



Candidate Information – Audition Procedures

This information is provided by Queensland Symphony Orchestra (QSO) to assist musicians applying for positions in QSO.

Audition repertoire and excerpts are posted on our website at least two weeks prior to the audition date.

General Principles

This audition procedure is intended to assess all applicants' playing ability as fairly as possible. Applicants will be required to play the set solo piece(s) and selections from a set repertoire of orchestral excerpts in front of a panel comprised of players from QSO. The panel will determine which excerpts and/or pieces are to be played in each round. Note that each round may include both orchestral excerpts and/or solo repertoire. You will be advised by Operations staff as to the repertoire required before the start of each round.

For the first two rounds the audition will be done behind a screen to ensure anonymity. If a third round is held the panel may choose to remove the screens. In the first two rounds applicants will be identified only by a candidate number. The primary criterion for the selection for all players will be playing ability on the day of the audition. The principles of equality of opportunity, non-discrimination and natural justice will be observed during any audition, selection or review process.

All panel decisions will be made by secret ballot. Applicants will require a 50% panel endorsement in order to pass into the second round. Subsequent rounds require higher percentages. These rounds will be held later in the day after all other first round applicants have played. Applicants will be notified whether they have passed through to the next round as soon as is practical.

Applicants who do not pass the first round will not have their identity revealed to the panel. During the first two rounds, once in the audition room, applicants will only have direct contact with Operations staff and the SOMA representative who are supervising the audition process. They will ensure fairness, equity and confidentiality for all applicants.

In the second round, applicants will be required to play more of the set repertoire, although it is possible the panel may request that repertoire from previous rounds be played again. At the conclusion of this round, there may be some discussion and the panel may vote to progress to a third round. It is unusual for there to be further rounds after this although this is possible. Please note that the panel may vote for the screens to be removed for the third and subsequent rounds. Once the screens are removed, candidates may have their identities revealed to the panel, but only after all voting is completed and a final decision has been reached.

A trial will be offered to a candidate who is endorsed by a 70% majority of the panel and receives more votes than the other candidates. If no applicant is endorsed, the position will remain unfilled.

Trial Period

In order to be appointed to a position in the orchestra, an applicant is required to successfully pass a trial period. Trial periods will normally be of 6 months or as decided by the panel. At the conclusion of the trial period or extension thereof, the musician will either be appointed to a position in the orchestra or have his/her employment terminated.

During the trial, the musician will receive structured feedback from the same panel who heard the audition, normally conveyed by the Section Principal.

On the Audition Day

Aim to arrive at the Ferry Road Studios well in advance of the allotted time, i.e. at *least* 20 minutes before your audition time. The final order in which applicants perform is kept flexible as a safeguard of each person's anonymity. If any problems occur on the audition day (running late, etc) please phone Ashleigh Ellson (Operations Coordinator) immediately on (07) 3833 5000 or 0408 132 570.

Upon arrival, a management representative will show each applicant to a communal warm-up room. Applicants will have access to individual warm-up rooms shortly before their audition in the order of playing. Applicants may be asked to remain in warm-up rooms when panel members are taking a break to preserve the anonymity of all candidates.

In the studio, a series of acoustically transparent screens will be dividing the applicant from the panel. Behind the screens will be the panel members, seated at a group of tables and facing the direction of the screens. To preserve your anonymity it is important that you don't speak except in a whisper and that you don't play any identifying warm-up tune. Try to avoid any extraneous noises (coughing, tapping of shoes, etc). It is also recommended you wear comfortable (and quiet) shoes in the audition room.

Management staff and a SOMA representative will be seated in a place visible to you in the room. If you need to speak, gesture to one of these people. They will approach you so that you may consult them (in a whisper) out of hearing of the panel. If required, they will also convey feedback to you from the panel. You may be asked to stop, cut to the next piece, or repeat certain passages. You also may be asked to vary your playing. This is frequently a normal part of the process and it is important that you are prepared that this may happen.

Recording equipment may be found in the studio. This is for the playing of taped auditions only – the audition is NOT recorded.

Please note that there is a limited number of food outlets in the immediate vicinity of the studios.

Should you have any concerns, you may request to speak with the SOMA representative (Symphony Orchestra Musicians' Association). More detailed information regarding this audition procedure can be found in Queensland Symphony Orchestra's current Musicians' Agreement which is available on request.