



GodSounds

WHERE FAITH IS HEARD



FREE GUIDE FOR ACX NARRATORS

13 ACX Audition Mistakes

that quietly cost narrators jobs

Insider advice from William Crockett, founder of
GodSounds — drawn from thousands of auditions
reviewed.

Most narrators lose jobs for reasons that have *nothing to do with talent.*

I've reviewed thousands of ACX auditions and produced hundreds of audiobooks. Most narrators pour everything into their voice — yet lose work because of small, avoidable mistakes that have nothing to do with how they sound.

Here are the 13 I see most often, and exactly how to avoid each one.



William 'Scooby' Crockett

FOUNDER · GODSOUNDS

Narrator · Casting director · Production director

10+

YEARS IN THE
INDUSTRY

120+

TITLES NARRATED

3,000+

AUDITIONS REVIEWED

60+

NARRATORS HIRED

01 Ignoring Audio Quality

Your voice might be excellent — but if your audio quality isn't competitive, many rights holders simply won't keep listening.

Compare your recording to professional narrators. If it sounds noticeably worse, improve your microphone, your room, or your processing before you submit again.

02 Starting the Audition Incorrectly

Don't introduce yourself. Don't say “Hi, my name is...” — just start reading the script immediately.

Avoid long pauses, microphone bumps, keyboard noise, or rustling before you begin. The first few seconds matter more than most narrators realize.

03 Sounding Unsure of Yourself

Confidence wins auditions.

Imagine you're speaking directly to the author, publisher, and production team — not alone in a booth. Don't overact and don't force it. Read with clarity, purpose, and conviction.

04 **Sounding Like an Announcer, Not a Person**

Talk to someone — not to your microphone.

The best narrators sound conversational and believable. Imagine a real listener sitting in front of you while you record. Your humanity is one of your greatest advantages.

05 **Leaving Editing Problems In**

Treat your audition like a finished product.

You don't need to remove every breath. But obvious editing issues, distracting breaths, mouth noise, or sloppy production suggest the finished audiobook may need extra work.

06 **Making the Audition Sound Better Than the Book**

Consistency builds trust.

If you enhance your audition with tools like Adobe Podcast, make sure you can produce the whole audiobook at that same quality. A great audition followed by disappointing production creates problems for everyone.

07 Sending Generic Auditions

Record the actual audition script — not a generic demo you've been emailing to everyone.

Rights holders want to hear exactly how you'll perform *their* material, in their words.

08 Not Following the Instructions

This is one of the fastest ways to lose an opportunity.

If the posting asks for your PFH rate, turnaround time, or anything else, include it. Don't make them message you for information they already requested — the easier you make their decision, the more likely you make the shortlist.

09 Writing a Long, Wordy Message

Rights holders may review 20, 40, even 60 auditions — keep your message short. Include only:

- ◆ Your PFH rate
- ◆ Audiobooks completed
- ◆ Your contact information
- ◆ Turnaround time
- ◆ A note on strong reviews

Then add that you'd enjoy working together on future projects. Professional, friendly, concise.

10 Not Including Your PFH Rate

Even if the audition doesn't ask, include your PFH rate in your message.

Many rights holders compare quality and price at the same time. If they have to stop and ask, they may move on. If your rate is above their budget but you want the project, audition anyway — if they love your voice, they may raise it.

11 Pricing Yourself Out of Work

If you're booking consistently, keep charging what you're worth. If you're not getting hired, your rate may be the limit.

Sometimes lowering your PFH slightly is the fastest way to build experience, reviews, and relationships. Think of your first books as an investment in your career.

12 Having No Track Record — and Not Fixing It

Many rights holders look you up on Audible before deciding.

Published audiobooks with strong reviews are a major advantage. If you don't have them yet, focus on finishing your first few — even at lower pay. Every audiobook you complete makes the next opportunity easier to win.

13 Forgetting That Narration Is Also Sales

When you finish an audiobook, don't disappear.

Ask about the author's next book. Offer to continue the series. Build relationships. Many narrators grow through repeat business — not by constantly chasing new clients.

FINAL THOUGHTS

Winning more auditions isn't about the perfect voice. It's about executing the *basics*.

Be professional. Follow directions. Deliver excellent audio. Communicate clearly. Build relationships. Do these consistently and you'll stand out from most narrators competing for the same projects.

— *William Crockett* • FOUNDER, GODSOUNDS

KEEP GOING

Two ways I can help you *win more work.*

Both are easy to start. Pick one — or both.

FREE · NO SPAM

The Narrator Newsletter

Practical narration tips from William — pacing, characterization, auditioning, and the business of voice — delivered free to your inbox.

[Join the newsletter →](#)

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1-ON-1 · WITH WILLIAM

Voice Coaching

Personal, one-on-one coaching to sharpen your performance, tighten your auditions, and build a real narration career — guided by 10+ years in the industry.

[Book a session →](#)

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hello@godsounds.com

The Pre-Submission Checklist

Take 60 seconds and run through each item before your next ACX audition.

- My audio is clean, clear, and competitive.
- I sound confident, conversational, and natural.
- I used the actual audition script — not a generic demo.
- I included my PFH rate.
- I mentioned relevant experience or completed audiobooks.
- My editing is clean — no distracting breaths or mouth noise.
- My pricing fits my current experience and booking goals.
- I start reading immediately — no intro, no long pause, no mic noise.
- I followed every instruction in the posting.
- My message is short, professional, and easy to read.
- I included my estimated turnaround time.
- I included my contact information.
- My audition matches the quality I'll deliver for the whole book.
- I listened to my audition one final time before submitting.

FINAL REMINDER

You don't need to be perfect. You just need to make it easier for a rights holder to confidently choose *you* — a polished audition plus clear communication will put you ahead of most narrators who overlook the details.