

2025 PERFORMANCE PROGRAM: BASS TROMBONE

AUDITION REQUIREMENTS: ROUND 1

Correct at time of issue, but subject to change.

PART A – WRITTEN MATERIAL

*Please upload the following documents as 4 separate PDF files, clearly labelled as:
LAST NAME_First Name_Instrument_DocName*

- **Curriculum Vitae**, including the following information:
 - Duration of study on the instrument you are applying on
 - Institutions or schools at which you have studied, including year commenced and completed
 - Instrumental music teachers in the last 4 years, providing name, email and contact phone number
 - Performance experience in the following:
 - Chamber music
 - Orchestral works
 - Your instrument and any major solo works performed in the last 5 years
 - Details of any awards, bursaries or scholarships you have been awarded
 - Details of any additional instruments studied, and at what level
- **Academic Transcripts and Qualifications**
Please provide your current academic transcript/s (unofficial transcripts accepted).
- **Personal Statement – why ANAM?**
Please write a 300-word statement articulating your immediate to long-term artistic goals, and how ANAM is relevant in realising these objectives. Please also provide a detailed outline of any anticipated or pre-existing affiliations over the next 12 months (AYO, ACO Emerging Artists, MSO Academy, SSO Fellowship, overseas study, etc).
- **Chamber Music Experience & Aspirations**
Please write a brief statement (maximum of 300-word) outlining:
 - Chamber music experience to date, including repertoire performed, key ensembles, performances or masterclass opportunities.
 - Your chamber music aspirations at ANAM, including repertoire you wish to learn / perform, and any current ANAM musicians or potential 2025 applicants you may wish to work alongside (if known).

PART B – RECORDED AUDITION

All orchestral excerpts are to be recorded in one single, continuous take, performed one after the other in the order of the applicant's choosing.

- LEBDEV Concerto in One Movement
- Orchestral Excerpts (*as attached*):
 - HAYDN *Die Schöpfung (The Creation)*, Hob. XXI:2 (26. Chor und Terzett)
 - SCHUMANN, R. Symphony No. 3 in E-flat Major, op. 97 (iv. Feierlich)
 - WAGNER 'Ride of the Valkyries' from *Die Walküre*, WWV 86B (concert version)
 - WAGNER *Das Rheingold (Scene IV)**

** To be performed on bass trombone*

AUDITION REQUIREMENTS: ROUND 2

Correct at time of issue, but subject to change.

ROUND 2A – RECORDED AUDITION

All orchestral excerpts are to be recorded in one single, continuous take, performed one after the other in the order of the applicant's choosing.

- BOZZA *New Orleans*
- One study from BORDOGNI *Vocalises* (at pitch and down one octave)
- Orchestral Excerpts (*as attached*):
 - STRAUSS, R. *Ein Heldenleben*, op. 40
 - ROSSINI Overture from *Guillaume Tell*
 - BRAHMS Symphony No. 1, op. 68 (iv. Adagio – Allegro non troppo, ma con brio)
- [Optional] A recent recording of a chamber music performance. A single movement or a 5 - 10 mins excerpt of a larger work is acceptable. This requirement is optional, but highly encouraged.

ROUND 2B – ONLINE AUDITION (VIA ZOOM)

- Live Performance / Lesson. Candidates will be asked to perform and workshop live (without piano) part of the Round 1 orchestral excerpts in a live lesson format.
- Sight-reading, to be screen-shared during the audition.
- A short interview with the ANAM audition panel.

AUDITION RECORDING GUIDELINES

- Each required work is to be recorded separately, and filmed in one continuous, unedited take. All orchestral excerpts for each round are to be recorded together in one continuous take.
- Applicants are to clearly state their full name at the beginning of their first recording.
- Record each required work for your instrument in full, including cadenzas, where applicable.
- Works with piano accompaniment must be performed with piano, unless stated otherwise in the requirements. Orchestral excerpts are to be performed without accompaniment.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s, especially the clarity and detail of their instrument's sound and dynamic range. Where possible, recordings should be made using an external microphone in a reasonably-sized room, however not too distantly.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- The ANAM panel reserves the right to hear whole or part of any work.

RECORDING AND FILE SETTINGS

All files are to be recorded in a high-quality format but of an appropriate file size for uploading.

ANAM recommends checking the following settings on your recording device before recording:

- Please set your video resolution to 720p or 1080p, with a frame rate of 25fps.
- If your device has independent audio settings, aim for the highest bitrate possible (320kbps mp3 or 24 bit/48 kHz WAV).

All submissions are to be video files, uploaded and submitted in **.mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution**. Any other file format will not be accepted.

Each file should be smaller than 1gb. If your file size is too large, use a third-party program (i.e. Handbrake) to compress the size of your video.

OPTIMAL PLACEMENT OF MICROPHONE

You may need to experiment to find the best placement for an external microphone, but a general starting point is to place a microphone where the instrument sounds best to the ear. This is often a spot between 1 and 2 metres in front of your instrument, and at approximately head height.

If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at n.ellul@anam.com.au.

ROUND 1

HADYN *Die Schöpfung (The Creation)*, Hob. XXI:2 (26. Chor und Terzett)

Vivace

The image shows a musical score for Bass Trombone, titled "ROUND 1" and "HADYN Die Schöpfung (The Creation), Hob. XXI:2 (26. Chor und Terzett)". The tempo is marked "Vivace". The score consists of seven staves of music, numbered 1, 5, 10, 16, 21, 27, and 33. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in bass clef. The first staff begins with a bracketed section marked "Vivace" and a dynamic marking of *f*. The second staff is marked with a "5". The third staff has a measure marked "A". The fourth staff has a measure marked "B". The score ends with a double bar line and repeat signs.

ROUND 1

SCHUMANN, R. Symphony No. 3, op. 97 (iv. Feierlich)

♩ = 54

Feierlich
pp

Solo
nach und nach stärker

f *f*

ROUND 1

WAGNER 'Ride of the Valkyries' from *Die Walküre*, WWV 86B (concert version)

Animato

EXCERPT 1

Tr. III, * Hr. VI.

4

f

più f

5 10

* *cresc.*

Detailed description: This musical excerpt is for the Bass Trombone part of Wagner's 'Ride of the Valkyries'. It begins with a key signature of two sharps (D major) and a 2/4 time signature. The score is written on a single bass clef staff. It starts with a dynamic marking of *f* (forte) and includes a first ending bracket from measure 4 to measure 5. The music features a rhythmic pattern of eighth and sixteenth notes with accents. A *più f* (pizzicato forte) marking appears at the end of the first ending. The second ending starts at measure 5 and ends at measure 10, marked with a *cresc.* (crescendo) asterisk.

EXCERPT 2

più f

11

ff

12

1 2

f

Detailed description: This musical excerpt continues the Bass Trombone part. It starts at measure 11 with a *più f* marking. A first ending bracket spans from measure 11 to measure 12, marked with *ff* (fortissimo). The music continues with the same rhythmic patterns and accents. A second ending bracket starts at measure 12 and ends at measure 13, marked with *f*. The score concludes with two measures of rests, numbered 1 and 2, followed by a final *f* dynamic marking.

ROUND 1

WAGNER *Das Rheingold* (Scene IV)

Molto risoluto. To be played on bass trombone.

ROUND 2

STRAUSS, R. *Ein Heldenleben*, op. 40

Festes Zeitmass. (sehr lebhaft)

EXCERPT 1

Musical score for Bass Trombone, Excerpt 1, measures 50-57. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music features various dynamics and articulations:

- Measure 50: *f* (forte), *p* (piano), *p* (piano).
- Measure 51: *ff* (fortissimo).
- Measure 52: *ff* (fortissimo), *ff* *aushalten!!* (fortissimo, sustain!!), *senza dim.* (without diminuendo).
- Measure 53: *ff* (fortissimo).
- Measure 54: *ff* (fortissimo).
- Measure 55: *ff* (fortissimo).
- Measure 56: *dim.* (diminuendo).
- Measure 57: *f* (forte), *ff* (fortissimo).

Other markings include fingering (e.g., 5, 51, 52, 53, 54, 55, 56, 57), breath marks (>), and articulation marks (accents, slurs). A first ending bracket spans measures 50-51, and a second ending bracket spans measures 56-57. A section marked "2. Pos." begins at measure 57.

ROUND 2

STRAUSS, R. *Ein Heldenleben*, op. 40

Festes Zeitmass. (sehr lebhaft)

EXCERPT 2

1 59 4 60 2 1 61 1

f *ff* *f* *cresc.*

62 *ff* *ff*

63 *sf* *ff*

64 *ff*

65 *mit Dämpfer* *ff* 66 *Dämpfer weg.* 5 67 6 68 5

4

Detailed description: This is a musical score for Bass Trombone, Excerpt 2, covering measures 59 to 68. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. Measure 59 starts with a dynamic of *f*. Measure 60 has a dynamic of *ff*. Measure 61 starts with a dynamic of *f* and includes a *cresc.* marking. Measure 62 has a dynamic of *ff*. Measure 63 has a dynamic of *sf*. Measure 64 has a dynamic of *ff*. Measure 65 starts with a dynamic of *ff* and includes the instruction *mit Dämpfer*. Measure 66 has a dynamic of *ff* and includes the instruction *Dämpfer weg.*. Measure 67 has a dynamic of *ff*. Measure 68 has a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

ROUND 2

ROSSINI Overture from *Guillaume Tell*

Allegro, ♩ = 108

92 C
ff

98

103

108

115 *ff* *ff* *ff*

121 *D*

130 1 1 1

ROUND 2

BRAHMS Symphony No. 1, op. 68 (iv. Adagio – Allegro non troppo, ma con brio)

Più andante

Musical score for Bass Trombone, measures 38-52. The score is written in bass clef with a key signature of one flat (B-flat major/D minor). Measure 38 starts with a *pp* dynamic. A bracket above the staff indicates a seven-measure phrase starting at measure 40, marked with a circled 'C' and *p dolce*. The bottom staff begins at measure 52 with a *pp* dynamic, followed by a *cresc.* (crescendo) leading to a *mf* (mezzo-forte) dynamic, then a *dim.* (diminuendo) leading to a final *pp* dynamic. A large bracket on the right side of the bottom staff spans from measure 40 to measure 52.