

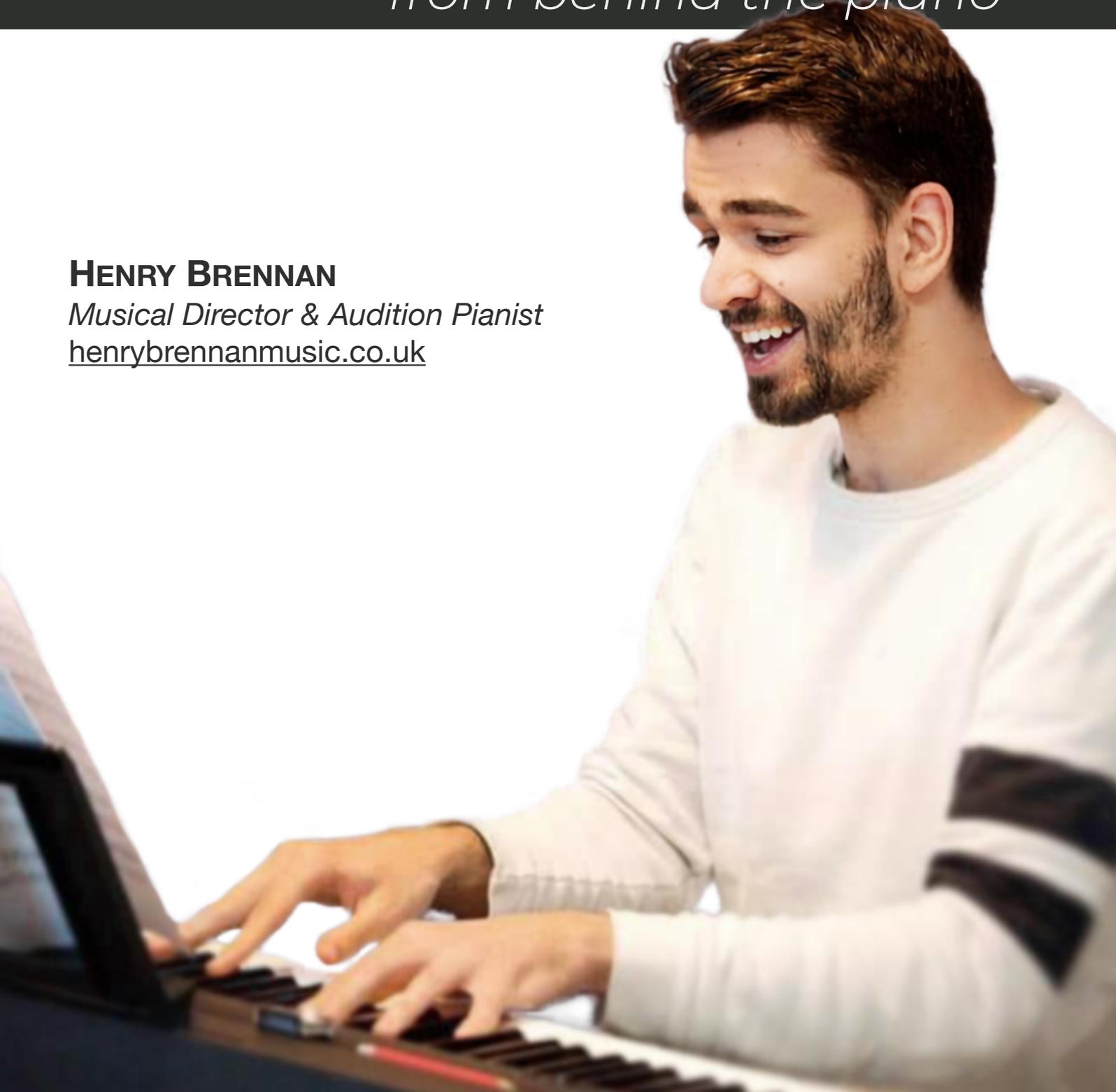
# Preparing for a Musical Theatre Audition

*from behind the piano*

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This guide shares insights from the perspective of an audition pianist with over a decade of experience behind the piano. I've accompanied thousands of auditions, from leading West End productions and UK Tours, regional venues and pantomimes, and drama college intakes.

I've seen it all, from performers absolutely acing their auditions and landing the part, to unprepared actors frustratedly hitting the door on their way out.

Whether you're getting ready for drama school, professional or amateur theatre auditions, these practical tips will help you present yourself confidently when you next walk into an audition room.

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# CHOOSING YOUR MATERIAL

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## Find a song that suits the audition

Not every song will be appropriate for every audition. Think about what your audition is for, and what the panel might be looking for.

Drama school auditions typically require contrasting pieces to help the panel identify your trainability, and see where your strengths lie before you've been to college.

Professional theatre auditions usually request songs in the style of the show, either to see what your voice is capable of, or what sort of an actor you are.

Your first port of call should always be the casting breakdown or audition requirements. The casting team or audition panel will usually give you an idea of what they'd like you to sing. That might be a time period (e.g. 1960's), a style of song (e.g. ballad, or patter), or even a few specific songs they'd like you to choose between.

Sometimes it's a clear distinction; if they've asked for contemporary musical theatre, don't bring *Oklahoma*. Sometimes, it's a little more vague; they might ask for 'pop', which is quite a broad category. In that case, have a look at the style of the show and try to sing something that could fit into it.

**Audition pianist tip:** *If you've got a song in your folder that's not quite right for an audition, but you can sing well, have a look at other singers who have sung that same song, and see what else they have in their repertoire - you might find a new favourite piece!*



## Myth: The 'Do Not Sing' list

A lot of performers are told that there's a list of songs that you should never sing in an audition, and they're usually given one of two reasons not to sing it.

The first reason is that a song is 'overdone'. Yes, there are some songs that are heard a lot more than others in auditions, but a well performed 'overdone' song will be better than a badly performed never-before-heard song. If you have a fantastic cut of a well known song that you can deliver brilliantly, you don't need take it out of your rep folder.

The second reason is that a song is 'hard to accompany' on the piano. Admittedly, some are harder than others to play, especially if you've changed the key of the song. As an audition pianist, I strongly believe that performers shouldn't be choosing your songs based on whether they think the pianist will manage. It's the producers' responsibility to be hiring audition pianists that are competent, and familiar with a broad range of music. It's good to be aware of the difficulty of what you're bringing in, though, and have a backup just in case something goes wrong, but don't let it inform your first choice.

Generally speaking, if you can sing and perform a song well, then you can take it into an audition.

One legitimate reason to not sing a song would be if it's inappropriate for you as an individual performer to sing it. Be thoughtful about the cultural context of your song choice. Songs written to express specific experiences should only be performed by artists from those communities. There's no shortage of songs available out there, so instead, choose songs that you can fully connect with.



## Your audition rep folder

Professional performers should be maintaining a repertoire (“rep”) of audition pieces that cover different styles and requirements. Depending on your casting brackets, you should have a combination of at least:

- An uptempo number, either musical theatre or pop
- A legit/classical musical theatre piece
- A contemporary musical theatre song
- A ‘Golden Age’ (pre-1960’s) song
- A comedic or character song
- A dramatic ballad

There might be some overlap in those categories. For example ‘Adelaide’s Lament’ from *Guys and Dolls* fits into both the Golden Age and character song categories. By no means is this an exhaustive list, and you should adapt your rep to match your own voice and style. That might mean including a folk song perhaps, or a jazz standard.

Having a solid rep folder means that you can be ready for last-minute auditions, or even be prepared for the dreaded “Have you got anything else?” in the room!

Always make sure that you know everything that’s in your rep folder. If you haven’t sung a song in a while, either take it out of your folder, or brush up on it regularly. There’s nothing more stressful than passing your folder over to a musical director who’s asked to hear something more, because they’ll inevitably choose the song you haven’t sung in years.

**Audition pianist tip:** *Make sure that you know exactly where in your folder your music is! I’ve sat awkwardly whilst performers have flipped back and forth in their folder for several minutes, with the entire panel watching and waiting. Make it easy for yourself!*



# FINDING SHEET MUSIC

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## Where to get good sheet music

Finding good quality sheet music can be quite difficult for many performers. If you want to give the audition pianist the best chance at accompanying you, then there's a few options for you.

Your best options are officially published vocal selections from shows, legitimate sheet music retailers (such as [MusicNotes](#), [Sheet Music Direct](#), etc.) or complete piano/vocal scores. [NewUKMusicals](#) is a good resource specifically for songs by UK Musical Theatre composers. If you're looking for songs from new musicals, then I'd also suggest seeing if the composer has their own site where they sell music, so that you can support them directly.

Avoid free piano sheet music websites, as they are often inaccurate, or simplified. Photocopied music can be used, but try to avoid music that looks like it's been through a scanner too many times; the more it's photocopied, the higher the chance that there's errors in the photocopying, where bits have been cut off or become unreadable. Especially with pop songs, try to avoid guitar chord sheets with just a melody line, or 'simplified' piano arrangements where the vocal line is incorporated into the piano part.

On the next few pages, I've put some example excerpts of music with comments underneath about their usability.

4

Fluff - in' up her hair—

Ma - ma has a smile— And when she has a smile, no one

else has a prayr. Ma - ma's talk - in' low,—

Ma - ma's gon - na win. — Ma - ma's mov - in' slow,—

5241 - 3

Detailed description: This is a page of sheet music for the song 'Mama's Talking Softly'. It features a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: F, D7, G7, F, Cmaj.7, Dm7, G9, C, C#dim, G7, and C#dim. The score is divided into four systems, each with a vocal line and a piano line. The lyrics are: 'Fluff - in' up her hair—', 'Ma - ma has a smile— And when she has a smile, no one', 'else has a prayr. Ma - ma's talk - in' low,—', and 'Ma - ma's gon - na win. — Ma - ma's mov - in' slow,—'. The page number '4' is at the top left, and '5241 - 3' is at the bottom left.

'Mama's Talking Softly' - a cut song from *Gypsy*. It's a photocopy, but the entire page is clearly legible. Nothing is cut off by the photocopying, and there's no excess marks on the sheet music. The music is clearly on the page, and easy to read. In places, the vocal line is doubled in the piano part, but there's also enough 'other' accompaniment for it to feel full, and not force you to sing a certain way.

2 **Jaunty swing**

17 C<sup>6</sup> F<sup>6</sup> C<sup>6</sup> G<sup>sus</sup> C<sup>6</sup> Dm<sup>7</sup> D<sup>#o7</sup> Em<sup>7</sup> A<sup>7</sup>

Who's got a match worth stri - king? Don't say it all\_ de - pends\_\_  
Who's got a light\_ worth hi - ding un - der a bush-el, friends?\_\_

21 Dm<sup>7</sup> N.C. G<sup>7</sup> C<sup>6</sup>

Who wants to help me burn my can - dle at both ends?

25 C<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

ends? Ad - mit - ted - ly,\_\_\_ it may not last the night\_\_\_\_\_ But

30 Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G G<sup>7</sup>

while it burns, what a won - der - ful light!\_\_\_\_\_

34 C<sup>6</sup> F<sup>6</sup> C<sup>6</sup> G<sup>sus</sup> C<sup>6</sup> Dm<sup>7</sup> D<sup>#o7</sup> Em<sup>7</sup> A<sup>7</sup>

Who'd like to play with fire\_\_\_\_\_ as Sa-tan rec - om mends?\_\_

38 Dm<sup>7</sup> N.C. G<sup>7</sup> C<sup>6</sup> A<sup>sus</sup>

Who wants to help me burn my can - dle at both ends?

'Burn my Candle' - a Shirley Bassey number. Whilst the page itself is clear and easy to read, it's just a vocal line with chord symbols. Not all pianists are comfortable improvising around chord symbols, and there's no guarantee that what one pianist plays will be the same as another. I'd suggest finding an arrangement with something more detailed written out, unless you're happy for the pianist to 'comp' underneath you.

43 B $\flat$  D $^7$  Gm N.C.

new. E - ven Jake, the

46 B $\flat$ m $^6$  N.C. Gm $^7$ ( $\flat$ 5)

plumb - er, he's the man I a - dore, — he

49 F/C N.C. G $^7$  N.C.

had the nerve to tell me he's been mar - ried be - fore. —

52 G $^7$  C $^7$  F

— Ev - 'ry - one knows — that I'm just

'Second Hand Rose' - by Fanny Brice. The Piano accompaniment is full in some places, but in other places is just mirroring the vocal line. This isn't a major issue, but for sections like 'He had the nerve to tell me...', unless you're doing the exact written vocal rhythm, the pianist might be playing something different to you. It also makes it more difficult for you as the performer to vary your performance, as you're being rigidly held into the piano rhythm/melody in those moments.

Conductor

116 TO - NIGHT AT EIGHT.

117

118

120 TWO MORE MIN - UTES, THREE MORE SEC - ONDS

121

122

124 TEN MORE HOURS TO GO. I'LL

125

126

AL. BOSS, PHILADELPHIA, PENNSA

63

'Tonight at Eight' from *She Loves Me*. This music is in a handwritten font that a lot of older scores use for their typesetting. The font itself usually isn't a problem (except on busy piano/conductor scores where it gets hard to read the smaller notation). The issue with this music is that the entire left side of the music has been cut off in the photocopying; there are no clefs, and in some cases no key signature. This would be very difficult for a pianist to accompany you effectively with.

## Making a cut

If you're not singing the full song, your pianist will need to know exactly what you're wanting to sing. I've got an [in-depth guide here](#) on how to cut sheet music, but I'll outline the basics below. You don't need to know much about music theory to be able to effectively cut sheet music, but it does help.

Decide where you're going to start singing, and whether you need an introduction or just a 'bell note' at the top of the song. If you're not starting at the top of the song, make sure that you've copied any of the tempo information (the bold text at the top of the staff, such as **lively**, **swung**, or even a metronome mark like ♩ = 120 ) to where you're starting.

If you're cutting a section in the middle, mark it clearly by neatly crossing out any skipped bars or pages. Any bar that has music that isn't being sung should be completely crossed out, and the crossing lines shouldn't go into any bars that you want played.

A marked up cut of 'Cabaret' from *Cabaret*. I've marked it up in blue so that it's easier to read here, but you can use other colours like black or grey. Marking in pencil makes it easier to fix any mistakes. Note that I've indicated that I'm singing a different note immediately after the cut by writing it in.



## Putting it together

There's always been a bit of debate over taping music versus folders. I personally prefer taped music, but I'm happy to play from a folder, or even an iPad or tablet.

If you're printing music, make sure it's on loose-leaf, single-sided A4 paper. Make sure that the full page of music is printed properly, with a margin around all sides; some printers may cut off the edges or bottom of the music.

When taping music together, leave a small gap between pages so that it's easy to fold up, accordion style. Lay all your pages face up, and tape the adjacent edges together. If you've crossed out an entire page of music, don't put it into the cut at all. This will save the pianist having to flip forward one or two (or sometimes more) pages of crossed out music to find where you've jumped to. Then, turn it over carefully and repeat. Taping both sides means that the music won't be sticky on the back. If you've done it correctly, it should fold easily in both directions; this will mean that your pianist is able to decide where the page turns will be.

If you're using a folder, make sure that it isn't too bulky, especially if it's got your entire rep in it. Often, the music stands in auditions are a small piece of wood that isn't designed to support a heavy folder. Try to minimise page turns where possible, and make sure that the sleeves of your folder don't stick together when trying to turn pages.

I've had plenty of people bring iPads into auditions. Some pianists might not be used to playing from an iPad, so it's best to make sure before the audition if possible. An app that a lot of musical directors and auditions pianists will likely be used to is [ForScore](#), but any .pdf reader app will make it easier for the pianist to use. Make sure that your tablet is charged, you know how to turn pages forwards and backwards in case the pianist asks (usually either a swipe or a tap), and turn on Do Not Disturb!



## Key changes and transposition

There's no problem if you want to bring a song in a different key to the original. If given the choice between a song in an original key or a song that you connect with genuinely but you've changed the key, I'd rather the latter. Changing the key can show that you're aware of your vocal range and capabilities.

If you need a song in a different key, get it professionally transposed or use a reputable service. Some of the big sheet music retailers will allow you to change the key during purchase. This is usually fine, but make sure that it's not adding a lot of accidentals (especially double sharps or flats) throughout, particularly when moving a key by more than a semitone.

If your song has a key change, particularly during or after a cut section, highlight this clearly with a box or circle around the key change, and feel free to point this out politely to your pianist when talking through your cut.

## What markings are helpful

Do highlight any tempo changes or pauses in your music, as well as any repeats or sections you will be repeating or skipping.

Any rhythmic or lyrical changes you're making to the vocal line are helpful, especially if you're doing a 'new' version of a song. If you want your pianist to play different dynamics to those that are already marked, then put that into your music.

You don't need to highlight dynamics that are already printed, repeats that are marked in the song, or include your own performance notes.

## Checking your cut

If you're able to read music or play it on the piano yourself, this is a good way to check that your cut works. Some musical directors and pianists may also offer to cut music for you, or **[record backing tracks of music that you send them.](#)**

Either way, it's good to make sure that your cut works, and you've practised it, especially if there's sections from the middle that have been removed. Pay extra attention to any cuts that are around key changes, as these might sound strange out of context.

Make sure that you've practised your cut well, because whatever you put in front of your pianist will be what they play on the day.



## COMMUNICATING WITH YOUR PIANIST

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The audition pianist is there to help you succeed. Here's how to set us both up to achieve that.

### Giving your tempo

This is often an issue in auditions; they're high stress, your heart rate is elevated, and everything is adrenaline fuelled and sped up. Phrases like 'the usual speed' or 'medium tempo' aren't useful, and will often leave your pianist more confused.

Find a part of the song where the groove is established, such as the start of the chorus or a second verse. Sing a few bars of the song as you're going to perform them. Not only does this give the pianist your tempo, but it also gives you a chance to check in on your own voice. Make sure that you're not skipping over rests. If you're going to backphrase in your audition and sing something that's not on the page, don't choose that moment to give the tempo.

Never say things like 'however you usually play it,' or 'surprise me'. The audition pianist might not know the song, and they definitely won't know how you've practiced it (unless they happen to be your singing teacher).

**Audition pianist tip:** *When you clap or sing your tempo, I can match that exactly. When you say something like 'medium-fast', you might be imagining something slower than I am. The 'usual tempo' will depend on which cast recording I might listen to more - don't leave it to chance!*



## Going through your cut

When you hand over the sheet music, briefly tell me where you're starting and ending. Highlight any important moments (such as a big pause before the last note, or a section that you might want the pianist to vamp until a cue line is given), and if you think it's helpful you can give an overall feel for the song.

You don't need to explain the emotional journey of the song, or why you chose the song. If you've taped your music together, you also don't need to unfold all of the music; let the pianist decide where they want the page turns to land.

Keep it brief and confident. Especially in auditions when the panel is seeing a lot of people in one day, you should be able to quickly and clearly talk to your pianist about what you need.

## Moments to highlight

If your song has any of the following moments, you should mention them when talking to the pianist.

In 'rubato' sections when you're playing around with the tempo of the vocal line, tell the pianist whether you want them to follow you, or keep the accompaniment at the same tempo.

If you've got a big pause, let the pianist know that you're planning on holding the note. It's especially helpful if you're able to lead the pianist through these moments with either physicality or your vocals during your audition.

Tempo changes, whether that's getting faster or slower, are useful to discuss. If you have time to sing through those moments, it can be helpful. Italian words to look out for in sheet music are *accel* or *accelerando* for getting faster. For slowing down, look out for *rall.*, *rallentando*, *rit.*, *ritard*, *ritenuto*, or *ritardando*. They may also be written in English equivalents, such as 'getting faster'.

You don't need to over-explain why these moments are happening, just highlight them.

## Answering Questions

Sometimes, an audition pianist might need to ask you questions to clarify your cut. It might be a question about the geography of the song, especially when there's lots of repeats, or a coda where the pianist will need to jump around the page. If you're not sure how to answer the question, you can offer to sing a section of the song (such as the end of the chorus going back into the first verse, if that's what they're asking about).

The question might be about the style of the song. I've regularly had performers pass me sheet music that should be swung, but their cut doesn't say that it's swung. Whilst it might not sound like a huge difference on paper, in practicality it will completely change the feel of the song, and likely your audition.

There's also occasions when I might ask a question that's designed to steer you towards an answer. For example, if your song doesn't have any introduction before the vocal begins, I might ask if you just want a bell note at the top, or perhaps the first couple of bars vamped (repeated until you start singing).

The questions aren't to catch you out. It's unlikely that we will have rehearsed the song together; I'm asking so we both know what's going to happen at the top, and we aren't waiting for each other to start first. If you do decide to change the opening of your song in the room, feel free to ask what it will sound like before you sing it properly for the panel.

**Audition pianist tip:** *Not every pianist will make cuts in the room, but if I'm asking you about whether you want an instrumental, it's usually because I think I could skip over it easily. After an entire day of listening to me accompany auditions, I know the panel doesn't need me to have a 16-bar piano solo! If you're not sure, you can ask what that cut might sound like, but you can always keep it in if you've got something planned during that time.*



## Building rapport

This might seem a little obvious, but I've played enough auditions to know that it's worth saying.

You might only have a short moment with the audition pianist before you start singing. The audition pianist might sometimes be the musical director of the show, but even if they're 'not on the panel', they're still in the room, and the way that you interact with them does make an impression for the panel.

The casting team aren't just looking for the best performers. They're trying to find the best company members as well. The audition pianist spends the whole day with the casting team, and is often times asked for their opinion on the way a performer interacted with them or performed, which can help inform the decisions that need to be made.

Be friendly, speak clearly and at a normal pace. Remember that I'm here to help your audition go as well as possible, and we're on the same team.



## ON THE DAY

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### What to bring to an audition

It will depend on the audition, but at the minimum, make sure that you're bringing your sheet music and a bottle of water.

### Arriving and warming up

Arrive at least fifteen minutes early. This will give you time to check-in (with either the casting team, a runner, or staff at the venue), relax, and mentally prepare for your audition. Use waiting time to gently warm up (ideally in a quiet space, so you're not disturbing others). Go over your music before you enter the room, but make sure you're not over-singing before your audition.

### Entering the room

When you come into the room, whether you're sent in or brought in by someone, be confident. Smile! Depending on the audition, you might talk to the panel before the pianist, or go straight into singing. Either way, be friendly with everyone but not over-familiar.

Don't start your audition with a caveat; a particular example is people that walk into the room, and the first thing they say is "Sorry, I've been unwell and my voice is shot at the moment." The panel will be full of professionals who can hear (and understand!) when you're unwell. If you've got an agent, they may have already briefed the casting team. Starting off on a negative (even if well-intentioned) gears the room to expect the worst before you've even started.

If it's safe to leave your bag in a waiting area, or outside the room, then you can walk into your audition with only the essentials. I've seen performers bring suitcases and gym bags into the audition room, and it can make for a slightly awkward start as the panel waits for them to sort themselves out before starting the performance part of the audition.



## If something goes wrong

It can happen. Whether it's the wrong tempo, or the introduction isn't right, it's nothing to get overly worried about.

If it's a small problem, like you singing a wrong note, keep going. The panel will care more about how you handle yourself in that situation than whether there's a wrong note.

If it's a major problem, like you accidentally skipping a section, then stop professionally. Say, "I'm sorry, could we please start again?", or "Can we pick that up from the chorus?"

If the pianist makes an error, it's exactly the same. If it's a small thing, like a wrong note, then keep going. If it's a major issue, like a completely wrong tempo or key, then don't panic. Just stop, and ask to start again. If you need to politely have a conversation with the pianist before you start again, then that's fine.

Mistakes happen, and panels are used to it. Handling it with professionalism and politeness is more important than getting it perfect.

***Audition pianist tip:** If I play something terribly wrong, I won't be offended if you stop and restart. I'd much rather you gave your best performance than struggle through because you didn't want to be rude. Similarly, if I play something badly, I'll let the panel know once you're out of the room that it was my fault.*

## After your audition

When you've finished, thank the pianist (a quick 'thank you!' is enough), collect your music, and thank the panel. Unless the panel are having a conversation with you, don't hang around, or repeatedly apologise for any mistakes that might have happened. You've done your job, and now it's time for them to do theirs!



## COMMON MISTAKES TO AVOID

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Having accompanied thousands of auditions, certain mistakes are more common than others. Here are some of the top issues, and how to avoid them.

The Mistake	The Fix
<p><b>Vague tempo descriptions</b></p> <p>Phrases like 'the normal speed' or 'whatever's written' don't give the pianist much information</p>	<p>Sing a part of your song from a point after the groove is established. Don't skip over rests, and feel free to tap or lightly clap the tempo.</p> <p>If you're going to give a tempo with a clap or tap, make sure you know how many beats are in a bar - I've had performers try to squeeze a fourth beat into a waltz!</p>
<p><b>Poor quality sheet music</b></p> <p>Photocopies of photocopies, unmarked cuts, badly taped music, loose paper</p>	<p>Invest in high-standard published music. Mark it clearly, tape it or put it into a folder, and make sure you've gone through it properly before your audition.</p> <p>There are some terrible scores available for free online that are impossible to play. It's nearly impossible to sight-read through something when every single note has a double-sharp accidental in front of it; I should know, I've had to do that before.</p>
<p><b>Not knowing what's in your rep folder</b></p> <p>Having songs you haven't sung in years, or are now not appropriate for your casting</p>	<p>Regularly go through your folder and make sure that you know exactly how every song in there goes; lyrics, cut, vocal range, etc. Take out any songs that aren't right for you, because the panel might want to see you sing something other than your first choice!</p>



## The Mistake

## The Fix

### Over-explaining a song

Needing to explain context for a short cut of a song (especially if you've cut the start) so that it makes sense

Make sure that your cuts make emotional sense, and that the journey is clear to follow. We don't need to know who you're singing to or why if you make clear choices in your performance.

### Choosing inappropriate material

Bringing the wrong style of song to an audition, or a song that you can't sing well

Read the casting breakdown, and see what the panel have asked for. Choose songs that genuinely suit your voice and casting. Don't choose songs just because you want to sing them if you can't (although you should only have songs you want to sing!)

I once played 'Screw Loose' from *Cry Baby* for someone auditioning for a princess role in a pantomime. Whilst they sang it brilliantly, it was completely wrong for the audition, and the panel didn't call them back.

### Apologising before you've started

Phrases like 'sorry, I've been sick this week,' or 'I didn't have time to prepare anything' set the panel on edge

If you've been unwell, the panel will likely be able to tell anyway, and can factor that into their decisions. Even on short-notice auditions, walk in with confidence, even if you're faking it, show them what you can do, and own it.

If you've got a song in your folder that's 'close enough' to the style they're asking for, then sing that. You don't need to learn something new for every audition if you've got a strong rep folder. If they've sent you material, the panel is often times fine with you holding a copy of it. Auditions aren't memory tests.

### Ignoring the pianist

Handing over music without acknowledgement, not answering questions, or being rude

Remember the pianist is there to help you perform. Whilst they might not always be on the creative or casting team, they will still be talking to the panel for the whole day, and are often asked for their opinion. You're being auditioned as a company member as soon as you walk into the room!

I was once playing auditions for a show, and an auditionee (who clearly wasn't thrilled at having to sing) walked into the room, and hissed at me whilst doing the sign of the cross, as though I was demonic. They thought it was funny, but the panel thought he was being rude!



# AUDITION CHECKLIST

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You can use this page before every audition to make sure that you're fully prepared every time.

## Sheet Music:

- My song is appropriate for this audition.
- My song is in my vocal range.
- I have a contrasting backup song prepared.
- My music is from a legitimate source.
- My music is printed properly, with clear margins
- My music is in good condition.
- My music is taped together properly, or in a folder.
- I know exactly where my music is in my folder

## Music cuts:

- The start of my cut is marked clearly.
- I know what introduction I've got before I start singing.
- I've cut any unneeded instrumental sections.
- The end of my cut is marked clearly.
- I've practiced my cut with a pianist

## The pianist:

- I've marked all of the things I need to point out to the pianist.
- I can talk through my cut concisely.
- I know what tempo I'm giving the pianist.
- I can answer questions about the style of the piece if I'm asked them.



## READY TO AUDITION?

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These insights come from thousands of auditions, and over a decade of experience as an audition pianist across the UK. My goal is to help performers present themselves at their absolute best.

If you'd like further support with your audition preparation, I offer:

- One to one audition and vocal coaching sessions
- **Audition accompaniment backing tracks** (use code **AUDITION10** for 10% off your first order!)
- Repertoire selection consultations
- Musical direction for performers and productions

You can get in touch at [henry@henrybrennanmusic.co.uk](mailto:henry@henrybrennanmusic.co.uk), or via my webpage at [henrybrennanmusic.co.uk](http://henrybrennanmusic.co.uk)

Break a leg!

**Henry Brennan**

Musical Director