

# Audition Resource Packet

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# Audition Submission Tips

## Exporting Google Docs to PDF

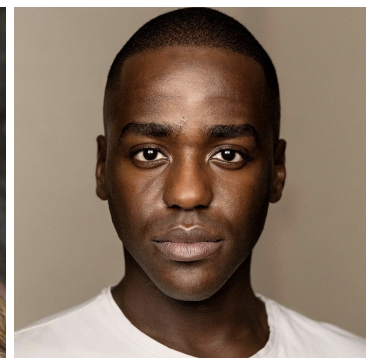
1. Open your Google Doc
2. Click "File" in the top menu
3. Select "Download" from the dropdown
4. Choose "PDF Document (.pdf)"
5. Save the file to your desired location

## Combining PDFs

1. Visit a free online PDF combiner tool
2. Upload your PDF files
3. Arrange them in the desired order
4. Click "Combine" or "Merge"
5. Download the combined PDF
6. If you have Acrobat Pro on your computer, you can also combine PDFs through that application.

## Headshot Guidelines

- Use a recent photo that accurately represents your current appearance
- Choose a high-quality, well-lit image
- Ensure your face is clearly visible and unobstructed
- Opt for a neutral background
- Aim for a friendly, natural expression
  - Some poses you can use are: head on, facing the camera; leaning in slightly; focus over the shoulder (see examples below)

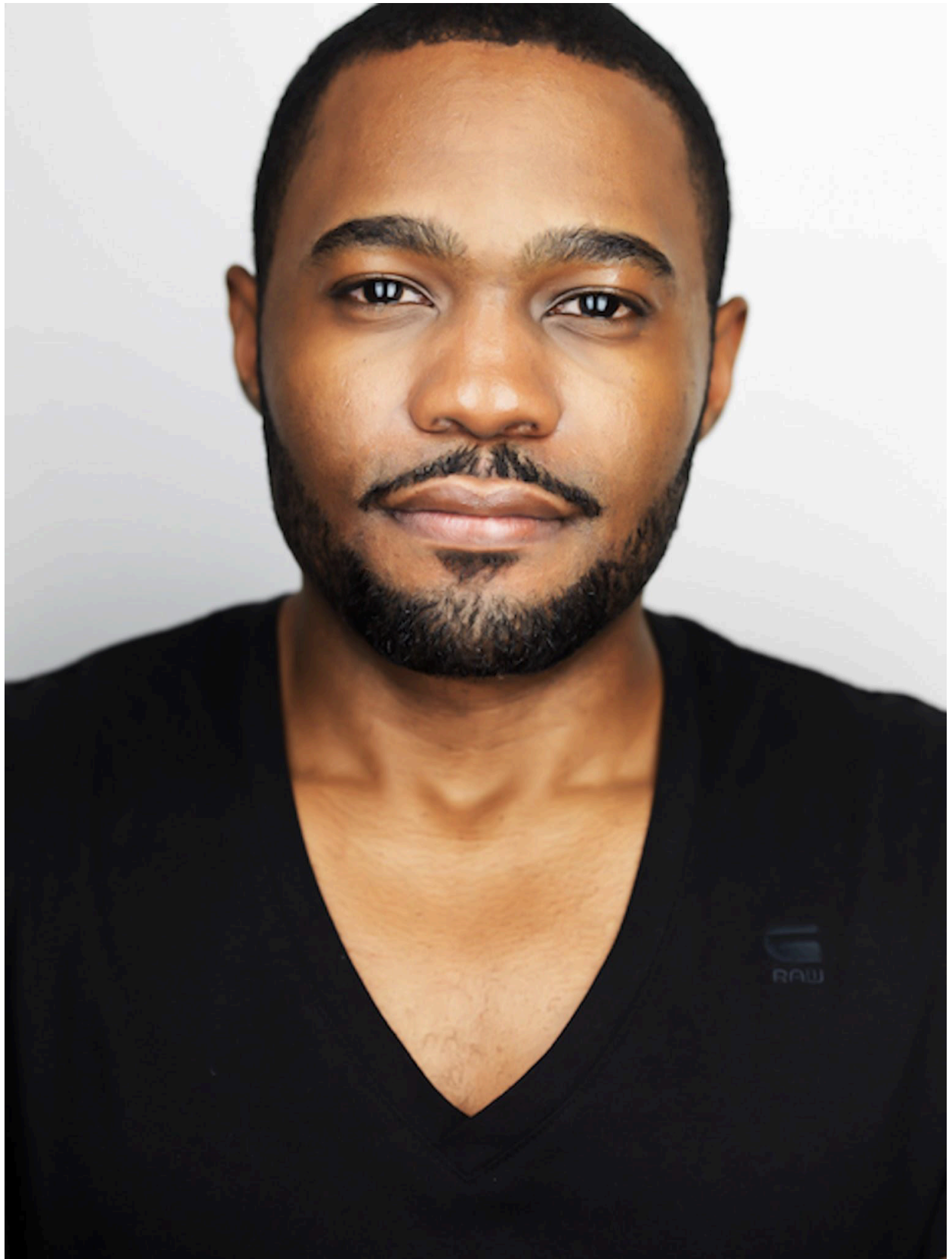


## Resume Formatting Tips

- Keep it to one page
- Use a clean, professional font (e.g., Arial, Calibri)
- Include your name and contact information at the top
- List your experience in reverse chronological order
- Highlight relevant theatre credits, training, and special skills
- Use consistent formatting throughout
- Proofread carefully for errors

## Sample Headshot & Resume

See next two pages!





# NAME

City, State Abbr, Zip Code - Non-Union/Union

email - (###) ###-####

Vocal Part - Height - Eye Color - Hair Color

## **THEATRE**

SHOW TITLE

Character Played

Theatre Company, Director

## **FILM**

SHOW TITLE

Type (lead, supporting, etc)

Production Company

## **TRAINING**

Vocal, dance, other skills

EDUCATION: College, Degree AA/AS/BA/BFA/MFA (Graduation Date)

Acting: Faculty [full name]

Accents/dialects: Faculty [full name] (type of speech work)

Movement: Faculty [full name] (type of movement work)

## **SPECIAL SKILLS**

Any special skills (Instruments:, Sewing, improv, do you have a valid driver's license/passport, what level of other language do you speak, any accents, any technical skills like sewing, crocheting, audio engineering, lighting, etc, can you burp on command, do a backflip... the list goes on and on

# General Audition Tips

## Think of this as a chance to perform, not a moment to be judged

- Use every audition as an opportunity to learn and practice
- Dress to impress and to feel confident
- For professional auditions:
  - Sometimes monologues, but more often sides
  - Resume and headshot printed out and stapled together, double sided
  - Check the audition requirements early!
- Be prepared - CBT auditions will always provide a detailed “Info Sheet” with important details about the audition process, the production, and the available roles. Read this carefully and write down any questions!
- The director often starts making decisions as soon as you walk in the door, so walk in with confidence and openness.
- Every interaction you have from the minute you park to the minute you get back to your car may be noticed. Be yourself, and be kind to every person you meet.
- Remember - you are solving the director's dilemma of not having a cast. **They are rooting for you.**

## The Day Before

- Get a full night's rest.
- Prepare, and don't obsess. You got this.
- Be sure to eat something (even if you feel sick to your stomach) and stay hydrated.
- Prepare your audition bag the night before/morning of. That way it's one last thing to worry about.
  - This can include: your song binder, gum/mints, a water bottle, a pen/pencil, your headshot/resume, a calendar of conflicts, a jacket... whatever you are bringing outside of yourself!
- Make sure you know where you are going to and allot for traffic/parking/walking to the audition. You don't want to feel rushed going into the space!

## In the Room

- Breathe – it sounds silly, but it helps.
- If a director asks you to do it again with a note, that is a win! It means they want to see how you both work together.
- If you have to start over, own it. It happens!
- If a director stops you early, that is not always a bad thing. It can mean you hit the mark and they've seen everything they need to see (same with not getting a callback. **Callback doesn't equal being cast**).

- **Be true to yourself.** It's noticeable when you aren't you.

# Auditioning with Sides - Tips & Tricks

Words of wisdom from CBT's own LB Wells!

- “Cold” reading vocab:
  - Cold reading = performing part of a script without a rehearsal process
  - Side = a short scene from the script
  - Reader = a person provided by the theatre/production team to read the other characters’ lines in the scene. Is usually seated just in front of the main table to either the right or left.
- Practice reading aloud often. You can do this alone or with a reader. The important thing is to get used to simply reading aloud while acting, keeping your place after looking up, etc.
- When you get the script, make sure to remember your basic acting technique and ask yourself questions about the scene/your character:
  - Who am I?
  - What is my relationship to other characters in the scene?
  - What happened in the moment before the scene began? How does that affect my emotional state?
  - What do I want in the scene?
  - Where am I?
- Stay in character and don’t apologize if you lose your place, stumble over words, etc. Just stay in the moment and keep going.
- Look at the reader as much as possible during the scene, just as you would in performance.
  - Aim for 80/20 (80% at reader/20% at pages).
  - If side is a monologue/solo scene, use a neutral focal point (like you would if you were doing a traditional monologue audition, i.e. just above the auditors’ heads) if it is meant to be to the audience (or there is no reader) or to the reader if it is meant to be to another character.

- If possible, memorize the first and last lines so you can begin and end with eyes up and on the reader. Also pay close attention to your cues from the other characters' lines and listen for them closely.
- Concentrate on listening to your scene partner (aka the reader) and focus on them when they are speaking as much as possible.
- **Do NOT approach the reader or touch/kiss/slap/grab them despite what the stage directions in the scene might say is happening. You don't have to mime those actions per se, it's ok to simply live in the truth of the moment, but whatever you choose to do just do it on your own.**
- If a single reader is reading the lines of multiple characters, still use the reader as your focal point unless different placement is important to the scene.
- Make choices. Bold choices, predictable choices, fun choices, any choice is better than NO choice. Be flexible enough, however, when given direction on a second pass at the scene to change those choices and take direction given.
- Pay attention to your speed, support, and diction; don't let nerves make you speed up or throw good vocal technique out the window. Also, hold the script slightly down and to the side so that it doesn't cover your face.
- Read the scene over and over. Don't necessarily plan out how you're going to say things just be familiar with the words (DO make character choices, though!).
- If they give you a scene at the audition and say "take your time and tell us when you're ready" take as much time as you need. This is YOUR audition! If they say, "we're ready for you" and you're really, truly not ready, it's ok to ask for 5 more minutes but make sure you are ready the next time they ask you to come in.
- If possible, read the play before you audition so you'll know what's happening. If that isn't possible, use all the context clues, Google searches, etc. that you can to figure out what's going on in the scene. (CBT always provides access to the full script. Take advantage of this!)
- Don't be afraid to ask questions about the scene/character if you have them. It shows that you are a curious actor and want to learn!
- Don't use props during your audition. This is true for all auditions, but particularly cold readings because you are also holding a script. The only exception to this might be items already on your person, like glasses or a watch. (Cell phones get tricky. If you do use one, make sure it is ALL the way off and holding both the phone and the script is doable and not fumbly.)

- Ultimately, one of the main reasons for a director to choose to have auditioners do sides over monologues is to get more of a feel for how you, as an actor, listen and work with a scene partner like you would in rehearsal. (I don't say performance because that implies a finished product. No one is expecting this to be a finished, polished performance!) So, at the end of the day, being successful at cold reading auditions with sides come down to being familiar as you can with the text within the time allotted to you, making choices, and listening and reacting to the reader.
- Break legs and book it!

# Tips for Musical Theatre Auditions

For musical theatre auditions, we require auditioners to provide sheet music for the song they wish to sing. **We typically provide two options:**

- Sing a provided song - download sheet music and learn from guide track (all available on audition website)
- OR Sing 16 bars of a song of your choosing, bringing your own sheet music with you; either printed in a 3-ring binder OR on an iPad in an easy-to-navigate app

## **Why we use live piano accompaniment instead of backing tracks:**

- Our pianist can follow you if you need to slow down, speed up, or find your place
- They'll help you start on the right note for your voice
- You control the tempo—no being locked into a pre-recorded speed
- It shows you're prepared to work professionally with musical directors

## **Before Your Audition**

### *Check your music:*

- Make sure the sheet music matches your vocal range (if it feels too high or low, you may need a different key or a different song)
- Even if you can't read music, know what your starting note sounds like—hum it or play it on a piano app
- Decide on your ideal tempo (speed)

### *Prepare your “16-bar” selection:*

- Choose exactly which part of the song you want to sing (about 30-45 seconds, which is usually about 16 measures) - mark starting and ending points
- Clearly mark any cuts or changes on your sheet music with a pencil or pen
- Cross out sections you're skipping and draw clear arrows showing where to jump
- Practice until it feels natural

## **At Your Audition**

### *Working with the pianist:*

- Introduce yourself and be friendly—they're your teammate!
- Show them your marked music and explain any cuts or changes; especially point out where you will START and where you will END



- Give them your tempo by singing the first few words, humming the melody, or gently tapping the beat on the piano
- If something goes wrong, don't panic—just keep going or politely ask to start over

*Getting your cue to start singing:*

Most songs don't start immediately—there's usually a piano introduction. Here's how to communicate with your accompanist:

- **If your song has an intro:** Simply say "I'll come in after the intro" or "Cue me when it's time to sing"
- **If you're starting without an intro:** Say "Please give me my note" or "Can I have my starting pitch?"
- **If you're unsure:** Ask "How would you like to start this?" The pianist will guide you

The accompanist will typically either nod, make eye contact, or give you a small gesture when it's your turn to begin singing. Don't worry about getting this perfect—experienced audition pianists are great at helping nervous singers feel comfortable.

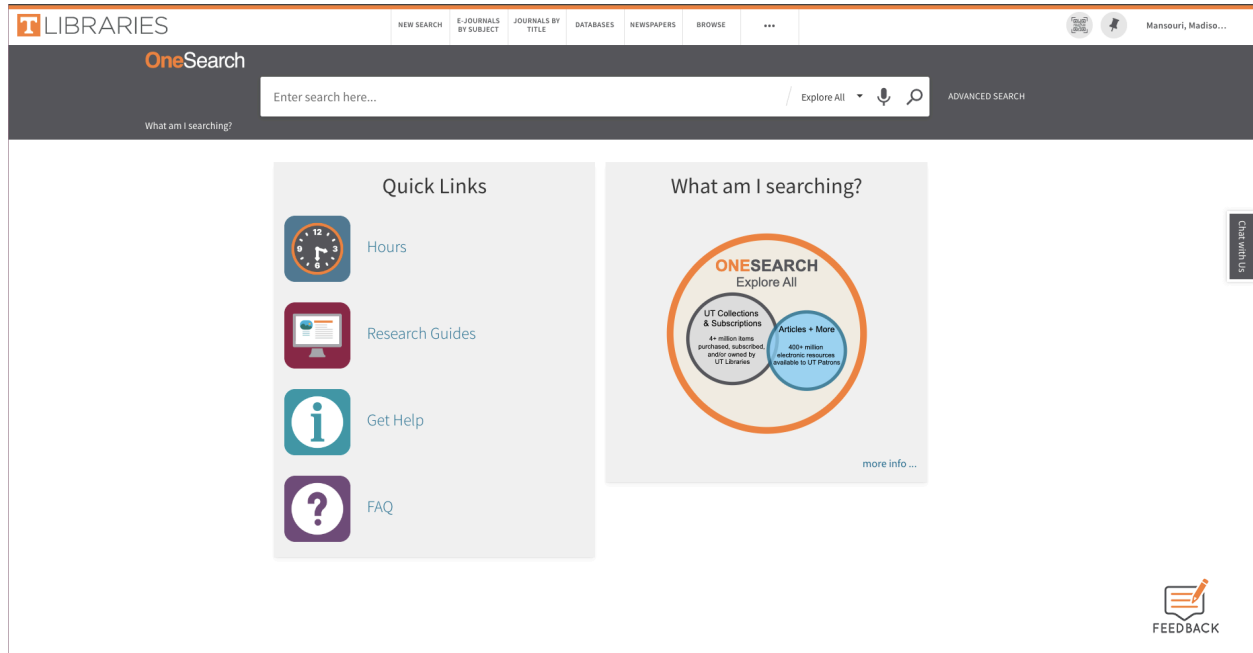
**When you perform the song, remember it's not just your voice we want to hear. We want to see you “act” the song and tell a story.**

*At the end:*

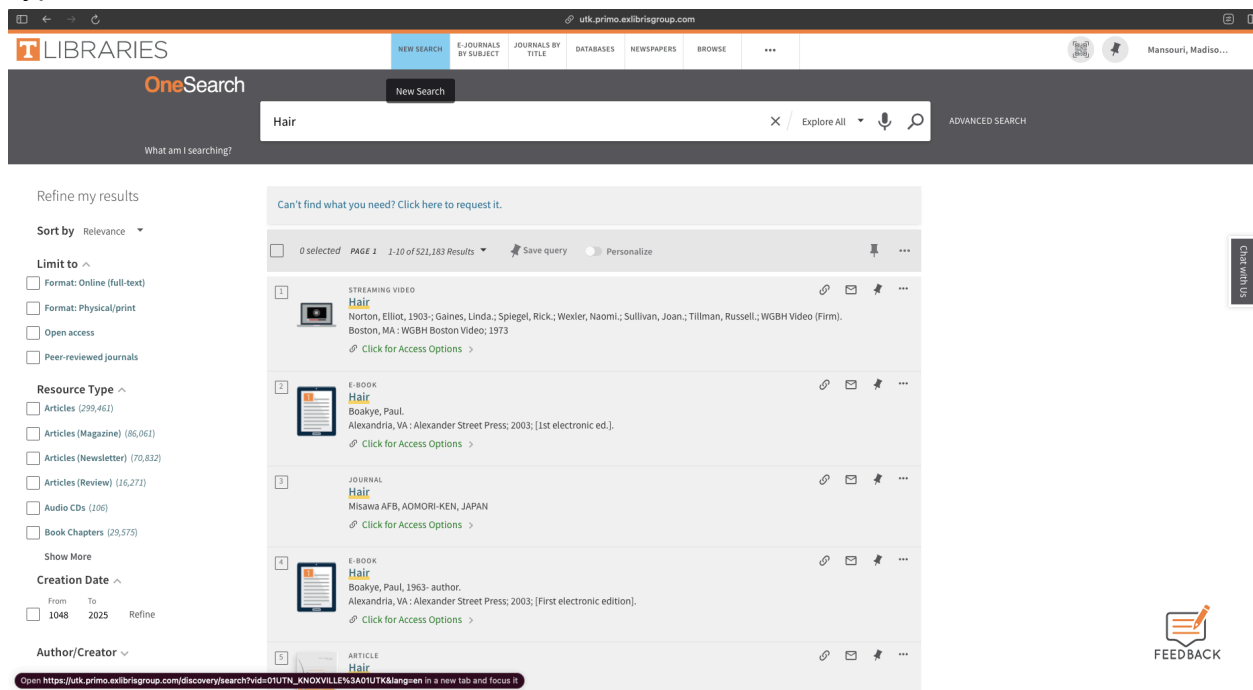
**Always thank your accompanist!**

# Finding Sheet Music at UTK

Go to OneSearch on the UTK Libraries, and type in which musical libretto you are looking for.



Type in the musical and search.



Refine resource type by clicking Score, then apply filters.

Can't find what you need? Click here to request it.

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Boakye, Paul.  
Alexandria, VA : Alexander Street Press; 2003; [1st electronic ed.].  
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# Self-Taping 101

To create a good self-taped audition, you need to be clearly seen and heard. This requires the proper equipment which includes:

- A blank, neutral background
- Lighting
- Microphone
- Camera tripod with smartphone adapter
- Smartphone, tablet, or DSLR camera

**All this equipment is available to students in Walters D-307.** A tripod and smartphone adapter, along with a small boom mic that can be attached to the adapter, are locked in the cabinet to the back left of the room (the cabinet key is on the shelf in the first cabinet to your right as you enter D-307). Lighting equipment (3 soft-box lights) on tripod stands typically stay out in the room. There are 3 scrolling backdrops available along the back left wall in front of the storage cabinet.

## ***BACKGROUND***

- Always choose either the blue or gray backdrop for audition taping. DO NOT use green screen as it is for other purposes.
- Always be sure you are standing at least 12"-18" away from the backdrop (to eliminate your shadow).

## ***LIGHTING***

- Use one light as your key light, placed facing you and behind your camera tripod.
- Use the other two lights on either side of the Key light, angled towards the backdrop to light it, thus helping to reduce shadow behind you, and adding some depth.
- If possible, overhead lighting can help create further depth.

## ***MICROPHONE/CAMERA on TRIPOD***

- ALWAYS put your smartphone camera onto the tripod in Landscape position (horizontal), NOT Portrait position (Vertical). Remember, this is how today's televisions and monitors are oriented.
- Use a microphone, either a wired mic or the boom mic attachment that is available, and always be sure that you have your reader stand back away from the microphone so that your voice is the primary voice on camera (it's your audition, not theirs!)

## **OTHER TIPS**

- A smartphone app such as Hey Camera allows you to give spoken commands to start recording or to take a photo in the event you have a reading partner that is on another device reading with you via Zoom or Teams.
- Eyeline is important. When on camera, looking just a bit to either side of your camera looks like you are looking further to either side than you are. Check your eyeline before recording.
- For film/tv auditions, use framing at the chest line on the bottom, and allow just a bit of space above the head. For taped theatre auditions, you may want to use more of a  $\frac{3}{4}$  shot, taping from the waist up.
- Use iMovie or other editing software to do any editing (this can be done directly on your smartphone or device).
- If a full body shot is requested, move the camera back, raise the tripod a bit, and aim the camera downward slightly. Don't worry about equipment showing in the shot. Do not "pan" up and down for the full body shot. This only needs to be a photo or a 2-3 second video.
- Do not wear anything that might distract from your audition, such as jewelry.
- Costuming is neither necessary nor advised, but something hinting at the character, or which makes you feel in character, is appropriate.
- Do not use elaborate props. Simple props, such as a phone or a drinking glass, is okay to help lend real actions to the audition, but that's all.