

2027 PERFORMANCE PROGRAM: DOUBLE BASS

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.

- Two contrasting movements from a classical or baroque work
- A work of the candidate's choice from a contrasting period
- Orchestral Excerpts (*as attached*):
 - BEETHOVEN Symphony No. 9 in D Minor, op. 125 (iv. Finale)
 - BACH Violin Concerto in E Major, BWV 1042 (ii. Adagio)
 - VERDI *Othello* (Act IV)

AUDITION REQUIREMENTS: ROUND 2

Correct at time of issue, but subject to change.

ROUND 2A – RECORDED AUDITION

Applicants will be assessed on the following for this round, and where the same work(s) are requested, the applicant may choose to submit a new recording should they wish to do so:

- Two contrasting movements from a classical or baroque work*
- A work of the candidate's choice from a contrasting period*
- Orchestral Excerpt (*as attached*):
 - HAYDN Symphony No. 31 in D major, Hob. I:31 "Hornsignal" (iv. Finale)
- Two additional orchestral excerpts, to be provided 2 weeks prior to recording due date
- [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.

** Applicant may choose to make a new recording, or to resubmit their recording from Round 1.*

ROUND 2B – ONLINE AUDITION (VIA ZOOM)

- 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

BEETHOVEN Symphony No. 9 in D Minor, op. 125 (iv. Finale)

Presto, $\text{♩} = 66$

4 Fag. I *f* Selon le caractère d'un Recitativ mais, in tempo.

12 *dimin.* *p* *f*

25 *pp* 1-8 2 3 4

34 *f ff* Tempo I

43 *dimin.* ritard. poco adagio Vivace Tempo I *f*

59 *dimin.* Adagio cantabile Tempo I *p*

69 *cresc.* *ff* 1

77 *f f* Allegro assai $\text{♩} = 80$ Tempo I

87 *sf* *p* Allegro assai $\text{♩} = 80$ 1

95

ROUND 1

BACH Violin Concerto in E Major, BWV 1042 (ii. Adagio)

Adagio

The image shows a musical score for Double Bass, consisting of four staves of music. The key signature is E major (two sharps) and the time signature is 4/4. The tempo is marked 'Adagio' and the dynamics are 'sempre piano'. The first staff begins with a large bracket on the left and contains measures 1 through 8. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 13. The fourth staff starts at measure 14 and contains measures 14 through 17. The music features a steady eighth-note pattern with various articulations and dynamics.

ROUND 1

VERDI *Othello* (Act IV)

Poco più mosso, ♩ = 80

U I SOLI CONTRABASSI A 4 CORDE - **CON SORDINA**

legato

4^a Corda

3^a C.

2^a C.

1^a C.

TUTTI

un po' marcato

più marcato

f

dim.

morendo

ppp

V

1^a C.

2^a C. 3^a C.

X

p

2^a C.

VIOLONC.ⁱ

f

Un po' più marcato e cres.

staccate

BASSI

f

3^a C.

4^a C. 3^a C.

cres.

2^a C.

1^a C.

ff

3

LEVARE LE SORDINE

ROUND 2

HAYDN Symphony No. 31 in D Major, Hob. I:31 "Hornsignal" (iv. Finale)

Moderato molto (with repeats)

Var. 7

125

132

139

145

p

1.

2.

Detailed description: This image shows a page of musical notation for the Double Bass part of Haydn's Symphony No. 31, Variation 7. The score is written in bass clef with a key signature of two sharps (D major). It consists of four staves of music. The first staff (measures 125-131) begins with a repeat sign and contains several triplet markings. The second staff (measures 132-138) continues with more triplet markings and a fermata. The third staff (measures 139-144) features first and second endings, with first ending markings '1.' and '2.'. The fourth staff (measures 145-148) starts with a second ending marking '2.' and a dynamic marking 'p' (piano). The music is characterized by rhythmic patterns, including triplets and sixteenth-note runs.