Audition Handbook

Audition Requirements, Registration Dates, Leadership Information, Ensemble Descriptions, Commitment Forms

San Diego Youth Symphony and Conservatory

Dr. Michael Remson, President & CEO | Jeff Edmons, Music Director
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SDYS Ensembles</td>
<td>3</td>
</tr>
<tr>
<td>What You’ll Learn and Receive at SDYS</td>
<td>4</td>
</tr>
<tr>
<td>Conservatory Levels and Ensembles</td>
<td>6</td>
</tr>
<tr>
<td>Making the Decision to Audition</td>
<td>7</td>
</tr>
<tr>
<td>Tuition and Tuition Assistance</td>
<td>8</td>
</tr>
<tr>
<td>Registration Dates For Returning Students</td>
<td>10</td>
</tr>
<tr>
<td>Registration Dates For New Students</td>
<td>11</td>
</tr>
<tr>
<td>Audition and Practice Tips</td>
<td>12</td>
</tr>
<tr>
<td>Beginning Ensembles Description</td>
<td>14</td>
</tr>
<tr>
<td>Beginning Audition Requirements</td>
<td>15</td>
</tr>
<tr>
<td>Inspiration Ensembles Description</td>
<td>16</td>
</tr>
<tr>
<td>Inspiration Audition Requirements</td>
<td>17</td>
</tr>
<tr>
<td>Showcase Ensembles Description</td>
<td>18</td>
</tr>
<tr>
<td>Showcase Audition Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Ovation Ensembles Description</td>
<td>26</td>
</tr>
<tr>
<td>Ovation Audition Requirements</td>
<td>28</td>
</tr>
<tr>
<td>Sample Leadership Commitment Forms</td>
<td>31</td>
</tr>
</tbody>
</table>

Email:  registration@sdys.org
Ph:  619.233.3232 x111

San Diego Youth Symphony and Conservatory
1650 El Prado #207A
San Diego, CA 92101
www.sdys.org
This chart does not guarantee Conservatory audition placements across programs and is only provided as a guideline.

This handbook is specific to Conservatory auditions.
Through training at SDYS, here’s what you’ll learn and receive, and here’s who you could become...

Development of Skills for Musical/Artistic Growth

• Consistent technical, musical, and artistic training through sequential ensemble learning,
• Exposure to diverse classical orchestral and wind ensemble repertoire through pedagogical curriculum in weekly rehearsals, annual concert and audition cycles,
• Weekly opportunities to achieve personal aspirations to reach inherent potential and by inspiration of other students doing the same,
• Annually recurring experiences of preparing for a concert: from the initial exposure to a new musical work, learning through the individual and collective, practicing of the musical piece, defining a collective voice and taking ownership of the musical work, to performing it as a culmination of the preparation process,
• “Project/product-based learning”: learning to strategically break down the necessary tactics to achieve the long-term goal of a polished final performance.

You will become a seasoned classical musician, capable of learning many genres of music by yourself, engaging in other musicians and professionals in intellectual and emotional dialogues.

Growth in Social/Emotional Development

• Exposure to a diverse range of music that evokes a spectrum of emotions, which allows for students to learn how to regulate emotions through the changing learning environment,
• Opportunities for students to respond and react to a diverse range of situations during weekly rehearsals and performances,
• Safe environment to experience emotional sensitivity and awareness of self and others through music making and empathy,
• Growth in social skills and competence through ensemble learning: the ability to get along with other people in the ensemble in order to achieve a common goal,
• Growth in attention span and greater brain processing powers,
• Anchor for students as ensemble music-making becomes a source of stability in their growth.

You will become adept at recognizing and managing emotions, interacting in a social environment while working toward a common goal with your peers.

Safe Environment for Positive Behavior

• Traits and characteristics necessary for mutual respect in weekly rehearsals,
• Skills necessary for team-learning, team-building and ensemble performance.
Time and Space for Building Relationship to Community

- Performance opportunities in the community,
- A space for shared experience and engagement during rehearsals and concerts with families and visitors,
- A sense of community among students and faculty,
- Increased communication skills and the ability to express oneself through a collective voice.

Citizenship and Leadership Development

- Character building, leadership development, collective responsibility, individual achievement and accountability, celebration of others, working in a diverse culture, member of a team,
- Human and societal principles that become a guideline in life during and beyond SDYS,
- Individual achievement versus responsibility/accountability to the community,
- Opportunities to fine-tune public speaking skills through student introductions at concerts and other events,
- Leadership role opportunities such as section leaders and principal positions within the ensemble,
- Skills to demonstrate collective role models, demonstrating positive behaviors for those around you,
- Increased individual and collective confidence through competitions and concerts,
- Opportunities to learn how to balance priorities between self and the commitment to ensemble/community.

Through SDYS, you will learn hard and soft skills while examining your dedication and commitment to your community as a citizen and a leader, creating impact on yourself, your peers, your families, your friends, and your community members.

To learn more about how the arts impact education and development, visit ArtsEdSearch: http://www.artsedsearch.org/.
CONSERVATORY LEVELS AND ENSEMBLES

Welcome! Thank you for considering auditioning with us. SDYS has a place for musicians ages 7 to 25 at every level. Auditions are only to determine the ensemble that best fits your skill and experience.

SDYS’ programs are designed to give student musicians a sequential ensemble experience over multiple years. They build on what musicians learn through their school ensembles and private lessons. Most students spend more than one year in an ensemble before being ready to join the next ensemble.

Beginning
Beginning Level classes are for students ages 7 - 12 (or entering 2nd grade to 7th grade) and ages 8 - 15 (or entering 3rd grade to 10th grade) that provide an important musical and social experience for young students.

- Beginning Strings class is SDYS’ entry-level group instruction on beginning string skills. It is open to students with little or no experience on a string instrument.
- Debut Strings and Debut Winds are for students who have played a string, woodwind, brass, or percussion instrument for about one year (or less) and are preparing to participate in a full ensemble.

Inspiration
Inspiration Level ensembles are open to students ages 8 - 17 (or entering 3rd grade to 12th grade). Overture Strings, Overture Winds, and Symphonic Strings students are expected to have at least one to two years of experience on their instrument and are continuing to develop technical, collaborative, and musical skills.

Showcase
Showcase Level ensembles are designed for students ages 10 (5th grade) to age 19. They encourage our intermediate-level students to participate in both an orchestra and a wind ensemble to maximize their musical training and exposure to diverse musical literature from a range of styles and historic periods.

Ovation
Ovation Level ensembles are designed for students in 9th grade up to age 25 and provides the most advanced string, woodwind, brass, and percussion musicians with comprehensive, intensive, pre-professional musical training. Participation in the Ovation ensembles includes the study and performance of classical music spanning the eighteenth century through the twenty-first century in multiple wind and orchestral ensemble settings. This flagship program provides the finest training at the highest levels attainable in a youth orchestra program.
MAKING THE DECISION TO AUDITION FOR SDYS’ CONSERVATORY PROGRAM

Participation in SDYS requires a substantial commitment to weekly rehearsals, practice, and concert performances. You may have to choose between joining SDYS and other activities. We encourage you to consider carefully if you, both the musician and family, can fulfill this commitment.

Students will be placed based on their musical ability, the balance requirements of the ensemble, and the number of vacancies in each section. Past attendance may also be taken into consideration at the Ovation level. Returning musicians are not guaranteed the same or a higher seat for the 2019-2020 season or to retain a principal or assistant principal seat, if applicable.

Placement decisions are final, and students may only audition one time per season. Placements are made for the entire season so that the ensemble can grow together. There are no mid-season auditions to change ensembles except for Beginning Strings and Debut Winds. Seating assignments will be posted at the first rehearsal.

Both new and currently enrolled musicians should read the audition requirements carefully with the guidance of a private or school music teacher to prepare an audition for the appropriate level. We encourage all students who are interested in joining an ensemble to visit and observe the current season’s Showcase and Ovation rehearsals on Saturdays, and Beginning and Inspiration rehearsals on Sundays. Find rehearsal schedules at www.sdys.org.

Marching Band Students: Marching band students in Inspiration and Showcase ensembles may join at the beginning of the second concert period only if they audition in the summer (June for returning students; August for new students). Tuition must be paid by the summer deadline listed in this handbook. Ovation level students are not permitted to join after the first concert period.

Beginning, Debut, and Inspiration ensembles

The conductors of Beginning, Debut, and Inspiration ensembles may, at their discretion, change the seating of the ensemble throughout the year. Seating changes will be made based on individual or group playing assessments on an as-needed basis throughout each concert period. Additionally, Beginning Strings and Debut Winds students have the opportunity to audition for Debut Strings and Overture Winds, respectively, in November.

Showcase ensembles

Woodwind, brass, and percussion musicians in Showcase ensembles may be offered placement in an orchestra or wind ensemble or both. Musicians may be enrolled in a maximum of one orchestra and one wind ensemble unless they play two different instruments. Woodwind, brass, and percussion students selected as a principal in Sinfonia will be required also to participate in Wind Symphony for the season; their second ensemble fee will be waived. Students who decline the second ensemble will be reseated as a section member and will not obtain a leadership title.

Ovation ensembles

Participation at this level requires a substantial commitment to weekly rehearsals, practice, and concert performances. Musicians are required to participate in one, two, or three ensembles depending on instrumentation and placement. For example, most Wind Orchestra students are also part of Symphony Orchestra, and leadership students are additionally members of Chamber Orchestra. All Ovation students are required to read and sign a Commitment Form before their placement can be finalized.
TUITION

TUITION SCHEDULE 2019-2020

<table>
<thead>
<tr>
<th>Tuition</th>
<th>Ensembles</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500</td>
<td>Beginning Strings</td>
</tr>
<tr>
<td>$600</td>
<td>Debut Strings</td>
</tr>
<tr>
<td></td>
<td>Debut Winds</td>
</tr>
<tr>
<td>$750</td>
<td>Overture Strings</td>
</tr>
<tr>
<td></td>
<td>Overture Winds</td>
</tr>
<tr>
<td></td>
<td>Symphonic Strings</td>
</tr>
<tr>
<td>$800</td>
<td>Concert Orchestra</td>
</tr>
<tr>
<td></td>
<td>Concert Winds</td>
</tr>
<tr>
<td></td>
<td>Wind Symphony</td>
</tr>
<tr>
<td></td>
<td>Sinfonia</td>
</tr>
<tr>
<td>$950</td>
<td>All Ovation Ensembles</td>
</tr>
<tr>
<td></td>
<td>(Inclusive of Symphony Orchestra, Wind Orchestra, and Chamber Orchestra, if eligible)</td>
</tr>
<tr>
<td></td>
<td>$800 for saxophone Ovation musicians</td>
</tr>
<tr>
<td>$150</td>
<td>Second Ensemble Fee</td>
</tr>
</tbody>
</table>

Tuition Due Date: August 1, 2019 (for June auditions); August 21 (for August auditions)
Payable by credit card with 3% fee, by check to “SDYS” mailed to SDYS, or by cash paid at the SDYS office.

Late Fee: $20 if tuition is paid between August 1 and August 21.
No payment will be accepted after August 21.

Bounced Check Fee: $15

Tuition is non-refundable or transferrable after September 1, 2019.

Ensemble placement will be forfeited and musicians will not be allowed to join rehearsals if the tuition balance has not been paid or tuition assistance has not been requested by the first rehearsal.

Dissatisfaction with ensemble placement or seat assignment is not an acceptable reason for a refund. Dismissal from SDYS does not result in any refund of tuition regardless of the time in the season.
TUITION ASSISTANCE

Need-based tuition assistance is available for musicians, but applying for tuition assistance does not guarantee approval. Tuition assistance is not available for the registration fee.

Families can demonstrate financial need by submitting a two-page tuition assistance application (available at https://sdys.org/program/tuition-assistance/) WITH one of the following forms of support documentation:

- Proof of Section 8 Housing Voucher, OR
- Proof of School ID of the student attending a school that is 100% free or reduced lunch, OR
- School letter indicating the student participates in the Federal Reduced School Lunch Program, OR
- A signed copy of your 2018 tax return; Schedule C, E, or others; and child support documents, if applicable.

A receipt acknowledging acceptance of the tuition assistance award, the paid deposit, and interest in sponsored lessons must be signed and mailed back to SDYS before the first rehearsal.

Volunteer Expectations

All families receiving tuition assistance for tuition are required to pay a $75 fee, which will be refunded if the family completes five volunteer services before the end of the 2019-2020 season. All families who volunteer are required to read and sign the Volunteer Waiver before their first service. Families may opt to donate the $75 fee and not volunteer.

Examples of volunteer services include, but are not limited to:

- Help with rehearsal setup and breakdown,
- Help with truck loading and unloading at concerts,
- Help at the information table at rehearsals,
- Help at the ticketing table or chaperoning at concerts,
- Help with music preparation,
- Help with preparing mailings, and
- Help as a Room Rep.

Volunteer opportunities will be advertised in the Weekly Update.

Sponsored Music Lessons

Musicians awarded tuition assistance may be eligible for inclusion in SDYS’ sponsored lessons. A refundable deposit of $40 will be collected before the start of lessons. This deposit will be refunded at the conclusion of the season if students remain in good standing with both sponsored lessons and SDYS large ensembles. Students who are dismissed from lessons due to excessive absences may be ineligible for future lessons and will not receive the $40 deposit.

Concert Tickets

Families that are awarded full tuition assistance are mailed a voucher redeemable for free tickets to most large ensemble concerts. This gives families the opportunity to see their musician perform. Additional tickets may be purchased.
REGISTRATION AND AUDITION DATES

For Returning Conservatory Students

Step 1 - SIGN UP ONLINE at www.sdys.org/auditions

Returning students must register:
- between April 2 and May 3 by 12 NOON for $40, or
- between May 3 after 12 NOON and May 20 by 12 NOON for $50.
Tuition assistance applications are due on May 20 by 12 NOON.

Step 2 - PRACTICE

Organize a daily practice routine; use a daily log to motivate yourself.
Make sure to read the audition requirements available in this handbook!

Step 3 - WAIT FOR AN AUDITION TIME

On May 24, you will receive an audition time between May 29 and June 15.

Step 4 - AUDITION!

Give it your best shot; dress nicely, and bring your music!
Audition results will be announced July 3. (Please don’t contact the office before.)

Step 5 - PAY TUITION

The deadline to submit tuition to join is August 1.
The Carson Kemp Scholarship application (optional, for returning Ovation students) is also due on August 1.

Step 6 - ATTEND REHEARSALS

All Showcase and Ovation students have their first rehearsal on September 7 (September 6 for Ovation string players). All Beginning and Inspiration students have their first rehearsal on September 8.
REGISTRATION AND AUDITION DATES

For New Students ONLY

Step 1 - SIGN UP ONLINE at www.sdys.org/auditions

Option 1:
Audition in June (May 29 to June 15)
   Register between April 2 and May 3 by 12 NOON for $40.
   Register between May 3 after 12 NOON and May 20 by 12 NOON for $50.
Tuition assistance applications are due on May 20 by 12 NOON.

Option 2:
Audition in August (August 3 or 4), for ensembles with vacancies only.
   Register between May 20 after 12 NOON and July 24 by 12 NOON for $50.
Tuition assistance applications are due on July 24 by 12 NOON.

Step 2 - PRACTICE
Organize a daily practice routine; use a daily log to motivate yourself.
Make sure to read the audition requirements in this handbook!

Step 3 - WAIT FOR AN AUDITION TIME
For June auditions, you will receive an audition time on May 24.
For August auditions, you will receive an audition time on July 29.

Step 4 - AUDITION!
Give it your best shot; dress nicely, and bring your music!
   June audition results will be announced July 3.
   August audition results will be announced August 14. (Please don’t contact the office before.)

Step 5 - PAY TUITION
For June auditions, the deadline to submit tuition to join is August 1.
For August auditions, the deadline to submit tuition to join is August 21.

Step 6 - ATTEND REHEARSALS
All Showcase and Ovation students have their first rehearsal on September 7 (September 5 for Ovation string players). All Beginning and Inspiration students have their first rehearsal on September 8.
AUDITION AND PRACTICE TIPS

We are glad you are thinking about auditioning with SDYS! Students auditioning for both an orchestra and a wind program will be scheduled for one single audition unless they are auditioning on two different instruments.

1 AUDITION PREPARATION

• Read all SDYS communications carefully prior to the audition.
• Discuss with your private teacher and/or school music teacher all the audition requirements for the ensembles that are best suited to your current abilities.
• Revisit the audition requirements for the program that is right for you, and prepare the solo you will play for the conductors.
• Make a plan for how and when you will practice in order to prepare fully for your audition.
• Audio or video record yourself regularly as a way to practice auditioning.

2 DAY OF THE AUDITION

• Print out emails received from SDYS with audition instructions and bring them with you for easy reference.
• Put your best foot forward when auditioning. Dress nicely.
• Bring extra strings, reeds, mutes, rock stops, and other accessories as necessary.
• Remember to bring your instrument, accessories, and a copy of the music for the conductors and for yourself, including cadenza, if it is to be included in your audition.
• Arrive 20 to 30 minutes before your audition so you have plenty of time to check in and warm up.
• Auditions usually run on schedule. Please check in at the audition location as instructed. Time slots will not be held for students who are late to their audition time.
• Warm up only in the designated area, and have your music out of its folder so you are ready to be escorted to the audition room.
• Please do not play your instrument in the halls or outside the audition room, as the sound may interfere with other auditions.
• Parents and guardians are not allowed in the audition room or waiting area but are allowed to wait in the warm-up room while the audition takes place.

3 DURING THE AUDITION

• When you enter the room, the conductors will greet you and ask you to introduce yourself and your solo piece. Try to relax, and tell them your name and the name of your solo.
• The conductors will also ask you to play scales and to sight-read. Take about five seconds to look at the sight-reading excerpts before you begin to play. Think about the tempo in your head.
• Audition time is limited, so come prepared. Make the best of every minute you have.
• In order to maintain efficiency in the audition process and fairness to all students, conductors will likely stop you before you complete your solo piece and/or sight-reading. This has no negative effect on your audition placement and simply means that they have listened to a sufficient amount to determine your placement.
WHAT CONDUCTORS ARE LISTENING FOR...

Ever wonder what the conductors are looking for in an audition? Here are some things to keep in mind when you are practicing:

- **Scales for woodwinds, brass, and percussion**: the goal is to demonstrate different tonalities, tone quality, and range development.
- **Scales for strings**: the goal is to demonstrate knowledge and expertise of different tonalities, tone quality, range development, bowing styles, and articulations.
- **Prepared solo**: this should be three minutes in length and display the best qualities of your playing. It should have passages that display your technique, as well as passages that display your musicality and musicianship. All students must bring their original solo part. Leadership auditions require the solo to be memorized.
- **Sight-reading**: music is provided by judges during the audition. Sight-reading ability is heavily weighted and the deciding factor between two students of otherwise equal skill. Extra sight-reading material will be required for students auditioning for a leadership position.

SO, WHAT SHOULD I FOCUS ON WHEN I PRACTICE?

PRACTICE TIPS:

- All areas of the audition—scales, solo, and sight-reading—are important.
- Practice with a metronome for even tempo and accurate rhythms.
- Scales: Prepare all required scales with an even tempo throughout.
- Solo: Choose a solo piece that best represents your level of ability.
- Sight-reading: Work with your teacher on a variety of sight-reading materials as part of your daily practice routine. Sight-reading ability is heavily weighted and often the deciding factor between two students of otherwise equal skill.

FOCUS ON THESE AREAS WHEN YOU PRACTICE

<table>
<thead>
<tr>
<th>Articulation:</th>
<th>Does the musician perform articulations clearly and as marked?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intonation:</td>
<td>Are pitches in tune, or is there a tendency to go sharp or flat?</td>
</tr>
<tr>
<td>Musicianship:</td>
<td>How well does the musician phrase, make dynamic contrasts, and interpret the music?</td>
</tr>
<tr>
<td>Rhythm:</td>
<td>How precisely can the musician play rhythmic figures in the context of a piece?</td>
</tr>
<tr>
<td>Tempo:</td>
<td>Is the musician following and keeping the proper, consistent tempo in the context, style, and period of the piece?</td>
</tr>
<tr>
<td>Technique:</td>
<td>How strong is the musician’s technical ability?</td>
</tr>
<tr>
<td>Tone:</td>
<td>Is the tone focused, and does it have character?</td>
</tr>
<tr>
<td>Sight-Reading:</td>
<td>How well can the musician play a previously unseen piece of music? Is the musician able to play the right notes and rhythms at the correct tempo?</td>
</tr>
<tr>
<td>Transposition:</td>
<td>This may be required in some orchestral passages for horn, trumpet, and clarinet.</td>
</tr>
<tr>
<td>Multiple Clefs:</td>
<td>Reading in multiple clefs is required in some orchestral passages for strings, bassoon, and trombone.</td>
</tr>
</tbody>
</table>
BEGINNING ENSEMBLES
Beginning Strings, Debut Strings, Debut Winds

BEGINNING STRINGS, taught by Ms. Lowri Casimiro, is a beginning strings class for violin, viola, cello, and bass students with little or no experience on a string instrument. This is an entry-level class for students to learn the fundamental skills of instrument techniques. Students in Beginning Strings have the opportunity to audition into Debut Strings in November but are not guaranteed to advance into Debut Strings.

DEBUT STRINGS, conducted by Ms. Lowri Casimiro, is an ensemble with group instruction for students playing violin, viola, cello, or bass. Students will focus on instrument techniques, develop sight-reading skills, and improve beginning ensemble techniques, such as following a conductor and fellow musicians. Students are expected to have at least 1-2 years of experience on their instrument.

DEBUT WINDS, conducted by Mr. Chris Lea, is designed as a first group experience for wind students in the Conservatory program. Woodwind (flute, oboe, clarinet, bassoon, and saxophone), brass (trumpet, French horn, trombone, and euphonium), and percussion students may apply. Students will focus on instrument techniques, develop sight-reading skills, and improve beginning ensemble techniques, such as following a conductor and fellow musicians. Students with little or no experience on their instrument are encouraged to apply. Students in Debut Winds have the opportunity to audition into Overture Winds in November but are not guaranteed to advance into Overture Winds.

All ensembles and classes are offered based on minimum enrollment.

Eligibility
Minimum:
- for Beginning Strings: 7 years old, or entering 2nd grade, by September 1, 2019.
- for Debut Strings and Debut Winds: 8 years old, or entering 3rd grade, by September 1, 2019.

Maximum:
- for Beginning Strings: 12 years old, or entering 7th grade by September 1, 2019.
- for Debut Strings and Debut Winds: 15 years old, or entering 10th grade, by September 1, 2019.

Younger musicians may be considered on a case-by-case basis with a written recommendation from their private or school music teacher outlining their musical, social, and physical readiness for an ensemble experience.
AUDITION REQUIREMENTS FOR DEBUT ENSEMBLES

Students will be placed based on their musical ability, the balance requirements of the ensemble, and the number of vacancies in each section. Students who have no experience on a string instrument and are applying for Beginning Strings are not required to audition.

DEBUT STRINGS MINIMUM AUDITION REQUIREMENTS

All Strings:
• Short solo piece which best demonstrates the student’s current ability. Solo should be equivalent to works from Suzuki Books 1 or 2. Do not play an orchestral part. Complete, full solo work from a method book is acceptable. Students must play from printed music.
• Sight-reading (provided at audition).
• All scales must be played with standardized fingerings.
• All scales are to be played slowly with two beats per note at 60 bpm.

Violin:
• One-octave G, C, and D major scales.

Viola:
• One-octave G, C, and D major scales.

Cello:
• One-octave G, C, and D major scales.
• Must bring a rock stop to your audition.

Double Bass:
• One-octave G, A, and D major scales.
• Must bring a rock stop to your audition.

DEBUT WINDS MINIMUM AUDITION REQUIREMENTS

All instruments:
• Requires the ability to maintain steady rhythm in performance and sight reading.

Woodwinds and Brass:
• Short 8-measure solo or method book piece.
• Sight-reading (provided at audition).
• Requires the ability to tongue notes.

Percussion:
• A short snare drum solo, etude or method book excerpt.
INSPIRATION ENSEMBLES
Overture Strings, Overture Winds, Symphonic Strings

OVERTURE STRINGS, conducted by Mr. Anthony Do-Hoon Kim, is a beginning-level string orchestra that provides an ensemble opportunity for musicians in their second year of playing and above. The orchestra focuses on enhancing beginning-level skills such as fingering, tone quality, intonation, and sight-reading as part of an ensemble. Musicians will enhance their ability to follow the conductor, play together, achieve group intonation as well as section cohesion by integrating technique into ensemble playing, including fluency in staccato and legato bowings.

OVERTURE WINDS, conducted by Mr. Chris Lea, is a wind ensemble that provides a progressive and accelerated opportunity for woodwind, brass, and percussion musicians in their second year of playing and above. Instruction focuses on teaching ensemble skills such as tone production and quality, musicianship, blend, balance, rhythm, and sight-reading as part of an ensemble. Musicians will enhance their ability to follow the conductor, play together, and achieve group intonation as well as section cohesion by integrating technique into ensemble playing.

SYMPHONIC STRINGS, conducted by Ms. Ulli Reiner, is a string orchestra providing performance experience for intermediate string players. Musicians will learn important concepts of left and right hand technique, vibrato, shifting and bowings, articulation, tone production, intonation, balance, and blend. Repertoire will include arrangements of music for string orchestra representing various periods and styles.

Eligibility

Minimum:
8 years old or entering 3rd grade by September 1, 2019.

Maximum:
17 years old, or entering 12th grade, by September 1, 2019.

INSTRUMENT LIST FOR INSPIRATION PROGRAM

BEGINNING STRINGS, DEBUT STRINGS, OVERTURE STRINGS, AND SYMPHONIC STRINGS

Violin
Viola
Cello
Double Bass

DEBUT WINDS AND OVERTURE WINDS

Flute
Oboe
Clarinet / Bass Clarinet
Bassoon
French Horn
Trumpet
Tenor Trombone
Euphonium
Tuba
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Percussion
Timpani / Battery and Melodic Percussion (e.g., xylophone, marimba, etc.)
AUDITION REQUIREMENTS FOR INSPIRATION ENSEMBLES

OVERTURE STRINGS MINIMUM AUDITION REQUIREMENTS

All Strings:
• 1- to 2-minute solo piece which demonstrates the student’s current ability. Solos should be equivalent to works from Suzuki Books 1, 2, or 3. Do not play an orchestral part. A complete, full solo work from a string method book is acceptable. Students must play from printed music.
• Sight-reading (provided at audition).
• All scales must be played with standardized fingerings.
• All scales are to be played slowly with two beats per note at 60 bpm.

Violin:
• Two-octave G and A major scales.
• One-octave D and C major scales.

Viola:
• Two-octave C and D major scales.
• One-octave G and F major scales.

Cello:
• Two-octave C and D major scales.
• One-octave G and F major scales.
• Must bring a rock stop to your audition.

Double Bass:
• One-octave G, A, C, and D major scales.
• Must bring a rock stop to your audition.

OVERTURE WINDS MINIMUM AUDITION REQUIREMENTS

All Instruments:
• 1- to 2-minute solo piece.
• Sight-reading (provided at audition).
• One-octave concert B-flat, E-flat, A-flat, and F major scales played in quarter notes at quarter note = 120 bpm, tongued and slurred.
• Requires the ability to differentiate between eighth, quarter, dotted eighth, and sixteenth notes.
• Requires the ability to play slurs correctly in solos.

Percussion:
• Note reading in treble clef.
• Basic snare rudiments: snare drum roll, flam taps, and paradiddle.

SYMPHONIC STRINGS MINIMUM AUDITION REQUIREMENTS

All Strings:
• Two-minute prepared solo from the standard solo repertoire for your instrument. Orchestral parts and string method books will not be accepted, with the exception of Suzuki method books.
• Sight-reading (provided at audition).
• Instrument tuning ability.
• Developed knowledge of staccato, spiccato, legato, slurred staccato, and slurred concepts.
• All scales must be played with standardized fingerings.
• All scales are played in whole notes, at a quarter note = 120bpm. Memorization is not required.

Violin I:
• Three-octave G major scale
• Two-octave D, G, C, A, and F major scales; shifting to 3rd position facility and introductory vibrato.

Violin II:
• Two-octave D, G, C, A, and F major scales; shifting to 3rd position facility and introductory vibrato.

Viola:
• Two-octave D, G, C, A, and F major scales; introductory shifting.

Cello:
• Two-octave D, G, C, A, and F major scales; introductory shifting.
• Must bring a rock stop to your audition.

Double Bass:
• One-octave D, G, C, A, and F major scales.
• Must bring a rock stop to your audition.
SHOWCASE ENSEMBLES
Concert Winds, Concert Orchestra, Wind Symphony, Sinfonia

The Showcase ensembles feature our intermediate-level students while they continue to develop ensemble skills and instrument technique. Orchestra ensemble literature includes works by important 18th, 19th, and 20th century composers such as Beethoven, Dvořák, Saint-Saëns, Bizet, and Rossini. Wind ensemble literature focuses on traditional band and modern contemporary works by composers such as Ed Huckeby, Clifton Williams, and John Philip Sousa. The Showcase ensembles encourage our woodwinds (except saxophone players, where limitations exist in orchestra literature for the instrument family), percussion, and brass students to participate in both an orchestra and a wind ensemble. This maximizes their musical training and allows the students to experience a complete range of band and orchestra literature.

Eligibility

Minimum:
for Concert Orchestra and Concert Winds: 10 years old, or entering 5th grade, by September 1, 2019.
for Sinfonia and Wind Symphony: 12 years old, or entering 7th grade, by September 1, 2019.

Maximum:
19 years old by September 1, 2019.
INSTRUMENT LIST FOR SHOWCASE ENSEMBLES

CONCERT ORCHESTRA AND SINFONIA

Violin
Viola
Cello
Double Bass
Flute
Oboe
Clarinet
Bassoon
French horn
Trumpet
Trombone
Bass Trombone
Tuba
Harp (periodic)
Percussion: Timpani / Battery and Melodic Percussion (e.g., xylophone, marimba, etc.)

CONCERT WINDS AND WIND SYMPHONY

Flute
Oboe
Clarinet
Bassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
French horn
Trumpet
Tenor Trombone
Bass Trombone
Euphonium / Baritone
Tuba
Percussion: Timpani / Battery and Melodic Percussion (e.g., xylophone, marimba, etc.)

SPECIALTY INSTRUMENTS

Piccolo
English horn
E-flat clarinet
Contrabassoon

Students may be invited by the conductor to play these instruments as needed after they have been placed on a primary instrument.
AUDITION REQUIREMENTS FOR SHOWCASE ENSEMBLES

Students will be placed based on their musical ability, the balance requirements of the ensemble, and the number of vacancies in each section.

CONCERT ORCHESTRA MINIMUM AUDITION REQUIREMENTS

All Instruments:
• Two to three-minute prepared solo. Sheet music is allowed.
• Instrument tuning ability.
• Sight-reading (provided at audition).
• All scales listed are in concert pitch.
• Scale books are permitted.
• When asked to play minor scales, students may choose whether to play melodic, harmonic, or natural minor.

Additional Requirements for Strings:
• All scales separate bow, one bow per quarter note = 80 bpm.
• 3rd, 4th, and 5th position facility.
• Developed use of vibrato, staccato, spiccato, legato, slurred bowings, and various rhythmic bowing combinations.

Instrument-Specific Additional Requirements:

Violin I:
• Three-octave B-flat, C, G, and A major scales.
• Two-octave E, F, A-flat and E-flat major scales.
• Three-octave G minor and A minor scales (harmonic, melodic, or natural minor).
• Two-octave C and D minor scales (harmonic, melodic, or natural minor).

Violin II:
• Three-octave G and A major scales.
• Two-octave C, D, E, F, and B-flat major scales.

Viola:
• Three-octave C major scale.
• Two-octave G, D, A, E, F, and B-flat major scale.

Cello:
• Three-octave C and G major scales.
• Two-octave D, E, F, A, and B-flat major scales.
• Must bring a rock stop to your audition.

Double Bass:
• Two-octave E and F major scales.
• One-octave G, A, and B-flat major scales.
• Must bring a rock stop to your audition.

Additional Requirements for Woodwinds, Brass, Percussion, and Harp:

Woodwinds:
• All scales tongue and slur at quarter note = 80bpm.
• Two octaves of all major scales in keys up to 4 flats and 4 sharps.
• Two octaves of all minor scales in any form (melodic, harmonic or natural) in keys up to 4 flats and 4 sharps.
• Flutes: Three-octave C major scale in addition to two octaves of all major scales.
Brass:
- All scales tongue and slur at quarter note = 80bpm.
- One octave of all major scales.
- Trumpet: Two-octave F and G major scales.
- French horn: Two-octave B-flat and A major scales.
- Trombone: Two-octave F and E major scales.
- Tuba: Two-octave F and D major scales.
- Upper range required: trumpet low G to high G, French horn low F to high F, trombone low F to high F, tuba low F to high D (above middle C).

Percussion:
- Prepared timpani solo or etude
- Timpani tuning exercise (provided at the audition).
- Snare rudiments.

Harp:
- Short solo.
- Pedaling exercise.

CONCERT WINDS MINIMUM AUDITION REQUIREMENTS

All Instruments:
- Two- to three-minute prepared solo. Sheet music is allowed.
- All scales listed are in concert pitch. Tongue and slur eighth note scales at a metronome marking of 80 bpm per quarter note.
- Instrument tuning ability.
- Sight-reading (provided at the audition).
- Scale books are permitted.

Instrument-Specific Additional Requirements:

All Woodwinds, Brass, and Mallet Percussion
- Chromatic scale demonstrating full range.
- Slur eighth note scale at a metronome marking of 80 bpm per quarter note.

Flute (Low C up to high E, 3 lines above staff)
- Two-octave C, D, E-flat, and E scales.

Oboe (Low C up to a high C, 2 lines above staff)
- Two-octave C scale.

Clarinet (Low E up to high E, 3 lines above staff)

Bassoon (Low C up to a high F, above 2nd line above staff)
- One-octave G, B-flat, A, and A-flat scales.
- Two-octave C, F, D, E-flat, and E scales.

Saxophone (Low C up to a high D, above 2nd line above staff)
- One-octave C, G, B-flat, D, A, and A-flat scales.
- Two-octave F and E-flat scales.

Trumpet (Low G up to a G, space above staff)
- Two-octave F scale.

French horn (Low F, 3 lines below staff, up to an F, top line of the staff)
- Two-octave B-flat scale.

Trombone/Euphonium (Low F up to a high F, 2 lines above staff)
- One-octave C, G, B-flat, D, E-flat, A, and A-flat scales.
- Two-octave F and E scales.
**Tuba** (Low F, 4 lines below staff, up to an F, 4th line of the staff)
- One-octave C, G, B-flat, D, E-flat, A, and E scales.
- Two-octave F scale.

**Percussion:**
- Prepared solo.
- Timpani roll from piano to forte and tuning exercise (provided at the audition).
- Open and closed rolls, flam, drag and paradiddle.
- Basic rudiments.

**SINFONIA MINIMUM AUDITION REQUIREMENTS**

**All Instruments:**
- Three-minute prepared solo. Sheet music is allowed.
- Scale books are permitted only for minor scales.
- Major scales must be memorized.
- Sight-reading (provided at audition).
- Musical phrasing and interpretation appropriate for multiple styles and time periods.
- Instrument tuning ability.
- Fluency in triple meter, e.g. 6/8.
- When asked to play minor scales, students may choose whether to play melodic, harmonic or natural minor.

**Additional Requirements for Strings:**
- All scales separate bow, one bow per quarter note = 80 bpm.
- 3rd, 4th, and 5th position facility.
- Developed use of vibrato, staccato, spiccato, legato, slurred bowings and various rhythmic bowing combinations.
- Principal and assistant principal auditions require the solo and ALL scales to be memorized, and students will be asked to perform additional sight-reading.

**Instrument-Specific Additional Requirements:**

**Violin I:**
- All three-octave major scales up to 4 flats and 4 sharps.
- Three-octave G, D, A, B, and C minor scales.
- All remaining major and minor scales in two octaves.

**Violin II:**
- Three-octave major scales up to 3 sharps and 3 flats.
- Three-octave G and A minor scales.
- All remaining major and minor scales in two octaves.

**Viola:**
- Three-octave C, G, D, E, and F major scales.
- Three-octave C, D, E, and F minor scales.
- All remaining major and minor scales in two octaves.

**Cello:**
- Three-octave C, G, D, E, and F major scales.
- Three-octave C and D minor scales.
- All remaining major and minor scales in two octaves.
- Tenor clef experience.
- Must bring a rock stop to your audition.

**Double Bass:**
- Two-octave E, F, G, D, and A major scales.
- Two-octave E minor scale.
- One octave in all other major scales.
- Two-octave E minor scale.
- Must bring a rock stop to your audition.
Woodwinds:
• All scales tongued and slurred, eighth note = 80 bpm.
• All two-octave major scales up to 5 sharps and 5 flats, or three octaves if permitted by the instrument.
• All two-octave minor scales up to 4 sharps and 4 flats, or three octaves if permitted by the instrument.
• Principal and assistant principal auditions require the solo and ALL scales to be memorized, and students will be asked to perform additional sight-reading.

Brass:
• All scales tongued and slurred, eighth note = 80 bpm.
• All one-octave major scales up to 4 sharps and 4 flats, or two octaves if permitted by the instrument.
• All one-octave minor scales up to 3 sharps and 3 flats, or two octaves if permitted by the instrument.
• Transposition ability where applicable (French horn to E-flat and D, trumpet to C).
• Principal and assistant principal auditions require the solo and all major scales to be memorized, and students will be asked to perform additional sight-reading.

Range Requirements:
Trumpet: Up to written B.
Horn: Up to written A.
Trombone: Up to written F.
Tuba: Up to written F.

Timpani/Percussion:
Note: All percussion students must audition on timpani, melodic percussion, AND battery percussion. Solos should be two minutes in length.
• Timpani solo and tuning exercise (provided at the audition).
• Snare rudiments.
• Snare drum solo.
• Mallet etude or solo.

Harp:
• Short solo.
• Pedaling exercise.

WIND SYMPHONY MINIMUM AUDITION REQUIREMENTS

All Instruments:
• Two to three-minute prepared solo. Sheet music is allowed.
• Sight-reading (provided at audition).
• Instrument tuning ability.
• All major scales must be memorized. Scale books are permitted only for minor scales.
• Chromatic scale demonstrating full range.

Instrument-Specific Additional Requirements:

Woodwinds:
• All scales tongued and slurred, eighth note = 80 bpm.
• All two-octave major scales up to 5 sharps and 5 flats, or three octaves if permitted by the instrument.
• All two-octave minor scales up to 4 sharps and 4 flats, or three octaves if permitted by the instrument.
• Principal and assistant principal auditions require the solo and ALL scales to be memorized, and students will be asked to perform additional sight-reading.

Brass:
• All scales tongued and slurred, eighth note = 80 bpm.
• All one-octave major scales up to 4 sharps and 4 flats, or two octaves if permitted by the instrument.
• All one-octave minor scales up to 3 sharps and 3 flats, or two octaves if permitted by the instrument.
• Transposition ability where applicable (French horn to E-flat and D, trumpet to C).
• Principal and assistant principal auditions require the solo and all major scales to be memorized, and students will be asked to perform additional sight-reading.
Range Requirements:
Trumpet: Up to written B.
Horn: Up to written A.
Trombone: Up to written F.
Euphonium: Up to written F.
Tuba: Up to written F.

Timpani/Percussion:
Note: All percussion students must audition on timpani, melodic percussion, AND battery percussion. Solos should be two minutes in length.
- Timpani roll from piano to forte for 30 seconds and timpani tuning exercise (provided at the audition).
- Snare rudiments.
- Snare drum solo.
- Mallet etude or solo.
- Principal and assistant principal auditions require the solo and ALL scales to be memorized, and students will be asked to perform additional sight-reading.
LEADERSHIP POSITIONS IN SINFONIA
AND WIND SYMPHONY

PRINCIPAL and ASSISTANT PRINCIPAL chair positions are open by application to any currently enrolled or new musicians.

Principal Chair students work directly with the conductor to facilitate rehearsals and to interact with the members of their sections. All leadership students will be required to fulfill additional responsibilities such as mentoring, assisting in the music library, or joining a chamber music ensemble. Principal chair students must follow attendance policies and prioritize their participation in SDYS. They are expected to serve as outstanding representatives of SDYS.

Assistant Principals also occupy an important leadership position in the Showcase ensembles. They are expected to have exemplary musical preparation and to foster a respectful and cooperative atmosphere and environment within their respective section and the ensemble. They must also be prepared to take over the musical responsibilities of the principal chair in the event that the principal is absent.

Woodwind, brass, and percussion principals in Sinfonia will be required to participate in Wind Symphony; the additional ensemble fee will be waived. Additionally, principal violin I, assistant principal violin I, principal viola, and principal cello will form a “core quartet” coached by Music Director Jeff Edmons beginning in February, and their chamber music fee will be waived. If no principal or assistant principal is selected, the highest seated musician will participate.

Applying For a Leadership Position

Choosing to apply and audition for a leadership position is an important decision. Principals serve as artistic leaders and role models in their ensemble. They must exhibit exemplary musical preparation, maturity, and leadership as representatives of their sections. Additional criteria for selection include a positive attitude, appropriate behavior, getting along well with others, coming to rehearsal prepared and on time, staying within the attendance policy, and not being dismissed or withdrawing from SDYS for any reason throughout the entire previous season.

Musicians who wish to be considered for a leadership position must apply during the registration process. They must also prepare additional audition requirements. Just because a student may sit in the first chair does not mean that the student is a principal. Students must apply for and earn the position. Musicians and their parent or guardian will be required to submit a signed Commitment Form and tuition before they are confirmed in a leadership position.

Students who do not fulfill their leadership responsibilities or exceed the attendance policy will lose their leadership position in both ensembles (when applicable), will be moved to the back of the section for the remainder of the season, and will need to pay the second ensemble fee (when applicable). Like all students, leadership students who exceed the attendance policy in any concert period will not be permitted to perform in that concert.
OVATION ENSEMBLES

Symphony Orchestra, Wind Orchestra, Chamber Orchestra

SDYS’ Ovation ensembles, led by Music Director Jeff Edmons, provide the most advanced SDYS string, woodwind, brass, and percussion musicians with a comprehensive, intensive, pre-professional musical training. Participation in the Ovation ensembles includes the study and performance of classical music spanning from the eighteenth century through the twenty-first century in multiple wind and orchestral ensemble settings. Students will rehearse and perform full-length, multi-movement symphonic works. This flagship program provides the finest training at the highest levels attainable in a youth orchestra program.

Eligibility

Minimum: entering 9th grade by September 1, 2019.
Maximum: 25 years old by September 1, 2019.
# Instrument List for Ovation Ensembles

## Symphony Orchestra and Chamber Orchestra
- Violin
- Viola
- Cello
- Double bass
- Flute
- Oboe
- Clarinet
- Bassoon
- French horn
- Trumpet
- Trombone
- Bass trombone
- Tuba
- Percussion: Timpani / Battery and Melodic Percussion (e.g., xylophone, marimba, etc.)

## Wind Orchestra
- Flute
- Oboe
- Clarinet
- Bassoon
- Soprano saxophone
- Alto saxophone
- Tenor saxophone
- Baritone saxophone
- French horn
- Trumpet
- Tenor trombone
- Bass trombone
- Tuba
- Percussion: Timpani / Battery and Melodic Percussion (e.g., xylophone, marimba, etc.)
- Euphonium / Baritone
- Double bass (periodic)
- Harp (periodic)

*Symphony Orchestra only

## Specialty Instruments
- Piccolo, English horn, E-flat clarinet, Contrabassoon

Students may be invited by the conductor to play these instruments as needed after they have been placed on a primary instrument.
AUDITION REQUIREMENTS FOR OVATION ENSEMBLES

Students will be placed based on their musical ability, the balance requirements of the ensemble, and the number of vacancies in each section.

All Instruments:
• A movement from an advanced concerto or concert piece from which the Music Director will select a maximum of three minutes to be heard at the audition. The solo should demonstrate mastery of technique and musicality including areas of tone, phrasing, articulation, range, dynamics, double and triple tonguing (brass and flute), mixed or compound meters (5/4, 12/8, etc.), and interpretation.
• All major scales must be memorized. Scale books are permitted only for minor scales.
• Sight-reading (provided at audition and is an important factor in placement).

Principal and assistant principal auditions require the solo and scales to be memorized, and students will be asked to perform additional sight-reading.

• Instrument tuning proficiency.
• All requisite clefs for the instrument (treble, alto, tenor, bass).

Instrument-Specific Additional Requirements:

All Strings:
• All three-octave major and natural minor scales (bass two octaves), ascending and descending. The Music Director will select the scales to be performed.
• Quarter note = 80 bpm single bows.
• Fluency in all advanced bowings and techniques including spiccato, martelé, left hand pizzicato, sul ponticello, saltando, ricochet, louré, etc.
• Fluency in arm, wrist, and finger vibrato.
• Proficiency in all positions including thumb position for cello and bass.

Additional Requirements for Cello and Double Bass:
• Must bring a rock stop to your audition.

All Woodwinds:
• All two and three-octave major and natural minor scales to the maximum range of the instrument, slurred and tongued, quarter note = 120 bpm.
• Three octaves of chromatic scale to the upper range of the instrument, single breath ascending and single breath descending.

Additional Requirements for Clarinet:
• All transpositions.
• Fluency on requisite specialty instruments is encouraged, e.g., E-flat clarinet, bass clarinet, etc., with separate audition of above requirements.
• Ownership of or weekly access to an A clarinet is encouraged.

All Brass:
• All two-octave and natural minor scales.
• Fluency in requisite applicable tonguing, e.g., single tongue, double tongue, triple tongue, etc.

Additional Requirements for French horn:
• Fluency with stopped horn technique, all transpositions.
• Range to written high C.
• Bass clef mastery.

Additional Requirements for Trumpet:
• Fluency with all transpositions.
• Range to written high D.
• Fluency in single, double, and triple tonguing.
Additional Requirements for Trombone:
• Range to written high D and pedal C.
• Alto and tenor clef fluency.

Additional Requirements for Bass Trombone:
• Range to written high A and low C.

Timpani and Percussion:
*Note: All percussion students must audition on timpani, melodic percussion, AND battery percussion.*

• Three-minute solo for timpani (memorized, if applying for principal).
• Two-minute solo or etude for melodic percussion.
• All snare rudiments.
• Mastery of timpani tuning and all battery instruments.

Harp:
• Three-minute solo memorized.
• Pedaling exercise provided by the Music Director.
LEADERSHIP POSITIONS IN OVATION ENSEMBLES

PRINCIPAL and ASSISTANT PRINCIPAL chair positions are open by application to any currently enrolled or new musicians.

Principal Chair students work directly with the music director to facilitate rehearsals and to interact with the members of their sections. Principal chair students must follow attendance policies as stated in this handbook and must prioritize their participation in SDYS. In addition, they must serve as outstanding student representatives of the organization in all respects.

Assistant Principals also occupy an important leadership position in the Ovation ensembles. They are expected to have exemplary musical preparation and to foster a respectful and cooperative atmosphere and environment within their respective section and the ensemble. They must also be prepared to take over the musical responsibilities of the principal chair in the event that it is necessary. In special circumstances, the highest non-leadership student in a section may be asked to join the Chamber Orchestra due to vacancies.

Principals and assistant principals are required to participate in Wind Orchestra, Symphony Orchestra, and Chamber Orchestra, depending on instrumentation. All leadership string students will be required to participate in the Chamber Strings ensemble and to perform in the community during the season. Additional Ovation chamber ensembles may be formed during the season as time and performance opportunities permit.

Students who do not fulfill their artistic or leadership responsibilities will lose their leadership position, be moved to the highest non-leadership chair, and may forfeit their participation in Chamber Orchestra for the remainder of the season. They will be required to pay the tuition balance immediately.

Merit Awards

Principals in Ovation ensembles will receive full merit tuition awards. Assistant principals in Ovation ensembles will receive half merit tuition awards. If students who participated in SDYS in the 2018-2019 season were dismissed, withdrew from, or did not complete all concerts, they lose their eligibility to receive a merit award for the 2019-2020 season. They are still eligible to apply for a leadership chair.

Applying For a Leadership Position

Choosing to audition for a principal chair is an important decision. Principals serve as artistic leaders and role models in their ensemble. They must exhibit exemplary musical preparation, maturity, and leadership as representatives of their sections. Additional requirements for selection include a positive attitude, appropriate behavior, getting along well with others, coming to rehearsal prepared and on time, and a record of consistent attendance. In addition, students may not have withdrawn or been dismissed from SDYS for any reason throughout the entire previous season.

Musicians who wish to be considered for a leadership position must apply during the registration process. They must also prepare additional audition requirements. Please review the Commitment Form for principals and assistant principals before auditioning. Musicians will be required to sign and submit the form before being awarded a leadership position.
CONGRATULATIONS!

You have successfully auditioned for the leadership position of principal or assistant principal. Your leadership position comes with additional responsibilities and commitments to preparation and conduct. The leadership position requires you to give high priority to SDYS in relation to other activities.

Principals serve as artistic leaders and role models in their ensemble. They must exhibit exemplary musical preparation, maturity, and leadership as representatives of their sections. Additional criteria for selection include a positive attitude, appropriate behavior, getting along well with others, coming to rehearsal prepared and on time, staying within the attendance policy, and having not withdrawn from or not being dismissed by SDYS for any reason throughout the entire previous season.

Principal chair students work directly with the conductor to facilitate rehearsals and to interact with the members of their sections. Principal chair students must follow attendance policies as stated in this handbook and must prioritize their participation in SDYS. They are expected to serve as outstanding representatives of SDYS.

LEADERSHIP RESPONSIBILITIES

Principals and assistant principals in Showcase are required to participate in at least one of the following leadership opportunities:

• Mentor Inspiration or Community Program musicians,
• Assisting in the Music Library, or
• Participate in a chamber music ensemble.*

* Violin 1 principal and assistant principal, viola principal, and cello principal are required to participate in a string quartet.

Please read carefully the entire SDYS 2018-2019 Showcase Level Musicians’ Handbook before accepting a leadership position in the Showcase Level. To secure your place as a principal or assistant principal, please read carefully the below statements. You are required to agree with these statements, sign, and submit the commitment form to SDYS no later than Wednesday, August 1. Failure to agree or sign the commitment form will result in the loss of a leadership position and a reseat in the ensembles.

CONDUCT

I understand that my leadership position requires me to set an example for other members of the Showcase Level through musical and personal conduct. I understand that disruptive or disrespectful behavior toward other students, peers, or adults will not be tolerated. I commit to set the highest standards of decorum and respect in my role as a leader in the Showcase Level and to be a positive example at all times as a musician and as a citizen.

REHEARSAL TIMES

I understand that on-time arrival at rehearsals, dress rehearsals, and concerts is essential to the integrity of the ensembles. I commit to the rehearsal, dress rehearsal, and concert times detailed in the season calendar. I will arrive at the call time, warm up, and be ready for the conductor’s downbeat.
I understand that high school juniors and seniors may request one additional absence for extenuating circumstances related to college testing/auditions/visits. I understand such requests will be reviewed on a case-by-case basis and may or may not be excused.

I understand that absences due to illness or emergency count toward the total number of allowed absences, so I will plan accordingly.

I understand that recurring absences over these limits or excessive late arrivals and early departures from rehearsals may result in dismissal from SDYS at the discretion of the President and CEO.

**REHEARSAL & CONCERT ATTENDANCE**

I commit to all of the rehearsal dates, dress rehearsal dates, and concert dates as detailed in the season calendar. I will not be absent from any dress rehearsal or concert on the season calendar.

I understand that as a leader in the Showcase Level, weekly attendance is expected. I will prioritize my SDYS obligations and minimize my rehearsal absences. I understand that I cannot have more than three (3) absences in ANY concert period: (Sep. 6 - Nov. 11, Nov. 17- Mar. 10, Mar. 17- June 8). If I do not stay within the attendance policy, I will be excluded from performing in the next concert and will be moved to the back of the section in the following concert period.

I understand the attendance policy. If I need to be absent, I will report it at least one week in advance at www.sdys.org (except in emergency situations).

**MUSICAL PREPARATION**

I understand that having a leadership position in the Showcase Level requires me to prepare thoroughly and practice all music before rehearsals. I commit to full and thorough musical preparation of all assigned music each week. Lack of weekly pre-rehearsal musical preparation slows the pacing and effectiveness of rehearsals, detracts from the rehearsals, and is a sign of disrespect to the ensemble. I understand that lack of musical preparation is not acceptable.

I also understand that if I am absent from a rehearsal it is my responsibility to contact the conductor before the next rehearsal to receive updates on musical preparation that I missed and to acquire and prepare any new music that may have been distributed ahead of time in preparation for my return to the next rehearsal.

I understand that if I do not fulfill my leadership responsibilities or exceed the attendance policy, I will lose my leadership position in both ensembles (when applicable), will be moved to the back of the section for the remainder of the season, and will need to pay the second ensemble fee (when applicable). I understand that if I exceed the attendance policy in any concert period, I will not be permitted to perform in that concert.

I agree to all of the commitments outlined above in the 2018-2019 Commitment Form for Principals and Assistant Principals in the Showcase Level. I understand that these policies in some cases may supersede the SDYS policies outlined in the Showcase Level Musicians’ Handbook.
This commitment form must be submitted to SDYS by July 10, 2019 to hold the position.
Email it to bcasey@sdys.org or mail it to:
Brenna Casey
Conservatory Program Coordinator
San Diego Youth Symphony and Conservatory
1650 El Prado, #207A
San Diego, CA 92101
CONGRATULATIONS!

You have successfully auditioned into the Ovation Level as a principal or assistant principal. Your musical and personal achievements place you among the finest students in the SDYS programs, and your accomplishments are to be commended. The principal and assistant principal positions in the Ovation Level are highly competitive and selective.

SDYS invests a great deal in its most accomplished student leaders to provide them with outstanding artistic and leadership opportunities on behalf of the organization and its community partners. Acceptance of a principal or assistant principal position in the SDYS Ovation Ensembles requires a heightened commitment and responsibility to the program.

The award of a principal or assistant principal position in the Ovation Level involves additional leadership and attendance responsibilities related to your participation in the orchestras and the SDYS programs as outlined below.

Principals in the Ovation Level are eligible to receive full merit awards. Assistant principals in the Ovation Level are eligible to receive half merit awards. Principals and assistant principals are required to participate in Wind Orchestra, Symphony Orchestra, and Chamber Orchestra, depending on instrumentation.

Any leadership or non-leadership students who participated in SDYS in the previous year but were dismissed, withdrew from, or did not complete all concerts in the Showcase or Ovation levels are not eligible to receive a merit award if they are awarded a leadership chair in this season or in future seasons.

Principals and associate concertmaster will be required to participate in a weekly chamber ensemble for the full season and to perform in the community. Chamber ensembles will include a quartet consisting of the concertmaster/mistress, associate concertmaster/mistress, principal viola, and principal cello. Other string, woodwind (flute, oboe, clarinet, bassoon, and French horn), brass ensembles, saxophone ensemble, and percussion ensembles may be formed.

Please read carefully the entire SDYS 2018-2019 Ovation Level Musicians’ Handbook before accepting a place in the Ovation Level. To secure your place as a principal or assistant principal, please read the below statements carefully. You are required to agree with these statements, sign, and submit the commitment form to SDYS no later than Tuesday, July 10. Failure to agree or sign the commitment form will result in the loss of a leadership position, and you will be reseated in the ensembles.

Payment of full tuition is due by Wednesday, August 1 to secure your position as a leadership student.

LEADERSHIP & CONDUCT

I understand that my leadership position requires me to set an example for other members of the Ovation Level through musical and personal conduct. I understand that disruptive or disrespectful behavior toward other students, peers, or adults will not be tolerated. I commit to set the highest standards of decorum and respect in my role as a leader in the Ovation Level and to be a positive example at all times as a musician and as a citizen.

REHEARSAL TIMES

I understand that on-time arrival at rehearsals, dress rehearsals, and concerts is essential to the integrity of the ensembles. I commit to the rehearsal, dress rehearsal, and concert times detailed in the season calendar. I will arrive at the call time, warm up, and be ready for the conductor’s downbeat.
I understand that I am permitted a maximum of either one late arrival to a rehearsal or one early departure from a rehearsal per concert period. One additional late arrival or early departure may be requested during the course of the full season due to a special circumstance.

**REHEARSAL & CONCERT ATTENDANCE**

I commit to all of the rehearsal dates, dress rehearsal dates, and concert dates as detailed in the season calendar. I will not be absent from any dress rehearsal or concert on the season calendar. Ovation concert dates are Nov. 11, Feb. 10, March 24, April 13, May 4, May 31 and June 9.

I understand that as a principal or an assistant principal, I may not have more than two (3) absences in the first two concert periods (Sep. 6-Nov. 11, Nov. 17-Feb. 10) and not more than three (4) absences in the last concert period (Feb. 23-June 9).

I understand that I may request one additional rehearsal absence within the entire season. Such requests will be reviewed on a case-by-case basis and may or may not be excused. I understand that absences due to illness or emergency count toward the total number of allowed absences and I will plan so accordingly.

I understand that I may not be absent from three consecutive rehearsals at any time during the season.

**ABSENCE REQUESTS**

I understand that absences, late arrivals, or early departures must be requested at least ONE WEEK in advance at www.sdys.org (except in an emergency situation). I understand that the request will then be reviewed by the Music Director. The Music Director will reply to confirm whether the absence is excused as long as the request was made according to these guidelines.

I understand that attendance at all rehearsals and concerts will be recorded. I understand that musicians “standing in” for absent musicians will be dismissed from the SDYS program, as will the absent musicians.

I understand that unrequested absences are detrimental to the ensemble and that an unrequested absence is any absence not requested and approved by the Music Director in advance or any absence that is not reported through proper channels prior to the rehearsal or concert. I understand that I may not have ANY unrequested absence in the season, and my total number of absences cannot exceed the total number of reported absences detailed above.

I understand that if I do not stay within the attendance policy or miss a concert as described above, I will be dismissed from the Ovation ensembles except in extreme circumstances.

**MUSICAL PREPARATION**

I commit to full and thorough musical preparation of all assigned music each week in order to make a consistent, positive contribution to the ensembles. Lack of weekly pre-rehearsal musical preparation slows the pacing and effectiveness of rehearsals, detracts from the rehearsals, and is a sign of disrespect to the ensemble. If I am absent from a rehearsal it is my responsibility to contact my principal or assistant principal to receive updated musical and technical assignments. I understand that lack of musical preparation is not acceptable.

Examples of lack of musical preparation are:

- arriving to or departing from a rehearsal without required music,
- arriving at rehearsal without required accessories (e.g., pencil, extra string, rock stop, reeds, mutes, or tuner),
- reporting to rehearsal with assigned musical passages unrehearsed,
- demonstrating a lack of prepared transpositions, bowings, articulations, and fingerings as assigned for the requisite rehearsal, and
- engaging in disruptive or distracting behavior during rehearsal or demonstrating a lack of attentiveness in the rehearsal.

I understand this is not a comprehensive list.
CONDUCT

I understand inappropriate behavior at rehearsals, concerts, or activities will jeopardize my good standing and may be dismissed from SDYS. Examples include, but are not limited to:
• failure to request absences,
• disrespect toward others,
• failure to follow instructions,
• verbal or physical threats toward others,
• horseplay, harassment, intimidation, or bullying,
• inappropriate physical contact or gestures of affection, e.g., kissing or holding hands,
• inappropriate language, or
• any other inappropriate behavior that undermines the integrity of the ensemble.

I agree to all of the commitments outlined above in the 2018-2019 Commitment Form for Principals and Assistant Principals in the Ovation Level. These policies in some cases supersede the SDYS policies outlined in the Ovation Musicians’ Handbook.

I acknowledge receipt of a merit award for the 2018-2019 season and the responsibilities that go with the award as detailed on this form.

I understand that failure to uphold artistic or leadership responsibilities will result from losing my principal or assistant principal title, and I will be moved to the back of the section for the remainder of the season. I also will be required to pay full tuition immediately before participating in the following rehearsal.

I understand that failure to meet any of these standards will result in my dismissal from SDYS at any point in the season without any tuition refund.

MUSICIAN’S NAME

MUSICIAN’S SIGNATURE

DATE

PRIMARY ADULT’S NAME

PRIMARY ADULT’S SIGNATURE
(If musician is under 18)

DATE

This commitment form must be submitted to SDYS by July 10, 2019 to hold the position. Email it to bcasey@sdys.org or mail it to:
Brenna Casey
Conservatory Program Coordinator
San Diego Youth Symphony and Conservatory
1650 El Prado, #207A
San Diego, CA 92101
2019-2020 COMMITMENT FORM FOR NON-LEADERSHIP OVATION ENSEMBLE MUSICIANS

Participation in SDYS requires a substantial commitment to weekly rehearsals, practice, and concert performances. Consistent, weekly attendance at rehearsals is not only a requirement for musicians in the Ovation Level, but it is also essential to creating strong musical ensembles. You may have to choose between joining SDYS and other activities. Please carefully review the attendance guidelines and rehearsal/concert schedule before making the decision to audition.

Please read carefully the entire SDYS 2018-2019 Ovation Ensemble Musicians’ Handbook before accepting placement in the Ovation Program. You are also required to agree with these statements, sign, and submit this commitment form to SDYS no later than Wednesday, August 1. Failure to agree or sign this commitment form will result in ineligibility to participate in the Ovation Level.

REHEARSAL TIMES

I understand that on-time arrival at rehearsals, dress rehearsals, and concerts is essential to the integrity of the ensembles. I commit to the rehearsal, dress rehearsal, and concert times detailed in the season calendar. I will arrive at the call time, warm up, and be ready for the conductor’s downbeat.

I understand that I am permitted a maximum of either one late arrival to a rehearsal or one early departure from a rehearsal per concert period. One additional late arrival or early departure may be requested during the course of the full season due to a special circumstance.

REHEARSAL & CONCERT ATTENDANCE

I commit to all of the rehearsal dates, dress rehearsal dates, and concert dates as detailed in the season calendar. I will not be absent from any dress rehearsal or concert on the season calendar. Symphony Orchestra concert dates are Nov. 11, Feb. 10, March 24, April 13, May 4, May 31 and June 9. I understand that non-leadership Ovation Program musicians may not have more than three (3) absences in the first and second concert periods (Sep. 6 -Nov. 11, Nov. 17-Feb. 10) and no more than four (4) absences in the third concert period (Feb. 23-June 9).

I understand that I may request one additional rehearsal absence within the entire season. Such requests will be reviewed on a case-by-case basis and may or may not be excused. I understand that absences due to illness or emergency count toward the total number of allowed absences and I will plan so accordingly.

I understand that I may not be absent from three consecutive rehearsals at any time during the season.

ABSENCE REQUESTS

I understand that absences, late arrivals, or early departures must be requested at least ONE WEEK in advance at www.sdys.org (except in an emergency situation). I understand that the request will then be reviewed by the Music Director. The Music Director will reply to confirm whether the absence is excused as long as the request was made according to these guidelines.

I understand that attendance at all rehearsals and concerts will be recorded. I understand that musicians “standing in” for absent musicians will be dismissed from the SDYS program, as will the absent musicians.

I understand that unrequested absences are detrimental to the ensemble and that an unrequested absence is any absence not requested and approved by the Music Director in advance or any absence that is not reported through proper channels prior to the rehearsal or concert. I understand that I may not have more than one unrequested absence in the season, and my total number of absences cannot exceed the total number of reported absences detailed above.
I understand that if I do not stay within the attendance policy as described above, I will be dismissed from the Ovation Program except in extreme circumstances.

**MUSICAL PREPARATION**

I commit to full and thorough musical preparation of all assigned music each week in order to make a consistent, positive contribution to the ensembles. Lack of weekly pre-rehearsal musical preparation slows the pacing and effectiveness of rehearsals, detracts from the rehearsals, and is a sign of disrespect to the ensemble. If I am absent from a rehearsal it is my responsibility to contact my principal to receive updated musical and technical assignments. I understand that lack of musical preparation is not acceptable.

Examples of lack of musical preparation are:
- arriving to or departing from a rehearsal without required music,
- arriving at rehearsal without required accessories (e.g., pencil, extra string, rock stop, reeds, mutes, or tuner),
- reporting to rehearsal with assigned musical passages unrehearsed,
- demonstrating a lack of prepared transpositions, bowings, articulations, and fingerings as assigned for the requisite rehearsal, and
- engaging in disruptive or distracting behavior during rehearsal or demonstrating a lack of attentiveness in the rehearsal.

I understand this is not a comprehensive list.

**CONDUCT**

I understand inappropriate behavior at rehearsals, concerts, or activities will jeopardize my good standing and may be dismissed from SDYS. Examples include, but are not limited to:
- failure to request absences,
- disrespect toward others,
- failure to follow instructions,
- verbal or physical threats toward others,
- horseplay, harassment, intimidation, or bullying,
- inappropriate physical contact or gestures of affection, e.g., kissing or holding hands,
- inappropriate language, or
- any other inappropriate behavior that undermines the integrity of the ensemble.

I agree to all of the commitments as outlined above in the 2018-2019 Ovation Commitment for placement in the Ovation Level for the 2018-2019 season.

I understand that failure to meet any of these standards will result in my dismissal from SDYS at any point in the season without any tuition refund.
This commitment form must be submitted to SDYS by July 10, 2019 to hold the position.
Email it to bcasey@sdys.org or mail it to:
Brenna Casey
Conservatory Program Coordinator
San Diego Youth Symphony and Conservatory
1650 El Prado, #207A
San Diego, CA 92101