

2025 PERFORMANCE PROGRAM: PERCUSSION

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 2025 applicants you may wish to work alongside (if known).

PART B – RECORDED AUDITION

- Marimba: one movement from the Bach solo suites for violin, lute or cello
- Timpani: Tuning study (*as attached*)
- Snare Drum: DELÉCLUSE No. 5 from *12 Studies for Snare Drum*
- Multi-Percussion: A work of the candidate's choice

AUDITION REQUIREMENTS: ROUND 2

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ROUND 2A – RECORDED AUDITION

Applicants will be required to submit new recordings, even if presenting the same works as Round 1. All orchestral excerpts on each instrument are to be recorded in one single, continuous take, performed one after the other (i.e. three timpani excerpts to be recorded in one take).

- A work of the candidate's choice for Marimba or Vibraphone, written for the instrument (i.e. not a transcription)
- Orchestral Excerpts (*as attached*):
 - Timpani: MOZART Overture from *The Magic Flute*, K. 620
 - Timpani: TCHAIKOVSKY Symphony No. 4 in F Minor, op. 36 (i. Andante sostenuto – Moderato con anima)
 - Timpani: COPLAND *Appalachian Spring*
 - Snare Drum: RIMSKY-KORSAKOV *Scheherazade*, op. 35
 - Xylophone: KABALEVSKY Overture from *Colas Breugnon*, op. 24
 - Glockenspiel: DUKAS *The Sorcerer's Apprentice*
 - Cymbals: TCHAIKOVSKY *Romeo and Juliet*
 - Cymbals: TCHAIKOVSKY 'Danse des Mirlitons' from *The Nutcracker*, op. 71
 - Tambourine: STRAVINSKY 'Gypsy and Rake Vendor' from *Petrushka* (1947)
 - Tambourine: BRITTEN 'Four Sea Interludes' from *Peter Grimes*, op. 33a (iv. Storm)
- [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)

- Sight-reading, on snare drum and a keyboard instrument, to be screen-shared during the audition
- Improvisation, on snare drum or a keyboard instrument
- 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. All orchestral excerpts for each round 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.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s, especially the clarity and detail of their instrument's sound and dynamic range. Where possible, recordings should be made using an external microphone in a reasonably-sized room, however not too distantly.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- The ANAM panel reserves the right to hear whole or part of any work.

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).

All submissions are to be video files, uploaded and submitted in **.mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution**. Any other file format will not be accepted.

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 general starting point is to place a microphone where the instrument sounds best to the ear. This is often a spot between 1 and 2 metres in front of your instrument, and at approximately head height.

If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

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

ROUND 1: TIMPANI

Tuning Study

Two drums to be used: 29": F to B-flat; 26": C to E-flat.

Sticks at player's discretion.

Slurs are phrase markings and not indications of drum.

♩ = 56

pp

mp

pp

meno

pp

ROUND 2: TIMPANI

MOZART Overture from *The Magic Flute*, K. 620

Allegro

186

Musical notation for measures 186-192. The staff is in bass clef with a key signature of two flats. Measure 186 starts with a dynamic of *p*. Measure 192 ends with a dynamic of *f*.

193

Musical notation for measures 193-199. Measure 193 has a first ending bracket above it. Measure 199 ends with a dynamic of *f*.

200

Musical notation for measures 200-210. Measure 204 has a fourth ending bracket above it. Measure 210 ends with a dynamic of *f*.

211

Musical notation for measures 211-216. Measure 213 has a trill (*tr*) above it. Measure 216 ends with a dynamic of *f*.

217

Musical notation for measures 217-221. Measure 217 has a trill (*tr*) above it. Measure 221 ends with a dynamic of *p*.

222

Musical notation for measures 222-228. Measure 222 starts with a dynamic of *f*. The piece concludes with a double bar line and a fermata.

ROUND 2: TIMPANI

TCHAIKOVSKY Symphony No. 4 in F Minor, op. 36 (i. Andante sostenuto – Moderato con anima)

Moderato assai, quasi Andante

329 17 18 19 20

333 21 22 **T** *sempre stringendo al - - - - -*
cresc.

338 **Allegro con anima**
f cresc. *ff*

342

346

350 2 **U** 1 2
fff

357 3 4 5 6 7 8 1 **V** 16
f dim.

Detailed description: This block contains seven staves of musical notation for the Timpani part. The first staff (measures 329-332) features a rhythmic pattern of eighth notes with dynamic markings *f* and *cresc.*. The second staff (measures 333-337) shows a transition to a slower, more sustained texture with dynamic markings *cresc.* and *ff*, and includes the instruction *sempre stringendo al - - - - -*. The third staff (measures 338-341) is marked **Allegro con anima** and features a more active rhythmic pattern with dynamic markings *f cresc.* and *ff*. The fourth staff (measures 342-345) continues the active pattern. The fifth staff (measures 346-349) shows a change in texture. The sixth staff (measures 350-356) includes dynamic markings *fff* and features a section marked **U** (Uffato) with first and second endings. The seventh staff (measures 357-360) includes dynamic markings *f dim.* and features a section marked **V** (Vivace) with first and sixteenth endings.

ROUND 2: TIMPANI

COPLAND *Appalachian Spring*

Broadly (in 2)

The musical score consists of three staves. The first staff is in treble clef and contains measures 65 and 66. Measure 65 is marked 'Broadly (in 2)' and features a melodic line with a slur. Measure 66 is marked 'fff marc.' and contains a single note. The second staff is in bass clef and contains measure 66, which is a single note. The third staff is in bass clef and contains measures 66 and 67. Measure 66 is marked 'p' and features a melodic line with a slur. Measure 67 is marked 'Moderato' and features a melodic line with a slur. The score ends with a double bar line.

ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Scheherazade*, op. 35

EXCERPT 1 (iii. The Young Prince and The Young Princess)

Pocchissimo. più mosso, ♩. = 63

EXCERPT 2 (iv. Festival at Baghdad)

Vivo

ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 1

Allegro

Musical score for Excerpt 1, measures 76-93. The score is written in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff starts at measure 76 with a dynamic marking of *f* and contains measures 76-84. The second staff starts at measure 85 with a dynamic marking of *cresc.* and contains measures 85-92. The third staff starts at measure 93 with a dynamic marking of *ff* and contains measures 93-96. The music features a rhythmic pattern of eighth notes and quarter notes, with various accidentals and dynamic markings. Boxed numbers 10, 11, 12, 13, and 14 are placed above the notes in measures 84, 90, 91, 92, and 93 respectively. A fermata is present over the final note of measure 93.

EXCERPT 2

Presto

Musical score for Excerpt 2, measures 35-36. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of two staves of music. The first staff starts at measure 35 with a dynamic marking of *mf* and contains measures 35-36. The second staff starts at measure 35 and contains measures 35-36. The music features a rhythmic pattern of eighth notes and quarter notes, with various accidentals and dynamic markings. Boxed numbers 10, 35, and 36 are placed above the notes in measures 35, 35, and 36 respectively. The tempo is marked *Presto* with a metronome marking of $\text{♩} = \text{♩}$.

ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 3

Presto

Musical score for xylophone, measures 56-60. The score is written in treble clef with a key signature of one flat (B-flat). Measure 56 begins with a rest of 8 measures, followed by a series of eighth notes. Measure 57 continues the eighth-note pattern. Measure 58 continues the eighth-note pattern. Measure 59 features a quarter note followed by a quarter rest, then a quarter note. Measure 60 begins with a quarter note, followed by a quarter rest, then a quarter note, and ends with a quarter note. Dynamics include *ff*, *fff*, and *sff*. Fingerings are indicated with numbers 1, 2, and 7. Rehearsal marks are present at the end of measures 57, 58, and 59.

ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 1

Musical score for Glockenspiel, Excerpt 1, measures 16-21. The score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vif'. The score includes the following markings and dynamics:

- Measure 16: **16**, **12**
- Measure 17: **17**, *Altus Soli*
- Measure 18: **18**, *crusc.*, *p detache*, *GLOCK.*, *f*, *rinf.*
- Measure 19: **19**, *rinf.*, *piu f*, *sempre cresc.*
- Measure 20: **20**, **12**, *Poco animato*
- Measure 21: **21**, **6**, *Piu animando*

ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 2

22 **Au Mouvt!**
GLOCK.
ff

23

24

25 **Poco string. A tempo**
14 6 20 *vous*

The image shows a musical score for a Glockenspiel part. It consists of five staves of music. The first staff begins with measure 22, marked 'Au Mouvt!' and 'GLOCK.' with a fortissimo (ff) dynamic. The music is in a key with two flats and a 3/4 time signature. Measures 23 and 24 continue the melodic line. Measure 25 is marked 'Poco string. A tempo' and features a change in dynamics to 'vous' (piano) and a change in the accompaniment pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

ROUND 2: CYMBALS

TCHAIKOVSKY *Romeo and Juliet*

Allegro giusto

**At the caesuri, please observe a brief pause before continuing*

Allegro giusto.

D 10 **21** **E** *Piatti*

sf *ff* *ff* *f* *ff*

F *ff* *ff* **O**

ff *ff* **12** **Moderato assai.**

37

ROUND 2: CYMBALS

TCHAIKOVSKY 'Danse des Mirlitons' from *The Nutcracker*, op. 71

Moderato assai

Musical score for Cymbals, measures 35-60. The score is written on four staves. Measure 35 is marked with a box 'B' and 'Fl. I'. Measure 44 is marked with a box 'C'. Measure 48 is marked with a box 'D'. Measure 59 is marked with a box 'E' and 'Fl. I'. The score includes dynamic markings such as *p* and *f*, and performance instructions like 'Cor. I, II' and 'Cor. I'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are crossed out with an 'X'.

ROUND 2: TAMBOURINE

STRAVINSKY 'Gypsy and Rake Vendor' from *Petrushka* (1947)

♩ = 138

39 S.D. ♩ = 138

3 200 2 1 201 2 Tamb. *trm trm* 202

sf *sf* thumb

trm trm 203 1 *trm trm* 204 *trm trm*

sempre sim.

205 ♩ = 89 A *trm trm* A *trm trm* 206

shake thumb shake thumb.

Detailed description: This is a musical score for a tambourine part, spanning measures 199 to 206. The score is written on three staves. The first staff begins at measure 199 with a tempo of ♩ = 138 and a dynamic marking of *sf*. It contains measures 199, 200, 201, and 202. Measure 200 has a '3' above it, and measure 201 has a '1' above it. Measure 202 is marked 'Tamb. trm trm' and 'thumb'. The second staff contains measures 203 and 204, both marked 'trm trm'. Measure 203 has a '1' above it. The third staff contains measures 205 and 206. Measure 205 has a tempo change to ♩ = 89 and a '6/8' time signature. It is marked 'A trm trm A trm trm' and 'shake thumb'. Measure 206 is marked 'A trm trm A trm' and 'shake thumb.'. The score concludes with a double bar line at the end of measure 206.

ROUND 2: TAMBOURINE

BRITTEN 'Four Sea Interludes' from *Peter Grimes*, op. 33a (iv. Storm)

Largamente, $\text{♩} = 72$

The musical score is written on three staves in treble clef. The first staff begins with a circled measure number 10 and the tempo marking 'largte'. It features a 3/2 time signature and a 'Tamb.' (tambourine) part with 'tr' (trill) markings and a 'ppp' dynamic. The second staff continues the melodic line with 'tr' markings. The third staff starts with a circled measure number 11, a 'p dim.' dynamic, and a 'Cym.' (cymbal) part with 'ppp' dynamics. It includes a section labeled 'S.D.' (Sordano) with two measures marked '1' and '2'. The score concludes with a 'ppp' dynamic.