

2027 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

The image shows a musical score for Bass Trombone, titled "ROUND 1" and "HADYN Die Schöpfung (The Creation), Hob. XXI:2 (26. Chor und Terzett)". The tempo is marked "Vivace". The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a bracketed section marked "Vivace" and a dynamic marking of "f". The second staff is numbered "5". The third staff is numbered "10" and contains a section labeled "A". The fourth staff is numbered "16" and contains a section labeled "B". The fifth staff is numbered "21". The sixth staff is numbered "27". The seventh staff is numbered "33". The score concludes with a double bar line and a final key signature change to three flats (B-flat, E-flat, and A-flat).

ROUND 1

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

♩ = 54

Feierlich
pp

Solo
nach und nach stärker

f *f*

ROUND 1

WAGNER 'Ride of the Valkyries' from *Die Walküre*, WWV 86B (concert version)

Animato

EXCERPT 1

Musical score for Excerpt 1, Bass Trombone part. The score is in bass clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *f* and a tempo marking of *Animato*. The music features a series of eighth and sixteenth notes with accents. Above the first staff, there are markings for "Tr. III." and "Hr. VI." with asterisks. A bracketed section is labeled with the number "4". The piece concludes with a dynamic marking of *più f* and a *cresc.* marking.

EXCERPT 2

Musical score for Excerpt 2, Bass Trombone part. The score is in bass clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *più f*. The music features a series of eighth and sixteenth notes with accents. A bracketed section is labeled with the number "11" and a dynamic marking of *ff*. The piece concludes with a dynamic marking of *f*. The score is divided into two systems, with the second system starting at measure 12.

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 *f* *p* *p* 5 51 *ff*

1 *ff* *ff* aushalten!! *senza dim.*

53 8 54 6 55 1 *ff* *ff*

1 *dim.* 56

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

ROUND 2

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

Festes Zeitmass. (sehr lebhaft)

EXCERPT 2

Musical score for Bass Trombone, Excerpt 2, measures 59-68. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked "Festes Zeitmass. (sehr lebhaft)".

Measures 59-61: Bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 59 has a dynamic marking of *f*. Measure 60 has a dynamic marking of *ff*. Measure 61 has a dynamic marking of *f* and a *cresc.* marking.

Measures 62-64: Bass line with notes G1, F1, E1, D1, C1, B0, A0, G0. Measure 62 has a dynamic marking of *ff*. Measure 63 has a dynamic marking of *ff*. Measure 64 has a dynamic marking of *ff*.

Measures 65-68: Bass line with notes G0, F0, E0, D0, C0, B-1, A-1, G-1. Measure 65 has a dynamic marking of *ff* and a "mit Dämpfer" instruction. Measure 66 has a dynamic marking of *ff* and a "Dämpfer weg." instruction. Measure 67 has a dynamic marking of *ff*. Measure 68 has a dynamic marking of *ff*.

ROUND 2

ROSSINI Overture from *Guillaume Tell*

Allegro, ♩ = 108

92 C ff

98

103

108

115 ff

121 ff D e

130 1

ROUND 2

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

Più andante

Musical score for Bass Trombone, measures 38-52. The score is written in bass clef with a key signature of one flat (B-flat). Measure 38 starts with a *pp* dynamic. A bracket above the staff indicates a seven-measure phrase starting at measure 40, marked with a circled 'C'. The dynamic for this phrase is *p dolce*. The score continues with various dynamics: *pp* at measure 52, *cresc.* leading to *mf* at measure 54, *dim.* at measure 56, and *pp* at measure 58. The piece concludes with a double bar line at measure 59.