

THE SRU BFA MUSICAL THEATRE ADMISSION PROCESS

To enroll in the BFA Acting (Musical Theatre Concentration), students must:

- be admitted to Slippery Rock University – that process can be completed at: <https://admission.sru.edu/apply/>. Students are not required to be accepted before auditioning but are highly encouraged to have applied so we can assist in the admissions process. There is no deadline to apply but students who want to be considered for all SRU scholarships, must apply by December 1 and should audition as early as possible.
- successfully pass both phases (prescreens and callbacks) of the audition process.

A NOTE ABOUT DANCE: Currently, we do not require dance auditions for either phase. We work very closely with our nationally-ranked Dance Department to accept students no matter what their dance experience is. Students may submit dance videos to support their applications but are not required to do so. The Departments of Theatre and Dance are committed to providing a path through the Theatre BFA programs for any student, regardless of their level of dance training.

PHASE 1 - The Audition Prescreen Process – ACCEPTD and Unified Auditions

Students must successfully pass the Phase 1 Prescreen process to receive an invitation to our callback auditions. Invitations to Phase 2 Callbacks will be sent directly to students via email following the assessment of their prescreen materials. Students can submit their prescreen audition videos through the [ACCEPTD](#) website or participate via one of the unified audition processes we will attend this year. Please reach out to BFATheatre@sru.edu for a current list of the unified events we are attending.

ACCEPTD Prescreen submissions are reviewed on a rolling basis as they are received. Students are encouraged to apply early for full consideration of all callback dates and scholarships. The final deadline to submit via ACCEPTD is February 21, 2024. If you are interested in being considered after this date, you must email BFATheatre@sru.edu to check if there are still slots available.

PHASE 2 - The Callback Process

Applicants who successfully pass the Phase 1 prescreen audition will be invited to complete Phase 2 at either an in-person, on-campus callback audition OR at Chicago Unified Auditions. **Callback Auditions are by invitation only.**

The On-Campus Callback Audition will consist of a callback audition, personal interview, tour of the facilities, forum discussion with current students, tickets to a mainstage production or rehearsal, and several workshops with the Theatre Department faculty. The audition will allow the applicant to explore their prescreen audition materials incorporating feedback from faculty members.

On-Campus Callback Auditions will take place on:

- **Friday, November 17th, 2023**
- **Monday, February 19th, 2024**
- **Friday, March 1st, 2024**

A detailed itinerary for on-campus callback auditions will be shared at a later date with invited applicants, but students should plan to be on campus for a majority of the day. Typical callback events run from around 9am to 10pm, if the student wishes to participate in all available events.

The Chicago Unified Callbacks will take place on:

- **Wednesday, February 7th, 2024**

The Chicago Unified Callback Audition will consist of a callback audition, personal interview, and information session. We have strictly limited availability for this callback and encourage applicants to apply early if they are interested in participating in this callback.

Applicants who are unable to attend any of these in-person Callback Audition dates, should let us know as soon as possible so we can attempt to make alternative arrangements.

Students who successfully complete Phase 2 callbacks are accepted into the BFA program.

Additional Information:

We encourage students to learn more about us at:

- Slippery Rock University: www.sru.edu
- SRU Theatre Department: www.sru.edu/theatre
- SRU Theatre Instagram: @SRUTheatre
- SRU Theatre Tiktok: @SRUTheatre
- SRU Dance Department: www.sru.edu/dance
- SRU Admissions Information: www.sru.edu/admissions

Questions can be directed to BFATheatre@sru.edu

BFA ACTING: MUSICAL THEATRE AUDITION GUIDELINES

Students may choose to audition for our BFA Musical Theatre Concentration, our BFA Acting Concentration, or both. If choosing both programs, be sure to submit the audition material required for both and indicate your interest in being considered for both on your [ACCEPTD](#) application. Information regarding the BFA Acting Concentration can be found in the Acting Audition Schedule and Guidelines document. Spaces in both programs are competitive so we recommend that students audition early.

All materials will be collected via the [ACCEPTD](#) platform or received in-person at unified events.
Do not email audition materials.

SRU is using the Musical Theatre Common Prescreen for all Musical Theatre applicants.

For the current audition cycle, the MTCB administrators have included a list of helpful hints. We strongly encourage that you take advantage of these resources which have been thoughtfully and intentionally crafted by the expertise of multiple programs nationwide to support the excellence of the audition and for your benefit.

To view the MTCB Helpful Hints and Resources go to <https://getacceptd.com/musical-theater-common-prescreen>

OVERALL	All applicants are required to upload a headshot and resume.
	Each piece should be filmed/uploaded as a separate piece of media. No continuous videos. Students are encouraged to use standard technology/recording devices that are available to them (i.e. smartphones, tablets, etc).
INTRODUCTION (“SLATE”)	<p>There should not be a separate introduction or “slate” video. Instead, “slates” are to appear at the beginning of each piece and included as part of the time allotment. <i>(Read through the resources page below for examples of each of the three slates described below).</i></p> <ul style="list-style-type: none"> • The proper slate for a song is to share your name, the song title, and show in which it appears. • The proper slate for a monologue is to share your name, the title of the play, and the playwright. • The proper slate for a piece of dance is to share your name, the title of the song you are dancing to, and the name of the choreographer. If the piece is “self-choreographed” you should share your own name as choreographer.

<p style="text-align: center;">SONGS</p> <p>(Required of all applicants)</p>	<p>Students must prepare two contrasting pieces.</p> <ul style="list-style-type: none"> • Style: one song should be a ballad (where the piece has longer, sustained vocal lines) and one song should be an uptempo (where the vocal line moves at a conversational pace) so as to contrast style. • Length: Each song file should be 60-90 seconds (<i>This time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds</i>). • Accompaniment: Students must sing to musical accompaniment, which could include live or pre-recorded accompaniment. No “a cappella” singing (<i>meaning singing without music</i>). <p>Students may choose either of the following song options:</p> <p>OPTION A</p> <ul style="list-style-type: none"> • One song should be written before 1970. This song can be either the “uptempo” or the “ballad” (<i>student’s choice</i>). • One song should be written after 1970 and contrast the style of the first. • One of the two songs (student’s choice) should be filmed in a full frame shot to see your full range of expression, and the other one in a close-up shot (top of the head to the chest should be visible in the frame). <p>OR OPTION B</p> <ul style="list-style-type: none"> • Both songs should be from contemporary musicals (<i>any musical written after 1970</i>) and contrast in style (“ballad” and “uptempo”). • One of the two songs (student’s choice) should be filmed in a full frame shot to see your full range of expression, and the other one in a close-up shot (top of the head to the chest should be visible in the frame).
<p style="text-align: center;">MONOLOGUES</p> <p>(Required of all applicants)</p>	<ul style="list-style-type: none"> • Monologues must be from a published play. • Monologues cannot be from musicals. • Each monologue file should be 60-90 seconds (<i>this time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds</i>) <p>OPTION A</p> <ul style="list-style-type: none"> • 1 contemporary monologue (<i>typically written after 1950</i>), 60-90 seconds in length. <ul style="list-style-type: none"> ○ The contemporary monologue should be filmed in a “close-up” shot which means the top of the head to the chest should be visible in the frame. <p>OR OPTION B</p> <ul style="list-style-type: none"> • 2 contrasting monologues each 6-90 seconds in length (<i>see below</i>) <ul style="list-style-type: none"> ○ 1 Contemporary (<i>typically written after 1950</i>) <ul style="list-style-type: none"> ▪ Contemporary monologues should be filmed in a “close-up” shot which means the top of the head to the chest should be visible in the frame. ○ 1 Classical (<i>typically written before 1950</i>) <ul style="list-style-type: none"> ▪ Classical monologues should be filmed in a “full frame” shot which means the top of the head to the floor should be visible in the frame. ▪ Classical monologues must have heightened language ▪ Playwrights may include Shakespeare, Moliere, Christopher Marlowe, Thomas Middleton, Thomas Kidd, Aristophanes, or contemporary adaptations of classical plays that still employ heightened language
<p style="text-align: center;">DANCE</p> <p>(OPTIONAL for all applicants)</p>	<p><u>A Note About Dance:</u> While dance prescreen auditions are not required, students who wish to be considered for the Dance Minor in our NASD-accredited and nationally-ranked Dance Department are highly encouraged to submit the Optional Dance/Ballet prescreen videos. Students can learn more about the SRU Dance Department on their WEBSITE.</p> <ul style="list-style-type: none"> • Framing: All dance media should be filmed in a “full frame” shot taking care to keep the student’s entire person in the frame at all times. (<i>This time limit includes the slate</i>)

	<p><i>at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 60 seconds)</i></p> <ul style="list-style-type: none"> • Style: Regardless of which style of dance you execute, the choreography and the movement should be connected to the music where the applicant is dancing with a sense of purpose. • All choreography must be performed to music; please no “a cappella” dance media. <p>DANCE OPTION</p> <ul style="list-style-type: none"> • 30-60 seconds of dance in whatever dance discipline you feel most confident. This may include, but is not limited to jazz, ballet, tap, modern, hip hop, lyrical, contemporary, or dance styles beyond American and Euro-western styles. • Please do not submit “barre work”. • Please use steps, movement, and physical vocabulary that you are familiar with and can execute well. To the best of your ability, move your body fully. Please include at least one turn, one jump and one kick (or other suitable rotation, elevation, and extension that works for your body). • Dance media can be “self-choreographed,” but must be a solo video of you. This can include a show, competition, or other performance so long as you are clearly featured on your own.
<p>WILD CARD VIDEO (Required of all applicants)</p>	<p>Students must prepare a “Wild Card” submission.</p> <ul style="list-style-type: none"> • Submissions should be no more than 60 seconds. • Applicants do not need to slate in any wild card media. • This media can be ANYTHING you want - a special skill, an interesting story about yourself, a passion speech, an instrument you play, etc. “<i>What do you want us to know about you?</i>” and “<i>What makes you unique?</i>” (See the resources page for ideas on Wild Card submissions - https://getacceptd.com/musical-theater-common-prescreen).

TIPS & RESOURCES

OVERALL TIPS: SET UP YOUR RECORDING SPACE

- Find a space where you can move around freely taking care to move items that might impede your creative exploration. This is especially important for dance and movement.
- Ensure the camera portion of your device is at **eye level**. This way the camera can record you the way others see you. You can use a tripod (at least 60 inches tall) built for a smart phone or tablet. If you do not have a tripod, consider using a stack of books on a desk or box. Filming in “landscape” (horizontally) is always preferable, but not required.
- Do your best to find a space that is free of visual distractions. Solid colored walls are ideal, but any background that does not steal the focus from your performance is desired.
- Take care that your space allows for adequate lighting. Do not have a lamp or window directly behind you as it will cast a shadow over your face. Keep the lighting source behind your recording device or to the side of you so that your face is lit.

SLATING TIPS

- An example of a slate for a **SONG** might be, “*My name is Audra McDonald and this is ‘Daddy’s Son’ from Ragtime.*”
- An example of a slate for a **MONOLOGUE** might be, “*My name is Lin-Manuel Miranda and this is Choir Boy by Tarell Alvin McCraney.*”
- An example of a slate for a piece of **DANCE** might be, “*My name is L. Morgan Lee, I am dancing to ‘Bad Romance’ by Lady Gaga, choreographed by Camille A. Brown.*”
- An example of a slate for a piece of **DANCE** that is “self-choreographed” might be, “*My name is Eva Noblezada, I am dancing to ‘Burn’ from Hamilton, choreographed by me.*”

SONG TIPS

- Many accompaniment tracks to musical theater songs are available on YouTube and other websites. If you do not have a way to work with a live accompanist or don't have access to a recorded track of your music, consider using an app that will play the piano part for you. Harmony Helper is one such app that allows you to take photos of your sheet music, upload them to the app and then generate a piano track that you can use.
- When using prerecorded music, make sure the music source (the speaker or output) is closer to **you** than it is to the device on which you are recording. By having the accompaniment near you, your voice and the music will reach the microphone on your device in a more balanced manner.
- When choosing your material, try to find songs that use different parts of your voice. The higher part of your voice, also known as falsetto or "head voice", might be used more prominently in one piece, whereas your chest voice (the area most people also speak in) could be used for another.

MONOLOGUE TIPS

- Only perform Shakespeare if you feel comfortable. Because classical monologues are public domain, you can search for these on the internet and find many alternatives to Shakespeare that were written before 1950.
- It is always best to choose a monologue that is age-appropriate (generally within 5-10 years of your actual age) and that feels authentic to your culture, background, and experience. The piece should feel like it could be an extension of who you actually are. Active monologues are best for auditions; an active monologue takes place in *real time right now* and focuses on what you *want* - this should put you in a moment of direct communication with an imaginary scene partner. The monologue should deal with the present situation between you and this person and should not be a story or remembrance. Instead, it should be about what is happening at this moment. It is usually helpful to avoid monologues that rely on extreme emotions as it is hard to believably justify these responses in a short piece.

DANCE TIPS

- Applicants are encouraged to keep a full-length mirror behind the filming device so as to see themselves as they execute choreography.
- Make sure that you can execute all of the choreography well. It is to your advantage to choose steps and movement that highlight your strengths instead of your weaknesses.
- To assist applicants with the dance prescreen, several of the MTCP institutions provided the following resource videos for applicants who *do not* have access to a choreographed combo for the prescreen process. You may submit this choreography (or a combination of it) to any of the schools you are applying to that ask for a dance prescreen. This list will be updated as more institutions share resources, so be sure to share back.
 - [Abilene Christian University Dance Combo Resource](#)
 - [Emerson College Dance Combo Resource](#)
 - [Texas State University Dance Combo Resource](#)

WILD CARD TIPS

Think about the wild card section as an opportunity to show your personality. Don't limit yourself, but make sure you teach the adjudicators something about you. Below is a list of ideas that have been successful in the past:

- Singing a pop song
- Performing your own SNL-styled skit where you create a comedic character
- Sharing a hobby or activity that means something to you
- Performing in a language other than English in which you are fluent
- Playing an instrument
- Making a "how-to" video on something you are an expert at
- Performing a poem, song, or dance you created yourself