

Information Pack

Principal Bass Trombone

This pack contains:

- 1. General Information**
- 2. Recording Requirements**
- 3. Position Description**
- 4. Set repertoire and orchestral excerpts**

AUDITION INFORMATION

Position	Principal Bass Trombone
Audition	Expressions of Interest – Recorded submissions only
Closing date	Tuesday 31 March 2026
Eligibility	This position is open to candidates of all nationalities.
Tenure	Permanent, subject to successful completion of 6-month trial period
Section Structure	The section is comprised of 1 Section Principal Trombone, 1 Associate Principal Trombone, 1 Principal Bass Trombone and 1 Principal Tuba
Audition Process	<p>After the closing date, the selection panel will convene and review all submissions.</p> <p>The selection process will be conducted openly with recordings reviewed alongside CV's. The panel will vote following the review to identify a preferred candidate.</p> <p>If a preferred candidate(s) is identified, the applicant(s) will be invited to undertake a trial period or short 2 – 3 week mini-trial period, during which may include a live audition.</p>

REQUIREMENTS

1. Current CV / Resume
2. Contact details of 2 x referees
3. Recordings of the set repertoire and orchestra excerpts

OPTIONAL

4. Candidates may submit additional recordings that demonstrate their suitability for the role. These may include be orchestral or solo works, a concerto movement or chamber music. Maximum 10 minutes of additional material.

HOW TO APPLY

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

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).
- Please upload your files to www.dropbox.com and share your folder with 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

POSITION:	Principal Bass Trombone
DEPARTMENT:	Orchestra
AGREEMENT:	WASO Musicians' Agreement 2025 - 2027
CLASSIFICATION:	Principal Musician (Principal/Assoc Principal Level 1 – 3)
UNDERLYING AWARD:	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.

2. KEY RELATIONSHIPS

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

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 EChO or Composition Project as required
- 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

2026

Round 1

Solo work(s): own choice up to 8 minutes (with piano accompaniment where applicable); can include a movement from a concerto.

Orchestral excerpts:

- | | | |
|-------------|---|--------------|
| 1. SCHUMANN | Symphony No. 3 "Rhenish", 4 th mvt | [1 excerpt] |
| 2. WAGNER | <i>Ride of the Valkyries</i> | [1 excerpt] |
| 3. HAYDN | <i>The Creation</i> | [1 excerpt] |
| 4. STRAUSS | <i>Till Eulenspiegel</i> | [1 excerpt] |
| 5. WAGNER | <i>Das Rheingold</i> | [2 excerpts] |
| 6. RESPHIGI | <i>Fountains of Rome</i> | [1 excerpt] |

Optional

Any additional recordings that demonstrate the candidate's artistry. These would ideally be orchestral and solo works. Maximum 10 minutes.

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

🎵 Candidates may take a break from recording between the concerto and set of orchestral excerpts.

1) SCHUMANN, Symphony No. 3 "Rhenish"

4th movement

Feierlich (♩ = 54)

pp

f >

p nach und nach stärker

f >

mf

A

Die Halben wie vorher die Viertel

8

3

18

2

2

2) WAGNER, Ride of the Valkyries

Vivace

7 8 9 10 Cello.

10 10 14 7

ff

11

ff

12

ff

1

f *più f*

2

f *più f*

2

Detailed description: This is a musical score for the cello part of Wagner's 'Ride of the Valkyries'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of five staves. The first staff contains measures 7, 8, 9, and 10, with fingerings 10, 10, 14, and 7 indicated below. A double bar line follows measure 10. The second staff begins with measure 11, marked with a forte (f) dynamic. The third staff continues the melody. The fourth staff also continues the melody. The fifth staff begins with measure 12, marked with a fortissimo (ff) dynamic. It includes first and second endings, marked with '1' and '2' above the staves. The first ending leads back to measure 11, and the second ending leads to a final measure marked with a forte (f) dynamic. The tempo is indicated as 'Vivace'.

3) HAYDN, *The Creation*

Chorus 26

Vivace

f

4

8

12

A

16

20

24

B

29

34

Previous tempo marking: Volles Zeitmass. (sehr lebhaft)

Previous tempo marking: Volles Zeitmass. (sehr lebhaft)

2

fp

6

36

ff

f

immer ausgelassener und lebhaft

cresc.

f cresc.

ff

ff

37

ff

ff

38

drohend

gleichgültig

fff

ff

2

5) WAGNER, *Das Rheingold*

Excerpt 1: Scene 2

Excerpt 1: Scene 2. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a tempo marking *a tempo* and a dynamic marking *p*. The second staff features a *pp* marking and a *poco cresc.* instruction. The third staff includes *più p* and *p* markings. The fourth staff contains a first ending bracket labeled '1' and dynamic markings *p*, *f*, and *p*. The music is characterized by flowing eighth and sixteenth notes, often beamed together, and includes various dynamic markings and articulation marks like accents (^).

Excerpt 2: Scene 4

Excerpt 2: Scene 4. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of two staves of music. The first staff begins with a *ff* (fortissimo) marking. The music is characterized by flowing eighth and sixteenth notes, often beamed together, and includes various dynamic markings and articulation marks like accents (^).

6) RESPHIGI, *Fountains of Rome*

p cres.

fff

11 All.^º vivace

fff

12

13

14 Più vivace
(In uno)

ff (Ritmo di 3 battute)

ff

End of Excerpts