

# 2024 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 2024 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 The Creation (26. Chor und Terzett)
  - SCHUMANN, R. Symphony no.3, 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. Orchestral excerpts 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.
- The ANAM panel reserves the right to hear whole or part of any work.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s. Where possible, recordings should be made in a reasonably sized room and use an external microphone.
- All submissions are to be video files, submitted in .mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution. Any other file format will not be accepted.

## 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).
- Recordings must be uploaded as .mp4 files.

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 good general starting point is where the instrument sounds best to the ear - often a spot between 1 and 2 metres in front of your instrument, and at approximately head height. You will need to adjust this depending on the space you are performing in.

If your recording is lacking clarity, move the mic closer. If your recording is sounding harsh or if it is picking up too much noise (eg. bow scraping, key noise), move 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

## HADYN *The Creation* (26. Chor und Terzett)

*Vivace*

**Vivace**

5

10 **A**

16 **B**

21

27

33

# ROUND 1

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

♩ = 54

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**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

Tr. III. \* Hr. VI.

4

*f*

*più f*

5 10

*cresc.*

This excerpt shows measures 4 through 10 of the piece. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is written for Bass Trombone. Measure 4 starts with a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes, often beamed together. A bracket groups measures 4 through 10. The dynamic increases to *più f* (stronger) by measure 10, which also includes a crescendo (*cresc.*) marking.

#### EXCERPT 2

*più f*

11

*ff*

12

1 2

*f*

This excerpt covers measures 11 through 14. It continues in the same key signature and time signature. Measure 11 begins with a *più f* dynamic. A bracket groups measures 11 through 14. Measure 12 starts with a fortissimo (*ff*) dynamic. The music features a driving, rhythmic pattern of eighth and sixteenth notes. Measures 13 and 14 are marked with '1' and '2' above them, possibly indicating first and second endings or breath marks. The excerpt concludes with a forte (*f*) dynamic.



## ROUND 1

### WAGNER *Das Rheingold* (Scene IV)

*Molto risoluto. To be played on bass trombone.*

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## ROUND 2

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

*Festes Zeitmass. (sehr lebhaft.)*

### EXCERPT 1

5 51 52 *ff* *aushalten!!* *senza dim.*

53 8 54 6 55 *ff* *ff* *dim.*

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



## ROUND 2

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

*Festes Zeitmass. (sehr lebhaft.)*

### EXCERPT 2

1 59 4 60 2 1 61 1

*f* *ff* *f* *cresc.*

62 1 *ff* *ff*

63 *f* *ff* *ff* 64

65 *mit Dämpfer* 4 *ff* 66 *Dämpfer weg.* 5 67 6 68 5

Detailed description: This is a 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/mood is 'Festes Zeitmass. (sehr lebhaft.)'. The score includes various dynamics: *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). There are also performance instructions: 'mit Dämpfer' (with mute) and 'Dämpfer weg.' (mute off). The score is divided into measures 59 through 68. Measure 59 starts with a forte (*f*) dynamic. Measure 60 has a fortissimo (*ff*) dynamic. Measure 61 has a forte (*f*) dynamic and a crescendo (*cresc.*) marking. Measure 62 has a fortissimo (*ff*) dynamic. Measure 63 has a forte (*f*) dynamic. Measure 64 has a fortissimo (*ff*) dynamic. Measure 65 has a forte (*f*) dynamic and a 'mit Dämpfer' (with mute) instruction. Measure 66 has a fortissimo (*ff*) dynamic and a 'Dämpfer weg.' (mute off) instruction. Measure 67 has a forte (*f*) dynamic. Measure 68 has a forte (*f*) dynamic.

ROUND 2

ROSSINI Overture from *Guillaume Tell*

*Allegro*,  $\text{♩} = 108$

92 **C**  
*ff*

98

103

108

115 *ff*

121 **D** *ff*

130

## ROUND 2

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

*Più Andante*

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38 *pp* **7** **C** *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*

The image shows a musical score for Bass Trombone, measures 38 to 52. The score is written in bass clef with a key signature of one flat (B-flat). Measure 38 starts with a *pp* dynamic and a half note G2. A bracket labeled '7' and 'C' spans measures 38 to 44. Measure 44 begins with a *p dolce* dynamic and a half note G2. The score continues with various note values and rests. Measure 52 starts with a *pp* dynamic and a half note G2. The score ends with a double bar line and repeat dots.