

2024 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 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.

- A work of the candidate's choice
- Orchestral Excerpts (*as attached*):
 - WAGNER Ride of the Valkyries from *Die Walküre* (Act III)
 - BRUCKNER Symphony no.8 in C minor (iv. Finale. Feierlich, nicht schnell)
 - MAHLER Symphony no.1 in D major (iii. Feierlich und gemessen, ohne zu schleppen)
 - PROKOFIEV Symphony no.5 in B-flat major, op.100 (i. Andante)
 - BERLIOZ Hungarian March from *La damnation de Faust*
 - 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.

AUDITION REQUIREMENTS: ROUND 2

Correct at time of issue, but subject to change.

ROUND 2 – ONLINE AUDITION (VIA ZOOM)

- Live Performance / Lesson. Candidates will be asked to perform and workshop live (without piano) part of the Round 1B 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. 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.

For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at n.ellul@anam.com.au.

ROUND 1

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

Vivace

The image displays a musical score for the Tromba bassa part of Wagner's 'Ride of the Valkyries' from Act III of *Die Walküre*. The tempo is marked 'Vivace.' and the time signature is 9/8. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a series of rests: 58, 5, 20, 8, 9, and 10 measures. The first staff contains a melodic line with various intervals and rests. The second staff features a series of eighth notes, marked with a forte (ff) dynamic. The third staff continues the eighth-note pattern, also marked ff. The fourth staff shows a continuation of the eighth-note pattern, with a forte (ff) dynamic. The fifth staff concludes the section with a final rest of 1 measure. The score is enclosed in large square brackets at the beginning and end of the main section.

ROUND 1

BRUCKNER Symphony no.8 in C minor (iv. Finale. Feierlich, nicht schnell)

Feierlich, nicht schnell, $\text{♩} = 69$

The image displays a musical score for the Tuba part of the fourth movement of Bruckner's Symphony No. 8. The score is written in C minor and 4/4 time, with a tempo of 69 beats per minute. It is marked "Feierlich, nicht schnell". The score is divided into four systems, each containing a single staff for the tuba. The first system begins with a bracketed measure 1 and ends with a boxed measure 10. The second system begins with a bracketed measure 11 and ends with a boxed measure 20. The third system begins with a bracketed measure 21 and ends with a boxed measure 30. The fourth system begins with a bracketed measure 31 and ends with a boxed measure 40. The score includes various musical notations such as notes, rests, and dynamic markings (ff, fff, ff). Section markers A, B, and D are present. The final measure of the fourth system is marked 42.

ROUND 1

MAHLER Symphony no.1 in D major (iii. Feierlich und gemessen, ohne zu schleppen)

pp

1 2 3 4 5 6 7 8 9 10

Zurückhaltend 5 Ziemlich langsam 6 Nicht schleppen rtt. 7 a tempo 6

3 rtt. a tempo 6 4

ROUND 1

PROKOFIEV Symphony no.5 in B-flat major, op.100 (i. Andante)

Andante

The image displays a musical score for the first round of a performance, specifically for the tuba part in Prokofiev's Symphony No. 5. The score is written in B-flat major and 4/4 time, with a tempo marking of *Andante*. It consists of eight staves of music, each containing a tuba line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by bracketed numbers 3, 4, 5, and 6. The first section (3) begins with a *mp* (mezzo-piano) dynamic and features a melodic line with a *mf* (mezzo-forte) crescendo. The second section (4) starts with a *p* (piano) dynamic and includes a *f* (forte) crescendo leading to a *espress.* (espressivo) marking. The third section (5) begins with a *mf* dynamic and features a *pesante* (heavy) marking. The fourth section (6) starts with a *mf* dynamic and includes a *Poco più mosso* (slightly faster) marking. The score concludes with a *dim.* (diminuendo) marking and a *p* dynamic.

3

mp *mf* *espress.*

4

mf *pesante*

5

mf *Poco più mosso*

6

dim. *p*

ROUND 1

BERLIOZ Hungarian March from *La damnation de Faust*

Allegro marcato, ♩ = 88

The image displays a musical score for the Tromboni and Trombe parts of the Hungarian March from *La damnation de Faust*. The score is written in bass clef and includes measures 14 through 20. Measure 14 is marked with a box containing the number 3. Measures 15, 16, 17, 18, 19, and 20 are numbered below the staff. The Tromboni part is indicated by the label 'Tromboni.' above measure 15, and the Trombe part is indicated by 'Trombe.' above measure 18. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A repeat sign is present at the end of measure 20, with a first ending bracket labeled 4 and a second ending bracket labeled 3. The score is presented on four staves.

ROUND 1

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 image shows a musical score for the Bass Tuba part of Round 1, measures 11 through 26. The score is written in bass clef with a key signature of one flat (B-flat). Measure 11 starts with a triplet of eighth notes, followed by a quarter rest, and then a quarter note. Measure 12 has a quarter note, a quarter rest, and a quarter note. Measure 13 has a quarter note, a quarter rest, and a quarter note. Measure 14 has a quarter note, a quarter rest, and a quarter note. Measure 15 has a quarter note, a quarter rest, and a quarter note. Measure 16 has a quarter note, a quarter rest, and a quarter note. Measure 17 has a quarter note, a quarter rest, and a quarter note. Measure 18 has a quarter note, a quarter rest, and a quarter note. Measure 19 has a quarter note, a quarter rest, and a quarter note. Measure 20 has a quarter note, a quarter rest, and a quarter note. Measure 21 has a quarter note, a quarter rest, and a quarter note. Measure 22 has a quarter note, a quarter rest, and a quarter note. Measure 23 has a quarter note, a quarter rest, and a quarter note. Measure 24 has a quarter note, a quarter rest, and a quarter note. Measure 25 has a quarter note, a quarter rest, and a quarter note. Measure 26 has a quarter note, a quarter rest, and a quarter note. The score includes dynamic markings such as *f*, *ff*, and *cresc.*, and performance instructions like *Ritenu.*, *Trp. stacc.*, and *a2*. There are also circled numbers 1 and 2 indicating specific measures.