

The Musical Theatre Audition Crash Course

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Opening Thoughts

If you are looking to find the answers to the universe today...good luck! I will do what I can. Hopefully, what you will gain is some further (and possibly undisclosed secrets) about how a musical theatre audition really functions and what is expected of you in the process. You must realize that this is nothing more than a **job interview**. Believe it or not, the people who are auditioning in front of are hoping that you will nail it and be the perfect fit for their production. They have no interest in watching you fail. Although your craft and talent are very personal to you, the audition shouldn't be. What I mean is, that it's a matter of "Do you sing, act, dance, and look the way we specifically need for this production?" If you do - Great! If you don't - oh well, it wasn't meant to be this time. **It is not personal.**

- I. Types of Auditions
 - A. High School
 - B. College (for acceptance)
 - C. Community Theatre or Non-Professional
 - D. Professional (AEA & EMC)

- II. The Tools of the Trade: THE BOOK & Other Essentials
 - A. Resume & Headshot
 - B. Songs – Types & How Many
 - C. Monologues
 - D. Your Outfit
 - E. Dance Wear

- III. Getting an AUDITION
 - A. Publications for Professional Actors
 - B. The local alternative newspaper
 - C. Follow and communicate with local theatre
 - D. Ask your colleagues

- IV. Picking your material
 - A. Does the Song do the following:
 - 1. Sound good in your voice
 - 2. Give them an idea of your range and timbre
 - 3. Shows off your acting ability
 - 4. Shows your personality
 - 5. Is appropriate for who you are as a performer/actor
 - 6. Musically match the style of the show
 - 7. You can sing it in good health and maybe a little sick

- B. Make sure the Song isn't:
 - 1. Too difficult for the accompanist to play at sight.
 - 2. Too difficult for you to sing if you are nervous or sick.
- C. Picking a monologue
- D. Preparing for a Cold Reading
- V. The Dance Call
- VI. Cutting your Song
 - A. See the attachment
- VII. Interaction at the Audition
- VIII. The Introduction or "Slate"
- IX. General Demeanor (What to do and NOT to do)
- X. Final Thoughts
 - A. Remember: The audition is a job interview. They are trying to see what you CAN do. Don't show them what you can "kind of" or "can't" do. They want to see how you look and present yourself for the position needing to be filled. They want to get an idea of how you will be to work with.
 - B. Remember: It is about you as well. You want to see if they are people whom you want to work with. You want to know if this is a project worth your time and energy. Although someone is on the other side of the table, it does not mean that they are better than you or have any right to belittle you. You want to work for and with people who value and respect who you are and what you bring to the project.
 - C. When you walk into the room, try to have this mindset: "You are about to do a short 'performance' for a small select audience. You get to share your art and talent with them, and that is why you did all this training and preparation."

Do not think about what your chances are of getting "the job." If you are dwelling on that then it means your mind is not on the task at hand-PERFORMING!
 - D. It is out of your hands. You have no control over the outcome if you did your best. You will then either be right or wrong for the part according to what is needed by the production team. If you get it-GREAT! If you don't, there is probably another audition tomorrow just waiting for you to kill it!

How Could I Ever Know - THE SECRET GARDEN

15 need me so? 16 How can I say 17 not to dream a - bout me?

18 How could I ev - er know? 19 20 How could I ev - er

21 know? 22 For - give 23 me, can you for - give me, and

poco accel. *mf* *Più mosso*

24 hold me in your heart? 25 And find 26 some new way to

27 love me, 28 Now that we're a - part? 29

rit.

Meno mosso 30 31 32

How could I know I would nev - er hold you? Nev - er a - gain in this

pp dolcissimo

Più passionato 33 34 35

world, but Oh - sure as you breathe, I am there in - side you.

Più passionato

36 37 38

How could I ev - er know?

f

rit.

39 40 41 42 43

How could I ev - er know?

a tempo

molto rit.

WHO I'D BE - SHREK

① POSSIBLE START

lone.

mf

②

③

BELL TONE - D

D

D/F#

G

D/F#

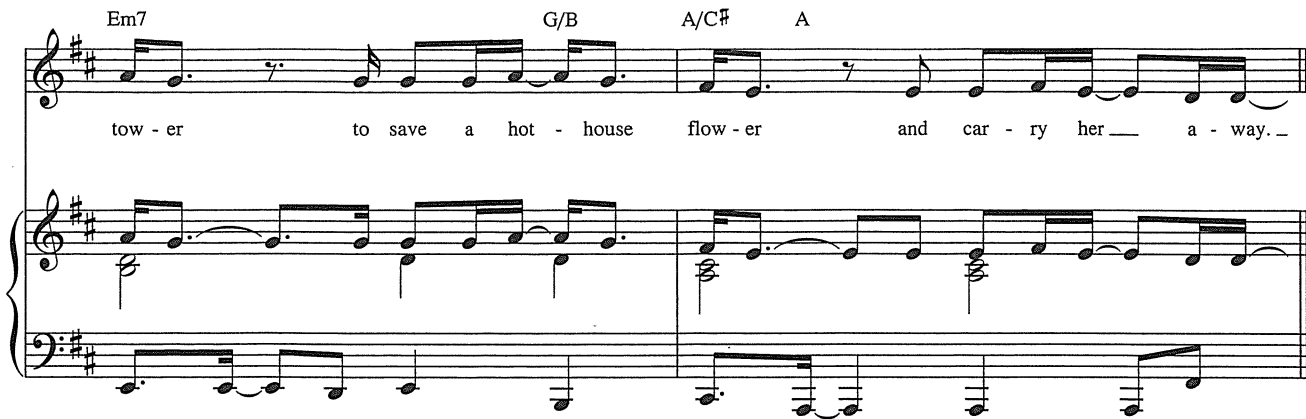
So yes, I'd be a he - ro. And if my wish were grant -

ed, life would be en - chant - ed, or so the sto - ries say.

Of course, I'd be a he - ro, and I would scale a

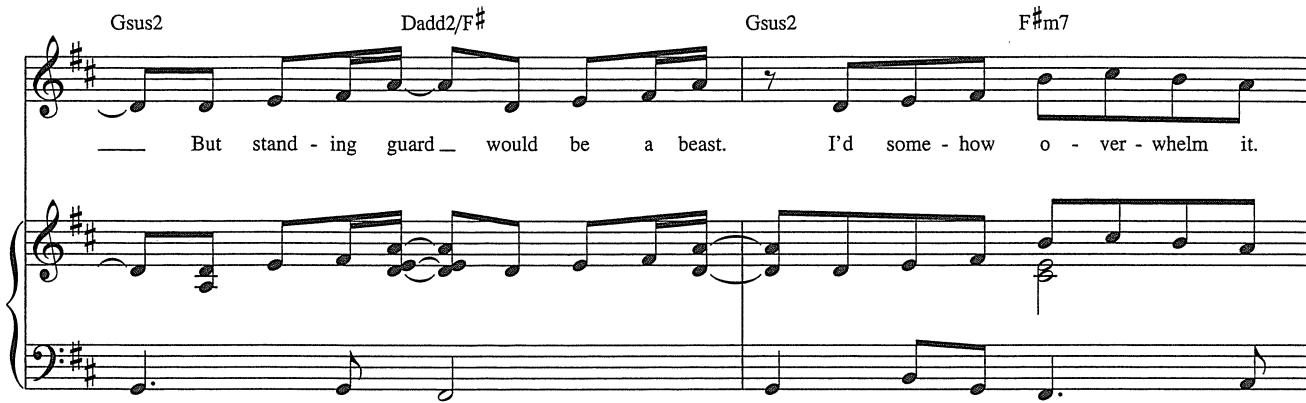
Em7 G/B A/C# A

tow - er to save a hot - house flow - er and car - ry her a - way.



Gsus2 Dadd2/F# Gsus2 F#m7

But stand - ing guard would be a beast. I'd some - how o - ver - whelm it.



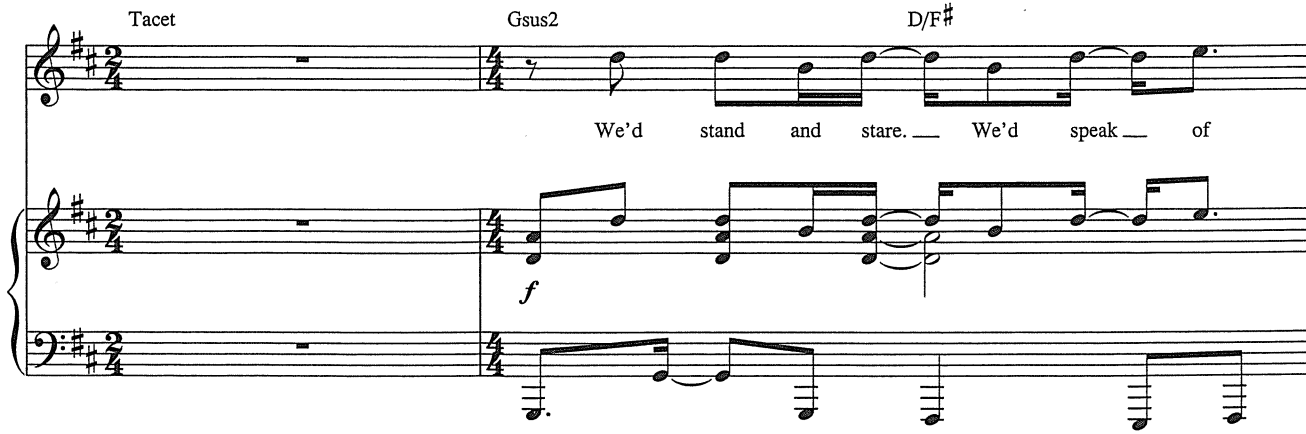
Gsus2 Dadd2/F# Gsus2 F#m7

I'd get the girl, I'd take a breath, and I'd re - move my hel - met.



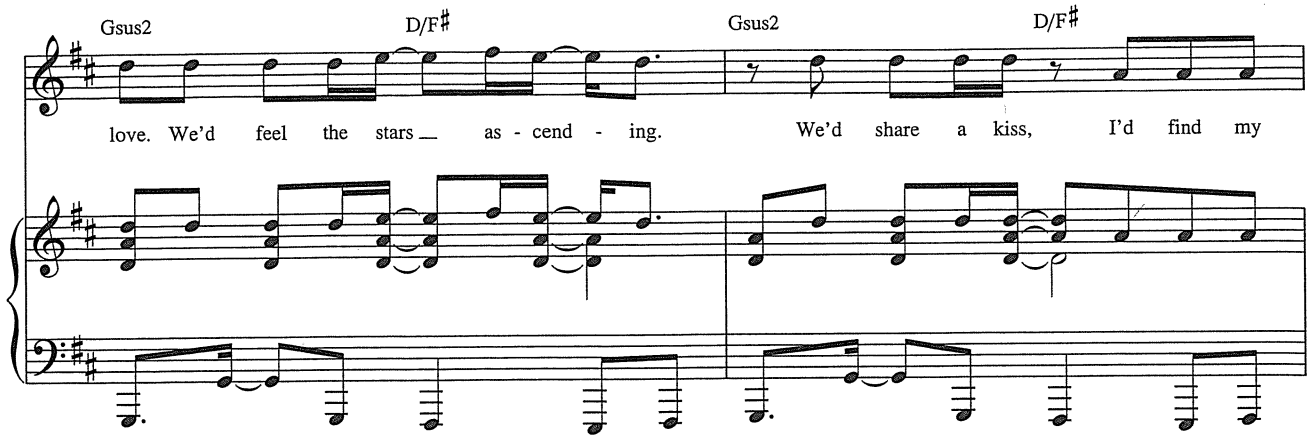
Tacet Gsus2 D/F#

We'd stand and stare. We'd speak of



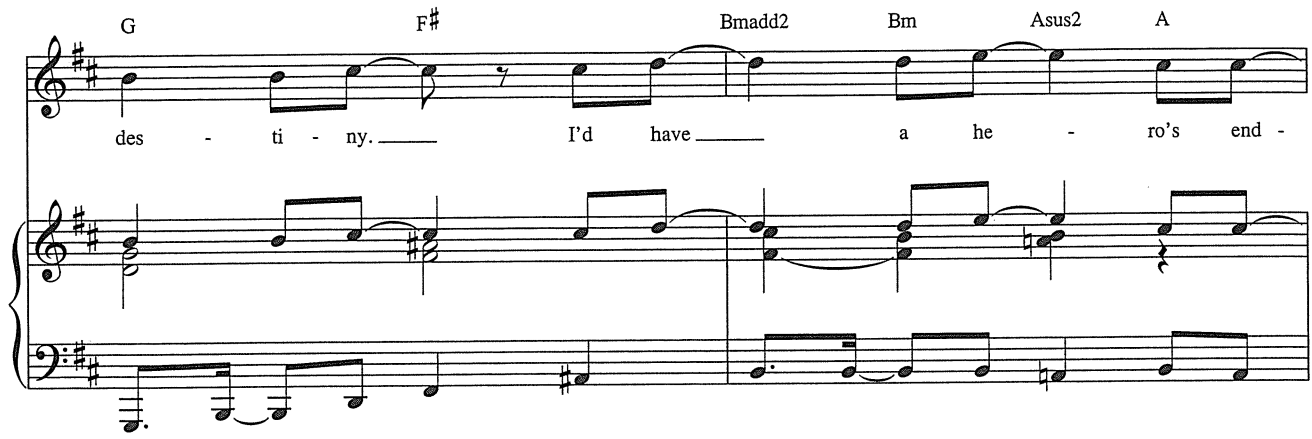
Gsus2 D/F# Gsus2 D/F#

love. We'd feel the stars — as - cend - ing. We'd share a kiss, I'd find my



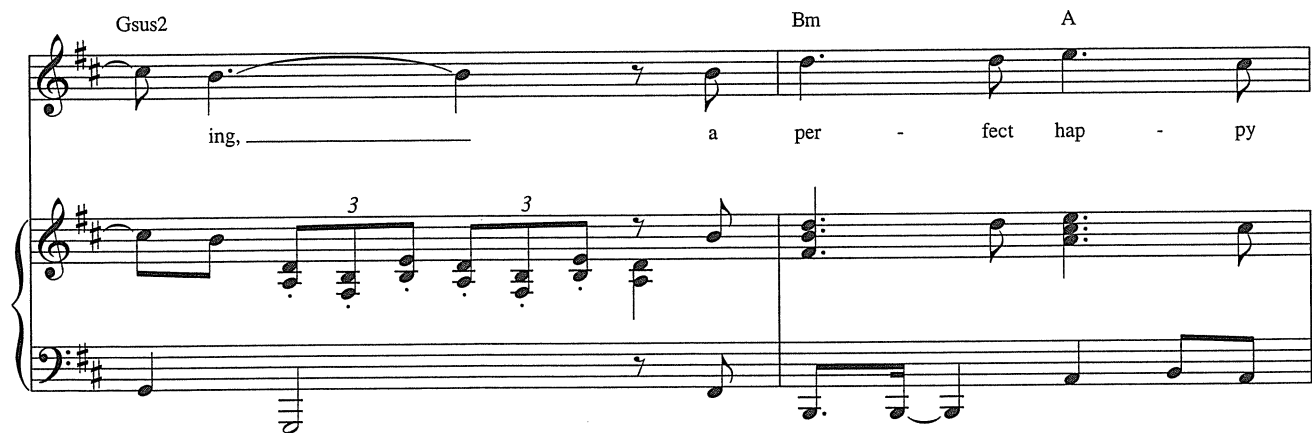
G F# Bmadd2 Bm Asus2 A

des - ti - ny. I'd have a he - ro's end -



Gsus2 Bm A

ing, a per - fect hap - py



Gsus2

end - ing. That's how it would be, a



big bright beau - ti - ful world.

dim.

A7sus4

But not for me.

mf

END

Gsus2/B D/A Gsus2 D/F#

Fiona: An o - gre al - ways hides. An o - gre's fate is known.