

2014 Spring Musical Audition Information

Below is the schedule and expectations for auditions for the 2014 musical. Please read the information provided very carefully. Auditions are the week of Dec. 9-14.

Your auditioners are Ms. Shollenberger and Mr. Pajor. Please review the enclosed Audition Rubric, as it is the form by which we will be scoring your Round 1 Audition.

To sign up for an audition time, see Ms. Shollenberger in Room 110.

The Process

Auditions will be held in rounds over the course of Audition Week. The cast list will be posted on Friday, December 14th at 2:50pm in Room 110. Below is the schedule.

Round 1: December 9th/10th (Monday/Tuesday) Preliminary Auditions 3-6pm

Those auditioning for leading roles will audition a cappella on both songs for their gender, and choice of monologue.

Those only interested in auditioning for a role in the ensemble will audition a cappella on the ensemble piece for their gender, and choice of monologue.

Round 2: December 11th (Wednesday) Group Callbacks 3-5pm

Callbacks will be posted at 7:45am on this day. Callbacks will be held from 3-5pm. All students should anticipate getting called back to ensure your audition attendance. No make-up callbacks will be held.

Students will audition "cold," meaning they will have not seen the materials before callbacks. Materials, which will be from the 2014 musical, will include a reading and a song (which will be partially taught).

Students who are given a callback will also receive a 24-hour piece from the 2014 musical to learn for the next day's round. NOTE: receiving a callback does not secure a role, nor does not receiving a callback deny you a role.

Round 3: December 12th (Thursday) 3-5pm

In this round, auditionees will perform their 24-hour piece. This is the final round of auditions.

REHEARSALS FOR THE SPRING MUSICAL WILL BEGIN ON JANUARY 7th, 2014. PERFORMANCES WILL BE MARCH 13th, 14th, and 15th.

Musical Audition Rubric

Auditioner: KP LS

This is the form that will be used to assess your audition. All auditionees will be assessed on the following elements and categories.

Musical Preparation

<u>Piece #1</u>	Title:	_____					
Accuracy		1	2	3	4	5	____/5
Intonation		1	2	3	4	5	____/5
Tone Quality		1	2	3	4	5	____/5
Physical Gestures		1	2	3	4	5	____/5
Musicianship		1	2	3	4	5	____/5
							____/25

<u>Piece #2</u>	Title:	_____					
Accuracy		1	2	3	4	5	____/5
Intonation		1	2	3	4	5	____/5
Tone Quality		1	2	3	4	5	____/5
Physical Gestures		1	2	3	4	5	____/5
Musicianship		1	2	3	4	5	____/5
							____/25

TOTAL _____/50

Monologue	Title:	_____					
Expressiveness		2	4	6	8	10	____/10
Volume		2	4	6	8	10	____/10
Tone		2	4	6	8	10	____/10
Fluency		2	4	6	8	10	____/10
Diction		2	4	6	8	10	____/10
							____/50

Auditionees Scores

Music Total: _____/50

Drama Total: _____/50

Total Score: _____/100

FEMALE MONOLOGUE #1

How was my skiing adventure? Well, it was an adventure. What a day I had! If I never saw a pair of skis again, it would be too soon.

What happened? It is a long story. Okay, I'll start from the beginning. We arrived at the hill, my brother and I, and everything was fine. The sun was shining, and it wasn't cold. You could call it a perfect day. So, we went to rent some equipment. We ended up standing in a rental line for 30 minutes. Anyway, we got on the rope tow and went up the beginner hill, or the "baby hill" as those expert skiers call it.

I made it up the lift without falling, which was a huge surprise. So, I'm standing at the top of the hill in my ugly skis and boots, and my brother says "try doing a turn". Okay, how hard can it be? So I start to move, and I am approaching the side of the run. I am approaching the forest. Oh no, I'm going to hit a tree. (*panic in voice*) I am going to hit a tree!! My brother is yelling "turn", but I can't. I can't turn! So, I fall to the hard, cold ground with a big, loud thump. Meanwhile, as I was trying to regain my pride, there were little four year-olds zipping by me. I finally got up, which is very hard to do. It took a few attempts. I brushed myself off and decided turning is for losers. So I went straight down the hill, and I gained a lot of speed. However... speed can be negative thing when you cannot stop. Thankfully, the Ski Patrol man was a pleasant, soft, landing pad.

Out of that, I got a long, boring lesson on the Skier's Responsibility Code. It states "one shall not collide with another skier. That man was really mad, and took away my lift ticket. Thirty-two dollars down the drain. I don't understand what the big problem was. I mean, don't these things happen all of the time?

Anyway, I didn't like skiing. Skiing is a very dangerous sport, and I think that I will stick to watching it on television, instead of actually, physically participating.

MALE MONOLOGUE #1

I've been practicing my clarinet all morning and I really thought I was gonna get in this time. I know marching band is competitive, especially for the hockey team, but I had a good feeling about it all morning. Fifth time's a charm, my mom said.

Then that guy who wears all the jewelry stole my crutch. My mom said it was okay for me to practice my song outside, since it wasn't raining and I was only playing marches. But he ran up to me from across the street. He was yelling something like, "shut the hell up!" or something. And he knocked my stand over and grabbed one of my crutches. I tried to run after him, but I'm not very fast on one crutch. I didn't let him get my clarinet though! I had to toss it under the picnic table, and I think one of my keys got bent a little, but at least I saved it.

Anyway, now I have to sort of hop and walk to get anywhere. I don't think I can make it to the gym on time with only one crutch. And since you have that crutch you used in fourth grade when you were Tiny Tim, I was wondering if I could maybe borrow it. I know you want it to stay in mint condition, but I won't mess it up. I'd have to bend over a little, since it's a kiddie crutch, but my mom said I have a strong back. I don't mind.

Hey, you're the reason my leg is broken anyway. You're the one who told me to jump off the truck so Lisa would see and fall in love with me. But since the truck was going 30 miles an hour—and you weren't supposed to be going that fast—I just got this broken leg instead.

Lisa didn't fall in love with me and now I have to hop and walk. So I don't care if you don't want fingerprints on your Tiny Tim crutch. I think you owe me! This is my chance to get in the marching band and show Lisa I'm worth something. So give me your crutch or I'm gonna tell your mom.

Stepsisters' Lament *Female Ensemble and Leads*

from CINDERELLA

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Handwritten numbers 1, 2, 3, and 4 are written below the piano introduction. The music is in 2/4 time, marked *mf*, and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

C F Dm7 A

Why would a fel - low want a girl like her,

Handwritten numbers 5 and 6 are written below the piano accompaniment for the first line of lyrics.

C G9 G7 C

frail and fluf - fy beau - ty? Why can't a fel - low ev - er

Handwritten numbers 7, 8, and 9 are written below the piano accompaniment for the second line of lyrics.

F Dm7 C G7 C

once pre - fer A sol - id girl like me? She's a froth - y lit - tle

Handwritten numbers 10, 11, and 12 are written below the piano accompaniment for the third line of lyrics.

C F Dm7

Why can't a fel - low ev - er once pre - fer A

25 26

C G7 C F

us - ual girl like me? Her cheeks are a pret - ty shade of

27 28 29

mf

C F Cdim C

pink, But not an - y pink - er than a rose is. Her

30 31 32

F C

skin may be del - i - cate and soft, But

33 34

F Dm7 C G9 G7

girl like her. A girl who's mere ly love ly?

This system contains the first two lines of music. The vocal line starts with a quarter note 'girl' on F4, followed by 'like her.' on G4 and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: F, Dm7, C, G9, and G7.

C F Dm7 C E7

Why can't a fel - low ev - er once pre - fer A girl who's mere - ly

This system contains the third and fourth lines of music. The vocal line continues with 'Why can't a fel - low ev - er once pre - fer' and 'A girl who's mere - ly'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: C, F, Dm7, C, and E7.

Am Dm

me? What's the mat - ter with the man? What's the mat - ter with the

This system contains the fifth and sixth lines of music. The vocal line has 'me?' and 'What's the mat - ter with the man? What's the mat - ter with the'. The piano accompaniment includes a 'cresc.' marking. Chord changes are indicated: Am and Dm.

G7 C

man? What's the mat - ter with the man?

This system contains the seventh and eighth lines of music. The vocal line concludes with 'man? What's the mat - ter with the man?'. The piano accompaniment continues with chords and a final cadence. Chord changes are indicated: G7 and C.

On My Own

from LES MISÉRABLES

Female Leads

Music by CLAUDE-MICHEL SCHONBERG
Lyrics by ALAIN BOUBLIL, HERBERT KRÉTZMER, JOHN CAIRD,
TREVOR NUNN and JEAN-MARC NATEL

Andante



EPOININE:

On my



own,
rain,

pre - tend - ing
the pave - ment

he's
shines

be - side me.
like sil - ver.

All a -
All the

3 4



lone
lights

I are
mis - ty

walk
in

with him
in the

'til morn -
ri - ver.

With -
In out the

5 6

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Eb



Em



him.

And al - though

I know that he is

15

16

B



B7



Am7



C7



blind.

Still I say

there's a way for us.

17

18

19

F



Gm/F



F



F/E



love him, but when the night is o - ver, he is

mf

20

21

Dm



G7



C






C/B



gone, the ri - ver's just a ri - ver. With -



22

23

Bb  **A**  **Dm** 



out me his world will go on turn - ing. The

Handwritten annotations: 32, 33

Gm  **C** 




world is full of hap - pi - ness that I have nev - er known.

Handwritten annotations: 34, 35

F(add9)  **F7/Eb** 

love him, I love him,

Handwritten annotations: 34, 35

Dm7  **Bbm/Db**  **F** 

love him, but on - ly on my own.

Handwritten annotations: 38, 39, *rall.*

The Farmer and the Cowman *Male*

from OKLAHOMA!
Ensemble and Leads

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly
Eb

Dbm6

Bb7

Eb

Dbm6

Bb7

The

f

Eb

Dbm

Bb7

Eb

Dbdim

Bb7

farm - er and the cow - man should be friends, oh, the
farm - er and the cow - man should be friends, oh, the

mp

Eb

C7

F7




Bb7

farm - er and the cow - man should be friends. The
farm - er and the cow - man should be friends.


E_b  

Cow - boys dance with the farm - ers' daugh - ters, farm - ers dance with the

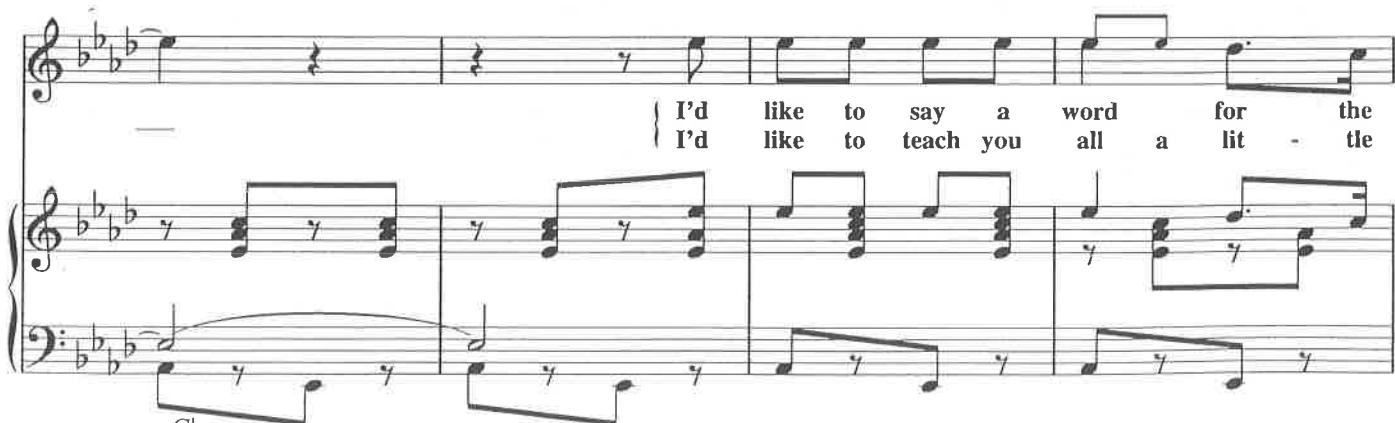



B_b7  E_b  A_b 

ran - chers' gals.



I'd like to say a word for the
I'd like to teach you all a lit - tle



G_b 

farm - er: He come out west and made a lot of
say - in', and learn the words by heart the way you



Eb7 Db/F F#dim Eb7/G Ab

I'll be damned if I ain't just as good!

Bb7 Eb

Ter - ri - to - ry folks should stick to - geth - er,

Bb7 Eb

ter - ri - to - ry folks should all be pals, cow - boys dance with the

Ab Bb7 Eb

farm - ers' daugh - ters, farm - ers dance with the ranch - ers' gals!

He Is an Englishman *Male Leads*

from HMS PINAFORE

Words by WILLIAM S. GILBERT
Music by ARTHUR SULLIVAN

Moderato

VOICE

PIANO

ff

He

a tempo

is an Eng-lish - man! For — he him-self has said - it, And it's

fz

a tempo p stacc.

great - ly to his cre - dit, That he is an Eng-lish - man!

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a forte fortissimo (*ff*) dynamic. The lyrics are: 'He is an Englishman! For he himself has said it, And it's greatly to his credit, That he is an Englishman!'. The piano part includes performance markings such as *fz* and *a tempo p stacc.* (piano staccato).

-man! He re - mains an - Eng - - - - - lish

rall.

man! For in spite of all temp - ta - tions To be -

a tempo

f a tempo

-long to o - ther na - tions, He re - mains an Eng - lish -

gva

-man! He re - mains an - Eng - - - - - lish-man!

rall.

rall.

2014 Musical Audition Form

Name _____ Year in School 8 F S J Sr.

Please fill out the form below and bring it to your audition. Students who do not present this *signed* form completed at the time of their audition will not be considered for a role in this SHS production.

I am auditioning for the role(s) of:

Male Lead Female Lead

Female Ensemble Male Ensemble

Rehearsal Schedule Contract

Regular musical rehearsals are from **6-9pm on Monday and Thursday, and 3-6pm on Tuesdays**, starting in January. Rehearsal attendance is truly vital due to the cooperative nature of the cast, crew, and supporting entities. Each individual's attendance at rehearsals impacts the entire cast. Rehearsals start the first week of January and run through tech week. Tech/Performance week is March 10-15. Therefore, attendance at rehearsals is mandatory. Any student who does not attend regular scheduled rehearsal will be considered for removal from the cast or crew of the show. 2 or more *unexcused* absences will result in the directors' consideration for the removal from the student's part. Please check the music department calendar for more specific dates and rehearsal times by visiting www.sandwichschoolsmusic.com.

Permission

Parent/Guardian (please print)

I, a parent/guardian of my child _____, have read, understand, and accept the terms listed above regarding my child's participation in the SHS Musical.

Student (please print)

I, _____, have read, understand, and accept the terms listed above regarding my personal participation in the SHS Musical.

Signatures

Parent Signature _____

Student Signature _____