

2027 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.

- MARTIN *Ballade*; 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. *Till Eulenspiegel lustige Streiche*, op. 28
- [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

The musical score is written for Trombone in 3/4 time, key of B-flat major. It begins with a bracketed section labeled "Solo" and "Andante.". The first staff contains a melodic line with a fingering "1" above the first measure. The second staff continues the melody with a fingering "1" above the first measure. The third staff features a dynamic change from *p* to *f*, with a fingering "5" above the first measure and a breath mark "b" above the second measure. The score concludes with a double bar line and the numbers "5 c 11 d 12" written above the staff.

ROUND 1

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

Più andante. To be performed on tenor trombone.

Musical score for tenor trombone, Round 1, 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 labeled '7' and 'C' spans measures 38-41. Measure 41 begins with a *p dolce* dynamic. The score continues with various dynamics: *pp* at measure 52, *cresc.* at measure 53, *mf* at measure 54, *dim.* at measure 55, and *pp* at measure 56. The piece concludes with a final fermata in measure 56.

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

ROUND 1

RAVEL Boléro

Tempo di Boléro, moderato assai

10

1° Solo

mf sostenuto

11

ROUND 1

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

Vivace

The image shows a musical score for a Trombone part, consisting of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes and 7-10 below notes. The dynamics range from *f* (forte) to *ff* (fortissimo) and *più f* (più forte). The score is divided into measures 1 through 10, with some measures containing multiple notes. The final measure of the sixth staff is marked 'Cello.'.

ROUND 2

ROSSINI Overture from *Guillaume Tell*

Allegro, ♩ = 108

The musical score is written for Trombone and consists of seven staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked *ff* (fortissimo). The first staff begins with a **C** time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The second staff continues the melodic line. The third staff shows a more rhythmic accompaniment. The fourth staff has a similar melodic line to the first. The fifth staff is highly rhythmic with many sixteenth notes. The sixth staff begins with a **D** time signature and features a series of *ff* markings. The seventh staff concludes the section with a large bracket and the number **1** above the notes, indicating a first ending or a specific fingering.

ROUND 2

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

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

Feierlich
Solo

pp

f

8

8

Trb. Basso

Solo

p cresc

f

Die Halben wie vor-
her die Viertel

Cor.

ROUND 2

HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (ii.

Turandot, Scherzo)

Moderato, ♩ = 132

The image shows a musical score for a Trombone part. It consists of five staves of music. The first staff begins with a box containing the letter 'G' and the number '5', followed by the instruction '1. Tr.p. (B)'. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff has a dynamic marking of *f* and a box containing the letter 'H'. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a box containing the letter 'I'. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *mf* and a box containing the letter 'J'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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ROUND 2

STRAUSS, R. *Till Eulenspiegel lustige Streiche*, op. 28

EXCERPT 1

Sehr lebhaft

Musical score for Excerpt 1, measures 29-34. The score is in 3/8 time and consists of three staves. The first staff begins with a 4-measure phrase marked *f*, followed by a 3-measure phrase marked *ff*. Measure 31 is marked *molto marc.* and *ff*. The second staff continues with a 2-measure phrase marked *f*, followed by a phrase marked *ff molto marc.*. The third staff starts with a 32-measure phrase, followed by a 7-measure phrase, then a 33-measure phrase, a 16-measure phrase, a 34-measure phrase, and a final 3-measure phrase. A *Tomp. I.* section begins with *pp* dynamics.

EXCERPT 2

Sehr lebhaft

Musical score for Excerpt 2, measures 35-40. The score is in 3/8 time and consists of five staves. The first staff begins with a 35-measure phrase marked *fp*, followed by a 2-measure phrase marked *fp*, and a 2-measure phrase marked *mf cresc.*. The second staff continues with a 36-measure phrase marked *f*, followed by a phrase marked *ff*, and a phrase marked *f*. The third staff starts with a phrase marked *cresc.*, followed by a phrase marked *f*, a phrase marked *ff*, and a phrase marked *ff*. The fourth staff begins with the instruction *lebhafter* and a 37-measure phrase marked *ff*. The fifth staff continues with a 4-measure phrase, followed by a phrase marked *ff*, and a final 2-measure phrase.