

GISPA

Gulf Islands School of Performing Arts

GISPA Audition Requirements 2021/2022

This year applicants will email a video audition, followed by a scheduled Zoom interview for music and theatre applicants. There is no interview requirement for dancers.

Please send this video/email by May 17, 2021.

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 Video Audition

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

Instrumentalists: Record yourself performing two 1-octave scales and arpeggios, ascending and descending. Please do **one major key** and **one minor key**. Choose from the following keys. Before you play, announce the key you are choosing to perform.

Major:

Bb, Eb, F, D, G, A

Minor:

Gm, Cm, Dm, Bm, Em, F#m

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

Drummers/Percussionists: Choose 4 contrasting rudiments (ie. single stroke roll, 7-stroke roll, flam accent, single paradiddle). Perform each rudiment for 8 bars. Before you begin, announce the names of the rudiments you are choosing to perform.

2. Perform a selection of **two** contrasting pieces - one should be an original and one should be written by another composer. Announce each piece in your video before commencing. You may record yourself playing along to a track if you wish. For drummers, you may choose to instead perform two contrasting patterns (ie. mambo and funk patterns, along to a track).

Components for Dance Video Audition

1. A brief verbal introduction to your solo piece.
2. A two-minute Dance solo piece - original choreography.
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

Components for Theatre Video Audition

1. Record yourself performing two memorized monologues, the one provided here, and one you write yourself. 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.

Applicants must perform two monologues in their audition, one contrasting, self-written, monologue and the one attached.

Burlap Bags

By Len Peterson

Tannahill

It was high noon now, and everything stood out clearly and colourfully in the light that cast only underside shadows. I was walking fast without exertion, and covering much ground. Everything looked normal. Either the burlap bags had disappeared, or I had come to accept them. The grass, and the sky, and the trees and the flowers were in primary colours, and vibrant. The earth of the summer fallow was black. I was out in the country. I felt that I had made a mistake about the world. It was beautiful.

I came across a group of children. They were young children.

Ahead of them was the most inspiring sight I had ever seen, their future that might be possible. The glory and beauty of it was overwhelming. There was a society of civilized men. In humility, thinking of my own generation and those that preceded mine with all their barbarity, I made move to kneel down, to bow my head. But as I did so the earth began to revolve rapidly. The years spun away.

The children moved forward and grew older. Instead of a vista stretching out endlessly, an ever-narrowing horizon came into being. Walls sprang up on either side of the path the children walked along. Higher and thicker the walls became, narrower the horizon. The number of paths branching out ahead diminished. The vision came to resemble the world I knew. Now the walls were close together, and they shut out most of the sun. The children, grown to early man – and womanhood, walked now in single file between the walls. Oh, they were walking in a trench!

They all walked down at the feet of the person in front of them, and followed those feet. No longer were there several possibilities in the future, there was only the inevitable end. Why watch them further?

Available from Playwrights union of Canada as a cotypescript