this portion of the auditions and will call people up to cold read individually or in groups (Depending on the scene being read). If called to read, proceed to the cold reading space.

The principal stage director will let everyone know which part they are to read, what page and section to begin reading, and when to start and stop the scene. Remember to check the RMES website (www.rmesonline.com) to see if a copy of the script is available for perusal the week before auditions.

While reading in front of the directors, we recommend that you try and get your head out of the script as much as possible. Also, pay attention to any stage directions in the script and try to follow them (As much as possible) unless specifically stated otherwise by the stage director.

Sight Singing

Much like the cold readings, the music will be provided. This may or may not be music from the show for which you are auditioning. The vocal director will oversee this portion of the auditions and will call people up to sight sing individually or in groups (Depending on the song). If called, proceed to the sight singing space. The vocal director will let everyone know which part they are to sing, which page and measure to begin, and when to start and stop the song. The vocal director may also have everyone sing through a song once or twice before singing individually or in small groups.

While singing in front of the directors, we recommend that you try and get your head out of the music as much as possible. We also encourage you to pay attention to any stage directions in the music. Try to follow them (As much as possible) unless specifically stated otherwise by the stage director.

Day 3: Call Backs

*Please refer to the event's audition Dates and Times guide to ensure you know exactly what the directors are seeking for the third day of auditions, as it may vary per production.

General Notes:

1. Be on time.
2. Come dressed to impress.
3. Bring a bottle of water.
4. Bring a change of clothes in case you are asked to dance.
5. Be quiet while others are auditioning.
6. Plan on being there the entire audition time, unless told otherwise by a director or casting team member.

What to Expect

In most cases, the directors have already made decisions on certain roles based on what they've seen previously. This means the directors are typically only calling back those they are undecided on for one or more characters. Not being called back does not mean that you have not been cast.

Call backs are primarily focused on cold reading and/or sight singing. Sometimes the directors may need to see more dancing, but this is very rare. Be sure to bring a positive attitude and follow the same general instructions provided for the second day of auditions.

Best of luck to everyone!