

2025 PERFORMANCE PROGRAM: BASSOON

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.

- First movement from either MOZART Bassoon Concerto, K. 191 OR WEBER Bassoon Concerto, op. 75
- One or more movements from a 20th or 21st century work, of the candidate's own choice
- Orchestral Excerpts (*as attached*):
 - MOZART Overture from *The Marriage of Figaro*, K. 492
 - RAVEL *Boléro*

AUDITION REQUIREMENTS: ROUND 2

Correct at time of issue, but subject to change.

ROUND 2A – RECORDED AUDITION

Applicants may choose to resubmit their recordings from Round 1 if presenting the same work. All orchestral excerpts are to be recorded in one single, continuous take, performed one after the other.

- Second movement from either MOZART Bassoon Concerto, K.191, OR WEBER Bassoon Concerto, op.75
- A contrasting work from any period of the candidate's choice (which may be a work presented in Round 1)
- Orchestral Excerpts (*as attached*):
 - SMETANA Overture from *The Bartered Bride*
 - TCHAIKOVSKY Symphony No. 4 in F Minor, op. 36 (ii. Andantino in modo di canzona)
- [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 live (without piano) part of the Round 1 or Round 2A repertoire. This repertoire will be advised 3 days prior to the audition and workshopped in a live lesson format.
- Quick Learn piece, to be supplied 3 days prior to the audition.
- 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

MOZART Overture from *The Marriage of Figaro*

Presto

Presto
a 2
pp

6

16

23

34

44

53

3 4 5 6

A 7

6

p p f

ROUND 1

RAVEL Boléro

Tempo di Bolero, moderato assai

The musical score is presented in four systems, each with a treble and bass clef staff. The first system begins with a boxed number '2' above the treble staff. A large bracket spans the first two measures of the solo section, with a '1' below the first measure. The word 'Solo' is written above the treble staff, and 'mp' (mezzo-piano) is written below the first measure. The solo part consists of a series of eighth notes with slurs and accents. The second system continues the solo with slurs and accents. The third system continues the solo with slurs and accents. The fourth system concludes the solo with a boxed number '3' above the treble staff and a large closing bracket. The bassoon part in the bass staff consists of sustained notes throughout the solo section.

ROUND 2

SMETANA Overture from *The Bartered Bride*

Vivacissimo

EXCERPT 1

Vivacissimo.

ff sf non legato

81 Viol. I. 82 Corni. 83 p < cre - scen - - do

Detailed description: This musical excerpt is for the bassoon part. It begins with a dynamic marking of *ff* and a tempo marking of *Vivacissimo.* The first staff shows a series of eighth-note patterns with accents. A bracket indicates a section from measure 81 to 83. In measure 81, the dynamic is *sf*. In measure 82, there are markings for Violin I and Horns. In measure 83, the dynamic is *p* and the text *cre - scen - - do* is written below the staff.

EXCERPT 2

8 Solo 13

ff sf 1 6 1

Detailed description: This musical excerpt is for the bassoon part. It starts with a dynamic marking of *ff*. A bracket indicates a section from measure 8 to 13. The word *Solo* is written above the staff. The first staff shows a series of eighth-note patterns with accents. The second staff shows a series of eighth-note patterns with accents. The third staff shows a series of eighth-note patterns with accents. The dynamic marking *sf* is present throughout. The numbers 1, 6, and 1 are written above the staff in the second and third staves.

ROUND 2

TCHAIKOVSKY Symphony No. 4 in F Minor, op. 36 (ii. Andantino in modo di canzona)

268 5 *Solo*
pp

280 *espress.*

288 9 *Solo*
pp *morendo*

Detailed description: This is a musical score for the Bassoon part, Round 2, measures 268-288. The score is written on three staves. The first staff (measures 268-279) begins with a 5-measure rest, followed by a *Solo* section marked *pp*. The second staff (measures 280-287) is marked *espress.* and features a series of eighth-note patterns. The third staff (measures 288-288) is marked *Solo*, *pp*, and *morendo*, ending with a double bar line. The key signature is F minor (three flats) and the time signature is 12/8.