

GENERAL THEATRE AND DANCE AUDITION INFORMATION

THEATRE AUDITION INFORMATION, POLICIES, AND PROCEDURES:

GENERAL INFORMATION ABOUT AUDITIONING FOR PLAYS/MUSICALS:

All auditioners should visit the **SoTD Audition Portal** and will complete all information on the University Theatre Audition form available on the portal before arriving for their audition.

1. The auditioner will check in with the attendants at the registration desk in the lobby.
2. If the auditioner's paperwork is complete, the registration desk attendant will assign them an audition number.
3. The door attendant will facilitate the presentation of all auditioners; follow attendant instructions to ensure your place in the audition order.
4. The door attendant will call each auditioner to the audition room, often introducing them upon entrance. Students will perform a "slate" (including stating their name and material to be presented). An audition attendant will start timing the audition after the slate and will stop the auditioner should they exceed the time limit. The student will thank the viewers and exit the room as directed. After completing the audition, the student must return their number to the desk and then may leave.
5. While an auditioner is performing, the door attendant will have the next auditioner stand by.
6. Directors, through the Production Manager, will post callback lists as soon as possible following open auditions.

An accompanist will be provided during musical auditions. Students are responsible for providing their own sheet music, with cuts clearly marked and prepped for the accompanist. Auditioners with sheet music must speak with the accompanist briefly before the audition begins. Students may also bring a playback track on their own device. A capella auditions are generally discouraged.

AUDITION CHECKLIST

Review the resources page of the production(s) holding auditions (on the Audition Portal) to view the requirements for each production. Once reviewed, use this checklist to help keep track of your materials and the steps involved in the process:

- Submit an Audition Application.
- Before applying, prepare the following:
 - Availability & Conflicts [Know your schedules, such as classes and other engagements.]
 - Headshot [Any valid image format such as JPEG, PNG, TIFF]
 - Make sure your filename is in the following format so we know what it is and yours!
 - EXAMPLE: janesmithheadshot.png
 - Resume (optional) [PDF format]
 - Make sure your filename is in the following format so we know what it is and yours!

OTHER ESSENTIAL ADVICE ON PREPARING FOR YOUR AUDITION

- Read and carefully follow all instructions in this document and on the Audition Portal. This is a quality looked for in casting.
- Prepare your files and materials ahead of time!
- Do not wait until the last minute.
- If you have issues or questions, send an email to SOTDAuditions@groups.ttu.edu.
- Email applications will not be accepted unless there is a dire need. If one arises, email SOTDAuditions@groups.ttu.edu to receive instructions.

- If you can't make auditions or callbacks, please email SOTDAuditions@groups.ttu.edu.

QUALIFICATIONS

- Theatre undergraduate & graduate students receiving any financial assistance from the school (e.g., theatre scholarships or graduate assistantships) must participate in all general auditions for theatrical productions.
- Dance BFA students must participate in the auditions for dance productions.
- BA students are highly encouraged to audition.
- Students must be registered for at least 6 credit hours (undergraduate) or 3 credits (graduate) during the semester of the production to be considered for casting.
- Auditions are open to all currently enrolled TTU students, regardless of major.
- TTU faculty, staff, and other system employees may audition.
- Those persons who are not current students or employed with the TTU system or who are graduating before the production opens are not eligible to audition for season productions. Special considerations may be accepted with approval by the head of acting/directing in conjunction with the director of the school.

THEATRE GRADUATE STUDENT INFORMATION

Graduate Student Assistance at Theatre Auditions

During the first week of classes in the fall, auditions will be held for all fall Theatre productions and, usually, during the final weeks of the fall semester, auditions will be held for all spring Theatre productions. In exceptional circumstances, auditions may be scheduled at other times. Two weeks before auditions, the audition announcements will be posted in appropriate places and digitally. Scripts will be distributed to students or made available on the Audition Portal.

The Acting/Directing Faculty are responsible for organizing and conducting auditions. Graduate Part-Time Instructors, Teaching/Production Assistants, and Stage Managers will assist with auditions. Faculty or production personnel will coordinate graduate student recruitment to serve these roles in advance of auditions. The Acting/Directing Faculty needs a minimum of eight people to conduct auditions efficiently (duties may include: two registration desk attendants, two office helpers/runners, one timer, one door monitor, one stage manager, and one backstage attendant, among others). In special circumstances, auditions may be conducted online.

Auditionees will attend an open audition where they will audition for all directors at one time. Directors must consider all auditionees for all roles in all productions. At this audition, possible audition material may include one or all of the following (memorized and prepared):

- a 90-second monologue
- sing 16 bars of music (if a musical is to be produced that term)
- two contrasting (classic or contemporary, comedic or dramatic) monologues

Please see seasonal casting notice for specific details of the audition. A two-minute total time limit is given for both selections. Only production members or those with prior approval may watch these auditions. 1-3 days following the open audition, the directors usually hold callbacks to complete the casting process. Directors will post callback lists announcing the actors needed for callback electronically as soon as possible following the initial audition. After auditions and all callbacks, the directors will meet to discuss casting. In the interest of preserving FERPA privacy, cast lists will be distributed electronically.

FOR MUSICAL AUDITIONS

Please prepare the following:

- Your slate consisting of your name and the name of the audition pieces

Along with:

OPTION 1 (musical audition)

- One (1) contemporary monologue.
- Less than one minute in length.
- Thirty-two (32) bars of music printed and marked with your starting and ending points to give to the audition accompanist.
- See the Preparing for a Musical Audition page for more info.

OPTION 2 (non-musical audition)

- Two (2) contrasting monologues
- Each should be less than one minute each (two minutes total).

NOTE:

- Choosing Option 1 is the only way to be considered for a singing role in a musical.
- Choosing Option 2 means if a non-singing role exists in a musical, you may still be considered for casting; however, if a non-singing role does not exist in a musical, your dance experience may be the determining factor in casting for a musical.

GENERAL ADVICE ON PREPARING FOR A MUSICAL AUDITION

This guide is intended to provide information for an auditioner who has not yet received formal training in music or is new to the musical side of theatre; there are many ways to discuss the subjects below and the following information represents just one of those many ways.

Determining Voice Type

“Voice types” are classifications that reflect the many different kinds of singing voices (low, high, big, small, etc.) Classification can be most helpful when searching for appropriate music, as vocal music is often gathered underneath broad titles such as “soprano” and “baritone.” While there are many classifications available to us, young singers should be careful not to attach themselves to a niche classification prematurely. When a singer is starting out, they should sing what is comfortable!

Finding Sheet Music

Sheet music can be found at the following websites:

- Musicnotes.com
- Scribd.com
- Newmusicaltheatre.com

The library has many musical theatre books available for check out.

The “Singer’s Musical Theatre Anthology” book series is the most comprehensive musical theatre series on the market and contains 28 volumes (7 per voice type.) Once you have determined your voice type, seek out the SMTA books from your voice type for good auditioning material. There are even 16-bar cut SMTA books for auditioning!

Interacting with your Pianist

It is important to treat the audition pianist with great respect and kindness- the staff behind the table is known to ask the pianist “was so-and-so nice” and the pianist’s response carries great weight in the room. Here are some helpful tips:

- Say “hello, thank you for playing for me today,” when you approach them, and “goodbye, thanks again,” when you leave.

- Explain your cut thoroughly- it is appropriate to tap (on your own person and not on the pianist or the piano) your tempo and hum a few bars for the pianist so that they can gauge the overall feel and shape of the piece. Show them the start and end of your cut, and explain any slow-downs or speed-ups in the piece if they occur.
- Tell the pianist how you plan to start the piece. If you plan to start singing before they start playing, ask them to play your starting pitch and explain that you will begin the selection. If your piece begins with a “bell tone” or with an acting cue, such as a “gasp,” explain this.
- When you finish speaking with your pianist, thank them and walk to your mark. Announce your piece to the panel and then prepare to sing. It is very unprofessional to nod to the pianist. Rather than nodding to the pianist to begin your selection, spend your time getting into character; there should be a noticeable physical change when you are ready to sing and audition pianists are used to looking for this.

Four Parts

There are four basic voice types in Musical Theatre literature; from highest to lowest, they are as follows: Soprano, Mezzo, Tenor, Baritone. When singing in a choral setting, Mezzos are called usually called “Altos” and Baritones are usually called “Basses.” There are choral situations in which the Soprano or Alto lines may be split into several simultaneous lines; if this is the case, Mezzos can often sing the “Soprano II” line as well as the Alto lines. This same principle can be applied to voices that lie between Baritone and Tenor (sometimes called the “Baritenor”); these voices can comfortably sing the Baritone I line or the Tenor II line.

Choosing Music

Once a singer has determined their voice type, they can begin the process of searching for music. As with choosing monologues, this process can be both fun and arduous; it may be some years before an actor is able to expediently choose the appropriate material. Working actors should listen to as much Musical Theatre as they can to increase their literature knowledge and stay current; Spotify (and other services like it) provides us with many opportunities to hear the newest soundtracks. A good way of clueing into new material is to take a musical theatre album you enjoy and start a radio station based on it; this allows the Spotify algorithm to find you related material.

Singers should take the following things into consideration when choosing material for an audition:

***NOTE: It is considered gauche to bring in a selection from the show that one is auditioning for unless it is asked for in the audition call. ***

What style is the show in and what time period is it from?

While the primary consideration should be “do I sound good on this song,” sounding good does not an appropriate selection make. If one is auditioning for a jazzy show from the 40’s, they should bring in a jazzy selection from the same time period; if one is auditioning for Wicked, they should bring in something contemporary and belty (and so on and so on.) While some audition classes geared towards non-singing professionals claim that one can bring in selections like “God Bless America” just to prove that they can carry a tune, this is not the case. Auditioners need to show effort and intent to ensure consideration.

What part am I auditioning for?

While audition calls often provide singers with guidelines, such as “bring in 32 bars of a Golden Age piece,” much of the decision is ours to make. Singers should research the show before they arrive and predetermine what role(s) they are right for. If you are hoping to play a burly mountain man who sings an up-tempo comedy piece in this upcoming show, you should bring in a burly up-tempo comedy piece for your audition.

Is this piece memorable?

The never-ending discussion of “is this song overdone” can lead a singer around in circles. Rather than thinking “is this song overdone,” one should think, “is this song memorable when I sing it?” If you believe that your selection is very popular and may be presented by more than two people at your upcoming audition call, this

begs the question: will the people behind the table remember your rendition of it? If it is not the strongest song in your arsenal, you might consider another song. If you believe that you sing and act the you-know-what out of this song, go ahead and sing it!

Preparing Sheet Music

Singers should be sure to bring in properly prepped music for their musical theatre audition to ensure that their audition goes smoothly. Audition pianists often play for 7-8 hours at a time and are hoping to see easy-to-read music with clearly marked cuts and tempos. Difficult looking music can often yield a difficult audition experience.

Bars

A “bar” is the visual demarcation that shows the beginning and end of a “measure.” Musical measures are visual ways of organizing music so that musicians can accurately read the notes and rhythms: Diagram C When audition calls ask you to bring in “16 bars,” one can literally count the bars to determine the length of their intended selection. It should be noted that the tempo of a selection can often have a large influence over how this particular guideline is enforced. 16 bars of a fast song can often fly by in a matter of seconds, making a 16 bar cut of this particular piece ineffectual for an audition. When a singer sees “16 bars,” they can imagine this to mean, “30 seconds.” If the call asks for “32 bars,” they can imagine this to mean “1 minute.”

Determining your cut

Singers should make sure that whatever cut they choose contains a musical beginning, middle, and end. Here are a few possible cuts that apply to many songs in the musical theatre genre:

- The first or second verse: usually 32 bars
- The chorus: usually 16-32 bars
- The “11 o’clock chorus”

It should be noted that, whatever your cut, the resulting performance should be “dynamic.” Make sure that the cut serves you as both an actor and a singer!

Marking your cut

- Singers should denote the beginning and end of their musical cut with brackets in the sheet music, drawn along bars in black pen.
- The opening bracket should be labeled “start” and the closing bracket should be labeled “end.”
- There should not be excess marks in the music (acting or blocking notes, singing reminders, memory tricks, etc.)
- Measures that you wish to exclude in the middle of your cut, if any, should be blacked out rather than crossed through. This is a more advanced technique and novice singers should not worry about this unless assisted by a friend or teacher.
- Measures that occur before the start bracket or after the end bracket may be “x’ed” out for clarity, but do not necessarily have to be if a singer is trying to preserve their music.

*****ALL MUSIC MUST BE PRESENTED IN A BINDER*** NO EXCEPTIONS, EVER!**

In summation, remember that all musical theatre is meant to be acted and understood, even a novice singer should be able to live in their material. If a piece is not presented in character, it is not memorable. Happy auditioning!

GENERAL AUDITION INFORMATION FOR DANCE

DANCE AUDITION PROCEDURES

Fall Dance Festival

1. The instructor for DAN 1100 will schedule an informational meeting for all enrolled students prior to the audition for the Fall Dance Festival. Students can anticipate that this meeting (Wednesday) and subsequent audition (Friday) will be scheduled during the first week of classes in the fall term. All audition procedures are explained at the informational meeting.
2. The only people permitted to observe the Fall Dance Festival audition are the Theatre and Dance faculty and student choreographers for the respective semester.
3. All auditioners for the Fall Dance Festival will learn and perform the same movement material.
4. All auditioners for the Fall Dance Festival will be observed by the same group of choreographers.
5. Casting will be announced within 24 hours of the Fall Dance Festival Audition.

University Dance Company (DanceTech Concert)

1. The Dance faculty will schedule the audition for the University Dance Company each fall, in conjunction with the Fall Dance Festival audition, and will notify all Texas Tech University students via TechAnnounce.
2. The only people permitted to observe the UDC audition are the Theatre and Dance faculty and student choreographers producing choreography in the respective academic year.
3. All students auditioning for the UDC will learn and perform the same movement material.
4. All students auditioning for the UDC will be observed by the same group of choreographers.
5. Casting will be announced within two weeks of the UDC audition.

Frontier Fest

1. The Dance faculty will post information about Frontier Fest including how to advertise for dancers, how to schedule rehearsal times, and how to be prepared for the adjudication process, on the CMS and University Theatre Call Boards.

The Dance faculty and at least one student representative selected by the dance faculty will adjudicate all works submitted for Frontier Fest and will select works for inclusion in the production approximately two weeks prior to the first technical rehearsal.

Eligibility to participate in the three annual university Dance productions vary by production.

- Participation in the Fall Dance Festival requires that students not only audition but that they also enroll in DAN 1100. Students may not audition for or participate in the Fall Dance Festival unless they are enrolled in DAN 1100 or have received permission from the Instructor.
- Participation in the DanceTech concert is open to students who audition for and are accepted into the University Dance Company. Auditions for the UDC are scheduled each spring and are open to all Texas Tech University students who are enrolled for at least six credit hours during the production in question.
- Participation in the Frontier Fest concert is open to all Texas Tech University students who are enrolled for at least six undergraduate credit hours or three graduate credit hours during the production in question.
- If auditioning for DanceTech, you must be engaged in physical dance training for both semesters (contact kyla.olson@ttu.edu with questions).
- All BFA Dance majors are required to audition for both productions.

PROCESS

Make sure to:

- Fill out the online audition application: TTU Dance Production Auditions (a link will be sent to students and posted on the website). Please follow these instructions and include these materials:
- Submit Files through online audition application
- Resume with your dance technique, performance, and choreography experience
- 1-page maximum; PDF or Word format preferred (no larger than 10MB)
- Headshot
- Any valid image format such as JPEG, PNG, TIFF (no larger than 100MB)
- Audition Video (no larger than 1GB)
- Slate - "Your Name / I'm auditioning for Fall Dance Festival and/or DanceTech."
- One (1) movement solo no more than one (1) minute in length in any dance style.

Please attempt to upload all three required files through the online audition form first. If you have any issues uploading/submitting your audition video in the audition form online, please pick one of the following options.

- Email it if it is less than 20 MB.
- Send via a large file transfer, <http://largefiles.ttu.edu> or <https://wetransfer.com>
- Save it to cloud storage.
- Upload it to YouTube or similar site with permission to view (set as Unlisted or Public).
- Depending on the option above picked: email it, a link to it, or instructions on how to view to kyla.olson@ttu.edu

The Audition VIDEO

Please take the following into consideration when composing your audition videos:

- APPEARANCE – Form-fitting dance/activewear attire (don't wear a color that blends into your background)
- FRAMING – Full body shot
- LENGTH – No more than sixty (60) seconds
- FORMAT - Make your recording using a current-model smart phone/device or camera. Film in natural light enhanced by electric lighting. A good example is a room with windows or overhead lights on. Filming can be in any location (does not need to be a dance studio). MPEG4, MOV are preferred formats.
- SOUND – Any soundscape/music choice may be used in your submission. You may also choose to not utilize any sound or music. Please note that if uploading the video to YouTube, music copyright may affect your ability to upload or YouTube will remove sound entirely from your video.

QUESTIONS?

For questions concerning auditions, productions, or uploading issues, please contact kyla.olson@ttu.edu.