

Sydney Symphony 2027 Fellowship Audition Requirements

Tuba

Overleaf is a copy of the TUBA audition excerpts and set repertoire information for the first and second round of the 2027 Fellowship auditions. Before starting, please read the information below.

First round applications for 2027 Fellowship are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second-round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second-round auditions.

Recording Guidelines:

- Submit one video, recorded in one single unedited take.
 - Video 1: Excerpts
 - *Recorded in the order listed.*
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL/s and completed recording declaration through the form link provided after your application was submitted by **11:59 pm, Wednesday 15 April 2026**.

Please note: Application forms should be submitted well in advance of this deadline. This is to ensure we can verify your eligibility and send you the email to upload your recording links.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high-definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second-round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants by Friday 8 May 2026. **The second round is a live audition.** If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Saturday 4 July 2026.

Second Round Audition

All applicants who are invited to the second round of auditions are expected to attend the live audition in person at the scheduled date, time, and location as communicated by the Sydney Symphony Fellowship team.

The live second round is designed to assess candidates' musicality, presence, and responsiveness in a real-time performance environment.

In the event that an applicant is unable to attend the published audition date due to verified personal, professional, or travel constraints, they must notify the Fellowship Manager as soon as possible, ideally within 48 hours of receiving their invitation. In this case, the audition panel may invite you to submit a professionally recorded second round audition, the details of which will be provided.

Following the live audition date, you may be invited to a final in person third round audition.

Sydney Symphony 2027 Fellowship Video Recording Declaration

Tuba – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra 2027 Fellowship.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneysymphony.com

Fellowship 2027 – Tuba

Orchestral excerpts, Round 1

<i>Composer</i>	<i>Work</i>	<i>Page</i>
HINDEMITH	<i>Symphonic Metamorphosis</i> Excerpt 1	2
MAHLER	<i>Symphony No.2</i> Excerpt 1	3
PROKOFIEV	<i>Symphony No.5</i> Excerpt 1	3
RESPIGHI	<i>Fountains of Rome</i> Excerpt 1	4
WAGNER	<i>Die Meistersinger von Nürnberg</i> Excerpt 1	5
WAGNER	<i>Die Walküre</i> Excerpt 1	6
WAGNER	<i>Das Rheingold</i> Excerpt 1	7

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail glastair.mckean@sydneyssosymphony.com with your address.

HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber*
Tuba

II. *Turandot*, Scherzo
Excerpt 1 Lively, $\text{♩} = 96$

4

M 5*

N

O

* Please observe a brief pause before continuing

MAHLER Symphony No.2 *Resurrection*
Tuba

Fifth movement
Excerpt 1 Wieder sehr breit [previous tempo Langsam]

9 Ziemlich bewegt Vorwärts! Wieder zurückhalt. 10 G. P. Wieder sehr breit

1 2 8 1 11 1

pp *p* *f* *ffp* *f* *ff* *p* *ff*

Etw. energischer im Tempo

PROKOFIEV Symphony No.5, Op.100
Tuba

First movement
Excerpt 1 Andante

2 3 4

mp *mf* *f* *espress.* *mf* *f* *mf*

RESPIGHI *Fontane di Roma*
Tuba

III. *La fontana di Trevi al meriggio*
Excerpt 1 Allegro vivace

1

11 All^o vivace

fff (b)

fff

12

3

3

13

14 Più vivo
(In uno)

(b)

(Ritmo di 3 battute)

fff

8

WAGNER Die Meistersinger von Nürnberg
Tuba

Vorspiel
Excerpt 1 Sehr gehalten

122 **G** Im mässigen Hauptzeitmass.
(*Nel movimento ma moderato.*)

29 **H** *f*

5 **J** aber sehr markiert.
(*ma molto marcato*) *mf*

161

allmählich immer stärker.
(*poco a poco più di forza*)

166

K sehr gebunden
(*molto legato*) *f*

172 *tr*

WAGNER (arr Hutschenruyter) *The Ride of the Valkyries*

Tuba

Excerpt 1 Lebhaft

Pos. I.

1 2 3

11

ff

Pos. III.

12

Pos. III.

1

f

WAGNER *Das Rheingold*
Tuba

Scene ii
Excerpt 1 Moderato

II. Scene [Moderato.

p dolce *p* *p* *cresc.*

mf *dim. p* *p* *dim.*

rit. *a tempo* *1* *8* *poco rit.* *vell.* *a tempo* *1*

pp

End of orchestral excerpts

Fellowship 2027 – Tuba

Orchestral excerpts, Round 2

Set repertoire, ACCOMPANIED

Not included in this booklet

VAUGHAN WILLIAMS Tuba Concerto

Beginning to five bars before Fig. 11

Audition excerpts

A selection of these excerpts will be requested

<i>Composer</i>	<i>Work</i>	<i>Page</i>
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HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber*
Tuba

II. *Turandot*, Scherzo
Excerpt 1 Lively, $\text{♩} = 96$

The musical score for the Tuba part is written on four staves. The first staff starts with a box labeled 'L' and the number '4'. The second staff has a box labeled 'N' and a 'ff' dynamic marking. The third staff has a box labeled 'O'. The fourth staff has a box labeled 'M' and the number '5*'. The music is in bass clef and 4/4 time, featuring various rhythmic patterns and dynamics.

* Please observe a brief pause before continuing

MAHLER Symphony No.2 *Resurrection*
Tuba

Fifth movement
Excerpt 1 Wieder sehr breit [previous tempo Langsam]

9 Ziemlich bewegt Vorwärts! Wieder zurückhalt. 10 G. P. Wieder sehr breit

1 2 8

pp

Etw. energischer im Tempo

11

f *ffp* *f* *ff* *p* *ff*

PROKOFIEV Symphony No.5, Op.100
Tuba

First movement
Excerpt 1 Andante

2 3

mp *mf* *f* *espress.* *mf*

RESPIGHI *Fontane di Roma*
Tuba

III. *La fontana di Trevi al meriggio*
Excerpt 1 Allegro vivace

11 All^o vivace

1

fff

fff

12

3

3

13

14 Più vivo
(In uno)

8

(b)

(Ritmo di 3 battute)

fff

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Tuba

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Pos. I.

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Pos. III.

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WAGNER *Das Rheingold*
Tuba

Scene ii
Excerpt 1 Moderato

II. Scene [Moderato.

p dolce *p* *p* *cresc.*

mf *dim. p* *p* *dim.*

rit. *a tempo* *1* *8* *poco rit.* *a tempo* *1*

pp

End of orchestral excerpts