



THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

Stage Two & Three: Recall Audition Guidelines: 2025 Entry BA (Hons) Acting (Musicianship)

Congratulations! You are through to our two-part in-person audition process, which takes place over a single day.

We understand how nerve-wracking the prospect of auditioning can be, so please read these guidelines carefully. Being able to follow instructions is an important part of being an actor. You will be expected to warm-up prior to your audition and are welcome to use the waiting area to do this.

Remember we're interested in finding out about you as an individual, so please try to relax, be yourself and enjoy the day.

Stage Two: Recall (Morning)

For this morning session, you will undertake a panel audition as well as a workshop, to assess your skills and appropriateness for our training programmes. Please prepare the following:

1. Contemporary monologue (no longer than 2 minutes)

You will present the speech you first performed for your self-tape audition in Stage One, demonstrating your ability to interpret this material, engaging imaginatively with its content and world.

2. Song 1 (no longer than 2 minutes)

You will be asked to present **one song** from the Song List (at the end of this document), first presented in your Stage One self-tape audition.

3. Song 2 (no longer than 2 minutes)

Please choose **any song** of your choice that best illustrates your skills on a musical instrument of your choice. Your selection is not restricted to LIPA's Song List or the conventional musical theatre canon and can be any style or genre, such as a piece of popular music, rock or an original song. If you can provide vocal accompaniment, this is also another opportunity to demonstrate your singing ability. Most importantly, we should be able to see your musical instrument skills.

Each of your three pieces should be no longer than two minutes. The panel may stop anyone who goes over that time.

Dance/movement workshop

In this workshop we will take you through a series of short dance/movement exercises. You may learn a brief routine to music, take instruction, or work with others to present expressive and creative movement work. We will observe your technique, versatility, and physicality. Focus on giving this workshop your best effort so we can see your potential and how you apply yourself to the task.

Please wear comfortable clothing (do not wear jeans). You may also be asked to work barefoot in a workshop. If for medical reasons you cannot work barefoot, then please ensure you have appropriate dance or flat footwear.

Stage Three: Recall (Afternoon)

Although all candidates will take part in the morning activities, we may only ask a proportion of you to come back in the afternoon for this recall audition. The afternoon session allows the panel to look more closely at your performed material, which may include the following activities:

Repertoire selection (no longer than 2 minutes)

In this session you will be asked to present one of two songs from the Song List (at the end of this document). We recommend that your second choice is varied in style, genre, period, and musicality from your first choice to demonstrate your versatility. You may be asked to perform your material from Stage Two again, be asked to reconsider some aspects of the presentation or be redirected. We may review your skills level as a vocalist, testing your vocal range through scales and exercises. You may be given additional instruction by the panel to assess your skills level.

Contemporary monologue (no longer than 2 minutes)

You may be asked to present your two-minute contemporary monologue again. After you have performed the monologue, a member of the panel may give you direction on your monologue, advice and instruction on how you might approach the monologue from a different angle, helping you to understand other aspects of the character through the language the playwright has provided. You are expected to incorporate this advice.

Musical appraisal

In this session you will work with other musicians to interpret an existing musical work. This is a free and improvisatory session, allowing you to make creative choices and demonstrate teamwork. We may review your skills level as an instrumentalist and potential to adapt to additional instruction by the panel to assess your skills level.

Interview

Although not a formal interview, the panel might ask questions to better understand who you are, your aspirations and suitability for our training programmes. Please

prepare for this by familiarising yourself in depth with the course content on our website. During the interview we want to get to know you better and understand more about what you expect to gain from training with us. The panel may ask you the following questions, which includes the opportunity for you to ask us questions too:

- What makes you an ideal LIPA student?
- What additional skills and qualities would you bring to the programme?
- When embarking on a rigorous practical training averaging 30+ hours per week, what are your personal mechanisms for maintaining physical and mental stamina and resilience?
- What artistic experience has had the biggest impact on you, and why?
- What would be your dream project to be involved in, and why?
- Do you have any questions for us?

Building tour

You'll get the opportunity to see our facilities on a tour given by one of our ambassadors, who will also answer any questions you might have about what it's like to study at LIPA.

Stage Three completes all stages of your LIPA audition.

Schedule

The day is separated into two parts for Stage Two and Stage Three of the audition. Not all candidates will be requested to attend the afternoon session. *Timings may vary.*

Stage Two

08.15-09.00 Registration

09.00-09.15 Welcome talk

09.30-13.30 Individual panel audition & dance/movement workshop

We will be seeing quite a lot of candidates, so you may experience some periods of waiting around.

13.30-14.15 Lunch break

Lunch isn't provided, so please bring a packed lunch.

Stage Three

14.15-17.30 Repertoire, monologue & musical appraisal

This session will involve staff members from the core-team, such as Level Leaders, Programme Leaders or Heads of Department.

Timings may vary.

Do you have any access needs related to a disability that may require specialist arrangements?

If you think you will require any type of support for either stage of the audition process, please contact our Student Wellbeing & Disability Team, at

wellbeing.disability@lipa.ac.uk

After the audition

At these stages of the audition process, we may also consider you for any of the following undergraduate Acting courses:

- BA (Hons) Acting (Musical Theatre)
- CertHE Foundation Acting (Musical Theatre)

We do not tell you the outcome of your audition on the day itself. If you have been unsuccessful, we will inform you via UCAS, our applicant portal and email.

Feedback

Unfortunately, due to the high volume of applications we receive, we are unable to offer feedback if your application is unsuccessful this year.

Any questions?

For applicants from within the UK please email our Admissions Team:
admissions@lipa.ac.uk

For applicants from outside of the UK, please email our International Team:
international@lipa.ac.uk

You can also reach us by phone by calling +44 (0)151 330 3000 and asking for either the Admissions or International Teams as appropriate.

There is **no audition fee** for any stage of our audition process (travel grants are available and are applied automatically, if you live in an eligible postcode).

Good luck and we look forward to seeing you.



Will Hammond
Director of the School of Performance

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

Song List: 2025 Entry

Soprano/Mezzo-Soprano:

- **Killer Instinct**, *Bring it On*
- **Kindergarten Boyfriend**, *Heathers*
- **Raunchy**, *110 in the Shade*
- **A Change in Me**, *Beauty and the Beast*
- **Dyin' Ain't So Bad**, *Bonnie and Clyde*
- **Journey to the Past**, *Anastasia*
- **Life I Never Led**, *Sister Act*
- **Falling in Love With Love**, *Boys from Syracuse*
- **On the Other Side of the Tracks**, *Little Me*

Mezzo-Soprano/Alto:

- **Wait A Bit**, *Just So*
- **Another Night at Daryl's**, *The Witches of Eastwick*
- **Maybe I Like it This Way**, *The Wild Party*
- **Far From the Home I Love**, *Fiddler on the Roof*
- **I Got Lost in His Arms**, *Annie Get Your Gun*
- **One Perfect Moment**, *Bring It On*
- **Two Men in My Life**, *Big Fish*
- **Maybe This Time**, *Cabaret*
- **All Falls Down**, *Chaplin*

Tenor:

- **She Loves Me**, *She Loves Me*
- **Sit Down You're Rockin' The Boat**, *Guys and Dolls*
- **Lost in the Wilderness**, *Children of Eden*
- **Seeing You There**, *Ordinary Days*
- **Do I love You Because You're Beautiful?** *Cinderella*
- **When I Drive**, *Bonnie and Clyde*
- **If You Could See Her**, *Cabaret*
- **Corner of the Sky**, *Pippin*
- **Out There**, *The Hunchback of Notre Dame*

Bass/Baritone:

- **Lost in the Darkness**, *Jekyll and Hyde*
- **If I Can't Love Her**, *Beauty and the Beast*
- **Once Upon A Time**, *Bare*

- **Were Thine That Special Face**, *Kiss Me Kate*
- **I'm Allergic to Cats**, *Theory of Relativity*
- **The Man I'll Never Be**, *Daddy Long Legs*
- **Fight the Dragons**, *Big Fish*
- **When The Booth Goes Bright**, *Amélie*
- **Some Enchanted Evening**, *South Pacific*