



WEST COAST PHILHARMONIC ORCHESTRA

Audition Process (Updated August 2020)

West Coast Philharmonic Orchestra

Since its inception in 2008, WACO ensembles have always held a thorough audition process. By holding annual auditions, we have experienced increasingly stronger ensembles each year. Auditions allow the ensemble to be balanced, and encourage a healthy social dynamic within the ensembles.

As our ensembles grow and evolve, we will continue to make changes to improve our audition process. The West Coast Phil's audition process for 2020 is outlined below.

AUDITION PROCESS

To ensure an environment that is as free from bias as possible, our instrumental ensembles are auditioned using a screened process. Candidates personal information including age, gender, name etc. is kept confidential and not provided to the audition panel, and a screen is put in place between the candidate and audition panel. This ensures anonymity for the candidate, and enables the audition panel to make their decisions based solely on performance and without the influence of conscious or unconscious bias.

AUDITION MATERIALS

Excerpts for the auditions are taken from orchestral repertoire. Excerpts will be provided via email 14 days in advance of the set audition day. If you are unable to attend your audition on the set audition day, you will be required to complete an early audition. You will not be permitted to audition later than other candidates, as this may put you at an unfair advantage.



PRINCIPAL AND TUTTI AUDITIONS

The differences between principal and tutti roles are that principal players lead their sections (eg. principal flute, concertmaster, principal viola, etc.), and tutti players fill all other roles (eg. 2nd & 3rd flute, 1st violins other than concertmaster, etc.). Principal audition excerpts will be more challenging than the tutti excerpts, and often more soloistic in nature.

In some cases, a musician who is the only player of their instrument will need to complete a principal audition, and in other cases musicians will be the only player of their instrument in the ensemble and will not be principal players.

The chart below outlines the nature of each section of the orchestra.

Principal Roles	Tutti Roles
Violin	Violin
Viola	Viola
Violoncello	Violoncello
Double Bass	Double Bass
Flute	Flute
Oboe	Oboe
Clarinet	Clarinet
Bassoon	Bassoon
Horn	Horn
Trumpet	Trumpet
Trombone	Trombone & Bass Trombone
Tuba	

PRINCIPAL AUDITIONS

To determine leaders for each section, principal auditions are held on an earlier date than tutti auditions. A principal audition will consist of three contrasting excerpts that will be different than those set for tutti auditions.

The panels for principal auditions will be made up of external music professionals. If you are successful in your principal audition, you may be invited to act as a panel member for the tutti auditions.



If you are unsuccessful in a principal audition and still wish to be a member of an ensemble, you may be required to complete an additional tutti audition (e.g. when two candidates are auditioning for the same principal position, the panel may decide to award an associate principal position, or shared principal positions). This will be decided on a case-by-case basis.

TUTTI AUDITIONS

Tutti auditions will be held after principal roles have been awarded, and will consist of three contrasting excerpts that will be different than those set for principal auditions.

The panels for tutti auditions will be made up of successful candidates from the principal auditions.

RESERVE LIST

In some situations, candidates may not be awarded a place in the orchestra due to competition, but may still meet the standard required for the ensemble. These candidates will be placed on the reserve list. In the case that an orchestra member is unavailable to perform during the year, a vacancy arises in the ensemble, or if a higher number of players are required than per usual, reserve candidates will be offered the opportunity to participate first before the committee seeks an outside player to fill the role.

AUXILIARY WOODWINDS

Assignments for auxiliary woodwinds such as piccolo, cor anglais, contrabassoon etc. will be negotiated throughout the season by the music director and principal players. There will be no separate auditions held for auxiliary woodwinds.

All woodwind applicants will be required to express their interest, experience and access to auxiliary woodwinds as a part of the application process. For further explanation on how auxiliary woodwinds will be assigned, please contact us.



HARP, PIANO, TIMPANI & PERCUSSION

As the repertoire for the West Coast Phil and WA Wind Symphony does not always call for harp, piano, or a fixed number of percussionists, individuals interested in playing piano, harp or timpani & percussion are to register their interest with the music director via

<mailto:samuel.parry@waco.org.au>. Musicians will be contacted as the need arises.

AUDITION ADJUDICATING PROCEDURE

Each candidate will be awarded a score by the audition panel using a set marking key. The panel will mark you on details such as intonation, tone, rhythm, articulation, note accuracy, etc. Your score will determine your eligibility for, and position within, the ensemble.

If you have questions about the audition process, please contact us for more information. We look forward to receiving your application.

Best wishes,

The WACO Committee