

2022 Requirements

THEATER

Please be sure you follow all requirements related to your application. Failure to comply with any of the requirements listed below may result in disqualification of your application.

Application Requirements

Selections should demonstrate your versatility as an actor. Each piece should be presented "in character" and performed in context of the show's plot. All audition submissions must be memorized and in English. When choosing material, we encourage you to showcase work that is meaningful to you rather than to the Panelist.

All applicants must submit **two (2) separate digital video recorded monologues** to include the following and in the following order:

- **One (1) contemporary monologue (not to exceed two (2) minutes) from a play** (not a musical) written during or after 1910 and spoken by a character within your natural age range.
- **One (1) classical monologue (not to exceed two (2) minutes) from a play** written before 1910 and spoken by a character within your natural age range.
 - Gender roles can be fluid, but should not take away from the authenticity of the character.

Total audition time for both monologues, including introductions, should not exceed 4 minutes, 30 seconds.

- **Optional: Musical Theater Submission of two (2) separate digital video recorded CONTRASTING song selections (32 bars or 1 minute 15 seconds each) that must be from a book musical**, not a song cycle or revue. Should show arc of the character with a beginning, middle and end. No original material.
 - One LEGIT style song. Cut must be from the musical theater canon. Standard Broadway repertoire can include, but is not limited to: Rodgers and Hammerstein, Rodgers and Hart, Kern and Hammerstein, Lerner and Loewe, Stephen Sondheim, Leonard Bernstein, Cole Porter, Irving Berlin, Kurt Weill, Cy Coleman, Jules Styne, Bock and Harnick, Kander and Ebb, Meredith Wilson, George Gershwin, Duke Ellington, etc.
 - One 32-bar cut should be from the contemporary musical theatre or a published contemporary piece (rock, pop, hip-hop, jazz, gospel, country, etc.)
 - WE ARE LOOKING TO SEE VOCAL AND EMOTIONAL RANGE

If uploading optional musical theater submission (songs), total submission, including introductions and monologues, cannot exceed 7 minutes.

NOTE: If selected as a Finalist, you must be prepared to perform your submitted selections as well as additional selections during YoungArts Week.

Song Selection Accompaniment Requirements

- Accompaniment is limited to one piano or a pre-recorded format without any background vocals. Please do not include the accompanist in the frame while recording your piece.
- Do not perform songs *a capella*. *A capella* pieces are not allowed.

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- Make sure the level of your accompaniment or pre-recorded track does not overpower the sound of your voice.

Guidelines for Recording Your Audition

- Each audition piece should contain the following introduction: For monologues: "My piece is from (title of play) by (author) in the (role/character)." For song: My song is (title) from (Musical) by (composer)."
- Your audition will be viewed on a large screen, please be sure your image is clear. The panel must be able to see your facial expressions to properly adjudicate your work.
- Props are limited to one stool, two chairs, and one table.
- Use a fixed point of view for your camera with you being the main focus. Shoot straight on, leaving the camera in one location. Do not pan or move the camera.
- For songs: Please do not embellish the music. Sing the notes that are ON the page. Your song choice should show your vocal range with no embellishment.
- Record your audition in a clearly defined interior space.
- Please record your audition in front of a non-distracting background.

Before recording your pieces, film a test. Perform the first few lines of your monologue, then watch and listen to it on playback. Check the following important things:

- **Sound:** Make sure the acoustics in the room are strong. Practice your piece in the space. If you hear an echo in playback, adjust the recording volume or choose someplace else to record. Utilize only the microphone on the video camera. Do not use a hand held microphone. No mics should be seen in the frame while recording your piece.
- **Lighting:** Make sure the space is well-lit, but not too bright. Judges should be able to see your face clearly. Too little light and judges cannot see you. Too much light will leave you overexposed and judges cannot see your expressions.
- **Framing:** The camera should be set at a distance to frame your face and body clearly. If judges only see your face and shoulders, it's too close. If judges can see the entire stage but your facial expressions cannot be seen clearly, it's too far away.
- **Clothing:** Wear clothing that is simple, comfortable and tasteful. And remember, your clothing should never be more interesting than your audition. For example, stripes, patterns, or large advertisements can be very distracting. Wear something that has a gentle contrast to the back drop and will help us see you clearly. If you are recording against a black back drop, do not wear black. Please do not wear large jewelry. No costumes or stage makeup is allowed.

Media Submission Requirements

- After you have recorded your pieces, watch them in playback to make sure you can be seen and heard.
- When uploading, verify that image is upright (not sideways) and plays smoothly.
- Save and name your files with their titles and upload each selection as a separate video file.
- List the following information for each audition piece in the spaces provided on your application. For monologues: Title of Play, Playwright and Role/Character. For songs: Title of Musical, and Composer.
- Do not put your name or any identifying information in or on your media submission.

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- Please do not do any of the following as it may disqualify you:
 - Do not edit within a piece.
 - Do not use special effects, dissolves, fades or wipes.
 - Do not submit pre-recorded live performances, such as recitals, concerts, or competitions.

Reviewers and Panel are looking for:

- Evidence, through performance, of an understanding of the character in the context of the plays from which they are taken.
- Ability, through performance, to illustrate a grasp of language, character and the event being dramatized.
- Theatrical presence in combination with style and honesty of performance is central to the evaluation.
- Demonstrated concentration, control of material, flexibility and versatility of voice, movement and expression.
- Vocal and physical phrasing and articulation will also be evaluated.

Note: If your work has been submitted to other competitions, you are responsible for getting permission to submit to YoungArts.