

# WORSHIP AUDITION | *INFO PACKET*

## In this packet, you will find...

- A Practice CD/Set list
- A Packet of Chord Sheets
- Outline of Helpful Tips

Please ensure you have—and thoroughly attend to—all the components of this packet.

## Some reminders...

### Before the Audition:

**PREPARE YOURSELF**—take the time to prepare for the audition in every part—spiritually, physically, mentally and musically. Put first things first! Continue to seek God and His will. Pray like crazy. **PRACTICE!** Ask questions if you have them. Be smart—get a good amount of sleep the night before. Refer to the “Helpful Tips” sheet if you need some ideas on how to be musically prepared.

**CHECK YOUR EMAIL!** Everyone who turns in an application will be emailed their assigned time slot by “**DATE**” at the latest. Also, Be listening for updates during the Next Level part of the LS weekend services.

### At the Audition:

**“DATE” IS THE ONLY AVAILABLE DATE FOR AUDITIONING. NO EXCEPTIONS CAN BE MADE.** This is not to be mean—this is due to the limited availability of the listening panel.

Each vocalist/instrumentalist will be asked to check in **30 minutes prior** to their time-slot in the foyer. The auditions will take place in the sanctuary. Vocalists/instrumentalists will audition with the house band. For example: If you are auditioning for a bass position, the house bass player will sit down, and you will take their place for the duration of your audition. Drummers will use the electronic kit on stage.

Each vocalist/instrumentalist will be expected to play 2 songs from the CD provided. At the listening panel’s discretion, a 3<sup>rd</sup> song may be requested. It is strongly suggested that instrumentalists have their parts memorized and not have the chord charts on stage with them at the time of their audition.

Those not performing will be asked to wait in the South Venue. Instruments will be provided, but please bring your instrument with you if you are able.

### After the Audition:

The results of the audition will be emailed to each person individually, including a musical assessment, and discussion of your application. No one else will receive your results. There are four possible options:

1. You will be offered a spot on an existing large stage team.
2. You will be offered a spot on a small stage team (LS Kids, Paradox, Foyer Music)
3. We believe you would have what it takes to make a team in the future and would like you to continue

practicing for a future audition, but we would not offer you a spot at this time.

4. We appreciate your hard work and willingness to serve, however, we would not offer you a spot at this time.

**Artists are typically sensitive people. With that said, we expect all of those involved to have an attitude of humility. If you are not selected, this does not mean that you are not talented. It does mean for the time being that the current needs have been met. We would strongly encourage you to find other ways to get involved in the community and serve at Living Stones.**

We will be hosting worship auditions annually, and **everyone is welcome to reapply at that time.**

Those that *are* accepted will hear from leadership regarding their future commitment and details about worship rotations, new teams, etc...

**Thank you for showing interest in the worship ministries of Living Stones. Let us know if you have any questions.**

### **Donald Zimmerman**

Arts and Communications Pastor  
Living Stones  
1220 Robb Dr. | Reno, NV 89523  
775.622.9772  
[donald@lsreno.com](mailto:donald@lsreno.com)

### **Liz Mumford**

Worship Arts Intern  
Living Stones  
1220 Robb Dr. | Reno, NV 89523  
775.622.9772  
[liz@lsreno.com](mailto:liz@lsreno.com)

# HELPFUL TIPS

These guidelines are by no means mandatory; although, they can assist you in achieving a well polished audition.

## LISTENING

For the audition, we are asking that you refer to the CD that you have been given, and generally stick to playing parts already recorded. If your instrument does not have a prerecorded place then see the "what is open space" section on pg 2.

As you are listening:

- a. Pay specific attention to the parts *your* instrument is playing.
- b. Ask yourself questions such as: *Is my instrument playing an essential part that needs to be exactly like the CD? Or do I need to modify in order to play a live version?*
- c. **Follow along with your chord sheet** to learn the road map and watch the timing of the chord changes in relation to the lyrics or drums.
- d. If you are having trouble hearing your instrument in the mix, or know that your instrument doesn't play on a particular song, then listen for where there is open space so that you can insert your instrument tastefully without overplaying or conflicting with other instruments.

## PRACTICING

- a. **Practice *with* the recording** as much as you can. This will help you get a feel for what it will be like to play with the band at the audition.
- b. Also, **practice *without* the recording** to make sure you have the road map of the song memorized, and that you are comfortable in knowing transitions.
- c. Have plenty of practice time under your belt in which you don't have the music in front of you. To those of you who think this is scary, know that the more you practice at home as if you were performing on stage, the more confident you will be when it comes time for the real thing. You don't want the audition to be the place where you first play through the songs without looking at the music.
- d. **Isolation and Repetition.** This technique for memorization can be used when learning any material of length. Take a list of 50 vocab words for example- simply going through all 50 words will take you a long time memorize; by the time you have read word 50, you probably have already forgotten word 1. So, practice 5 "words" at a time; meaning, practice just a chorus over and over until you are comfortable. Then move on to the next section. The better the song is ingrained in your memory, the better you will be able to play and the easier it is to truly worship.

As you know, the first 2, of the possible 3, songs that you will perform in front of the listening panel will be of your choosing. Choose the 2 songs that would highlight your instrument the most, or songs that would allow you to make a supporting contribution to the consistency of the music. Even though you

get to choose your first 2 songs, **you will want to have all the songs memorized**- just in case you get a special request from the panel.

## Memorizing

**a.** Try practicing sometimes at night. Memorizing before going to sleep will help the brain to store information as relevant as it resets during the night.

**b.** Isolation and Repetition can also be applied to memorizing (see *practicing, d.*) But don't forget to come back and memorize the transitions between the sections in order to be comfortable with the flow of the road map.

## BE COMFORTABLE IN YOUR ABILITIES

Remember, **the number one cause of mistakes during any performance is the fear of the unknown.** Fear that you can't remember the chords for the verse, fear that you might not be able to play the fills fast enough, fear that you don't know the words, etc... Work hard in order to go into the audition knowing your abilities. Being sure of yourself will keep your brain from slipping into a fright or flight syndrome that can ultimately freeze you up on stage.

## What is "open space?"

There are two types of spaces: *Frequency space* and *Rhythmic space*.

### *Frequency space:*

Listen to the recording you've been given and pay careful attention to what octave each of the instruments are in. For Example, the bass guitar is usually playing in the low end frequency ranges (or low notes), whereas the drum cymbals, and some guitar leads often take up the higher frequency ranges. The mid range usually includes male vocals, and other guitars (especially the acoustic). Keys have the possibility of playing all of the ranges. Inserting your instrument into an area of open space means that you have found some frequency ranges that aren't already heavily laden with sound. If there is no open space to fill you can also try supporting an existing instrument by harmonizing with it, but not playing the exact same notes unless you are going for a specific dramatic effect.

### *Rhythmic space:*

If an existing instrument is playing a choppy sounding rhythm, you might play something smoothly connected to fill the space in-between the choppy notes, i.e. a strings patch lying underneath a percussive piano part.

\*\*\*See next page for tips on specific instruments

## TIPS FOR SPECIFIC INSTRUMENTS

**Lead Vocals:** Pay attention to the range that the songs are in. If you know that there is that one note in the chorus that is right out of your range, practice it many times so that you go into the audition knowing that you can hit it. This will keep from you sounding like you are anticipating and holding back when you know that spot is approaching. Avoid taking a breath in the middle of a word. And don't forget to add vocal dynamics that fit the song appropriately.

**Background Vocals:** Harmonies are key. Try not to sing the exact same note as the Lead Vocalists; it is much easier to sound flat because you are doubling up a frequency range. Also, very rarely will you sing along with every word. It is best to pick and choose lines or sections where a second voice would highlight the Lead. If possible, avoid using much vibrato. It clashes with the lead vocalist's vibrato and can sound pitchy. Furthermore, practice hitting each note dead on, as sliding into notes will also sound pitchy.

**Drums:** Overplaying is easy to do. It is not bad to add your own personal flare, but it should never sacrifice the overall foundational sense of timing for the rest of the band. Remember, you are the backbone, other members are trusting you to keep them on time. This is why we strongly recommend that you practice to a click track.

**Bass:** Similar to how the drums are the rhythmic foundation, you are the harmonic foundation. You and the drummer should be practicing clear communication at all times. Listen and play along with the rhythm of the drummer's kick pedal if you want to keep your section locked down.

**Acoustic/Rhythm Guitar:** It is often hard to hear the acoustic/rhythm guitar stand out in a mix if you haven't been trained to hear it. Listen in the mid-high section of the recording to hear a strumming pattern, or play along with the CD to check the timing of chord changes.

**Lead Guitar:** Most of the songs on the CD have pretty specific lead guitar parts. If you can't figure them out by ear, check online to see if you can find any tabs. For the songs that do not have specific leads, it is important that you listen to the open space to decide whether you want to play rhythm or lead, and which octaves you would best fit.

**Keys:** The piano has a one of the largest ranges of any instrument. It can be hard to not step on other instruments while playing. If you are playing chords in the low ranges of the keyboard, the notes should be spread farther apart. Playing notes too close together on the low end can get muddy. To play it safe, stick to octave bass notes with the left hand. Also, sometimes the use of a string pad, instead of straight piano, is a great way to fill out the open space of a song. Look for areas in the song where there are either frequency gaps, or frequencies that could be highlighted for dramatic effect, i.e. supporting the bass guitar in a song to create depth and moodiness. If your ear is up to the task, some of the songs on your CD have specific piano leads you are advised to pick out.

**Single note instruments** (violin, cello, saxophone etc...): There are times when these instruments should stand out, and times when they should be part of a soft supporting harmony. Try to not step on the space of other instruments such as the lead guitar or lead vocalists, but instead, insert your instrument in a way that supports their lines with a corresponding harmony. If there is space in a song, feel free to take the lead or experiment. And of course, if your instrument is already featured on the CD please try and pick out that part to play for the audition.