

Audition and participation regulations for National Youth Orchestra projects

as of 10 August 2026

1. Definitions

Organisation/NJON	Foundation of National Youth Orchestras of the Netherlands
Orchestra / NJO	National Youth Orchestra
Candidate	Musician who has applied to audition for the National Youth Orchestra
Participant	Musician participating in a project of the National Youth Orchestra
Member/NJO Member	Musician who has been accepted for and successfully participated in an NJO project after a live audition
NJO Alumnus / Young Professional	Musician whose NJO membership has expired but who is still eligible to participate in regular and/or special projects
Young Metropole	The symphonic jazz/pop orchestra that NJON organizes in collaboration with the Metropole Orkest for musicians from 18 to 26 years old
EUYO	European Union Youth Orchestra
EFNYO	European Federation of National Youth Orchestras
MusXchange	EFNYO exchange programme
GDPR	General Data Protection Regulation
Auditions	Selection procedure in which individual musicians play a selection from predetermined repertoire on their instrument(s) in front of a jury, on the basis of which the line-up of projects is composed
Project	Period of rehearsals and concerts by the NJO

2. General

- 2.1 These regulations include all provisions and regulations regarding participation in auditions and projects of the National Youth Orchestra (hereinafter: NJO).
- 2.2 When registering for auditions and projects, a candidate agrees to these regulations. When participating in auditions and projects, the candidate/participant undertakes to comply with the provisions of these regulations.
- 2.3 The Dutch version of these regulations is binding and replaces all previous regulations. This translation is for reference only.
- 2.4 All projects of the NJO are organized by the National Youth Orchestras of the Netherlands (hereinafter: NJON).
- 2.5 NJON reserves the right to deviate from the rules and regulations in these regulations, subject to clear substantiation.

3. For whom:

- 3.1 NJO projects are intended as a learning and development experience for young, talented musicians. Selection takes place through auditions. Participation and membership are open to anyone who is 18 to 26 years old on the start date of the project and who plays an orchestral instrument at a high level that is required in the line-up of that project and for which there is a vacancy and for whom one of the following conditions applies:
 - You are following a professional music study at a conservatory in the Netherlands
 - You have Dutch nationality and are studying music at a conservatory elsewhere

- You live in the Netherlands and play an orchestral instrument at a similar high level as required for a main subject study at a Dutch conservatory and before the age of 20 you have participated in projects of one of the (youth) orchestras based in the Netherlands for at least one year.
- 3.2 In addition to the provisions of 3.1, students who are following a main subject study at a conservatory in Belgium for an orchestral instrument that is required in the line-up of the following NJO projects and who are 18 to 26 years old on the start date of the project for which the audition is being held have the option of auditioning via video. These candidates may be eligible to participate in one or more NJO projects if there are still vacancies after the live auditions have taken place. These candidates cannot become members of the NJO.
- 3.3 Participation in NJO auditions is open to all musicians who meet the above conditions, regardless of their cultural, social, economic, religious and/or political background. The NJO welcomes applications from musicians with a disability who meet the aforementioned conditions and makes every effort to make participation possible.

4. Sign up

- 4.1 Candidates who wish to audit and/or participate and who meet the conditions as stated in Article 3 must register before the expiry of the registration period announced by the NJO via the portal set up for this purpose on the NJO website.
- 4.2 NJO members who want to participate in subsequent projects must also register before the audition deadline via the NJO portal. They can:
- Participate as a tutti player without having to audition
 - audition for a (deputy) captain's position or position improvement
- 4.3 When registering, the candidate or member must indicate which projects the candidate wants to participate in
- 4.4 By registering, the member or candidate commits to participate in the project(s) for which the candidate has registered and for which the candidate is selected. After registration, the candidate must therefore be available for the entire project(s). This also applies to candidates who are selected as reserves.

5. Auditions

General

- 5.1 Participation in NJO projects is only possible after a successful audition. In addition to being a selection method for participation in NJO projects, auditions are also intended as an educational experience for the participant.
- 5.2 Candidates are expected for the audition at a location and time indicated by the NJON. Auditions for candidates who fall under the conditions of article 3.1 will take place live, unless otherwise stated.
- 5.3 A candidate who shows up late or not at the audition without deregistration may be excluded from further participation in auditions and projects organized by NJON. In case of delay during the trip or medical problems, the candidate must send a message to the orchestra manager via Whatsapp or SMS to +31 (0)615375844 or via e-mail (twan@njon.nl)
- 5.4 Each candidate takes care of the availability and good playability of the instrument(s) for which the candidate is auditioning and takes care of its transport and insurance. Exceptions to this are percussion instruments, piano, celesta and organ. NJON ensures the availability of these instruments.
- 5.5 Travel and any other costs related to the audition are at the expense of the candidate.

Jury, assessment, feedback, recordings

- 5.6 The auditions are judged by an expert jury, which gives weighty advice on how to fill the vacancies and the composition of the orchestra. The NJON determines the final composition of the orchestras for the projects. The result is binding and no correspondence or discussion will be entered into.
- 5.7 The audition jury consists of at least 2 people:
- the orchestra manager of the NJO or his representative
 - a professional musician for the specific instrument and/or orchestral section for which the auditions are organised
- and can be supplemented by one or more experts.
- 5.8 The auditions are assessed on musical-technical performance and the degree of connection between the curriculum of the NJO and the personal development (phase) of the candidate

- 5.9 The following results are possible: the candidate is
- for one or more projects
 - reserve for one or more projects
 - Rejected
- 5.10 Candidates will have the opportunity to receive oral or written feedback on their performance from a jury member after the announcement of the audition results for their instrument.
- 5.11 Audio-visual recordings are made of the auditions. These recordings are used to enable deliberations between judges or to compare auditions of different candidates during the discussion of the audition results. Recordings are kept by NJON exclusively for this purpose and are not shared with third parties or made public. Candidates will receive the video recording of their own audition after the announcement of the audition results for their instrument. The video may only be used for study purposes by the candidate. It is not allowed to share, publish and/or use the video for other purposes

. Captain positions, special and side instruments

- 5.12 The positions of principal and deputy principal of the **strings** are filled for each project through auditions. Members who want to be considered for such a position must therefore register and participate in the auditions.
- 5.13 For principal positions in **winds, harp and percussion**, it is not possible to audition specifically, but the jury selects captains, tutti players and players of solo (side) instruments on the basis of the auditions
- 5.14 It is not mandatory for **woodwinds** to audition for one or more side instruments, but it is recommended, because these instruments are often needed in combination in the instrumentation of the repertoire and thus increase the chance of candidate participation. This also applies if this instrument is not needed in the next project, but may be in subsequent projects.
- 5.15 Percussionists can audition for percussion and/or timpani. This must be specified when registering.
- 5.16 If the repertoire of a project requires special skills or solos for a specific instrument, NJON may decide to select musicians for these instruments as well by means of an (extra) audition. Application for these positions is possible for both new candidates and NJO members

Audition repertoire, piano accompaniment

- 5.17 For the audition, candidates must prepare **one** piece of their choice from the NJO solo list of pieces and **all** pieces from the NJO orchestral fragment list as listed for their instrument on the NJO website. For percussionists, they do not have to prepare a solo work, but all pieces from the NJO orchestral fragment list. String players who want to be considered for a (deputy) principal position must also play the orchestral excerpt(s) for principals. Candidates who only audition for a tutti string position do not have to play these fragments.
- 5.18 In many orchestral repertoires, **woodwinds have** secondary instruments (bass clarinet, E-flat clarinet, piccolo, English horn, contrabassoon, etc.) prescribed. It is not mandatory to audition for one or more side instruments, but it is recommended. For parties for which secondary instrument(s) is (are) necessary, candidates will be selected who have demonstrated a sufficient level of the relevant secondary instrument(s) during the audition. Woodwind players can always audition for side instruments, even if the next project does not require this particular instrument, in order to be assigned to subsequent projects in which that side instrument is prescribed. Candidates must only play a solo work for the main instrument at the audition, not for the secondary instrument. For both main and secondary instruments, **all** pieces of the NJO orchestral excerpts list must be prepared.
- 5.19 The jury makes a selection from the repertoire that the candidate plays during the audition.
- 5.20 Piano accompaniment of the solo work is mandatory at live auditions, with the exception of harp and percussion auditions. NJON provides professional piano accompaniment for all candidates. In the hour prior to the audition, the candidate can briefly play with the pianist made available by NJON. If the candidate wishes to be accompanied by another/own pianist, permission must be requested from the orchestra manager NJO no later than one month before the audition date.

Video auditions

- 5.21 Candidates who are following a main subject study at a conservatory in Belgium for an orchestral instrument that is required in the line-up of the following NJO projects (with the exception of students with Dutch nationality) and who are 18 to 26 years old on the start date of the project for which the

audition is being held can only audition via video for vacancies that are still open after the live auditions have taken place. These candidates cannot become members of the NJO. The following applies to these candidates:

Candidates must register no later than November 1 via the NJO portal by means of the video audition option and stating availability. In the portal they place a link to a video recording in one (1), non-edited take of a solo work from the NJO list and three orchestral parts as available on the NJO website. Woodwind players choose at least 1 orchestral part for the main instrument and at least 1 orchestral part for a secondary instrument. If there is a vacancy for their instrument after completion of the live audition process, the video will be reviewed and the candidate may be invited to participate in one or more projects. A successful (video) audition and project participation do not entitle you to NJO membership.

Combination of NJO auditions with auditions for Jong Metropole and/or EUYO

5.22 NJON also organises the auditions for the Jong Metropole and for the European Union Youth Orchestra (EUYO). Some of these can be combined with the auditions for the NJO. Candidates must indicate when applying that they (also) want to be considered for these orchestras. This possibility exists for:

- Candidates who play a string instrument (violin, viola, cello and double bass). At the same time as the NJO auditions, they can also audition for the next project year of the Young Metropole. In addition to the NJO audition repertoire, candidates must also prepare some specific audition fragments for Jong Metropole.
- Applicants who wish to be considered to participate in EUYO projects. The first round of the EUYO auditions will be combined with that of the NJO. Candidates selected for the second round of EUYO will be invited. (The NJO auditions take place in one round). If a candidate (also) audits for EUYO, the specific rules that apply to EUYO must be complied with. See the information from the EUYO.

6. Participation in NJO projects

6.1 NJO members who have signed up and candidates who have been accepted as a participant or as a reserve after an audition and have been assigned to a project become participants.

Attendance, preparation, planning, language

- 6.2 Candidates and members of the NJO who have applied and have been selected for one or more NJO projects are obliged to participate fully in the project(s) in question. Participants may only miss a rehearsal or concert, or any part of a rehearsal or concert, due to illness or urgent family circumstances. It is at the discretion of the NJO staff whether the reason given for missing a rehearsal or concert is a valid one.
- 6.3 Cancellation or absence from a rehearsal or concert without good reason and prior permission from NJON may lead to exclusion from the project and/or future NJON auditions and projects.
- 6.4 The participant prepares all aspects of the programme before the start of the NJO project. This includes both the musical and technical preparation of one's own part, as well as the study of the musical context in the broadest sense.
- 6.5 The participant must be present in the right place in the orchestra at least five minutes before the start of rehearsals and concerts.
- 6.6 NJON provides participants with schedules with the planning of the project in which they participate. These can change during the project; The participant must inform himself about the schedule and any changes and adhere to it. The NJON has the right to organize, change or cancel rehearsals and concerts at short notice within project periods.
- 6.7 Due to the international composition of orchestras and ensembles and working with international conductors and soloists, English is in principle the language of instruction during projects

Instruments, insurance, accommodation, transport, meals

- 6.8 The participant shall ensure that the instrument(s) are available and in good playable condition for the parties for which the participant is assigned throughout the project and shall take care of their transport and full insurance. Exceptions to this are the percussion instruments, piano, celesta and organ which are made available by NJON.
- 6.9 In addition to the aforementioned instrument insurance, the participant is obliged to have or take out full health insurance, travel insurance and liability insurance for the duration of the entire project(s).

- 6.10 The participant agrees to be accommodated by the NJON during projects at (accommodation) locations organized by NJON. The participant undertakes to respect the (house) rules of the transport providers, accommodations, concert halls and other locations that are used or visited during NJO projects.
- 6.11 The NJON provides participants with a bicycle during most major projects in Apeldoorn. The participant uses this bicycle to travel by bicycle between accommodation and concert/rehearsal location(s) during the stay within Apeldoorn. If the bicycle is damaged or lost due to irresponsible behavior, the participant will reimburse the costs to the NJON. Participants who are unable to cycle can contact the orchestra manager, they will be offered an alternative.
- 6.12 During the project, the NJON takes care of the transport of large instruments (double basses, percussion instruments and harps) between rehearsal and concert locations. The participant is responsible for the transport of the instrument(s) to the starting location of the project and from the final location after the end of the project. Exceptions to this are the percussion instruments, piano, celesta and organ made available by NJON
- 6.13 Collective transport during NJO projects is arranged and paid for by the NJON. The participant is responsible for arranging and paying for transport before and after the start and after of a project to and from the location(s) of the project in question. An international tour always starts and ends in the Netherlands.
- 6.14 NJON organizes and pays for most meals for participants during projects. These meals are vegetarian. Participants who follow a special diet due to allergies or other reasons must provide this in advance. NJON does its utmost to meet these dietary requirements, but is dependent on external suppliers.

Costs, fees, recordings, photos

- 6.15 The NJON keeps the participation costs in NJO projects as low as possible. Participation in these projects is often free. In addition to orchestral experience in rehearsals and concerts, participants also receive coaching, workshops and organizational support. Costs for coaching, workshops, concerts, collective accommodation and collective trips during projects are organized and paid for by the NJON.
- 6.16 For special projects (such as an international tour), the NJON can ask the participant for a financial contribution. In that case, this mandatory contribution will be stated on the NJO website.
- 6.17 During travel days and (partially) days off, NJON does not always organize meals. The costs for these meals are at the participant's own expense. In those cases, NJON will ensure that there is an opportunity to purchase these meals. The project schedule states when this will apply.
- 6.18 If no collective transport to and from concert or rehearsal locations is organised by NJON during projects and participants therefore have to travel on their own, NJON will reimburse the costs of these journeys within the Netherlands on the basis of 2nd class public transport via the shortest travel distance. Reimbursement will only take place after submission of the claim form provided by NJON and submission of proof of the costs incurred, such as train tickets or official OV-chipkaart overviews. Participants in possession of a student public transport card are expected to use it to save as much costs as possible. Trips by car are only reimbursed after prior permission from the orchestra manager, the basic principle being that several participants travel together. Car expenses are reimbursed at most according to the tax-exempt mileage allowance by the Tax and Customs Administration, which includes all costs including parking. The participant is responsible for arranging and paying for transport before and after the start and after of a project to and from the location(s) of the project in question. An international tour always starts and ends in the Netherlands.
- 6.19 NJON's projects are learning paths. The participant agrees to participate without financial compensation in all rehearsals (including public rehearsals), concerts (orchestral and chamber music) and publicity and other events (such as for sponsors and performances at unusual concert venues) planned by the NJON in connection with the projects. This consent also applies to image and sound recordings, press sessions and photo shoots. The participant cedes all rights for his/her performances to the NJON and gives permission for the use of recordings and photos, without any limitation of time and place.
- 6.20 The NJON is entitled to make (commercial) audiovisual recordings and/or photographs of rehearsals and performances (whether or not commercial) for its own archive and for the purpose of live or later broadcasts via radio, television or the internet or for the release on image and/or sound carriers. Participants do not receive any compensation for this.

- 6.21 The participant is not permitted to make audiovisual recordings or photos of rehearsals and performances organized by the NJON without the prior written permission of the NJON. The participant agrees that his name and position will be published in the project(s).
- 6.22 For some (pre-)professional projects, participants may receive compensation. This is stated in advance in such cases.
- 6.23 The NJON does not reimburse costs for instruments, medical care, or damage or injury caused by or to third parties.

7. Membership

- 7.1 Membership of the NJO can be obtained after a successful audition for and participation in at least one NJO project. N.B. candidates who have been designated as a reserve on the basis of their audition are not entitled to NJO membership after participation in a project.
- 7.2 Membership is reserved for musicians who live in the Netherlands or have Dutch nationality and study outside the Netherlands
- 7.3 The NJO Membership is valid until reaching the age of 27
- 7.4 Membership lasts a maximum of two years for string players and a maximum of one year for wind players, percussionists (including timpanists), harpists and pianists.
- 7.5 Membership start and end date is:
 - January 1 if the first project to participate in after successful audition is a Winter Tour
 - July 1 as the first project to participate in after successful audition is a Summer Tour.
- 7.6 NJO members can, if the line-up allows it and they have registered for this in time, participate in NJO projects as a tutti player without having to audition again and then have priority over new Candidates in these projects.
- 7.7 NJO members who want to be considered (again) for a position as (deputy) principal of the strings, first wind, first harp, timpani, bass trombone, tuba or piano or who want to be considered for a position for which an extra audition is held in connection with a specific part must audition for this and register for this before the closing date of the application period. A new position in the NJO as a result of such an audition does not extend the duration of the NJO membership. An audition for such a position by a member will also not negatively affect membership. If the candidate is not interested in participating as a tutti, this must be explicitly stated when registering.
- 7.8 NJO members whose membership has expired may apply and audition for a new membership, as long as they meet the requirements for participation as described in these regulations.
- 7.9 After their Membership has expired, former NJO members can still be invited to NJON projects in the event of vacancies or for special projects
- 7.10 NJO members and former NJO members (alumni) can be invited to, among other things:
 - exchanges with other national youth orchestras such as in the framework of the EFNYO MusXchange programme
 - NJO Young Professional projects and collaborations with professional companies

8. Safety, behaviour, confidential adviser

- 8.1 The NJON wants to offer a safe and inspiring environment for every participant, employee, volunteer, visitor and other person involved in the activities, in which everyone is respected. Everyone involved is (partly) responsible for the smooth running of the projects and a good atmosphere: behave with respect and attention for others and other people's property. The line between teasing and bullying is difficult and subjective. It is not allowed to behave in such a way that another person feels bullied. The other person's opinion about this is more important than their own judgment.
- 8.2 Discrimination, (sexual) intimidation, aggression, violence, destruction and bullying are prohibited.
- 8.3 The use or possession of any form of drugs during NJON's activities is prohibited. In case of doubt regarding the use of drugs, the organization reserves the right to demand cooperation with a drug test. This is partly to be able to continue to guarantee the safety of other participants. Refusal of such a test may lead to exclusion from further participation in NJON projects and termination of membership of the NJO.

- 8.4 It is not permitted to invite, bring or provide access to accommodation or rehearsal locations, collective transport or backstage areas of concert locations where the projects take place without the prior permission of the organization.
- 8.5 Violation of the above rules or misconduct is grounds for immediate exclusion from the project and from access to the project's location(s), termination of NJO membership and/or exclusion from other NJON projects. Damage will be recovered from the person(s) responsible for the damage. All travel and other expenses as a result of the (immediate) exclusion are for the account of the excluded person.
- 8.6 If a participant experiences problems, this participant must report this to an NJON staff member. The NJON staff is obliged to listen and to do everything in its power to (help) solve the problem.
- 8.7 The NJON has external confidential advisers available, who can be approached by participants, employees and others involved in NJON's projects if desired. The confidential advisers work according to a protocol that is available to participants in projects. The name and contact information of the confidential advisers can be found on the NJON website under employees (<https://njon.nl/over-njon/organisatie/>).

9. Details

- 9.1 Candidates, participants and members give permission to process personal data.
- 9.2 When registering, the candidate must fill in all requested information in the application portal. The candidate confirms that all the information provided is correct.
- 9.3 Personal data of applicants for projects are stored in accordance with the guidelines of the GDPR and with a maximum period of 7 years.
- 9.4 Personal data of participants and/or members of the NJO are stored in accordance with the guidelines of the GDPR and stored indefinitely for research purposes and the participant tracking system of the NJON. Data that is kept indefinitely are: name and address details, date of birth, instrument, education, auditions and orchestral experience. Other information will be deleted after 7 years. Health information and dietary restrictions will be removed after participation ends or after a membership ends.
- 9.5 Personal data will not be shared with third parties unless explicit permission has been requested.
- 9.6 The NJON takes the protection of personal data seriously and takes appropriate measures to prevent misuse, loss, unauthorized access, unwanted disclosure and unauthorized modification.