

# 2026 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 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.*

- 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.

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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

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

Vivace

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The image displays a musical score for a Tuba part, specifically for the 'Ride of the Valkyries' from Wagner's *Die Walküre*. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The tempo is marked 'Vivace.' and the number '58' is present. The score is divided into measures, with measure numbers 5, 20, 8, 9, and 10 indicated. The first staff is labeled 'Tromba bassa.' and includes the number '20' below it. The second staff begins with a large bracket and the dynamic marking 'ff'. The third staff also features a 'ff' marking. The fourth staff includes a 'ff' marking and the number '12' below it. The fifth staff ends with a large bracket and the number '1' below it. The score is written in a standard musical notation style with various note values and rests.

## ROUND 1

### SHOSTAKOVICH Symphony No. 9 (fifth movement)

*Allegretto*

The image displays a musical score for the Tuba part of the fifth movement of Shostakovich's Symphony No. 9. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a large bracket on the left and ends with a large bracket on the right. The first staff starts with a forte (*ff*) dynamic and a 2/4 time signature. The second staff features a triplet of eighth notes. The third staff also features a triplet of eighth notes. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *ff* and *<*.

## 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* *mp* *mf*

*p* *f* *f* *espress.*

*mf*

*mf* *pesante*

5

*mf* *f*

6 *poco più mosso*  
*tr. ob.*

*dim.* *p*

Detailed description: This is a musical score for the Tuba part of the first movement of Prokofiev's Symphony No. 5. The score is written in B-flat major and 4/4 time. It features several measures with dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *espress.* (espressivo), *pesante* (heavy), *dim.* (diminuendo), and *poco più mosso* (a little more motion). The score includes a key signature change from two flats to one flat and a tempo change indicated by a box containing the number 6. The Tuba part is shown in a single staff with various musical notations including eighth notes, quarter notes, and rests.



## ROUND 1

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

*Allegro marcato*, ♩ = 88

The image displays a musical score for the 'Hungarian March' from La damnation de Faust, specifically Round 1. The score is written for Tromboni (Trombones) and Trombe (Tubas). The music is in 2/4 time, marked *Allegro marcato* with a tempo of 88 beats per minute. The score is divided into four systems, each containing a staff for Tromboni and a staff for Trombe. The first system (measures 14-20) features a key signature of one flat (B-flat major/D minor). The second system (measures 21-27) continues the melody. The third system (measures 28-34) includes a key signature change to two flats (B-flat major/D minor). The fourth system (measures 35-41) concludes the section with a key signature change to three flats (B-flat major/D minor). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, and 41 are indicated. The score is marked with a 3-measure repeat sign at the beginning of the first system and a 4-measure repeat sign at the end of the first system. The second system is marked with a 5-measure repeat sign. The third system is marked with a 3-measure repeat sign. The fourth system is marked with a 3-measure repeat sign.

## ROUND 2

### WAGNER Prelude to Act III from *Lohengrin*

*Sehr lebhaft*

#### EXCERPT 1

Excerpt 1 shows measures 2 and 3 of the Prelude to Act III from Wagner's *Lohengrin*. The music is in bass clef with a key signature of one sharp (F#). Measure 2 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 3 continues with a triplet of eighth notes and a forte (*ff*) dynamic. The excerpt concludes with a final triplet of eighth notes and a forte (*ff*) dynamic.

#### EXCERPT 2

Excerpt 2 shows measures 2 through 15 of the Prelude to Act III from Wagner's *Lohengrin*. The music is in bass clef with a key signature of one sharp (F#). Measure 2 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 3 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 4 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 5 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 6 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 7 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 8 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 9 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 10 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 11 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 12 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 13 continues with a triplet of eighth notes and a forte (*ff*) dynamic. Measure 14 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 15 concludes with a forte (*ff*) dynamic and features a triplet of eighth notes. The excerpt concludes with a final triplet of eighth notes and a forte (*ff*) dynamic.

## ROUND 2

### WAGNER Prelude from Der Meistersinger von Nürnberg

Sehr gehalten

122 **G** Im mässigen Hauptzeitmass.  
(*Nel movimento ma moderato.*)

29 **H** *f*

5 **J** aber sehr markiert.  
(*ma molto marcato*)

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*

ff

15

## ROUND 2

### HOLST Jupiter from The Planets, op. 32

Bass tuba, Allegro giocoso

11

19

26

3

*ff*

*f*

*ff*

1

2

*Ritenu.*

*Trp. stacc.*

*a2*

*cresc.*

17

16

7

The musical score is for the Bass tuba part of 'Jupiter' from 'The Planets' by Gustav Holst. It consists of three staves of music. The first staff starts at measure 11 and ends at measure 18, featuring a triplet of eighth notes and a fortissimo (ff) dynamic. The second staff starts at measure 19 and ends at measure 25, marked with a first ending bracket (1) and a fortissimo (ff) dynamic. The third staff starts at measure 26 and ends at measure 32, marked with a second ending bracket (2), a 'Ritenu.' (Ritardando) marking, 'Trp. stacc.' (Trumpet staccato), 'a2' (second octave), and a 'cresc.' (crescendo) marking. The staves are numbered 11, 19, and 26 at the beginning. Measure numbers 3, 17, 16, and 7 are also indicated below the staves.