



TERRITORIAL MUSIC INSTITUTE

The Salvation Army, USA Southern Territory

July 24 - 30, 2023



THEATER MAJOR AUDITIONS

All Theater Majors must complete a **theater audition** (for placement in one of four theater small groups) and a **choral audition** (for placement in one of the four choruses). Please read the audition instructions carefully and **practice everything before you arrive!** *Note: delegates who sign up for a Leadership Elective (Creative Arts, Instrumental, or Worship Team) will not be in a chorus and will not need to audition.*

If you are interested in auditioning for a part in a **musical theater selection**, please come prepared with a song to demonstrate your vocal ability.

INSTRUCTIONS: Theater Audition

Prepare the monologue on the following page for your audition. **This must be completely memorized** (NO EXCEPTION).

You will be evaluated on the following areas – please prepare the monologue with these things in mind:

Expression

Expressive face and body, with appropriate vocal inflection

Character

A developed character that is interesting to watch and appropriate to the piece

Use of Stage

Use of space that is purposeful and with conviction. Knowledge of stage directions

Memorization

How well the monologue is learned and ability to carry on when making a mistake without breaking character

Confident Stage Presence

Demonstrate ability to project, enunciate, etc.

Connection

Make the audience believe you ARE the character and IN the moment

Note: Please wear appropriate clothes for the character to the audition.

All Theater Majors must bring the following to TMI:

- **Appropriate** and comfortable rehearsal clothes
- Black t-shirt
- Long black pants
- Plain flat black shoes



MONOLOGUE: Female Version

Georgina's Morning Monologue

By Elmer Rice

Georgina/George, the title character in this play, wakes up and performs their morning ritual in front of a mirror before going to work. It is charming, funny, and very, very true.

All right, mother! I'm practically dressed!

Maybe your mother is right, Georgina. Maybe it's time you cut out the daydreaming—time you stopped mooning around and imagining yourself to be this extraordinary creature with a strange and fascinating psychological life. Still, to be honest, compared to the average girl you meet, I'm really quite complex. Intelligent and well-informed, too. And a good conversationalist. Well, for heaven's sake! Honestly, some people! And my looks are nothing to be ashamed of, either. I have a neat little figure and my legs are really very nice. Of course, my nose is sort of funny. but my face definitely has character—not just one of those magazine-cover deadpans. If I could only stop lying awake for hours, dreaming up all the exciting things that could happen but never do.

Well, maybe this is the day when things really will begin to happen to me. Maybe Wentworth and Jones will accept my novel. Wouldn't that be wonderful! With a published novel, I'd really be somebody. Reviews in all the book sections royalty checks coming in; women nudging each other at Barney's and whispering: "Don't look now, but that girl over there—the one with the smart hat—that's Georgina Allerton, the novelist."

Gee, that would be thrilling! To feel that I'd accomplished something, to feel that I had a purpose in life!! Only it wouldn't make up for Jim. Fifty novels wouldn't make up for Jim. If Miriam only appreciated him. But she doesn't. She doesn't understand him.

What to do? What to do? Here I am, 23 years old—no, let's face it—24 next month! And that's practically thirty! Thirty years old—and nothing to show for it. Suppose nothing ever does happen to me. That's a frightening thought! Just to go on and on like this, on through middle age, on to senility, never experiencing anything. What a prospect!



MONOLOGUE: Male Version

George's Morning Monologue

By Elmer Rice

Georgina/George, the title character in this play, wakes up and performs their morning ritual in front of a mirror before going to work. It is charming, funny, and very, very true.

All right, mother! I'm practically dressed!

Maybe your mother is right, George. Maybe it's time you cut out the daydreaming—time you stopped mooning around and imagining yourself to be this extraordinary creature with a strange and fascinating psychological life. Still, to be honest, compared to the average man you meet, I'm really quite complex. Intelligent and well-informed, too. And a good conversationalist. Well, for heaven's sake! Honestly, some people! And my looks are nothing to be ashamed of, either. I have a strong core and my legs are really very nice. Of course, my nose is sort of funny. but my face definitely has character—not just one of those GQ deadpans. If I could only stop lying awake for hours, dreaming up all the exciting things that could happen but never do.

Well, maybe this is the day when things really will begin to happen to me. Maybe Wentworth and Jones will accept my novel. Wouldn't that be smashing! With a published novel, I'd really be somebody. Reviews in all the book sections royalty checks coming in; women nudging each other at Barney's and whispering: "Don't look now, but that man over there—the one with the smart suit — that's George Allerton, the novelist."

Gee, that would be thrilling! To feel that I'd accomplished something, to feel that I had a purpose in life!! Only it wouldn't make up for Miriam. Fifty novels wouldn't make up for Miriam. If Jim only appreciated her. But he doesn't. He doesn't understand her.

What to do? What to do? Here I am, 23 years old—no, let's face it—24 next month! And that's practically thirty! Thirty years old—and nothing to show for it. Suppose nothing ever does happen to me. That's a frightening thought! Just to go on and on like this, on through middle age, on to senility, never experiencing anything. What a prospect!

Choral Audition

About the Choruses

TMI delegates will sing in one of the following four choruses at TMI:

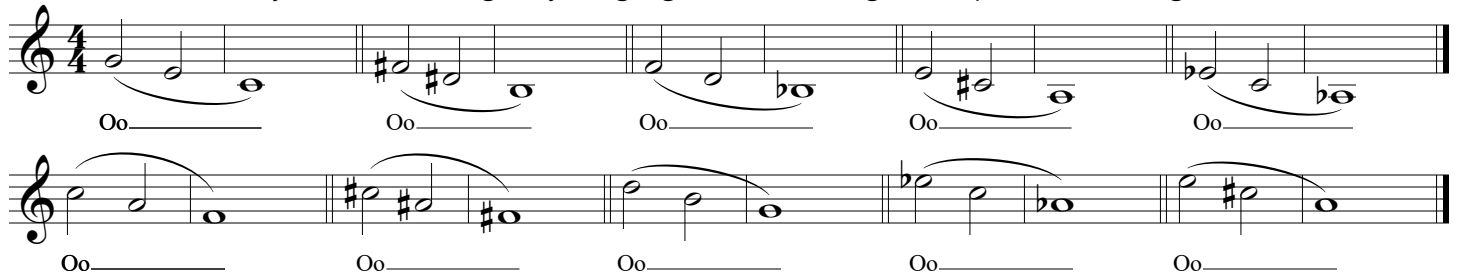
- Ditmer Chorus (introductory male chorus)
- Kellner Chorus (introductory female chorus)
- Cox Chorus (intermediate SATB chorus)
- TMI Chorus (advanced SATB chorus)

Audition Notes

1. (New for 2023) Those who were in the TMI Chorus last year will be automatically assigned to the same chorus and will not need to audition again this year.
2. You may elect to skip Part 3 of this audition, but doing so will result in automatic placement in one of the two introductory choruses (Ditmer or Kellner). We encourage everyone to audition for the SATB choruses, even if it is a challenge for you.

1 Range Check

Demonstrate your vocal range by singing the following excerpts. (Men, sing an octave lower.)



Two staves of musical notation in 4/4 time. The first staff contains five measures of music with notes on a whole note, followed by a line of five 'Oo' syllables. The second staff contains five measures of music with notes on a whole note, followed by a line of five 'Oo' syllables. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, 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Choral Audition

4 Part Singing

Practice your part to this song and be prepared to sing it with piano.

Words: Fanny J. Crosby

PRAISE THE LORD!

Music: Philip B. Catelinet

Allegro (♩ = 108)

The musical score is written for piano accompaniment in 3/4 time, featuring a treble and bass clef. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The lyrics are: 'To God be the glo - ry! great things He hath done: So loved He the world that He gave us His Son; Who yield - ed His life an at - one - ment for sin, And op - ened the Life - gate that all may go in. Praise the Lord! Praise the Lord! Let the earth hear His voice! Praise the Lord! Praise the Lord! Let the peo - ple re - joice. O, come to the Fa - ther through Je - sus the Son; And give Him the glo - ry! Great things He hath done.'