

2026 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 2026 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

Round 1, Vivace. The score is written for Bass Trombone in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The piece begins with a bracketed section labeled "Vivace". The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 16, 21, 27, and 33 are indicated at the start of their respective staves. Section A begins at measure 10, and Section B begins at measure 16. The score concludes with a double bar line and a repeat sign.

ROUND 1

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

♩ = 54

Feierlich
pp

Solo

nach und nach stärker

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.*

This excerpt shows measures 4 through 10 of the piece. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is written for Bass Trombone. Measure 4 starts with a forte (*f*) dynamic. The melody features eighth and sixteenth notes with various articulations. Measure 10 ends with a crescendo (*cresc.*) and a dynamic marking of *più f*.

EXCERPT 2

più f

11

ff

12

1 2

f

This excerpt covers measures 11 and 12. Measure 11 begins with a *più f* dynamic and continues with a fortissimo (*ff*) dynamic. The music is characterized by rapid sixteenth-note passages. Measure 12 continues this pattern. The excerpt concludes with a first ending (marked 1) and a second ending (marked 2), both leading back to a forte (*f*) dynamic.

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

5 51 52 *ff* *aushalten!!* *senza dim.*

53 8 54 6 55 *ff* *ff* 56 *dim.*

2 2. Pos. 57 *f* *ff*

ROUND 2

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

Festes Zeitmass. (sehr lebhaft)

EXCERPT 2

1 59 4 60 2 1 61 1 [] 2 *f* *ff* *f* *cresc.*

62 1 *ff* *ff*

63 *f* *ff* 64 *ff*

65 *mit Dämpfer* 4 *ff* 66 *Dämpfer weg.* 5 67 6 68 5

ROUND 2

ROSSINI Overture from *Guillaume Tell*

Allegro, $\text{♩} = 108$

92 **C**
ff

98

103

108

115 *ff*

121 **D** *ff*

130

ROUND 2

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

Più andante

38 *pp* **7** **C** *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*

The image shows a musical score for Bass Trombone, measures 38 to 52. The score is written in bass clef with a key signature of one flat (B-flat). Measure 38 starts with a *pp* dynamic and a half note G2. A bracket labeled '7' and 'C' spans measures 38 to 44. Measure 44 begins with a *p dolce* dynamic and a half note G2. The score continues with various note values and rests. Measure 52 starts with a *pp* dynamic and a half note G2. The score ends with a double bar line and repeat dots.