

Scottish Freelance Ensembles Network

Extra Musician Callout



scottish
ensemble

DUNEDIN
CONSORT

HEBRIDES
ENSEMBLE

RED NOTE

Who we are

A collective of professional freelance ensembles based in Glasgow and Edinburgh, seeking to widen our network of world-class performers, reflect and inspire our audiences, and champion Scottish culture, locally and internationally.

With support from Chamber Music Scotland's Classical EDI Development Fund, we came together to address a collective lack of diversity in our player groups and to develop an inclusive recruitment response through this open call that seeks to provide equitable opportunities in Scotland for professional musicians.

We welcome applications from musicians of all backgrounds with interests and values that align with our own. Data collected, however, shows that we have low representation of disabled musicians and musicians from the global majority (Black, Asian and traditionally underrepresented ethnic groups) and as ensembles with national remits, we want to address this through collaborative action and fair processes to ensure we truly reflect the diversity of the communities we live in.

If you have a disability or long-term health condition and require any reasonable adjustments or support to fully participate in the application or interview process, please contact Conny Nielsen at office@scottishensemble.co.uk or 0141 332 4747 to discuss your requirements, and we will work with you to make appropriate arrangements.

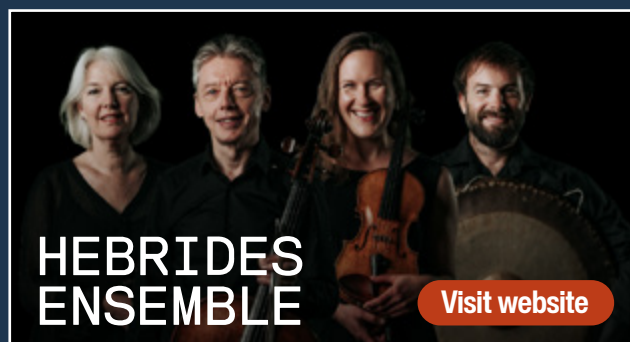
We are:



Scotland's pioneering string ensemble, we are known for experimental, boundary-pushing approaches to making music.



Scotland's Baroque ensemble, we are rooted in Scotland but admired internationally for our insightful and creative programming.



An award-winning Scottish collective of musicians that commissions, performs and records the best of contemporary classical chamber music.

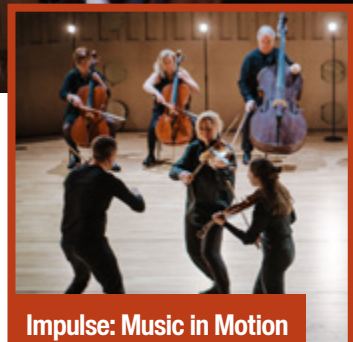


Scotland's contemporary music ensemble. We commission, develop and perform the work of new, emerging and established composers.

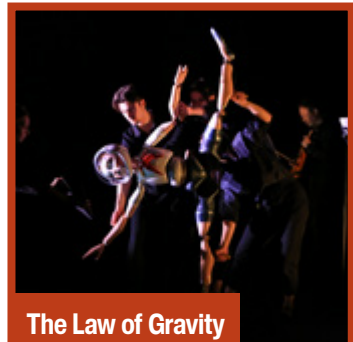


Here's a quick glimpse at some of our recent work:

CLICK ON THE BOXES BELOW



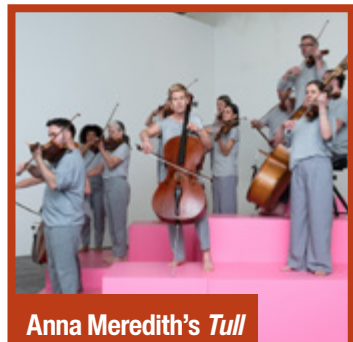
Impulse: Music in Motion



The Law of Gravity



Jasdeep Singh Degun



Anna Meredith's *Tull*

WHO WE'RE LOOKING FOR

Violin, Viola, Cello, Double Bass

We're looking for outstanding string players, who embody innovative approaches to music-making, a desire to collaborate and develop their musical skills and who bring creative curiosity.

The innovative nature of our artistic output means that our players are required to perform a wide range of existing string repertoire and newly commissioned work, including from memory and involving choreographed movement and theatrical staging. We work with a wide range of collaborators from multiple artforms, musical genres and diverse heritages, and in doing so we actively invest in the creative development of our players to support and empower them to take artistic risks.

We recognise that not all performers experience movement in the same way, and choreography or staging can be adapted to meet individual access or mobility requirements.

WHAT WE CAN OFFER YOU

A typical year for Scottish Ensemble includes our Concerts by Candlelight and Concerts for a Summer's Night tours (in atmospheric venues across Scotland), cross-disciplinary performances with musicians working beyond classical music and artists from a broad range of artforms, an annual collaboration with next generation string players from the Royal Conservatoire of Scotland, chamber forces touring, digital projects and our Music for Wellbeing programme.

DUNEDIN CONSORT



Our programme for the 2025-26 season can be found here:



WHO WE'RE LOOKING FOR

Violin, Viola, Cello, Double Bass

We are looking to meet more string players to grow our pool of ad hoc players. Ideal candidates will be curious chamber musicians excited by the prospect of being part of a world class chamber ensemble.

As one of the world's leading period instrument ensembles, we play music from the baroque and early classical as well as new music and commissions. Applicants will need to audition—and perform—on baroque instruments, with the versatility to play not only the well-known Baroque classics, but also little-known pieces and contemporary scores.

WHAT WE CAN OFFER YOU

We deliver a regular season of projects in Scotland, with frequent visits to Wigmore Hall, Barbican, and a busy summer schedule of festivals in the UK and overseas. We do at times have the need to fill seats at short notice, and with some projects play with larger string sections as determined by the repertoire.

RED NOTE



Recent work includes:
CLICK ON THE BOXES BELOW



WHO WE'RE LOOKING FOR

Violin, Viola, Cello

We're looking for performers with exceptional virtuosity and musicality; experience and familiarity with complex scores and extended techniques; an ability to engage socially, and lead and develop creative workshops with many different types of participants; strong improvisational skills; familiarity with cross-artform working; and – ideally – some experience of composing.

We are focused upon the development and performance of contemporary music, in many different settings and circumstances. Red Note's performers are required to be equally as committed when performing complex music for a live radio broadcast as they are when working in community settings creating new participatory works.

WHAT WE CAN OFFER YOU

Each year we premiere commissioned work from high-profile international composers at festivals such as soundfestival. We develop new approaches and interactive work with communities across Scotland and especially in Easterhouse and Methil where we've developed longstanding relations. We also support emerging music creators and performers through yearly opportunities such as Noisy Nights, Factory Weekends and collaborations with soundfestival, the Royal Conservatoire of Scotland and the University of Glasgow.



Deconstructing Pierrot



Flock



An Easterhouse Children's Manifesto

HEBRIDES ENSEMBLE



Recent work includes:

CLICK ON THE BOXES BELOW

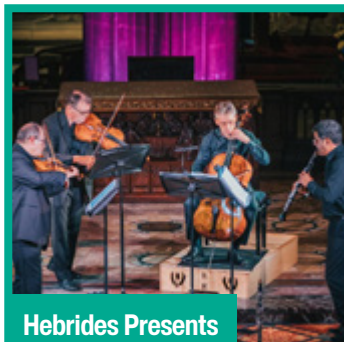


Unbroken Thread project

Hebrides Ensemble is one of the foremost chamber music collectives in the UK. Co-founded and led by Artistic Director William Conway. We are renowned for our fresh approach to programming with a focus on music of the 20th and 21st centuries, including performing almost 100 world premieres. We are an international ensemble with our roots in Scottish culture, regularly performing in venues and festivals throughout the UK and Europe.

As a core member of the Scottish Freelance Ensembles Network, Hebrides Ensemble has collaborated fully in the development of this initiative. Current programming and scheduling considerations, however, mean that Hebrides Ensemble will not be participating in the present recruitment cycle. Hebrides Ensemble looks forward to taking part in a future call for extra musicians and warmly encourages anyone interested to sign up for updates via its mailing list.

Hebrides Ensemble will not be participating in the present recruitment cycle



Hebrides Presents



Hebrides Records

How to apply

Application Criteria

- High-level performance experience – you may have just finished studies, be at an early stage of your career, or have worked at a professional level for a number of years
- The right to live and work in the UK

We ask that you:

1. Complete and submit an application form ([available here](#)) that asks for necessary personal details, link to your audition video and answers to the following key questions:
 - Why do you want to work with *us*? (max 200 words)
 - Why are *you* who we are looking for? (max 200 words)
 - Where do you see your future career? (max 200 words)
 - submit an application form for each ensemble you are applying for.
2. Record and submit a single-take, audio-visual recording of up to 6 minutes for each ensemble, in accordance with the repertoire list outlined in the application guidance.

Things to note:

- Both parts of your application as outlined above will be **equally weighted**: please be specific when answering the key questions as to who you are applying to perform with and ensure your answers apply to these ensembles.
- Please **do not** send a CV: anything additional you provide to the items listed above will not be looked at by the panel.
- Please be aware that all applications will be monitored through a centralised account, and anonymised and disseminated by an independent project manager according to the ensemble(s) you apply to.
- If you have a disability or long-term health condition and require any reasonable adjustments or support to fully participate in the application or interview process, please contact Conny Nielsen at office@scottishensemble.co.uk or 0141 332 4747 to discuss your requirements, and we will work with you to make appropriate arrangements.

Deadline for applications: 27th May 2026
All ensembles will endeavour to respond to candidates by the end of June 2026.

Any personal information you provide during the recruitment process will be handled in line with UK GDPR and the Data Protection Act 2018. Your data will be stored securely, used only for recruitment purposes, accessed only by those involved in the process, and retained only for as long as necessary. You have the right to access, correct, or request deletion of your personal data at any time.

Rep lists for each ensemble:

Repertoire Requirements: Round 1

- **Red Note Ensemble** – One solo piece of your choice and one excerpt from a work by a living composer, demonstrating familiarity with a variety of extended techniques.
- **Dunedin Consort** – free choice of two contrasting pieces from the baroque and/or classical period, demonstrating knowledge and understanding of historically-informed techniques.
- **Scottish Ensemble** – free choice of two contrasting extracts from works for solo or ensemble strings



If you have questions or issues you would like to discuss, please feel free to contact our independent project manager at JoeyONeillMusic@gmail.com



What happens after you apply

- Your application will be anonymised by a project manager, with all personal details redacted from your application form and the audio extracted from your application video.
- Your application will then be viewed by a panel comprising no fewer than three people, and including at least two members of the ensemble you are applying to. From the recording, the panel will assess your musicianship and technical ability. They will not assess tone quality or dynamic range at this stage.
- Applications will be shortlisted, and all applicants will be notified of the outcome of this shortlisting. All ensembles will endeavour to respond to candidates by the end of June 2026.
- Applicants shortlisted for Round 2 will be invited to a live, blind audition in either Glasgow or Manchester according to the preference stated in their application. Audition dates for each ensemble will be circulated in good time – we anticipate holding live dates in Autumn 2026. Repertoire requirements will be shared following the conclusion of Round 1.

Round 1

- Digital audition: audio recording (video submission required for verification purposes)
- All applications will be reviewed and notification of shortlisting outcome is guaranteed
- Regrettably, feedback will not be possible at this stage

Round 2

- Live blind audition (with accompanist provided if required)
- Successful candidates will be notified within two weeks of audition
- Feedback will be offered to all unsuccessful candidates

Successful Candidates

will be added to the network of extra players of all relevant ensembles, with the aim to be offered work within one year of auditioning.

Recording Guidelines

Recording audition videos is increasingly common and there is a huge amount of advice available online – below, you’ll find some factors you may wish to consider but we strongly encourage you to Do remember that only the audio from your recording will be shared with the reviewing panel in Round 1 and therefore the visual aspect is less important here than it might be for other applications. It is, however, imperative that the staff processing applications can verify who is performing and so for this purpose you do need to be clearly visible in the video.

Finding an appropriate space

- If at all possible, record your audition in a room with a good sound isolation or at a time when you can limit sound interference – this will allow the reviewing panels to focus on your playing rather than any distracting noises in the background.
 - Try to record your audition in good light, whether natural or artificial – the reviewing panel will listen to audio rather than watch your video, but our project manager will authenticate videos when stripping the audio and so needs to be able to see you play clearly at this point.
 - Though the visual aspect of your audition is not being reviewed, you may find it useful to approach your recording as if it was! The idea is to get your best performance in the circumstances – think about what this might mean for you and plan accordingly, whether that means recording dressed smartly in a purpose-built space or instead wearing slippers at home in your sitting room.
- Experiment with where to place your recording device(s) – you should be central in the camera’s frame, and audio should be clearly audible without any distortion so do some test recordings before listening back and adapting as necessary.
 - Record your audition works in one continuous take without any speaking – be sure both quiet and loud sections are easily heard and that there are no other disturbances. If desired, repeat this step until you’re happy with the result.

Submitting your audition

When you are happy with the recording you have made, make a couple of backup copies and put aside some time to upload the file. Depending on the file size and your internet connection’s upload speed, this can take a while so do this step well in advance of the application deadline to avoid issues.

- We ask that you use a video hosting platform or online storage service which provides access to the reviewing panel without needing a password or login. You may wish to use a private or unlisted visibility status to limit who can view the video but please ensure the link is not time-limited.
 - Check the link you have provided works correctly and is accessible by other viewers, then copy it into the application form.
- You don’t need to submit a professional-quality recording for this audition — a simple smartphone recording is absolutely fine. Your performance must be captured in one continuous take. If you prefer, you may record audio and video separately and then combine them into a single file, provided there are no edits, cuts, or changes to the performance itself.



Frequently Asked Questions

Recording audition videos is increasingly common and there is a huge amount of advice available online – below, you’ll find some factors you may wish to consider but we strongly encourage you to Do remember that only the audio from your recording will be shared with the reviewing panel in Round 1 and therefore the visual aspect is less important here than it might be for other applications. It is, however, imperative that the staff processing applications can verify who is performing and so for this purpose you do need to be clearly visible in the video.

1. What level should I be playing at to apply?

We ask that all applicants have high-level performance experience – you may have just finished studies, be at an early stage of your career, or have worked at a professional level for a number of years. We make no requirements as to your place or level of study. The choice to submit an application is yours entirely but if some additional guidance here would be helpful, please get in touch via the contact details in this pack.

2. Can I apply to more than one ensemble?

Absolutely! Given the differences in what we’re looking for, we ask that you complete a separate application for each ensemble you’re interested in working with – this also allows our reviewing panels to assess applications uniformly and fairly.

3. I have worked with one or more of the ensembles as an extra previously – do I have to apply via this call to get booked in future?

In a word, no – but if you haven't played with an ensemble for the last two years then we would recommend you consider making an application. This call is a chance for us to meet a broad range of freelance musicians, and we hope to build long-term relationships with those who successfully audition. Though there will very likely still be cases where each ensemble reaches beyond its membership or formal extras list to fill vacancies on a project basis, your best chance of being considered for work is to audition.

4. What kind of work are your extras offered?

Each ensemble is different, but we all regularly book extra musicians for our projects. Work offered could be large-scale main season projects, tours, studio recordings, educational workshops or community-based programmes. All require a high level of performing ability and commitment.

5. How much are your extras paid?

Though each ensemble has separate fee structures, we all pay at or above MU performing rates in addition to making the relevant travel, accommodation and subsistence allowances. Full terms will be provided after a successful audition and/or with any offer of work.

6. How should I select repertoire for my audition video?

Start by reading the repertoire requirements in the application pack to understand what the ensemble you are interested in working with have asked for. You should then select works which meet these criteria while showing us your individual style and level of musicianship to best advantage. The person best able to decide what to choose is you, but if you feel some advice on a particular point would be helpful then please get in touch with us.

If you are preparing applications for more than one ensemble, you are welcome to select the same work for more than one audition video provided your selections still meet the relevant repertoire requirements.

7. Do I have to record my audition video in one take?

Yes, we ask that auditions are recorded live in one take and submitted without any cuts – this might mean you wish to record more than one take and choose the best. Our aim at this stage is for you to recreate an audition scenario rather than submit absolute perfection, so focus less on fluffed notes and more on conveying to us who you are as a musician.

8. Can I edit my audition video?

Beyond combining audio and video recorded on separate devices, your audition video should be submitted unedited and without effects or processing of any kind. Applications including videos we believe have been edited will not be considered by the reviewing panel.