



## Soundsation Horn Player Audition

- Fill out this [GOOGLE FORM](#) (if you haven't already).
- PRE-RECORDED AUDITION MATERIALS:  
Complete these **THREE** (plus one optional) pre-recorded videos and email them to: [jeff.horenstein@edmonds.edu](mailto:jeff.horenstein@edmonds.edu). Quality cell phone videos are fine. Make sure you can be seen and heard clearly in the videos.
  - SOLO TUNE (recorded in advance)
    - Record yourself playing a song of your choosing. This should be a song from the 'standard jazz repertoire' that demonstrates your jazz sensibilities. It is recommended that your video should include improvisation. You could either record your solo tune by yourself (piano only), with a live bass player (drummer optional), OR use 'backing track' accompaniment recording. There are several available on YouTube as well as other sources including iRealPro. If you aren't sure of how to access these resources, please email me and I can help you out.
  - ENSEMBLE EXCERPT (recorded in advance)
    - Record yourself playing (filling around the vocal figures in a jazz style) this [excerpt](#). Play along with this [ensemble recording](#), and make sure I can hear both you and the recording in your video. This is so you can demonstrate your ability to compliment an ensemble from a rhythm section chord/rhythm chart.
  - WRITTEN PART (recorded in advance)
    - Record yourself playing (in a ballad style) this [excerpt](#). This is to demonstrate your ability to execute a musical line from sheet music.
  - OPTIONAL NON-JAZZ PIECE (recorded in advance)
    - If you have experience and/or training playing non-jazz (classical or contemporary) music, record yourself playing a song of your choosing from your repertoire (either from any lessons you have taken or something you have learned on your own). No need to learn something new for this recording. This is to demonstrate your level of technical ability so I can get a sense of your experience level on the instrument.

- **IN-PERSON AUDITION**

We will meet in person so you can demonstrate your musicianship skills and so I can get to know you a bit better.

- **SIGHT-READING**

- You will be given a short excerpt of music to learn in 2-3 minutes. More importantly than seeing the finished product, I am looking at how you approach the sight-reading process.

- **INTERVIEW**

- This is an opportunity to get to know you and ask you questions that are relevant to being a member of Soundsation. If you have any questions about Soundsation, feel free to ask them as well!

- **LETTERS OF RECOMMENDATION**

- Please submit **TWO** letters of recommendation via email to

- [jeff.horenstein@edmonds.edu](mailto:jeff.horenstein@edmonds.edu).

- 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.

- **TRANSCRIPT**

- Please submit an unofficial copy of your most recent transcript (high school or college) via email to [jeff.horenstein@edmonds.edu](mailto:jeff.horenstein@edmonds.edu).

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

Jeff Horenstein,  
Director of Soundsation  
Edmonds Community College  
20000 68th Avenue West Lynnwood, WA 98036  
425.640.1651  
[jeff.horenstein@edmonds.edu](mailto:jeff.horenstein@edmonds.edu)

## Helpful Suggestions

### 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 players well in advance of recording your video so that their playing enhances (not detracts) from your audition.

### ENSEMBLE EXCERPT

Many auditionees show their greatest musical attributes through this component of the audition. Here's what is being assessed.

1. Is it obvious that the excerpt is well-learned/prepared?
2. Is the auditionee comfortable playing in the swing style?
3. Does the auditionee play both with good time and a good sense of feel?

### WRITTEN PART

Here's is what is being assessed:

1. Are you able to accurately learn and execute a melody from written notes?
2. Are you able to play the lines musically with a sense of phrasing?

### 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, not the person writing on your behalf.