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.

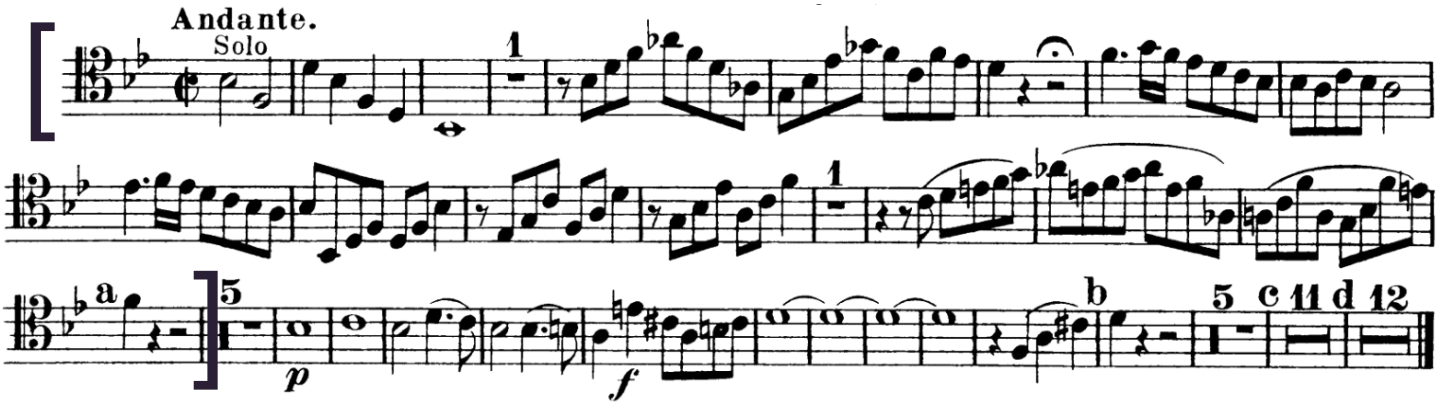
If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

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

ROUND 1 & 2

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

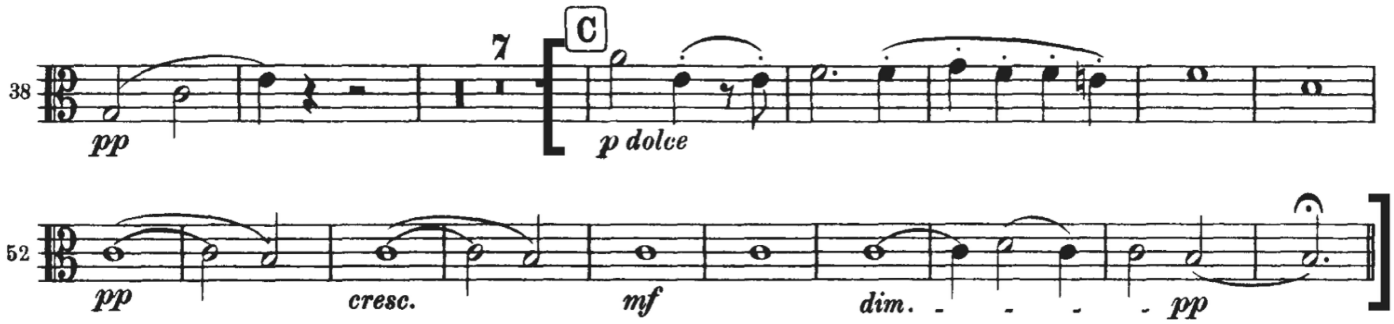
Andante



ROUND 1

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

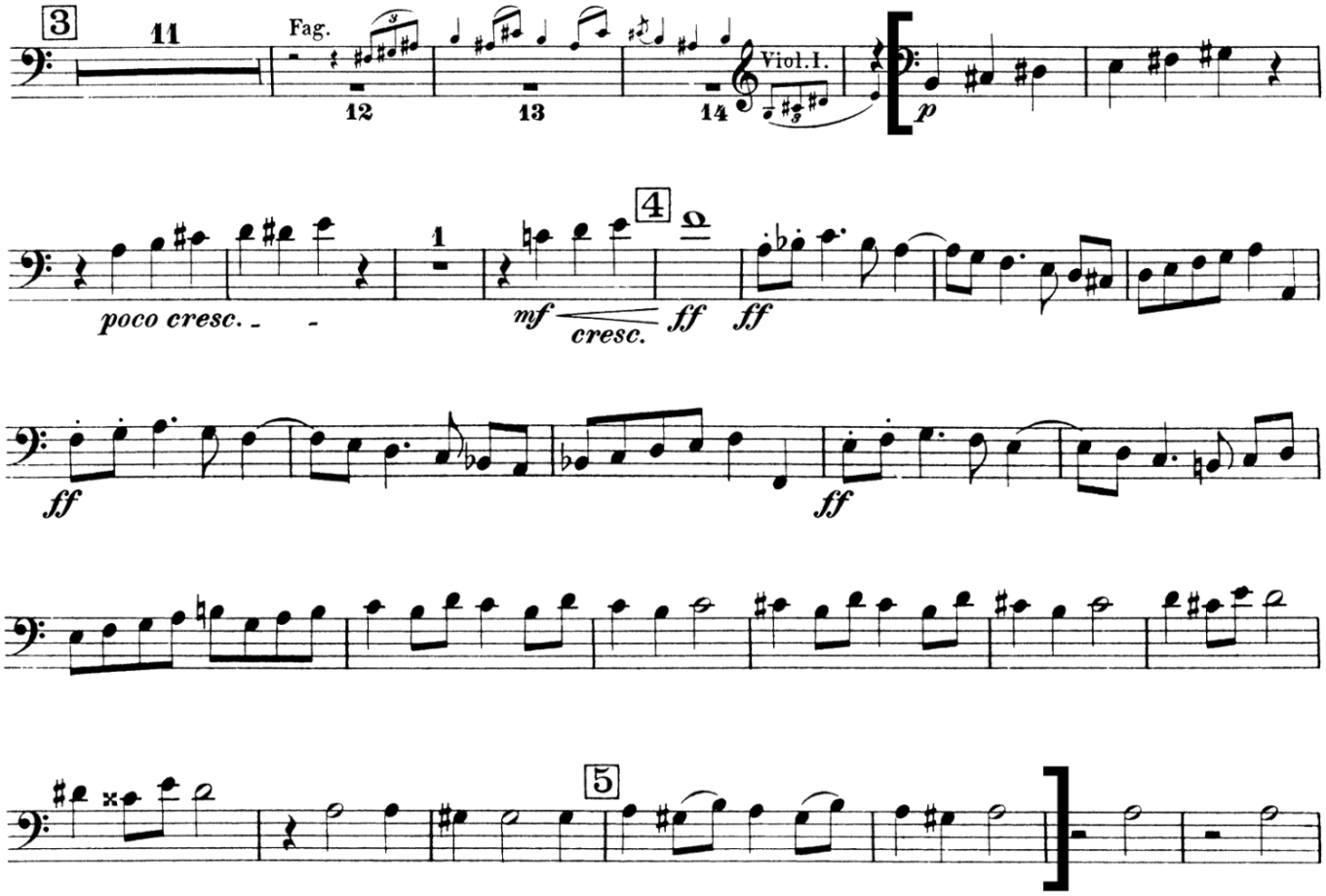
Più andante. To be performed on tenor trombone.



ROUND 1

BERLIOZ Hungarian March from *La damnation de Faust*

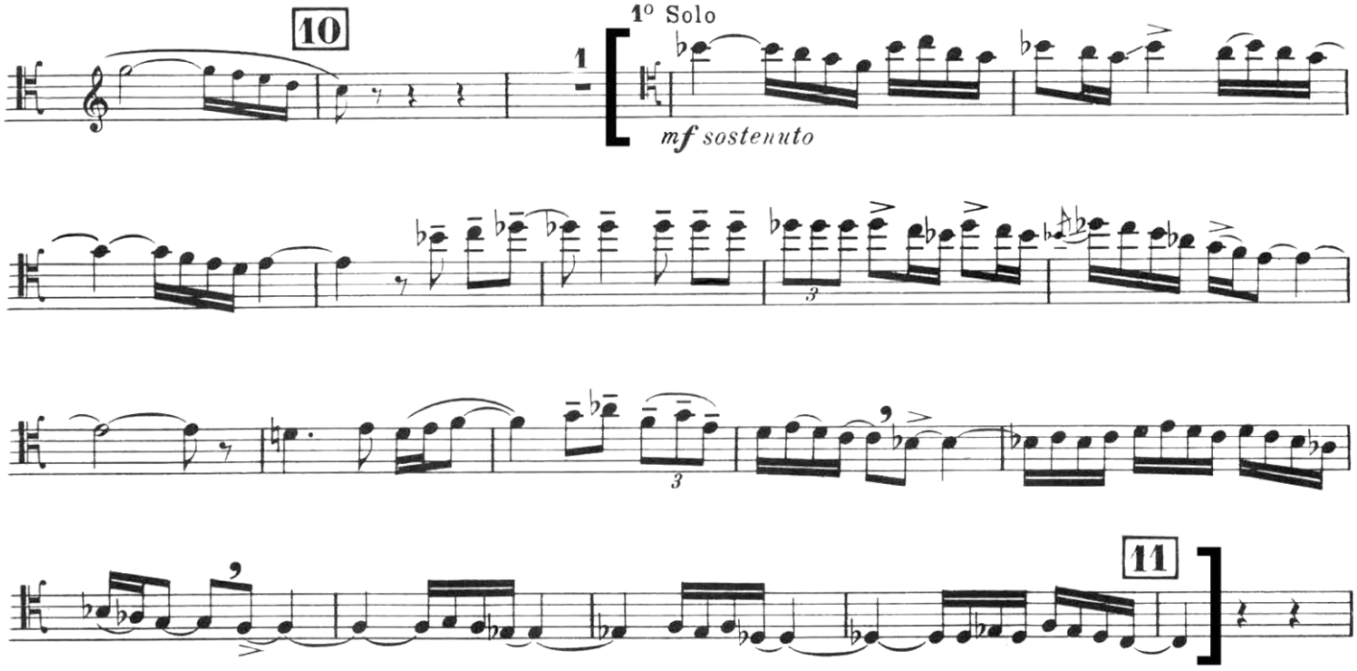
Trombone 2, Allegro marcato, ♩ = 88



ROUND 1

RAVEL *Boléro*

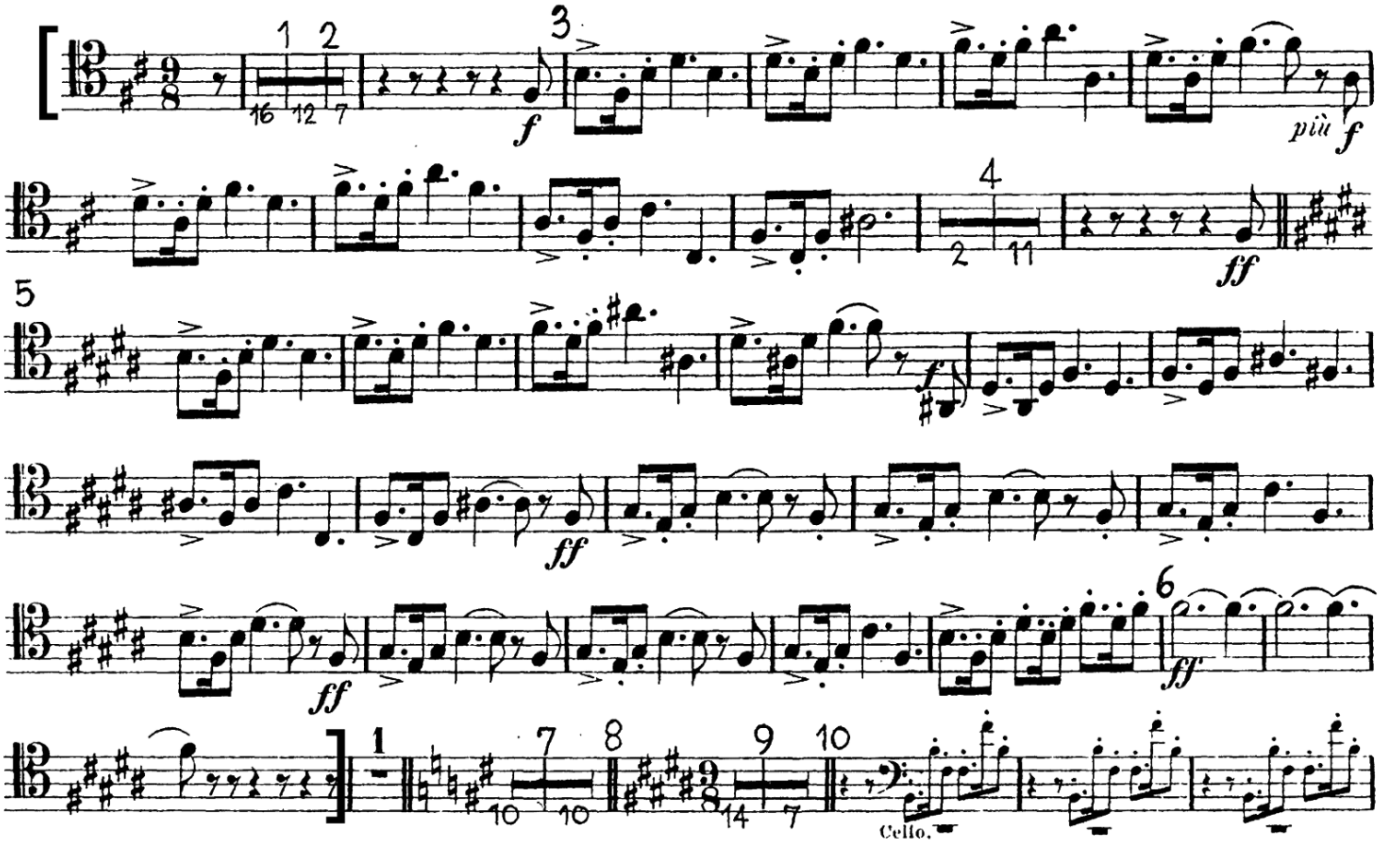
Tempo di Boléro, moderato assai



ROUND 1

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

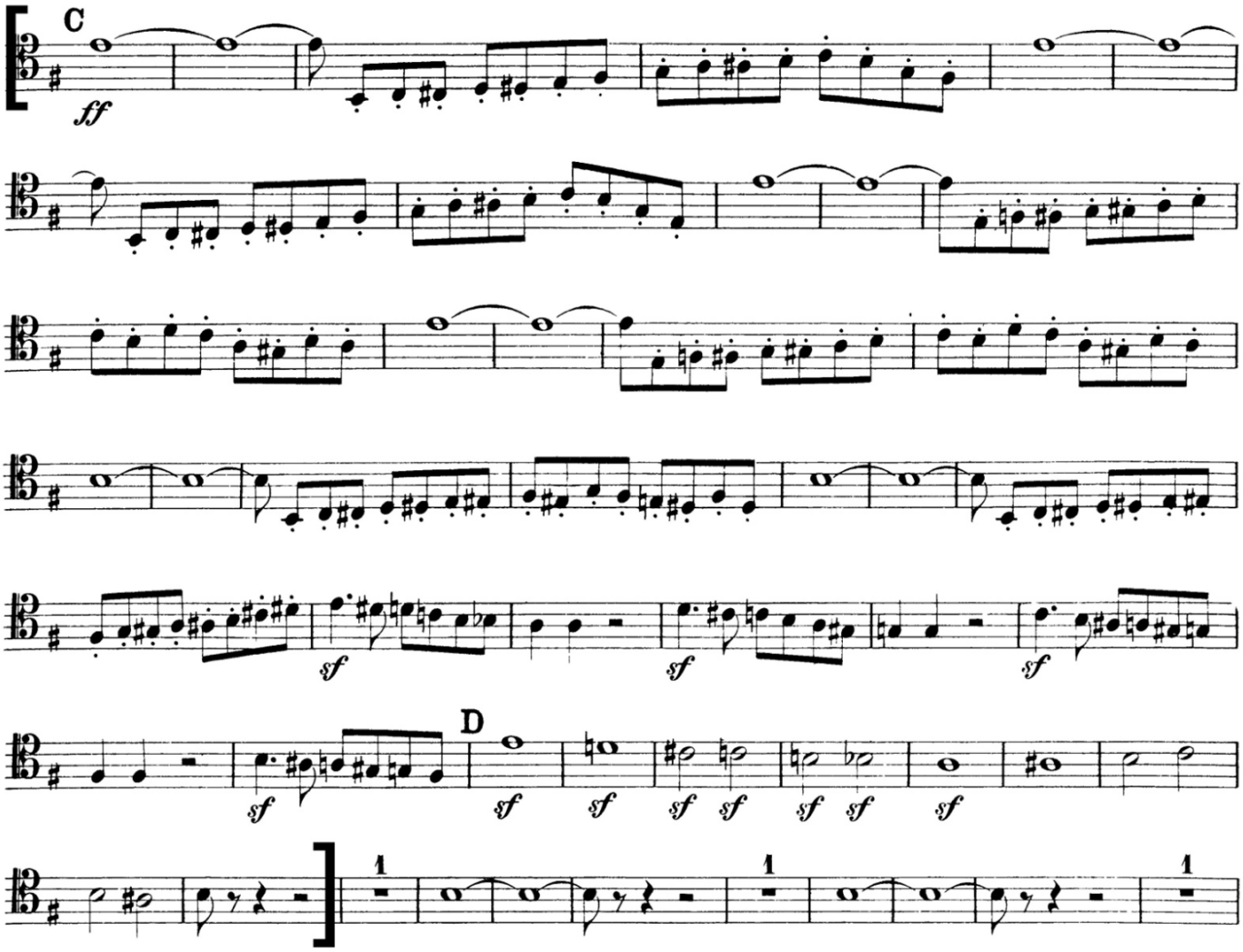
Vivace



ROUND 2

ROSSINI Overture from *Guillaume Tell*

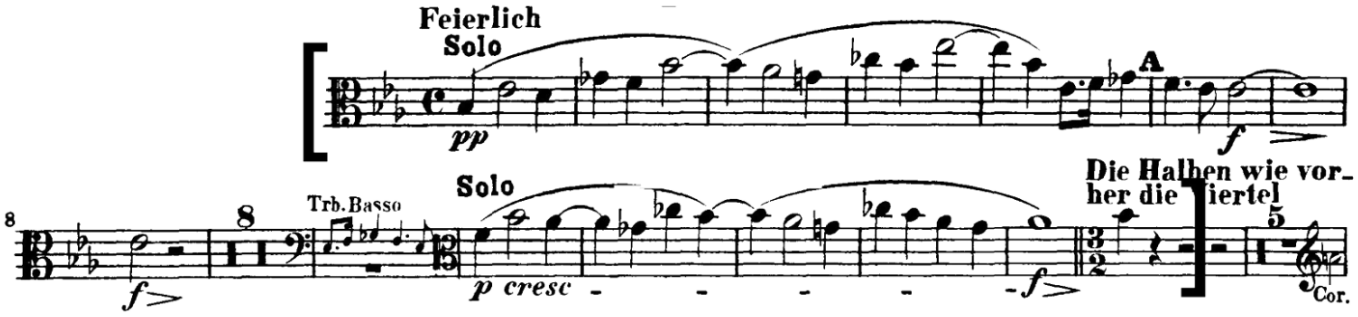
Allegro, 𝅗𝅥 =108



ROUND 2

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

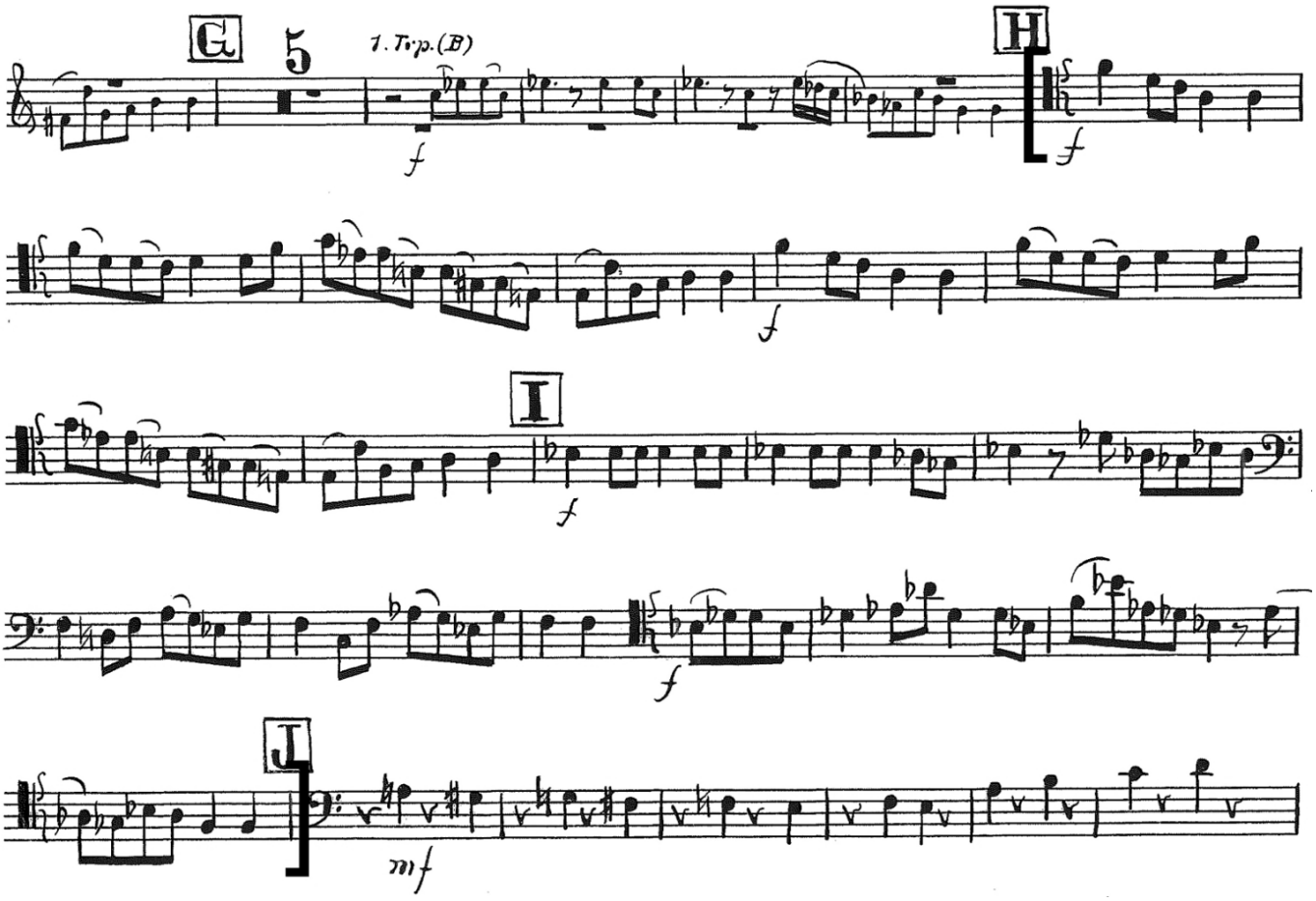
♩ = 54. *To be performed on alto trombone, if possible.*



ROUND 2

HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (ii. Turandot, Scherzo)

Moderato, ♩ = 132



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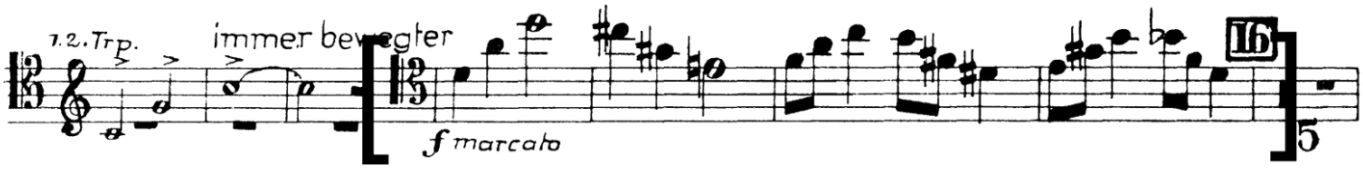
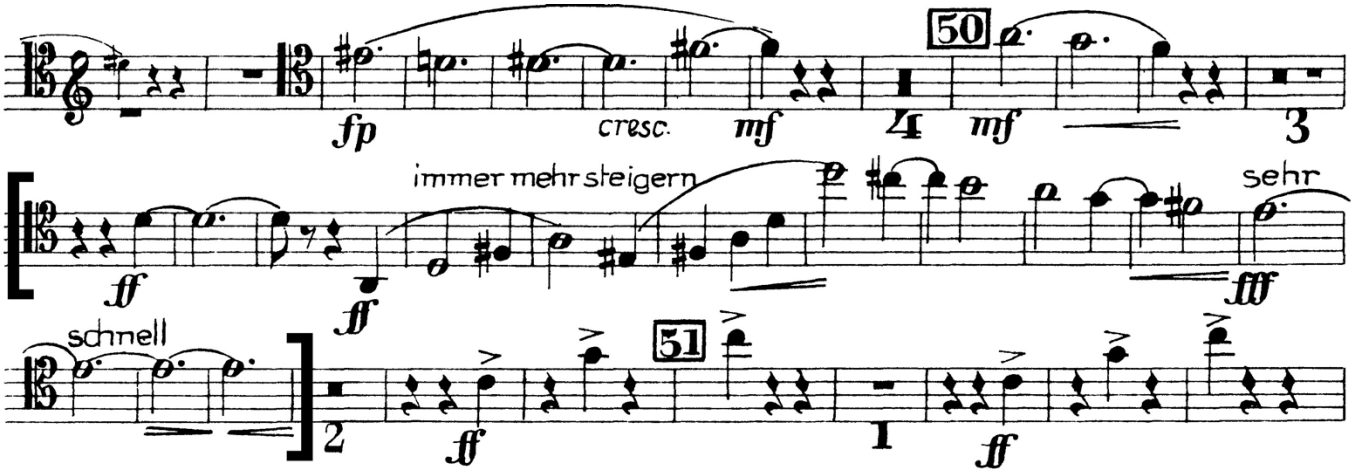
ROUND 2

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

EXCERPT 1



EXCERPT 2