

# 2026 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 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.*

- 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.*

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

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

The image shows a musical score for tenor trombone, measures 38-52. The score is written on two staves. The first staff (measures 38-48) begins with a *pp* dynamic and a *p dolce* dynamic. A bracket labeled 'C' spans measures 40-48. The second staff (measures 49-52) begins with a *pp* dynamic, followed by *cresc.*, *mf*, *dim.*, and *pp*. The score ends with a double bar line and a repeat sign.

## ROUND 1

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

Trombone 2, *Allegro marcato*,  $\text{♩} = 88$

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

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

*ff* *ff*

4 5

5

The musical score for Trombone 2 consists of five staves of music. The first staff begins with a measure rest labeled '3' and '11'. It includes a woodwind entry for 'Fag.' (Bassoon) in measure 12 and a violin entry for 'Viol. I.' in measure 14, marked *p*. The second staff contains dynamic markings: *poco cresc.*, *mf*, *cresc.*, *ff*, and *ff*. A measure rest labeled '4' appears in the third measure of this staff. The third staff features *ff* dynamics. The fourth staff continues the melodic line. The fifth staff concludes with a measure rest labeled '5' and a large closing bracket.



## ROUND 1

### RAVEL *Boléro*

*Tempo di Boléro, moderato assai*

10

1<sup>o</sup> Solo

*mf sostenuto*

11



# ROUND 1

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

Vivace

16 12 7

1 2 3

*f*

*pizz* *f*

4

2 11

*ff*

5

*ff*

6

*ff*

1 7 8 9 10

10 10 14 7

Cello.

The image shows a musical score for a Trombone part, likely from a rehearsal or performance program. The score is written in 3/8 time and key of D major (indicated by two sharps). It consists of six staves of music. The first staff begins with a bracketed section containing measures 16, 12, and 7, followed by measures 1, 2, and 3. The second staff contains measures 4, 2, and 11. The third staff contains measure 5. The fourth staff contains measures 6 and 7. The fifth staff contains measures 8, 9, and 10. The sixth staff contains measures 10, 10, 14, and 7. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *ff* (fortissimo), and *pizz* (pizzicato). The tempo is marked as Vivace.

## ROUND 2

### ROSSINI Overture from *Guillaume Tell*

*Allegro*, ♩ = 108

The image displays a musical score for the Trombone part of the Overture from *Guillaume Tell*, specifically the second round. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The first staff begins with a forte (*ff*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the sixth staff, followed by a first ending bracket. The score concludes with a final measure on the seventh staff.

## ROUND 2

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

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

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The image shows a musical score for Trombone, specifically for the alto trombone part. The score is for the fourth movement, 'Feierlich' (Solemnly), from Robert Schumann's Symphony No. 3, op. 97. The tempo is marked 'Feierlich' and the dynamics range from *pp* (pianissimo) to *f* (forte). The score is written in 3/4 time and features a solo line for the Trombone. The key signature is one flat (B-flat major or D minor). The score includes a repeat sign and a first ending. The lyrics 'Die Halben wie vor- her die Viertel' are written above the staff. The score is marked with 'Solo' and 'Trb. Basso'.

Feierlich  
Solo  
*pp*  
*f*  
8  
8  
Trb. Basso  
Solo  
*p cresc*  
*f*  
Die Halben wie vor-  
her die Viertel  
5  
Cor.

**Turandot, Scherzo)**

Moderato,  $\text{♩} = 132$

1. Tr. p. (B)

The musical score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features a box labeled 'G' above the first measure, a '5' above the second measure, and a box labeled 'H' above the final measure. The second staff continues the melody in the treble clef. The third staff begins with a treble clef and a box labeled 'I' above the first measure. The fourth staff continues the melody in the treble clef. The fifth staff begins with a bass clef and a box labeled 'J' above the first measure. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'.

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## ROUND 2

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

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### EXCERPT 1

1.2. Trp. *immer bewegter*  
*f marcato*  
[16]

### EXCERPT 2

*fp* *cresc.* *mf* *mf* 3  
*immer mehr steigern* *sehr*  
*ff* *ff* *ff*  
*schnell* [51] 2 1 *ff*