



AUDITION PROTOCOL

Candidate's Information Sheet

This information is provided to assist musicians applying for positions in the Adelaide Symphony Orchestra.

General Principles

The ASO audition procedure is intended to assess your playing as fairly as possible. You will be required to play a number of orchestral excerpts and/or set piece(s) for an audition panel. The panel consists of ASO players, the majority of whom are players of your instrument or an instrument related to yours. Sometimes an outside expert may also be included on the audition panel.

The audition will consist of one or more stages at which you will be required to play selected items from the set repertoire. There will not be any unseen sight-reading, or any sort of interview. Should a final choice be between live applicants, they may be required to play some excerpts with other members of the section - if so, those particular excerpts will be clearly notated in the material sent to you. Screens will be used in the first stage which may be removed for subsequent stages at the panel's discretion. When the screens are removed the panel is given your CV. While the screens are in place candidates are identified only by number to preserve their anonymity. If for any reason you need to communicate with the panel, you must leave the auditorium and speak with the staff member marshalling the audition.

At the end of the first stage, the panel will determine which candidates should proceed to the next stage. If you have been chosen to proceed, a staff member will advise you of this as soon as possible after the decision has been made. Candidates proceeding to the next stage will be advised what repertoire is to be heard. This may include any remaining un-played repertoire, or a repeat of previously played repertoire.

If there is a successful candidate from the audition, that person will be passed to trial. If the panel decides that two or more candidates could be suitable but it is unable to choose between them, each candidate may be offered a period of work in the orchestra for an 'orchestral round'. This will enable the panel to make an on-the-job assessment before making a final decision. Any candidate selected as the result of such an assessment period will then be passed to trial. An orchestral round may also be used when the panel feels it could be useful in making a decision about recorded auditions.

Trial Period

In order to become a member of the ASO you need to successfully pass a trial period. Trial periods last six months although this may be extended if the panel require more time to make a proper assessment or believe that this might enable you to better satisfy the selection criteria.



The trial period is intended to assess your ability to function as a member of the orchestra. The section below 'Attributes Sought in Potential Members of the Adelaide Symphony Orchestra', lists the qualities we are looking for. Most of these qualities are assessed during the trial period as they relate to you working as part of your section.

During the trial you will receive verbal and written feedback from the same panel members who heard your audition plus other members of your section. This is to help you adjust the way you are performing if necessary in order to meet the selection criteria. At the end of the trial period, the panel will decide whether to confirm your appointment to the orchestra.

On the Audition Day

Aim to arrive at the ASO building at 91 Hindley St Adelaide well in advance of your allotted time. The exact time you will play depends on several unpredictable factors such as non-arrival of other candidates and delays in the panel's process. The final order in which candidates perform is kept flexible as a further safeguard of your anonymity. If you are running late, or find that you are unable to attend, please phone and ask for operations staff immediately on 8233 6233.

On arrival at reception a member of staff will meet you and take you to the waiting area.

Practice rooms are limited. You will be given access as soon as space becomes available.

In the studio there will be a curtain between you and the panel. Behind the curtain the panel members are seated at tables facing the centre of the curtain. You may hear them coughing, whispering and shuffling papers.

You may sit or stand, as you prefer. You may face in any direction you like, but if you wish to face the panel you should play towards the centre of the curtain.

You may see some audio visual equipment in the studio - this is for the playing of other candidates' audition recordings only. Your audition will not be recorded or filmed in any way.

The Audition Chairman may call to you to cut to the next piece, or to repeat something you've just played in a different way. It is important that you don't speak or play any identifying warm-up tune, and try to avoid coughing, or wearing noise-making shoes such as stiletto heels. This is to protect your anonymity.

If at any point you feel you have not been auditioned fairly, you should ask to speak, in the first instance, to the Human Resources Manager. This person has been appointed to observe the audition process, and to ensure that each candidate receives a fair hearing.

Submitting a Video Recording for Audition

Whilst attendance at a live audition is definitely the best option, the ASO will accept a video recording for the audition. Generally applicants elect this option if they live overseas or interstate or have performance commitments which conflict with the audition time. It is in the applicant's best interest to provide a video recording with superior sound recording qualities.

Where an applicant chooses to submit a video recording for audition, the following requirements apply:

- Applicants to submit a video recording.
- All material to be recorded in one session.
- All material to be recorded once only with no retakes or editing.
- The recording deadline will generally be 48 hours prior to the specified audition date (i.e. 9:30am on Monday for a 9:30am Wednesday audition). It is the applicant's responsibility to ensure that recordings arrive on time. Recordings that arrive late cannot be assessed.
- The recording must be accompanied by a declaration form supplied by the ASO and signed by both the applicant and the recording engineer/ producer stating that:
 - the video recording is a true and recent recording of their playing, and
 - no editing or re-recording of the musical performance has taken place
- The recording should have a piano accompaniment if required by the repertoire. This is not an essential requirement however an unaccompanied recording does not necessarily do the playing justice.
- The recording must be done in the following order:
 1. orchestral excerpts
 2. set pieces (as per the advertisement)
 3. any requested works of the applicant's choice (if required)
- **Orchestral excerpts must be played in numerical order and recorded in groups of five excerpts in one continuous take with no editing or re-recording. A short break is permitted between each group of excerpts. The last group of excerpts may be less than five. Each excerpt must be given a separate track listing number as the panel may need to jump from one to another as necessary. The track listing must be provided as a word document or similar file. Auditions without track listings may not be accepted for consideration by the panel.**
- Each required solo repertoire piece (concerto, recital pieces etc) must be tracked as an entire piece, as if it was being played as a performance (no editing or re-recording & no stopping between movements). Rest breaks in the recording schedule can take place between these pieces.
- An applicant may replay a section of the required material in the same take, if dissatisfied, however the original attempt must remain recorded (i.e., no editing).

Attributes sought in Adelaide Symphony Orchestra players.

Through the audition and trial process, the Adelaide Symphony Orchestra seeks to appoint the finest musicians with the following attributes.

a) Attributes to be tested at an Audition:

Performance standard, including:

- dynamic range
- intonation

- knowledge of the orchestral repertoire
 - rhythm
 - sound
 - sound compatibility with the section
 - technical ability
- b) Attributes to be taken into consideration during the Trial:

Performance standard as above and also including:

- ability to follow conductor
- ability to learn quickly
- ability to perform under pressure
- musicianship
- sight-reading ability
- stylistic correctness

Ensemble:

- ability to fit into section
- ensemble playing
- flexibility of approach
- sound compatibility with section
- ability to blend

Attitude:

- ability to accept direction
- ability to be part of a team (e.g. co-operativeness)
- dedication to working in an orchestra - sincere attitude towards playing
- willingness to participate in publicity and public relations activities
- preparation
- reliability and punctuality
- willingness to share the workload of the section
- professional standard of presentation and behaviour

For Section Leader positions only:

- ability to liaise/work with other Section Leaders
- leadership of the section, engendering respect amongst section players
- organisation of the section including rostering