



## **Check list for generating the audition pianist's lead sheets**

***Make sure the piano parts you provide are written at concert pitch, are legible, with clear directions!***

### **Key signature:**

Are you using a key signature (or is the piece in an open key signature with accidentals written as they occur)? If you are using a key signature, write it on every staff (not just the first).

### **Staves and clefs:**

Does the piano part need two staves (Are there lines for the left hand to add, in which case are the correct clefs written at the beginning of each line) or is the lead sheet just using a single staff that gives the melody line, with the symbols for each of the accompanying chord written above the staff?

### **Time Signature:**

Is the Time signature given at the beginning of the piece?

### **Tempo and feel:**

Is the tempo marking and type of feel given at the beginning of the piece?  
Are the quavers (eighth notes) swung or straight?

### **Structure and form**

Is the overall form and structure of the piece to be performance clearly outlined on the part? Is there an introduction (If so give this the heading "intro")?

Is there an outro (If so give this the heading "outro")?

Is there a solo section (If so give this the heading "solo section")?

### **Bar numbers and rehearsal letters:**

We recommend you write the bar number at the beginning of each staff and rehearsal letters at the beginning of each new section, so that you and the pianist can locate specific places with ease while rehearsing.

## **The Head**

If there's an introduction, we recommend you write the heading "The Head" at the beginning of the head so that it can be easily located during rehearsal. Is the head's melody notated correctly (pitch wise and rhythmically)? Are the accompanying chord symbols aligned correctly over the melody line? Have you given the full structure of the head with bars and repeat marks and is it clear how many times the head is played before the soloing begins?

## **Solo section:**

We recommend you write the chords out again and mark this section as the "**solo section**". Is the solo section "open" i.e. without a designated number of repeats (in which case make sure you mark the solo section as "open"), or are there a set number of choruses (in which case make sure you indicate the numbers of choruses at the top of the solo section)?

## **Outhead**

To avoid any confusion during the auditions we suggest you write out the "out head" rather than using a DS or DC, giving clear instructions as to how it ends! Is it repeated or just played once through, and does the very end require your using either a Coda (make sure you remember to use the "to coda" sign!) or does it need a "last time" bar?

If you're not going to write out the outhead, but are asking the pianist to DC or DS after the solo section back to the opening head, be sure your instructions are clear on the part as to how the out head ends. Does it need a "last time (after the solo)" bar, or "go to coda" for example? If you use a coda make sure it can be located with ease. Create a slight gap between the end of the piece and the coda bars so that it's clear where the coda begins.

## **Proof read the part!**

Once you've written out the piano's lead sheet, ask a couple of people who reads music to look at it and tell you how they interpret all the instructions you've given, particularly the structure and form. It's the best way to check that your instructions are clear and can't be misinterpreted!

**Well done! By now you should have a very clear lead sheet indeed!**

Supported using public funding by



**ARTS COUNCIL  
ENGLAND**