

# Audition Pack

## Principal Bass Trombone

---

*This pack contains:*

- 1. Audition Information**
- 2. Recorded Audition Requirements**
- 3. Position Description**
- 4. Audition set repertoire and excerpts**



West Australian  
Symphony Orchestra

## AUDITION INFORMATION

---

<b>Position</b>	Principal Bass Trombone
<b>Live audition date</b>	Tuesday 19 November 2024
<b>Audition Venue</b>	Perth Concert Hall, 5 St George's Terrace, PERTH 6000
<b>Recorded audition due</b>	Tuesday 12 November 2024
<b>Application closing date</b>	Tuesday 12 November 2024
<b>Eligibility</b>	<p>This position is open to candidates with Australian citizenship or permanent residency and New Zealand citizens.</p> <p>Subject to meeting the above criteria, all candidates who apply will be permitted to audition.</p>
<b>Tenure</b>	Permanent, subject to successful completion of 6-month trial period
<b>Audition Process</b>	<p>The audition panel will convene on the audition date. The live auditions will be conducted anonymously (behind screens) in rounds as specified in the audition requirements. Any recorded auditions received will be played back in rounds as part of the live audition process. Panel votes are cast and counted after each round to determine progression to subsequent rounds and identify preferred candidate(s).</p> <p>Preferred candidates may be invited to undertake either a short, 2 – 3-week mini trial or a 6-month full trial period. Preferred candidates who submitted a recorded audition may be required to perform a live audition as part of their trial period.</p> <p>Applicants will receive further details regarding their audition time, etc. following the closing date.</p>
<b>Accompaniment</b>	<p>WASO will provide a piano accompanist on the day of the audition.</p> <p>Contact details of the accompanist will be provided in advance of the audition should candidates wish to arrange a rehearsal prior to the audition day, however this will be at the candidate's expense.</p>

## REQUIREMENTS

1. Current CV / Resume
2. Audition excerpts – see p. 6 - 27

## HOW TO APPLY

Click [here](#) to complete your application form



West Australian  
Symphony Orchestra

## RECORDED AUDITION REQUIREMENTS

---

### SUBMITTING A RECORDING

It is in the applicant's best interest to provide a video recording with broadcast-quality audio.

WASO advises candidates to record the set works / concerti with accompaniment where such a part exists.

### Recordings will only be accepted if they meet the following conditions:

- Content to be as per requirements and set list of orchestral excerpts.
- Candidates are advised to check the playback quality of their recording before sending. Particular attention should be paid to the quality of the audio.
- Your recording should be made with orchestral excerpts in numerical order, and recorded with one continuous take for each segment of excerpts as indicated.
- Each required solo repertoire piece must be performed as an entire piece.
- You may replay a section of the required material in the same take, if dissatisfied; however the original attempt must remain recorded.
- Recordings must be received by the closing date. WASO cannot take responsibility for late or lost material.
- Material must follow the specified formatting and adhere to the WASO instructions for sending electronic files below.

### Instructions for sending audition recordings as electronic files:

- Files to be in **MP4, MOV, or AVI format, ideal resolution is 1080P @50fps.**
- Please format the files post-recording so that each excerpt is saved as a separate file.
- Please ensure that each piece and excerpt is clearly titled, i.e. excerpt number, Composer, Title of Work, movement.
- If more than one movement of a concerto is required please save each movement separately.
- Please upload all the files into a single folder, and please name your folder with your name.
- The preferred medium for receiving electronic files is Dropbox ([www.dropbox.com](http://www.dropbox.com)).
- Please upload your files to [www.dropbox.com](http://www.dropbox.com) and share your folder with [auditions@waso.com.au](mailto:auditions@waso.com.au)
- Please include your signed Recorded Audition Declaration form in the folder with your recordings.

Click [here](#) to submit your Recorded Audition Declaration

<b>POSITION:</b>	<b>Principal Bass Trombone</b>
<b>DEPARTMENT:</b>	<b>Orchestra</b>
<b>AGREEMENT:</b>	WASO Musicians' Agreement 2024
<b>CLASSIFICATION:</b>	Principal Musician (Principal/Assoc Principal Level 1 – 3)
<b>UNDERLYING AWARD:</b>	Live Performance Award

**1. PURPOSE OF POSITION**

Perform as a musician of the West Australian Symphony Orchestra, engage and inspire Western Australians through musical experiences, and be an ambassador for music in the community.

<b>2. KEY RELATIONSHIPS</b>	
REPORTS TO	<ul style="list-style-type: none"> <li>• Relevant Section Principal or Concertmaster – artistic performance</li> <li>• Executive Manager Orchestral Management</li> </ul>
KEY WORKING RELATIONSHIPS	<ul style="list-style-type: none"> <li>• All WASO musicians</li> <li>• Conductor</li> <li>• Orchestral Management</li> <li>• Other departments as required</li> </ul>

**3. KEY RESPONSIBILITIES:**

**Musical Duties**

- Play at a professional level on the instrument for which the musician was auditioned / engaged
- Uphold a professional standard and approach in preparation for rehearsals and performances
- Rehearse and perform relevant parts as required
- Participate in scheduled activities as required, including Education & Community Engagement small ensemble activities
- Play in any position of their relevant section as required provided they have a recognised level of proficiency to play the parts
- Lead the section where required
- Act as Section Principal if required
- Share the responsibility with the Section Principal for the overall performance standard of the section
- Follow the performance directions of the Section Principal, Concertmaster and Conductor
- Mark parts and convey all relevant information consistent with Section Principal's instructions, in a concise and timely manner
- Participate in auditions, trial assessments, consultative, orchestral, artistic, and section meetings as required

**Other Duties**

- Participate in scheduled publicity and promotional activities
- Participate in training and professional development activities

- Act as an ambassador for WASO and advocate for orchestral music within the community
- Provide encouragement, performance feedback, advice and support for community and developing musicians
- Demonstrate the WASO Values and adhere to Company policies
- Conduct oneself in a professional manner at all times, in accordance with the WASO Code of Conduct, as outlined in the WASO Employee Handbook

### **Health and Safety**

- Ensure the health, safety and welfare of all employees, customers and visitors, as outlined in the WASO Employee Handbook

## **4. CORE COMPETENCIES:**

### **Skills**

- Professional standard in instrumental performance
- Good interpersonal communication skills
- Good organisational skills
- Leadership skills
- High levels of proficiency as per the WASO Appointment Code

### **Knowledge**

- Appropriate musical training and / or professional performing experience

## **5. POSITION-SPECIFIC DUTIES:**

- Play parts for contrabass trombone and cimbasso as required



West Australian  
Symphony Orchestra

## West Australian Symphony Orchestra

Audition Excerpts

# Principal Bass Trombone

2024

### Round 1

#### Solo

- BACH, Cello Suite No. 5: Sarabande

#### Orchestral excerpts:

- |    |             |  |             |
|----|-------------|--|-------------|
| 1. | BERLIOZ     | <i>La Damnation de Faust, Op.24, Hungarian March</i> | [1 excerpt] |
| 2. | SCHUMANN    | Symphony No. 3 "Rhenish", 4 <sup>th</sup> mvt        | [1 excerpt] |
| 3. | WAGNER      | <i>Ride of the Valkyries</i>                         | [1 excerpt] |
| 4. | HAYDN       | <i>The Creation</i>                                  | [1 excerpt] |
| 5. | TCHAIKOVSKY | <i>Swan Lake Suite: Valse</i>                        | [1 excerpt] |

### Round 2

**Concerto** *to be accompanied with piano.*

- LEBEDEV, Concerto in one Movement (complete work)

#### Orchestral excerpts:

- |     |              |                                     |              |
|-----|--------------|-------------------------------------|--------------|
| 6.  | MOZART       | Requiem, Kyrie                      | [1 excerpt]  |
| 7.  | MAHLER       | Symphony No. 5                      | [3 excerpts] |
| 8.  | STRAUSS      | <i>Till Eulenspiegel</i>            | [1 excerpt]  |
| 9.  | BRAHMS       | Symphony No. 1, 4 <sup>th</sup> mvt | [1 excerpt]  |
| 10. | WAGNER       | <i>Das Rheingold</i>                | [2 excerpts] |
| 11. | SHOSTAKOVICH | Symphony No. 5                      | [2 excerpts] |

### Round 3

#### Orchestral excerpts:

- |     |           |  |              |
|-----|-----------|--|--------------|
| 12. | BEETHOVEN | Symphony No. 9, 4 <sup>th</sup> mvt        | [1 excerpt]  |
| 13. | RESPIGI   | <i>Fountains of Rome</i>                   | [1 excerpt]  |
| 14. | BRAHMS    | Symphony No. 4                             | [1 excerpt]  |
| 15. | STRAUSS   | <i>Ein Heldenleben</i>                     | [2 excerpts] |
| 16. | NIELSEN   | Flute Concerto                             | [1 excerpt]  |
| 17. | HINDEMITH | Symphonic Metamorphosis on Themes of Weber | [1 excerpt]  |
| 18. | WILLIAMS  | Scherzo for motorcycle and orchestra       | [2 excerpts] |
| 19. | BRUCKNER  | Symphony No. 7                             | [1 excerpt]  |

♪ **Please note:** For all excerpts that have multiple bars rests of three bars or more, please observe a brief pause.

♪ **For recorded excerpts:** A break can be taken between rounds, and between nos. 15 and 16 in Round 3.

# Round 1 excerpts

## 1) BERLIOZ, *La Damnation de Faust*, Op.24

---

Scene 3, *Hungarian March*

Allegro marcato

3 11 Fag. 12 13 14 Viol. I. *p*

*poco cresc.* - - 1 4 *mf cresc. ff ff*

*ff ff*

5

## 2) SCHUMANN, Symphony No. 3 "Rhenish"

---

4<sup>th</sup> movement

**Feierlich** (♩ = 54)

*pp*

**A**

*f*

8

*f*

*p nach und nach stärker*

**Die Halben wie vorher die Viertel**

18

*f*

*f*

*mf*



### 3) WAGNER, Ride of the Valkyries

---

Contra Trombone

Vivace

7 8 9 10 Cello. *ff*

*ff*

*ff*

*ff*

12 *f* *più f* *f più f*

# 4) HAYDN, *The Creation*

## Chorus 26

**Vivace**

**f**

4

8

12

**A**

16

20

24

**B**

29

34

## 5) TCHAIKOVSKY, *Swan Lake Suite: Valse*

---

Tempo di valse

331

342

353

362

371

382

391

*ff*

355

Detailed description: This image shows a page of musical notation for the Valse from the Swan Lake Suite by Tchaikovsky. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of seven staves of music. The first staff (measures 331-341) ends with a double bar line and a dynamic marking of *ff*. The second staff (measures 342-352) continues the melody. The third staff (measures 353-361) has a measure number '355' boxed above it. The fourth staff (measures 362-370) continues the piece. The fifth staff (measures 371-381) shows a change in the bass line. The sixth staff (measures 382-390) continues the melody. The seventh staff (measures 391-391) ends with a final note and a large closing bracket.

## Round 2 excerpts

### 6) MOZART, Requiem, Kyrie

49 Allegro

*f*

54

58

62

67 1

71

77

83

89

94 Adagio

# 7) MAHLER, Symphony No. 5

## Excerpt: 1: 1<sup>st</sup> movement: Trauermarsch

Unmerklich zu Tempo 1 zurückkehren

11 Unmerklich zu Tempo I zurückkehren

I. Ob

*mf sf cresc. sf ff*

Tempo 1

*f sf ff > p f > p*

## Excerpt: 2: 2<sup>nd</sup> movement

Nicht eilen!

*p < f p < f*

Wuchtig

*f < sf*

25 Etwas drängend 11

## 7) MAHLER, Symphony No. 5 (continued)

Excerpt 3: 3<sup>rd</sup> movement: Scherzo

Nicht schleppen

*f* *fp* *f*

7 16 Fl. Ob. Klar. *fp* *f*

1. 2. Pos.

4 Heftig drängend 17 26 *f* *cresc.*



# 9) BRAHMS, Symphony No. 1

---

4<sup>th</sup> movement

Piu andante

The image displays two staves of musical notation in bass clef. The top staff begins with the dynamic marking *p dolce* and features a melodic line with a slur. The bottom staff starts with *pp*, followed by *cresc.*, *mf*, *dim.*, and *pp*. The notation includes various note values, rests, and slurs, indicating a gradual increase and then decrease in volume.



# 10) WAGNER, *Das Rheingold*

## Excerpt 1: Scene 2

*a tempo*  
*p*  
*pp*  
*pp*  
*poco cresc.*  
*p*  
*più p*  
*p*  
*più p*  
*1*  
*p*  
*p*  
*f*  
*p*

## Excerpt 2: Scene 4

*ff*

# 11) SHOSTAKOVICH, Symphony No. 5

## Excerpt 1: 1<sup>st</sup> movement

Poco sostenuto (♩ = 126)

5 28 8 29 2

30 poco string. 31

32 ♩ = 126 33

*ff* *espress.*

## Excerpt 2: 4th movement

Allegro non troppo (♩ = 88)

97 Allegro non troppo. ♩ = 88

*f* *ff* *ff marc.*

*acceler.* *poco a poco*

98 ♩ = 104 99 4 100 ♩ = 108

*ff*

Symphony No. 5 in D Minor (Op. 47) By Dmitri Shostakovich.

© Copyright Boosey & Hawkes Music Publishers Ltd.

Excerpts reproduced with permission by Hal Leonard Australia Pty Ltd

All Rights Reserved Unauthorised Reproduction is Illegal.

End of Round 2

# Round 3 excerpts

## 12) BEETHOVEN, Symphony No. 9

4<sup>th</sup> movement

591 *Andante maestoso*  $\text{♩} = 72$

600 *sf sf f sf sf ff* N

612 *sf sf f*

622 *sf p* *Adagio ma non troppo ma divoto*  $\text{♩} = 60$

8 Alto

Ah - nest du den Schöpfer, *f*

Detailed description: This block contains four staves of musical notation. The first staff (measures 591-600) is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a piano part with dynamics *sf*, *f*, *sf*, *sf*, and *ff*. A tempo marking 'Andante maestoso' with a quarter note equal to 72 is present. The second staff (measures 600-612) continues the piano part with dynamics *sf*, *sf*, *f*, *sf*, *sf*, and *ff*. The third staff (measures 612-622) continues the piano part with dynamics *sf*, *sf*, and *f*. The fourth staff (measures 622-8) is a vocal line for Alto, starting with a piano part of dynamics *sf* and *p*, followed by a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo marking 'Adagio ma non troppo ma divoto' with a quarter note equal to 60 is present. The lyrics 'Ah - nest du den Schöpfer,' are written below the vocal line, with a dynamic of *f*.

# 13) RESPHIGI, *Fountains of Rome*

**11** All<sup>o</sup> vivace

*p cres.* **1** *fff*

**12**

**13**

**14** Più vivace  
(In uno)

*ff* (Ritmo di 3 battute) **1** *ff* **2**

Detailed description: This page contains the musical score for the bassoon part of Respighi's 'Fountains of Rome', measures 11 through 14. The music is written in bass clef with a key signature of one sharp (F major). Measure 11 begins with a dynamic of *p cres.* and a first ending bracket. Measure 12 features a *fff* dynamic. Measure 13 continues the melodic line. Measure 14 is marked 'Più vivace (In uno)' and starts with a *ff* dynamic, followed by a first ending bracket and a second ending bracket. The score includes various musical notations such as slurs, accents, and dynamic markings.

# 14) BRAHMS, Symphony No. 4

4<sup>th</sup> movement

Allegro energico e passionato

The image shows a page of a musical score for the 4th movement of Brahms' Symphony No. 4. It features four staves of music. The first three staves are for Violin I (Viol. I), and the fourth is for Oboe I (Ob. I). The key signature is D major (two sharps) and the time signature is 3/4. The score includes various dynamic markings such as *pp*, *espr.*, *ppp*, *pp*, *p*, *dim.*, *pp*, *f*, *ff*, and *sf*. Performance instructions include *Solo*, *rit.*, and a section marked with a box containing the letter 'E'. Measure numbers 110, 116, 123, and 129 are indicated at the beginning of their respective staves.



# 15) STRAUSS, *Ein Heldenleben*

## Excerpt 1

Festes Zeitmass

53 8 54 6 | 55 *ff* 1 *ff* 56 *dim.*

2. Pos. 57 *f* *ff*

## Excerpt 2

Festes Zeitmass

1 59 4 60 2 *f* *ff* 1 61 1 *f* *cresc.*

2 62 *ff* *ff*

63 *sf* *ff* 64 *ff*

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

# 16) NIELSEN, Flute Concerto

1<sup>st</sup> movement

Allegro moderato

77 *cre...scen...do* **accel.** **80** **a tempo** *Solo. espress.*

83 *dim. pp f p f mf*

88 *molto dim. pp*

92 *pp portamento mf p mf p f*

Detailed description: This block contains the musical notation for measures 77 through 92 of the first movement of Nielsen's Flute Concerto. The score is written in bass clef. Measure 77 begins with a dynamic of *pp* and a *portamento* marking. It features a series of notes with accents and a crescendo leading to measure 80, marked **80** and **accel.**. Measure 80 is followed by a double bar line and a repeat sign, then measure 81, marked **a tempo** and *Solo. espress.*, with a dynamic of *f*. Measure 83 starts with a dynamic of *pp*, followed by *f*, *p*, *f*, and *mf*. Measure 88 is marked *molto dim. pp*. Measure 92 begins with *pp* and *portamento*, followed by *mf*, *p*, *mf*, *p*, and *f*. The score concludes with a double bar line and a repeat sign.

# 17) HINDEMITH, Symphonic Metamorphosis

2<sup>nd</sup> movement, *Turandot*: Scherzo

The musical score is written in bass clef and consists of six systems of staves. The first system is marked *mf* and *p*. The second system is marked *mf*. The third system is marked *p* and *mp*. The fourth system is marked *f*. The fifth system is marked *mp* and *f*. The sixth system contains four measures labeled T, U, V, and 3, with measure numbers 25, 13, 13, and 3 respectively.

Symphonic Metamorphoses on Themes of Weber By Paul Hindemith

© Copyright B Schotts Soehne

Print Rights administered in Australia and New Zealand by

Hal Leonard Australia Pty Ltd ABN 13 085 333 713

[www.halleonard.com.au](http://www.halleonard.com.au)

Used By Permission. All Rights Reserved. Unauthorised Reproduction is Illegal.



# 18) WILLIAMS, Scherzo for motorcycle and orchestra

## Excerpt 1

Con Brio (♩. = 128)

4 5 4 9 8 17 (Tpts.) 10

mf

28

f > mf

cresc.

sf

36

mf

39

marc.

43

sfz

mf

49

marc.

mp

54

mf

Scherzo for Motorcycle and Orchestra By John Williams

© Copyright 1989 Bantha Music

All Rights administered in Australia & New Zealand by Universal Music Publishing Pty Ltd

Used By Permission of Hal Leonard Australia Pty Ltd

All Rights Reserved. Unauthorised Reproduction is Illegal.

## 18) WILLIAMS, Scherzo for motorcycle and orchestra (continued)

---

### Excerpt 2

127 *Soli*  
*f*

134

140 *6* *7*

Scherzo for Motorcycle and Orchestra By John Williams  
© Copyright 1989 Bantha Music  
All Rights administered in Australia & New Zealand by Universal Music  
Publishing Pty Ltd  
Used By Permission of Hal Leonard Australia Pty Ltd  
All Rights Reserved. Unauthorised Reproduction is Illegal.

# 19) BRUCKNER, Symphony No. 7

4<sup>th</sup> movement

Bewegt, doch nicht schnell

The image displays a musical score for the 4th movement of Bruckner's Symphony No. 7, written in bass clef with a 4/4 time signature. The score consists of eight staves of music. The first staff begins with the tempo marking *♩ marc.* and the dynamic *schwer*. The second staff continues with *marc.* and *schwer*. The third staff is marked *Q* and *Breit u. wuchtig*, with a box containing the number 200. The fourth staff features a *ff* dynamic. The fifth staff has a *ff* dynamic. The sixth staff is marked *immer breiter* and *R*. The seventh staff has a box containing the number 210. The eighth staff concludes the excerpt with a *ff* dynamic. The music is characterized by heavy, rhythmic patterns and a sense of increasing weight and volume.

End of Excerpts