

The Sound of Music Audition Packet



Ages: 7 – 17: Tuesday, May 30, 5:30 –7PM
Ages 18 and up: Tuesday, June 6, 6-8PM
Call Backs*: Tuesday, June 13, 6–8PM
Location: USCB Center for the Arts Auditorium
Performance Dates: September 23, 29, 30 @7:30 PM
 September 24 and October 1, @3 PM

Please note:

- CALLBACKS are by invitation only. Please keep these dates/times open!
- Not everyone who auditions will be cast.
- Cast size will be limited.
- Ensemble should be prepared play numerous different roles.
- All ensemble members will be required to sing.

If you can play acoustic guitar, please bring it with you and play a two-minute selection of your choice.

Prior to auditions, please complete the audition form found on the Center for the Arts website under the AUDITION TAB.

ARRIVING ON AUDITION DAY

Please bring a recent photo and arrive early if you need to fill out your paperwork on site.

You will sign-in and receive an audition number. Participants will wait in the CFA lobby until his/her individual audition number is called. Use this time to practice your monologue and/or warm-up your voice. Stay focused, relax, and encourage others!

DURING THE AUDITION

Your individual closed audition will be in the audition with a panel of judges. You will perform your prepared song first then you will deliver a prepared monologue. Remember, the judges are looking for stage presence, vocal tone, emotion, and range. They want you to succeed - so relax, smile, and show your best effort!

SONG REQUIREMENTS:	MONOLOGUE REQUIREMENTS:
<ul style="list-style-type: none"> • Choose a song from the song list provided below. • Perform 16 bars <u>maximum</u> • Accompaniment tracks will be provided. If there are technical difficulties, be prepared to sing the song acapella. 	<ul style="list-style-type: none"> • Prepare a monologue from the provided list • If you are auditioning for a particular role, prepare a monologue that is closely related to that role. Be familiar with other monologues since you may be asked to do an additional read. • You do not have to memorize the monologue, but <u>it is strongly encouraged.</u>

AFTER THE AUDITION

You will be contacted the Wednesday night following your audition (5/31 Children, 6/7 for Adults) if you are requested to attend a callback. *A callback does not guarantee a role in the production. Additionally, not all cast members will receive a callback.* It simply means the judges need to see you again to finalize their decisions.

Cast list will be emailed to everyone who auditions, no later than Wednesday, June 13.

The Sound of Music Audition Packet

IMPORTANT DATES AND EXPECTATIONS

Rehearsals	<ul style="list-style-type: none"> • Rehearsals begin June 15 and continue until the week of September 22. • Rehearsals are tentatively set on Tuesdays and Thursdays 6-8 PM and Sundays 3-5 PM <ul style="list-style-type: none"> ○ <i>Summer conflicts will be taken into consideration.</i> ○ <i>Full schedule will be decided based on actor conflicts and availability.</i>
Tech/Production Week	<p>The following dates are mandatory for ALL cast and crew members.</p> <p>Tech Week: September 17 – 22 6 – 9 PM</p> <p>Dress Rehearsals: September 20 – 22 6 – 9 PM</p>

CHARACTER DESCRIPTIONS

LEAD ROLES

Maria Rainer	Soprano	A postulant at Nonnberg Abbey. She is young, free spirited, warm, gentle, and kind with much determination.
Captain Georg von Trapp	Baritone	A retired Austrian naval captain. Polished, yet overly structured in the way he runs his life to repress his sadness over the death of his wife. Underneath, he is warm, understanding, and determined.
Von Trapp Children (all singing roles) <i>If you can play the guitar, please bring your guitar.</i>	Liesl	Mezzo Soprano 16 - the oldest child, blossoming into a young lady with an interest in boys. She has a maternal edge to her and cares very deeply for her younger siblings.
	Friedrich	Alto/Tenor/Baritone Tough exterior, very much trying to be “the man” of the family.
	Louisa	Soprano/Alto Rebellious attitude, slow to warm up to Maria.
	Kurt	Alto/Tenor/Baritone Gentle and mischievous.
	Brigitta	Soprano/Alto Smart, reads a lot.
	Marta	Soprano/Alto Very sweet and gentle.
Gretl	Soprano/Alto Adorable youngest child	
The Mother Abbess	Soprano	Motherly, understanding, strong and authoritative, but kind.
Max Detweiler	Tenor/Baritone	Charming and vital; a man of sophistication who enjoys the good life; true and loyal friend to the von Trapp family.
Elsa Schraeder	Mezzo Soprano	A baroness of taste and elegance, sophisticated, dignified, and mature.

The Sound of Music Audition Packet

FEATURED CHARACTER ROLES

Rolf Gruber	Low Tenor	Suitor to Liesl, telegram delivery boy, later Nazi soldier. A very pleasant young man, somewhat aggressive but in a gentle way.
Sister Margaretta	Mezzo	Mistress of Postulants, very kind, understanding, and concerned.
Sister Berthe	Alto	Mistress of Novices, prudish, straight-laced with a quick tongue; she is less tolerant than the other nuns.
Sister Sophia	Soprano	Neither demanding or critical, sticks with the rules.
Frau Schmidt <i>(Sings in ensemble)</i>	Alto/Soprano	The housekeeper, stoic; she does her job efficiently but without affection. She is strong and somewhat dominating.
Franz <i>(Sings in ensemble)</i>	Tenor/Baritone/Bass	The von Trapp butler, rather formal but not without spirit. He is very German and loyal to the Fascist cause.
Herr Zeller <i>(Sings in ensemble)</i>	Tenor/Baritone/Bass	Stern and unsmiling. He is a Nazi official whose primary concern is to see that everyone toes the line.
Ursula <i>(Sings in ensemble)</i>	Alto/Soprano	The Von Trapp family's maid
Baron Elberfeld <i>(Sings in ensemble)</i>	Tenor/Baritone/Bass	A neighbor of Captain von Trapp; attends the ball in Elsa's honor.
Admiral von Schreiber <i>(Sings in ensemble)</i>	Tenor/Baritone/Bass	An admiral in the Nazi navy. He arrives to collect Captain Von Trapp and bring him to Berlin.
Ensemble roles (singing)	Soprano, Mezzo, Alto, Tenor, Baritone, Bass	Neighbors of Captain von Trapp, nuns, novices, postulants, soldiers, and Festival Concert contestants

AUDITION SONG LIST (review audition length/accompaniment requirements listed previously)

The Sound of Music

<https://www.youtube.com/watch?v=xHRSoYK3mDk&list=PLdfmzOMrD9uin2hfwz7TNKtLkC-BhfKZN&index=2>

Climb Every Mountain

https://www.youtube.com/watch?v=_OTYMXRO92M&list=PLdfmzOMrD9uin2hfwz7TNKtLkC-BhfKZN&index=12

Do Re Mi

https://www.youtube.com/watch?v=I-_gxYEB970

Sixteen Going On Seventeen

<https://www.youtube.com/watch?v=-NluRZobNEo&list=PLdfmzOMrD9uin2hfwz7TNKtLkC-BhfKZN&index=8>

How Can Love Survive?

<https://www.youtube.com/watch?v=hmP-CsleN10&list=PLdfmzOMrD9uin2hfwz7TNKtLkC-BhfKZN&index=9>

Edelweiss

<https://www.youtube.com/watch?v=rt2lyjkDSE0&list=PLdfmzOMrD9uin2hfwz7TNKtLkC-BhfKZN&index=16>

The Sound of Music Audition Packet

AUDITION MONOLOGUES

Friedrich/Kurt (*This is taken from a scene of Rolf talking to Liesl*)

Liesl! You don't have to say good night this early just because your father's home. I mean (*endearingly uncomfortable*)...well, can I come again tomorrow night? I could come here by mistake - with a telegram for Colonel Schneider. He's here from Berlin, but I - (*suddenly concerned*). No one's supposed to know he's here. Don't you tell your father. He's so...Austrian. And some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to - well... let's just hope your father doesn't get into trouble. But I don't worry about him (*changing the subject and instantly drawn back to Liesl's charms*)...the only one I worry about is his daughter.

Marta/Louisa/Brigitta/Gretl/Liesl (*to Maria*)

Oh, Fraulein, Father's never going to marry her. Why, he couldn't...because he's in love with you! You must know that - Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting the words. He didn't forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds -- and the way you looked at him just now when you were dancing. You're in love with him too!

Gretl

You came back just in time to hear us sing. Look, Father, we're going to sing in the Saltzberg Festival Friday night.

Maria #1 (*Praying*)

Dear God, I know that you have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in thy sight. God bless the captain. God bless Liesl, and Friedrich, Louisa, Brigitta, Marta, and little Gretl - and, oh yes, I forgot the other boy - what's his name? Well, God bless what's his name! God bless the Reverend Mother, and Sister Margareta, and everybody at Nonnberg Abbey. And now, dear God, about Liesl...help her to know that I am her friend, and help her to tell me what she's up to. Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

Maria #2 (*to Captain Von Trapp*)

I know you don't know your children, but you've got to. Take Liesl - Liesl isn't a child any more. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich- Friedrich's afraid to be himself. He's shy...he's aloof. Friedrich needs you- he needs your confidence. Brigitta could tell you about him. She could tell you a lot more if you got to know her, because she notices things. And she always tells the truth-especially when you don't want to hear it. Kurt..is sensitive. He's easily hurt and you ignore him. You brush him aside the way you do all of them. (The CAPTAIN starts to leave) I haven't finished yet! Louisa wants to have a good time. You've just got to let her have a good time. Marta-I don't know about yet but someone has to find out about her. And little Gretl -just wants to be loved- Oh, please, Captain, love Gretl, love all of them. They need you.

Elsa (*with sophisticated flirtation to the Captain*)

Georg, you're quite an experience for me. Somewhere in you there's a fascinating man. Occasionally, I catch a glimpse of him, and when I do, he's exciting. I'm beginning to understand you better now that I see you here. You know, you're a little like those mountains - except that you keep moving. How can you be away from this place as much as you are? (*Pause*) I like it here very much. Oh, of course we'd have to spend *some* time back in Vienna. But first, I'd like to meet

The Sound of Music Audition Packet

all your friends. Georg, why don't you give a dinner for me while I'm here? Nothing very much - just something lavish.

Mother Abbess (to Maria)

Maria, our abbey is not to be used as an escape. What is it you can't face...are you in love with Captain von Trapp? Did you let him see how you felt? Maria, the love of a man and a woman is holy. The time we talked together, you told me that you remembered your father and mother before they died. You remembered that they were happy. Maria, you were born of their happiness, of their love. And, my child, you have a great capacity to love. What you must find out is how God wants you to spend your love. (Pause) My daughter, if you love this man, it doesn't mean you love God any less. You must find out. You must go back. These walls were not meant to shut out our problems. You have to face them. You have to find the life you were born to live.

Captain von Trapp (to Maria, first meeting)

I'm Captain von Trapp. You are Fraulein Maria? Before the children meet you, you will put on another dress. I'll see that you're given some material - today if possible. Now, Fraulein, as to your duties here. You will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times, they conduct themselves with decorum and orderliness. The first rule in this house is discipline. Children, this is your new fraulein - Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

Rolf (to Liesl)

Liesl! You don't have to say good night this early just because your father's home. I mean (*endearingly uncomfortable*)...well, can I come again tomorrow night? I could come here by mistake - with a telegram for Colonel Schneider. He's here from Berlin, but I - (*suddenly concerned*). No one's supposed to know he's here. Don't you tell your father. He's so...Austrian. And some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to - well... let's just hope your father doesn't get into trouble. But I don't worry about him (*changing the subject and instantly drawn back to Liesl's charms*)...the only one I worry about is his daughter.

Max

How would you like this for the Saltzberg Festival... (*building suspense*) the finest choral group in Austria, the greatest mixed quartet in all of Europe, and... the best soprano in the world? (*Longingly*) Wouldn't that be wonderful. But all I've got now is a basso who isn't even profundo. (*Changing back to his normal positive carefree self*) But I always come up with a good Festival Concert. And why? Because my motto is: "Never start out looking for the people you wind up getting."

Soldier (with a German accent, if possible)

Captain, we are here on business. A telegram was sent to you three days ago. Your record in the war is very well remembered by us, Captain. In our Navy, we hold you in very high regard. That explains why I am here. Having had no answer to our telegram, the High Command has sent me in person. I am here to present you with your commission, and your orders are to report immediately to the naval base at Bremerhaven.