



GUITARIST AUDITION CRITERIA

The following areas will be covered in the audition process for Soundsation. All auditions will be done ELECTRONICALLY, with no in-person auditions. The FIRST TWO parts of your audition should be video recorded and submitted as follows:

VIDEO SOLO TUNE (recorded in advance)

Make a video recording of you playing a song of your choosing. This should be a song from the 'standard jazz repertoire' that shows off your jazz sensibilities. It is recommended that your video should include improvisation. In this unusual time, it may not be possible to have you record your video solo with a live rhythm section. There are lots of 'backing track' accompaniments available on YouTube.com, as well as other sources, such as iRealPro. If you aren't sure of how to access these resources, please email me at kmarcy@edcc.edu. Upon receipt of your video, I will contact you to schedule an online audition/interview.

VIDEO SOLO BALLAD (recorded in advance)

Make a video recording of you playing the SOLO BALLAD excerpt (see attachment). Do this without any other instruments playing with you. I want to see how you play in this unique setting.

CHORDS/VOICINGS (Zoom audition)

You will be asked to play a series of chords, voiced in a jazz style to help determine your ability to read chord symbols in a manner conducive to the jazz idiom. For this part of the audition, assume that you are in a setting with a bass player, such that your voicings should be played 'rootless'.

SIGHT-READING (Zoom audition)

You will be given a short excerpt of music to learn in 2-3 minutes. You will be asked to 'comp' chord voicings. More importantly than seeing the finished product, we are looking at how you approach the sight-reading process. We strongly encourage all auditionees to prepare themselves as well as possible for this portion of the audition by incorporating sight-reading into their 'daily routine'.

INTERVIEW (Zoom audition)

This is an opportunity for me to get to know you and ask questions that might be relevant to being a member of Soundsation. If you have questions regarding membership in the group, you are encouraged to ask them during your interview.

LETTERS OF RECOMMENDATION

TWO letters of recommendation are required of each auditionee. ONE of these should be from a music instructor or other school official. The other letter can be from a person of your choosing (friend, boss, coach, etc.) These letters should speak to your integrity, cooperation/attitude, adaptability, commitment, service, willingness to take direction, as well as your musicianship. ALL LETTERS OF RECOMMENDATION ARE TO BE SENT ELECTRONICALLY TO KIRK MARCY, DIRECTOR OF SOUNDSATION, AT kmarcy@edcc.edu

AND MUST BE RECEIVED AT LEAST 2 DAYS PRIOR TO YOUR ZOOM AUDITION.

TRANSCRIPT

Prior to your Zoom audition, please email an unofficial copy of your most recent transcript (high school or college).

CONTACT INFORMATION

If you have any questions about the audition process, please contact:

Kirk Marcy, Director of Soundsation

Edmonds College

20000 68th Avenue West

Lynnwood, WA 98036

425.640.1650 (music office)

kmarcy@edcc.edu (email)

music.edcc.edu (website)



PREPARING FOR YOUR GUITAR AUDITION

Here are some helpful suggestions as you prepare for your guitar audition for Soundsation. Careful consideration of these things will help you present yourself in the best possible way.

SOLO TUNE

This is the component of the audition process YOU have the most control over. Simply put, YOU get to choose your song, style, tempo, arrangement, etc

1. It is suggested that you carefully consider making a choice of solo tune that TRULY highlights your musical performing strengths.
2. Don't feel like you have to demonstrate EVERYTHING you know in one solo.
3. If you are using a live rhythm section, work with your rplayers well in advance of recording your video so that their playing enhances (not detracts) from your audition.

SOLO BALLAD

This is one of the more challenging aspects for rhythm players in jazz. We are looking for the following:

1. Is the song being played with basic accuracy of chords?
2. Is there a balance of roots, *harmony and melodic embellishments* in the play?
3. Is there evidence that the auditionee is listening while playing?
4. Is there evidence of artistry in this area?

CHORD VOICINGS

Many auditionees show their greatest musical attributes through this component of the audition. We are looking for the following qualities in this area:

1. Does the auditionee correctly voice jazz chords typically found in the idiom?
2. Does the auditionee form chord voicings swiftly, or is the process labored?
3. Do the voicings show an understanding of jazz harmony

SIGHT-READING

For many auditionees, this is the ONE component of the process that they dread the most! Sight-reading is the "Great Equalizer" of music, in that it temporarily "levels the playing field" for all auditionees. If you feel uncomfortable now, begin to work on becoming a better reader of rhythms and melodic intervals. Most importantly, relax! We are more interested in discovering what you CAN do, not what you CAN'T do!

INTERVIEW

Start now, making a list of questions that you would like to ask during your interview. There really aren't any questions that you could ask that aren't relevant, so feel comfortable in asking.

LETTERS OF RECOMMENDATION

Carefully choose WHO you ask to write a letter of support for your audition. For each person you asked to have written on your behalf, give them enough ADVANCE NOTICE to complete their recommendation. It is YOUR responsibility to see to it that your letters are completed and sent electronically AT LEAST TWO DAYS PRIOR TO YOUR AUDITION.

IF YOU HAVE QUESTIONS

If you have questions in advance of your audition, please email Kirk Marcy, Director of Soundsation at kmarcy@edcc.edu