

2025 PERFORMANCE PROGRAM: TUBA

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.

- A work of the candidate's choice
- Orchestral Excerpts (*as attached*):
 - WAGNER 'Ride of the Valkyries' from *Die Walküre* (Act III)
 - SHOSTAKOVICH Symphony No. 9 (fifth movement)
 - MAHLER Symphony No. 1 in D Major (third movement)
 - PROKOFIEV Symphony No. 5 in B-flat Major, op. 100 (first movement)
 - BERLIOZ 'Hungarian March' from *La damnation de Faust*
- [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.

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.

- A work of the candidate's choice
- Orchestral Excerpts (*as attached*):
 - WAGNER Prelude to Act III from *Lohengrin*
 - WAGNER Prelude from *Der Meistersinger von Nürnberg*
 - TCHAIKOVSKY *Swan Lake*
 - HOLST 'Jupiter' from *The Planets*, op. 32
- [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 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.

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

ROUND 1

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

Vivace

The image shows a musical score for Tromba bassa. It consists of five staves of music. The first staff is a bass clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 9/8. Above the staff, the tempo is marked "Vivace. 58" and there are measure numbers 5, 20, 8, 9, and 10. The instrument is identified as "Tromba bassa." The music features a series of eighth and sixteenth notes, often beamed together. Dynamic markings include "ff" (fortissimo) in several places. There are also some rests and slurs. The score is enclosed in large square brackets at the beginning and end of the main section.

ROUND 1

SHOSTAKOVICH Symphony No. 9 (fifth movement)

Allegretto

ROUND 1

MAHLER Symphony No. 1 in D Major (third movement)

Feierlich und gemessen, ohne zu schleppen

pp

1 2 3 4 5 6 7 8 9 10

ppp Zurückhaltend 5 Ziemlich langsam 6 Nicht schleppen *rit.* 7 *a tempo* 6

3 *rit. a tempo* 6 4

ROUND 1

PROKOFIEV Symphony No. 5 in B-flat Major, op. 100 (first movement)

Andante

3

mp *mf* *espress.*

mf *pesante*

4

5

6 *Poco piu mosso*

dim. *p*

ROUND 1

BERLIOZ 'Hungarian March' from La damnation de Faust

Allegro marcato, ♩ = 88

The image shows a musical score for Tromboni and Trombe. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves. The first staff is labeled 'Tromboni.' and 'Trombe.' and contains measures 14 through 20. Measure 14 is marked with a circled '3'. Measure 18 has a circled '4' above it. Measure 20 has a circled '4' above it and a first ending bracket. The second staff continues the music from measure 14. The third staff continues from measure 14. The fourth staff continues from measure 14 and ends with a circled '5' above it and a final bracket with a circled '3' below it. Dynamics include *ff* (fortissimo) in measures 18, 19, and 20.

ROUND 2

WAGNER Prelude to Act III from Lohengrin

Sehr lebhaft

EXCERPT 1

Excerpt 1 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a measure marked '2' and contains a triplet of eighth notes marked *ff*. The second staff begins with a measure marked '3' and contains a triplet of eighth notes marked *ff*. The music is highly rhythmic and features various articulations and dynamics.

EXCERPT 2

Excerpt 2 consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a measure marked '2' and contains a triplet of eighth notes marked *ff*. The second staff begins with a measure marked '3' and contains a triplet of eighth notes marked *ff*. The third staff begins with a measure marked '6' and contains a triplet of eighth notes marked *ff*, followed by a measure marked '15' with a dynamic marking of *dim.* and *p*. The music is highly rhythmic and features various articulations and dynamics.

ROUND 2

WAGNER Prelude from Der Meistersinger von Nürnberg

Sehr gehalten

122 **G** Im mässigen Hauptzeitmass.
(*Nel movimento ma moderato.*) **5** Jaber sehr markiert.
(*ma molto marcato*)

29 **H** *f* *mf*

161

allmählich immer stärker.
(*poco a poco più di forza*)

166

K sehr gebunden
(*molto legato*)

172 *tr* *f*

178 *f* *piu f*

183 *e piu f* *ff*

188 **L** **3** *f* *immer ff*
(*sempre ff*) **M** Sehr gewichtig.
(*Molto pesante.*)

ROUND 2

TCHAIKOVSKY Waltz from Swan Lake

Tempo di valse

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff begins with a forte (*ff*) dynamic marking. The third staff has a measure number '15' in a box. The sixth, seventh, and eighth staves contain repeat signs (%).

ROUND 2

HOLST Jupiter from The Planets, op. 32

Bass tuba, Allegro giocoso

11

19

26

ff

ff

Ritenuato.
Imp. stacc. *a2*
cresc.