

SETC TIPS ON PREPARING YOUR MUSIC FOR AUDITIONS

The score needs to be easily readable by the accompanist.

Make sure the copy of your sheet music is clean and clear. No faded Xeroxes. No garbled faxes. No tears or creases. No old markings. If you have trouble reading your music, then your pianist will most likely have trouble reading your music, too. The sheet music must be in the correct key that you will sing it. The pianist will not transpose.

The score must be easy to handle.

Make sure that your sheet music will stay on a piano's music ledge. Even if you can't read music or play the piano, you can place your music on a piano. Does it stay in place while you press the keys? Can you turn the pages easily and quickly? Three-ring binders with non-glare sheet protectors are your friends. Or, you can simply tape the music inside a manila folder.

Marking & Scoring Cuts

Song title/composer. Write the song title/show title/composer on the top of the page where you are starting your cut if not already printed. If you are singing a pop/rock song, include song title and author, and special notes such as, "Performed by and the original artist's name". This helps the accompanist recognize the song quickly so they can then pay more close attention to your verbal instructions.

If you are singing before your monologue, the last two lines of your speech should be boldly printed at the top of the page.

Your audition music must be thoroughly and clearly marked. The more explicit your directions are on your sheet music, the better chance you have of staying on track with the accompanist.

Starting/ending points. Mark the starting measure of your song with "Start Here" and a bracket that encompasses the piano and vocal staves. Decide whether you want an intro or simply a note/pitch. Tell your accompanist you want the note. Clearly mark the end of your audition cut, with "End" and an opposite facing bracket.

Key/meter/tempo changes. Be sure to highlight any variations in tempo or key. You might also write to what key we're going into as well (i.e. "To F Major").

If you plan to do a lot of back-phrasing (singing behind the beat), you should write that into the music; simply write, "Keep tempo here—I will back-phrase."

To indicate a gradual slowing or speeding up of tempo, the musical terms are "ritard." (slower) and "accel." (faster). To go back to the original feel, write "a tempo." Highlight these terms, and point them out to your accompanist when you talk them through your song. If you don't know the technical terms for all of these things – be able to hum/sing the tempo, stops, etc. very quietly to the accompanist when they are prepping for you.

Any music that is not to be played by your accompanist should be removed (or covered with a blank sheet of paper, cut off or clearly blocked off), not just scribbled out. Any musical markings that you don't want an accompanist to follow also be removed or covered.

Start Here

A Contemporary Musical Theater Song

by Andrew Byrne

17 A^b G^b $B^b m/C$ C_{sus} $C7$

I don't real - ly have _____ to use _____ my brain. _____

Pno.

To F Major

21 C_{sus2} E^b_{sus2} B^b_{sus2} $G m7/B^b$ B^b/C $C7$

It's so awe - some sing - ing a con-temp-or-ar-y mus-ic-al theat - er song. _____

Pno.

25 $Dm7$ C_{sus2} E^b_{sus2} B^b_{sus2}

All the sub - text's on _____ the page, _____ and it's ap - prox-i-mate-ly twenty min-utes long.

Pno.

29 D^b A^b $B^b m7$ $C7$

If my mouth just keeps _____ on run - ning _____ ev-'ry one will think _____ it's stun - ning.

Pno.

33 Fsus2 D7 Gm7 Gm7/C

All the work's al - read - y done in a con - tempor-ar-y mus-ic-al theat - er song.

Pno.

37 Fsus2 Eb7sus2 D7sus2 A7M7 Dsus D7

— La la — la la — la la — la la la la la la la — la la la. And

Pno.

ritard.

41 Gm7 Am7 D7 Gm7

When the song is end - ing You know I'll be ex - tend - ing a

45 Gm7/C Fsus2

big, loud, riffed out con - tempor-ar-y mus-ic-al theat - er

Pno.

f

ff