



Gulf Islands School of Performing Arts

GISPA Audition Requirements 2023/2024

This year applicants will email a video audition. Musicians & Theatre applicants will also attend an in-person ensemble audition, possibly followed by an interview. Dance applicants will attend an individual in-person audition with interview.

Please send this video/email by June 26, 2023 and email to schedule your ensemble audition. This will take place in D block during exam week, June 26 & 27.

In your audition email please attach your application, two reference letters and your bio, along with your video.

Also please ensure that we have your contact info for scheduling the interview portion of the audition.

*Please ensure that your video is recorded using adequate lighting and there is no extraneous noise.

Submit your file as an MP4 (or as an unlisted YouTube link) with resolution set to 720P or higher.

On the video, please follow your performance audition with a brief, spoken, explanation as to

1. Why do you wish to audition for GISPA?
2. What do you love about dancing, music or theatre? (specific to the arts strand you are auditioning for)
3. What role can dance, music or theatre play in our society? (specific to the arts strand you are auditioning for)

Components for Music Audition:

1) Technique:

You may perform these any tempo you like - consistent tempo is more important than speed.

Woodwinds/Brass/Strings: Record yourself performing four 2-octave scales and arpeggios, ascending and descending. If you are unable to do certain keys in two octaves, play up until your highest note in that key. Please choose **two major keys** and their **relative minor keys**.

Vocalists: Sing O Canada (in a key comfortable for your voice register) as well as a one-octave major scale and arpeggio, ascending and descending (using solfege).

Drummers/Percussionists: Choose 4 contrasting rudiments to demonstrate (ie. single stroke roll, 7-stroke roll, flam accent, single paradiddle). Perform each rudiment for a minimum of 8 bars.

2) Repertoire:

Woodwinds/Brass/Strings/Vocalists: Perform a selection of **two** contrasting pieces - one needs to be an original composition and one should be written by another composer. You may play along to a track if you wish or bring in someone else to help with accompaniment.

Drummers/Percussionists: Demonstrate one original piece OR a transcription of a drum solo/written percussion solo, as well as two contrasting patterns (ie. mambo and funk patterns), along to a track or unaccompanied.

Components for Dance Video Audition

1. A brief verbal introduction to your solo piece.
2. A two-minute Dance solo piece - original choreography is preferred.
3. Neat and professional looking costuming and hair style
4. Lighting and camera placement so we can see you as close as possible without losing you in the frame
5. Take care with the background - we want to see you clearly

NOTE TO DANCE APPLICANTS: If you would prefer a live performance rather than video recording, please contact Ms. Langer to arrange this for June 26/27.

Components for Theatre Video Audition

1. Record yourself performing two memorized monologues, one of the monologues provided here, and one you write yourself. Applicants must perform two monologues in their audition, one contrasting, self-written, monologue and the one attached.

We are looking for a demonstration of range and control in characterization and we advise you to seek variety in the two performances.

2. Neither monologue should exceed two minutes

3. Do not concern yourself with costuming nor video editing effects.

Legoland

By Jacob Richmond

Penny is a sixteen year old, wearing French braids and a private school uniform; she has a bright smile. She is an immensely nervous and self-conscious teenager. She trips over her words - a volcano of passion and eloquence.

Penny:

Hello. My name is Penny Lamb, and I am an aspiring animal conservationist.

Hello again...welcome. Welcome. Welcome...Welcome to my presentation.

(Reading from her card) This is where I tell you, after two hundred hours of community service, how never to turn out like me. It is my hope that after my hours of community service that have culminated in this presentation, *(reading)* you will all go out and...and well...lead fuller, lawfuller lives!

(reading) I would like to thank Miss Peachery - *(looking up)* my social worker - *(reading)* for giving me the ultimatum of doing this presentation... or, like, pick up other people's trash for an entire year on some crummy expressway...

So first off I want to tell people never to shoplift, jaywalk, beat up kids, swear, knock on people's doors and run away, be mean to overweight people, talk back

to your parents. Stop, drop and roll. Never let your uncle touch you in places you feel uncomfortable with - even if it's, like, your elbow. Don't do drugs - unless they are prescribed by a licensed practitioner of the psychiatric profession...and stay away from sex...

Whew. Well that should cover a lot of ground, considering that's like every high school play or movie I've ever seen in, like...ten seconds flat. And, I didn't do any of the above mentioned stuff. I've taken all of those lessons to heart, and obeyed them.

beat

However, I did sell and traffic drugs in two countries, and horribly maim this man. This man I truly loved.

beat

Look, I was fifteen then. I was all screwed up...I'm sixteen now.

Available from Talonbooks as a cotypescript - 2009

Brilliant!

By the Electric Company Theatre
Kim Collier, David Hudgins, Kevin Kerr and Jonathon Young

Inside the offices of J.P. Morgan, Nikola Tesla addresses the famous financier

Nikola Tesla:

It stands in perfect isolation, towering above the earth. At its crest of one hundred and eighty- seven feet rests the giant copper electrode, the voice box of the future.

I know you have heard of Marconi's helpless S. Well, if this is what you want, I will transmit the entire alphabet, every word it can spell, all at once, in all directions. Uniting the ears of humani- ty! Suddenly all distance is irrelevant. This will happen very soon. But I am not interested in making these little tests sending letters. Wasting my time with tiny steps when I stand on the brink of something far greater.

I live, Mr. Morgan, to see the day when electricity exists all around us like air and a man need only reach out and drink it in to his home. I live for the look on their

faces as they stumble away from their ticker tapes and phonographs, from their meagre lamps and light bulbs, to feel the radiance of my beams washing over them. When voices pass between us like a conference of spirits. And when news of the world circulates like gossip at the office, and music plays without instruments in every corner. When pictures flash like dreams in the ether, and when the upper atmosphere is harnessed like a giant and the Earth's great power pulls us out of our timid lives and into the era of Titans!

Available from Brindle & Glass Publishing as a copyscript