

# 2025 PERFORMANCE PROGRAM: 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.*

- DAVID Concertino for Trombone, op.4, first movement including cadenza
- BORDOGNI Vocalise No. 15, first 24 bars only (at pitch and down one octave)
- Orchestral Excerpts (*as attached*):
  - MOZART *Requiem*, K. 626 (iii. Tuba Mirum)
  - BRAHMS *Symphony No. 1*, op. 68 (iv. Adagio – Allegro non troppo, ma con brio)\*
  - BERLIOZ 'Hungarian March' from *La damnation de Faust*
  - RAVEL *Boléro*
  - WAGNER "Ride of the Valkyries from *Die Walküre* (Act III)

*\* To be performed on tenor trombone*

## **AUDITION REQUIREMENTS: ROUND 2**

*Correct at time of issue, but subject to change.*

### **ROUND 2A – RECORDED AUDITION**

*Applicants will be required to submit new recordings, even if presenting the same works as Round 1. 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.*

- DUTILLEUX Choral, *Cadence et Fugato*; OR first movement from TOMASI Concerto for Trombone
- Orchestral Excerpts (*as attached*):
  - MOZART *Requiem*, K.626 (iii. Tuba Mirum)
  - ROSSINI Overture from *Guillaume Tell*
  - SCHUMANN, R. *Symphony No. 3*, op. 97 (iv. *Feierlich*)\*
  - HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (ii. *Turandot*, *Scherzo*)
  - STRAUSS, R. *Also sprach Zarathustra*, op. 30
- [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.

*\* To be performed on alto trombone, if possible.*

### **ROUND 2B – ONLINE AUDITION (VIA ZOOM)**

- Live Performance / Lesson. Candidates will be asked to perform and workshop live (without piano) part of the Round 2A Recorded Audition 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.

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For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at [n.ellul@anam.com.au](mailto:n.ellul@anam.com.au).

ROUND 1 & 2

MOZART *Requiem*, K. 626 (iii. Tuba Mirum)

*Andante*

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Andante.  
Solo

1

1

5

p

f

b

5 c 11 d 12

ROUND 1

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

*Più andante. To be performed on tenor trombone.*

The image shows two staves of musical notation for tenor trombone. The first staff, labeled with measure number 38, begins with a *pp* dynamic. It features a series of notes with slurs, followed by a bracketed section containing a circled 'C' and a '7' above it, with a *p dolce* dynamic. The second staff, labeled with measure number 52, starts with *pp*, followed by a *cresc.* (crescendo) section, then a *mf* (mezzo-forte) section, a *dim.* (diminuendo) section, and finally a *pp* section. The notation includes various note values, slurs, and dynamic markings.

ROUND 1

**BERLIOZ Hungarian March from *La damnation de Faust***

Trombone 2, *Allegro marcato*, ♩ = 88

3 11 Fag. 12 13 14 Viol. I. *p*

*poco cresc.* - - *mf cresc. ff ff*

*ff ff*

4 5



ROUND 1

**RAVEL Boléro**

*Tempo di Boléro, moderato assai*

10

1° Solo

*mf sostenuto*

11



ROUND 1

WAGNER Ride of the Valkyries from *Die Walküre* (Act III)

Vivace

The image shows a musical score for a Trombone part, consisting of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes and 7-16 below notes. The dynamics range from *f* (forte) to *ff* (fortissimo) and *più f* (più forte). The score concludes with a double bar line and a Cello part indicated by the word "Cello." below the final staff.

ROUND 2

ROSSINI Overture from *Guillaume Tell*

*Allegro*, ♩ = 108

The musical score is written for Trombone and consists of seven staves. The key signature is one sharp (F#). The tempo is marked *Allegro* with a quarter note equal to 108 beats per minute. The first staff starts with a common time signature 'C' and a fortissimo 'ff' dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The sixth staff begins with a 'D' time signature and continues with a fortissimo 'ff' dynamic. The seventh staff concludes with first endings marked with the number '1'.

ROUND 2

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

♩ = 54. To be performed on alto trombone, if possible.

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Feierlich  
Solo

pp

f

8

8

Trb. Basso

Solo

p cresc

f

Die Halben wie vor-  
her die Viertel

Cor.

ROUND 2

HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (ii.

Turandot, Scherzo)

Moderato, ♩ = 132

The image shows a musical score for Trombone, consisting of five staves of music. The first staff begins with a boxed letter 'G' and a '5' indicating a fifth finger position. Above the staff, it is marked '1. Tr.p. (B)'. The music starts with a dynamic marking of *f* (forte). The second staff continues the melodic line with *f* dynamics. The third staff is marked with a boxed letter 'I' and *f* dynamics. The fourth staff continues with *f* dynamics. The fifth staff is marked with a boxed letter 'J' and *mf* (mezzo-forte) dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

ROUND 2

STRAUSS, R. *Also sprach Zarathustra*, op.30

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EXCERPT 1

1.2. Trp. *immer bewegter*

*f marcato* 16 5

EXCERPT 2

*fp* *cresc.* *mf* *mf* *3*

*immer mehr steigern* *sehr*

*ff* *ff* *ff*

*schnell* 2 1 *ff* 51