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

Correct at time of issue, but subject to change.

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.

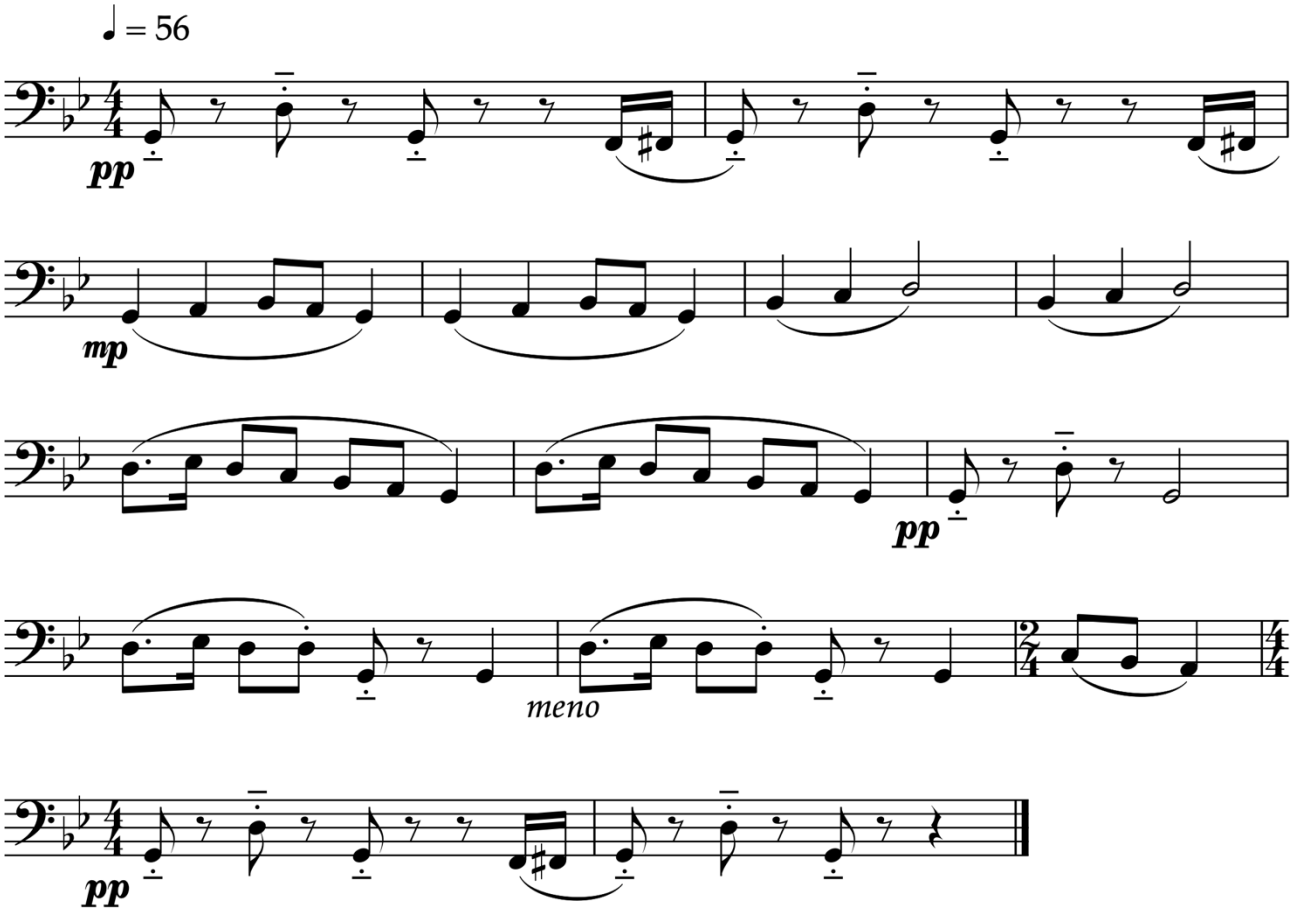
If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

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

ROUND 1: TIMPANI

Tuning Study

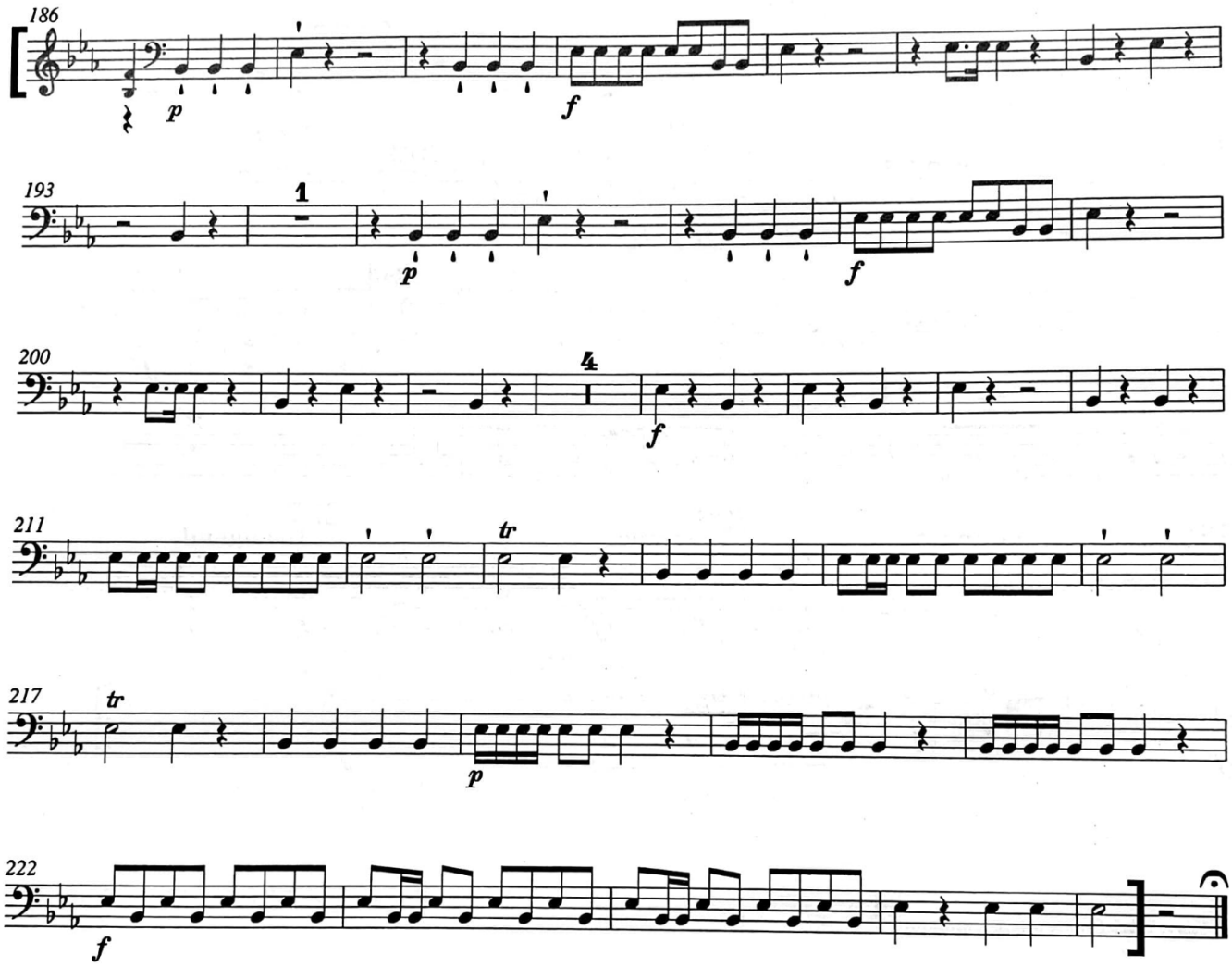
Two drums to be used: 29″: F to B-flat; 26″: C to E-flat.
Sticks at player's discretion.
Slurs are phrase markings and not indications of drum.



ROUND 2: TIMPANI

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

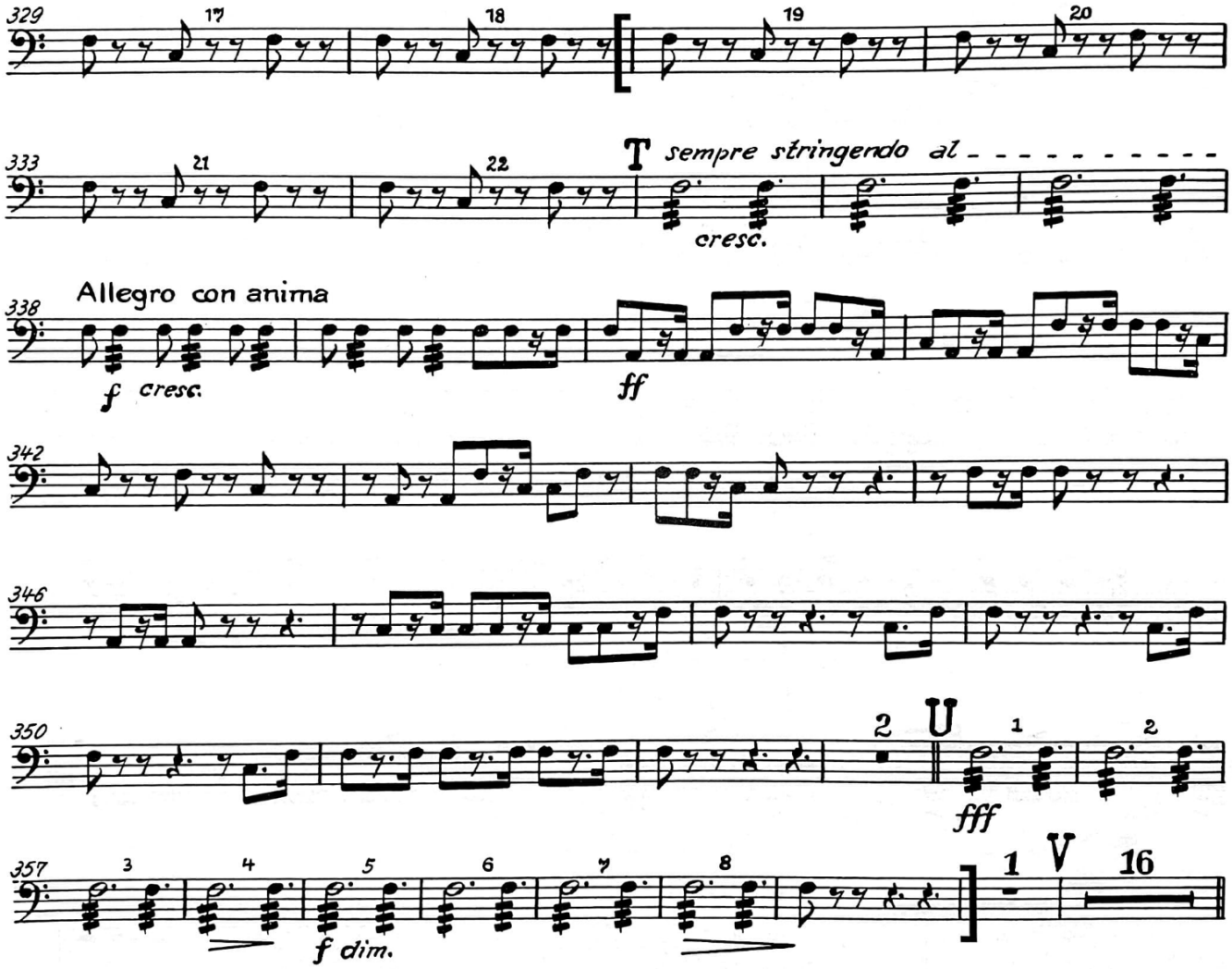
Allegro



ROUND 2: TIMPANI

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

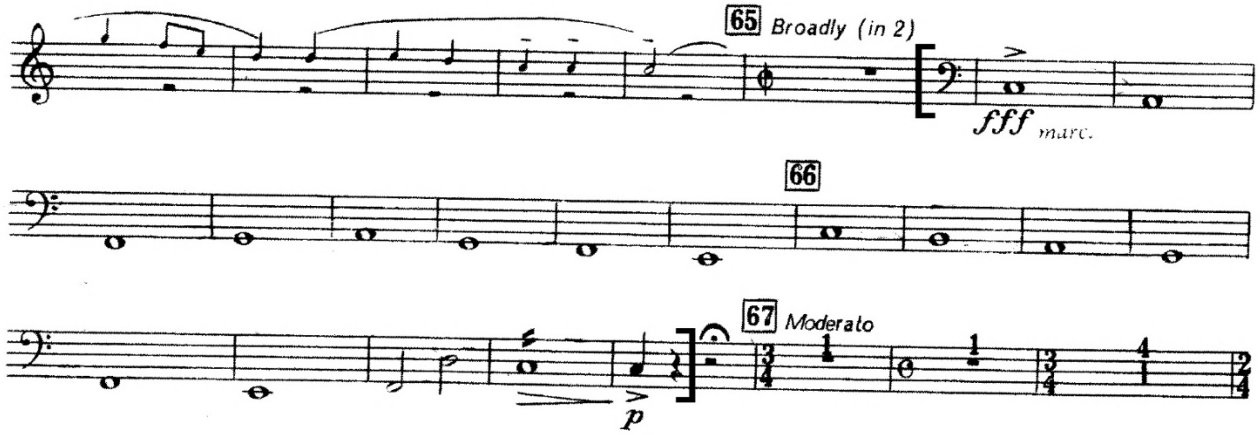
Moderato assai, quasi Andante



ROUND 2: TIMPANI

COPLAND ***Appalachian Spring***

Broadly (in 2)

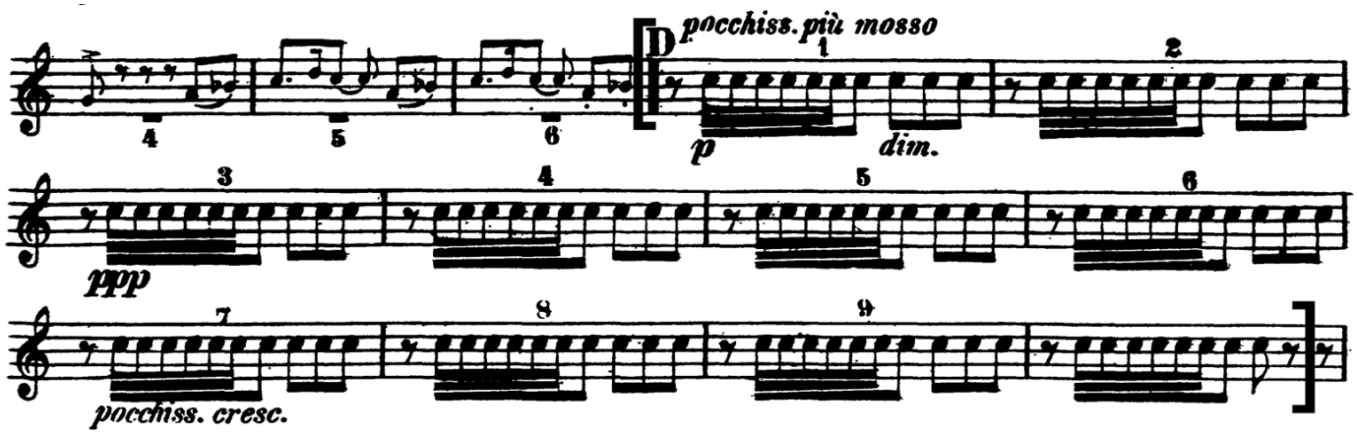


ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Scheherazade*, op. 35

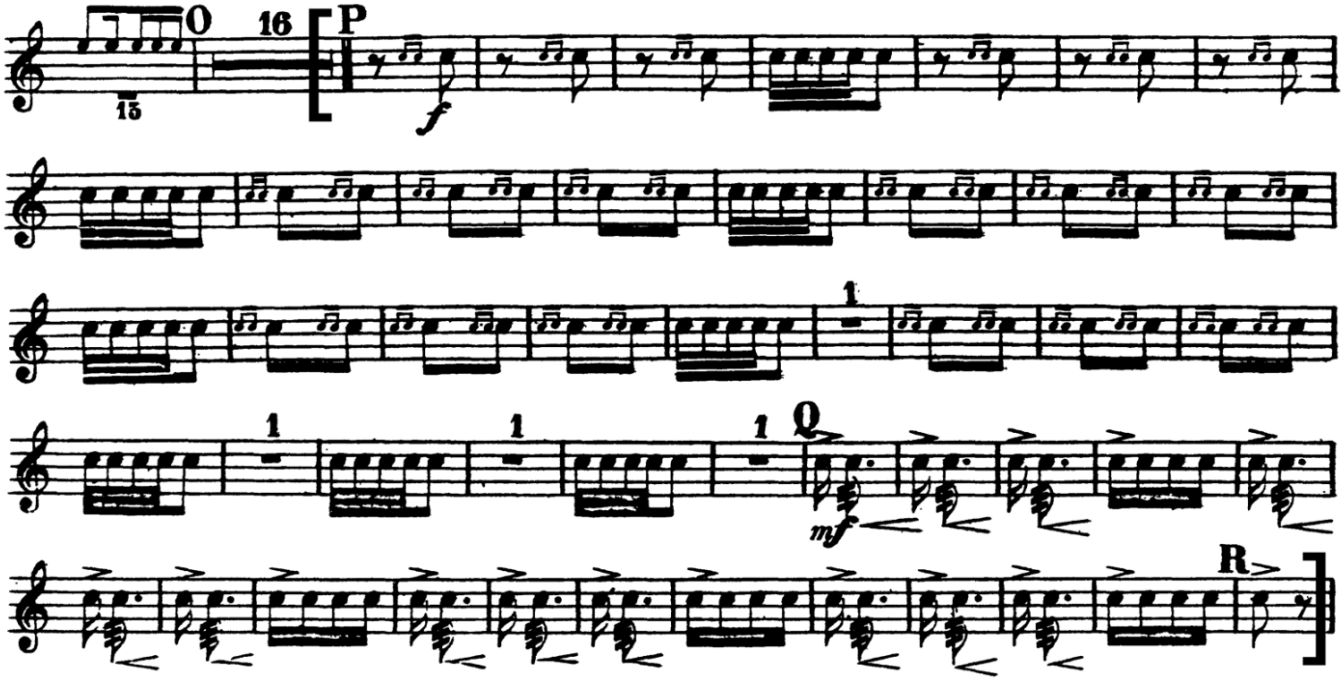
EXCERPT 1 (iii. The Young Prince and The Young Princess)

Pocchissimo. più mosso, ♩. = 63



EXCERPT 2 (iv. Festival at Baghdad)

Vivo

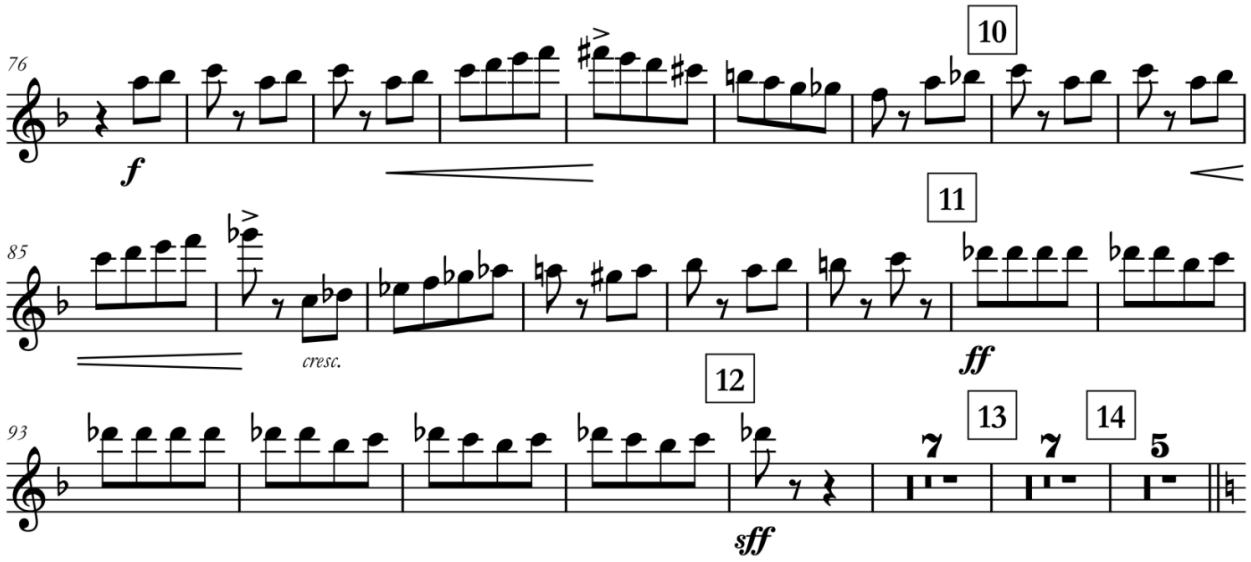


ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

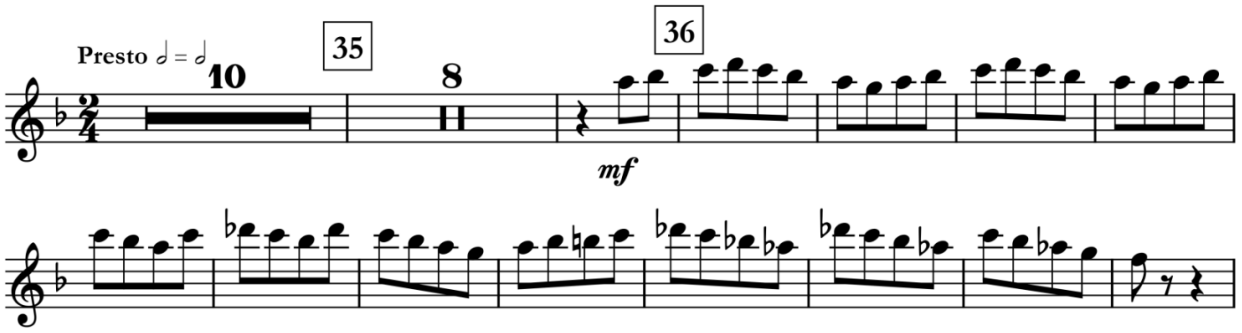
EXCERPT 1

Allegro



EXCERPT 2

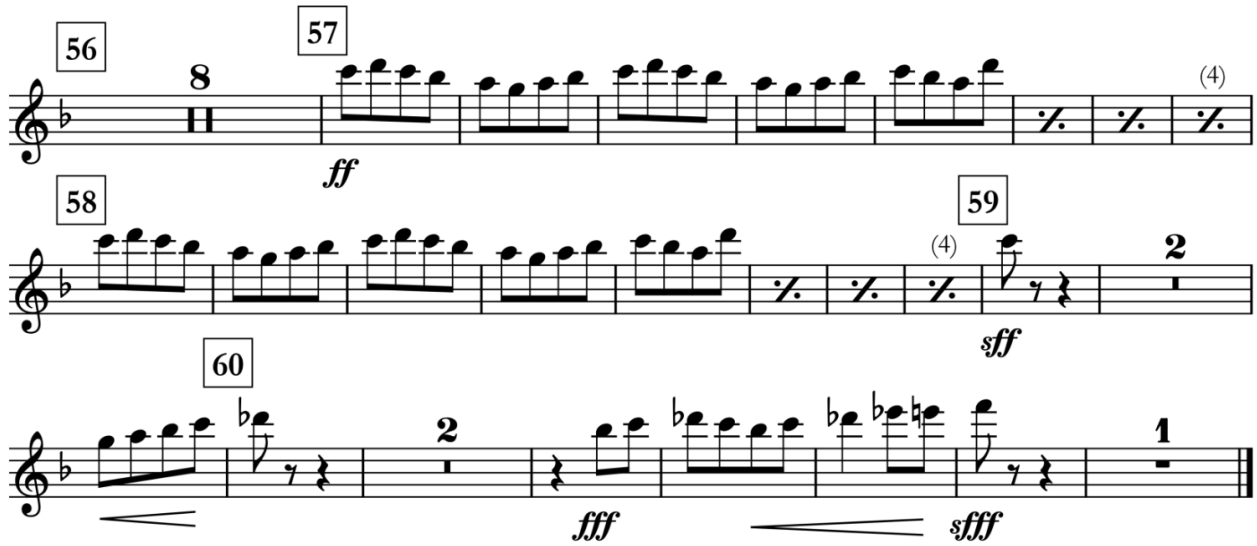
Presto



KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 3

Presto

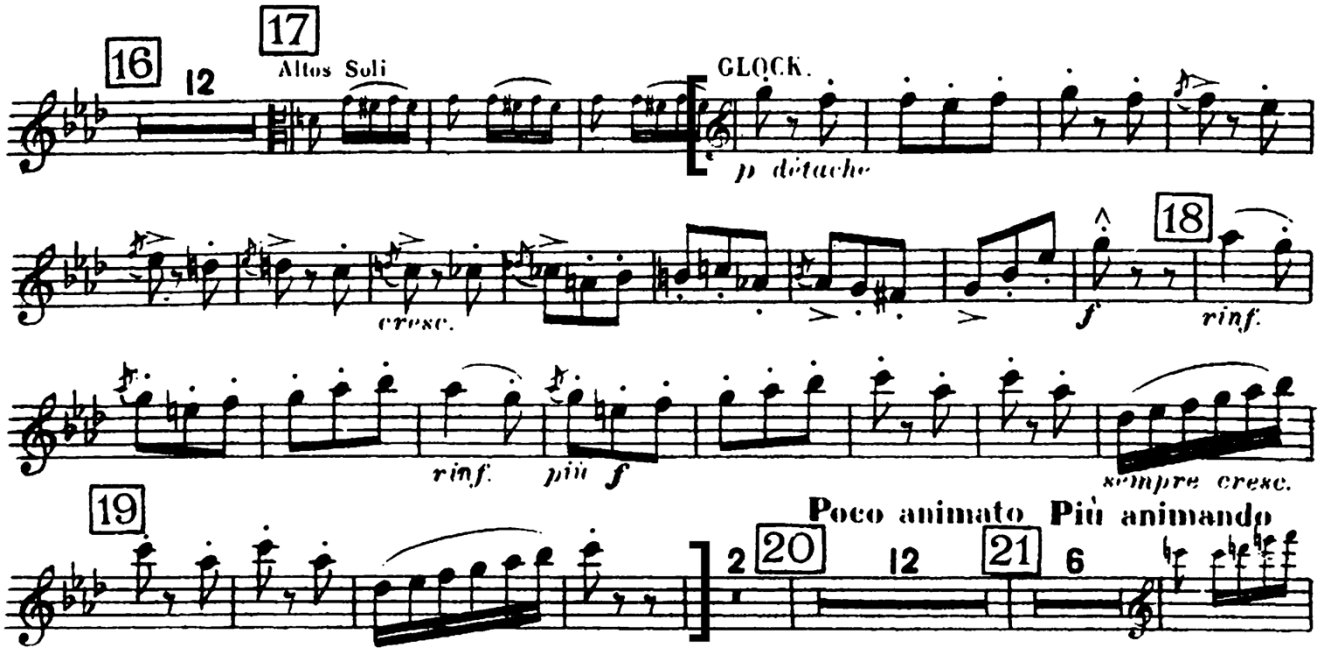


ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 1

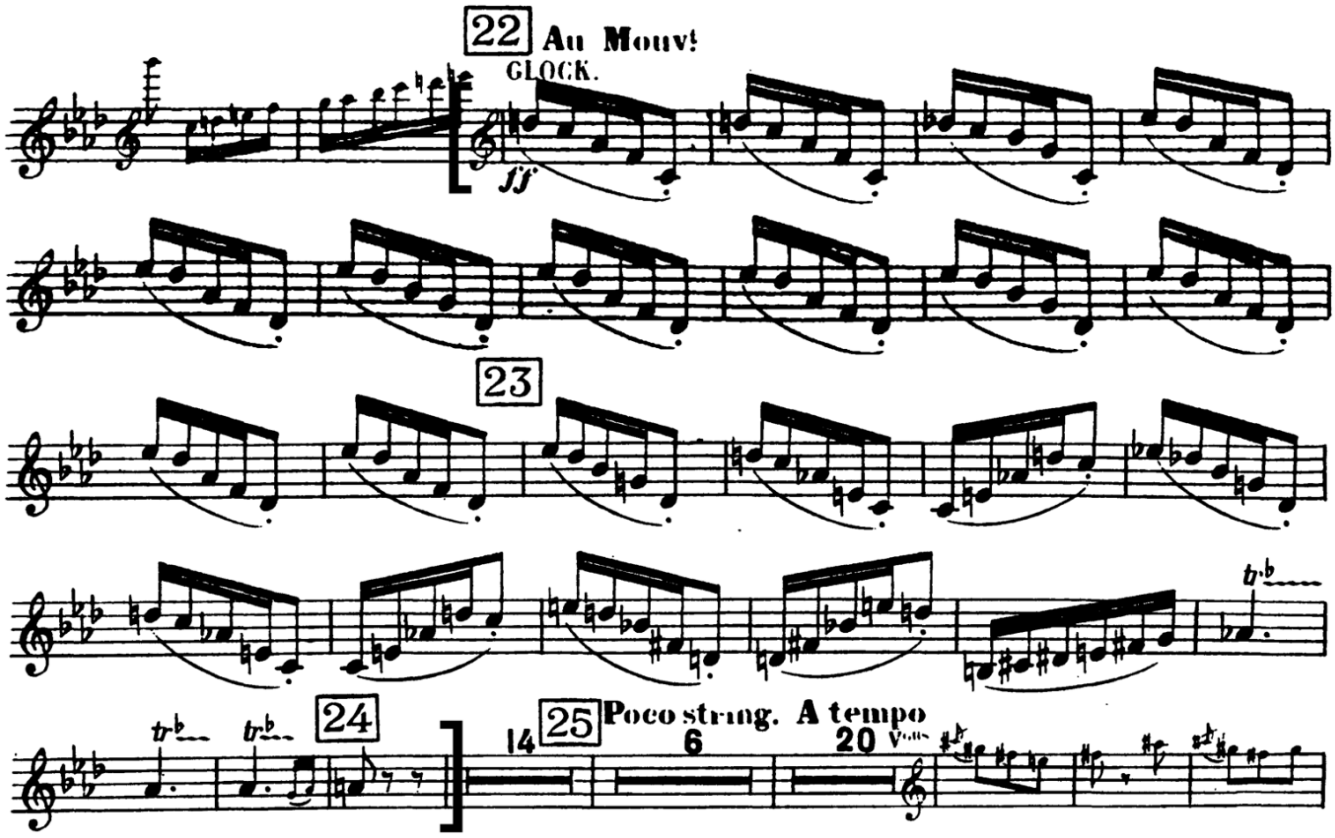


ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 2

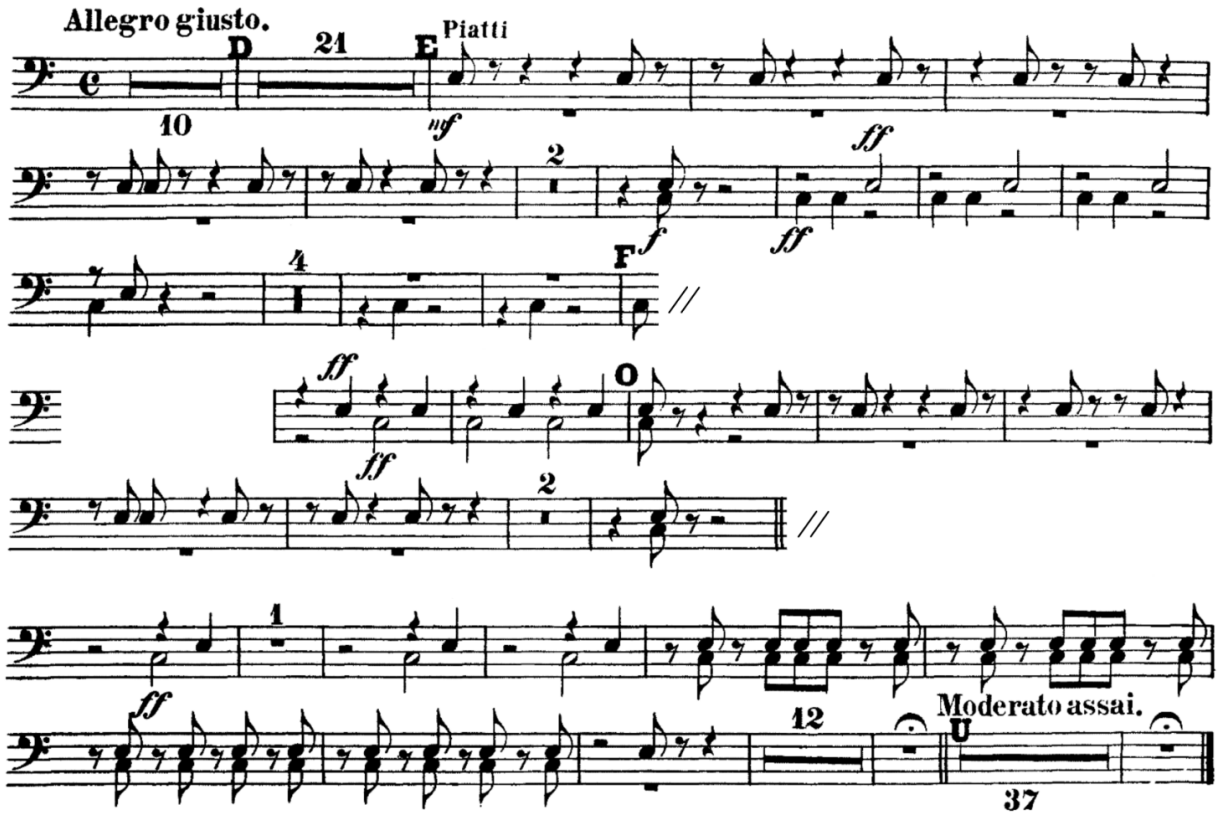


ROUND 2: CYMBALS

TCHAIKOVSKY *Romeo and Juliet*

Allegro giusto

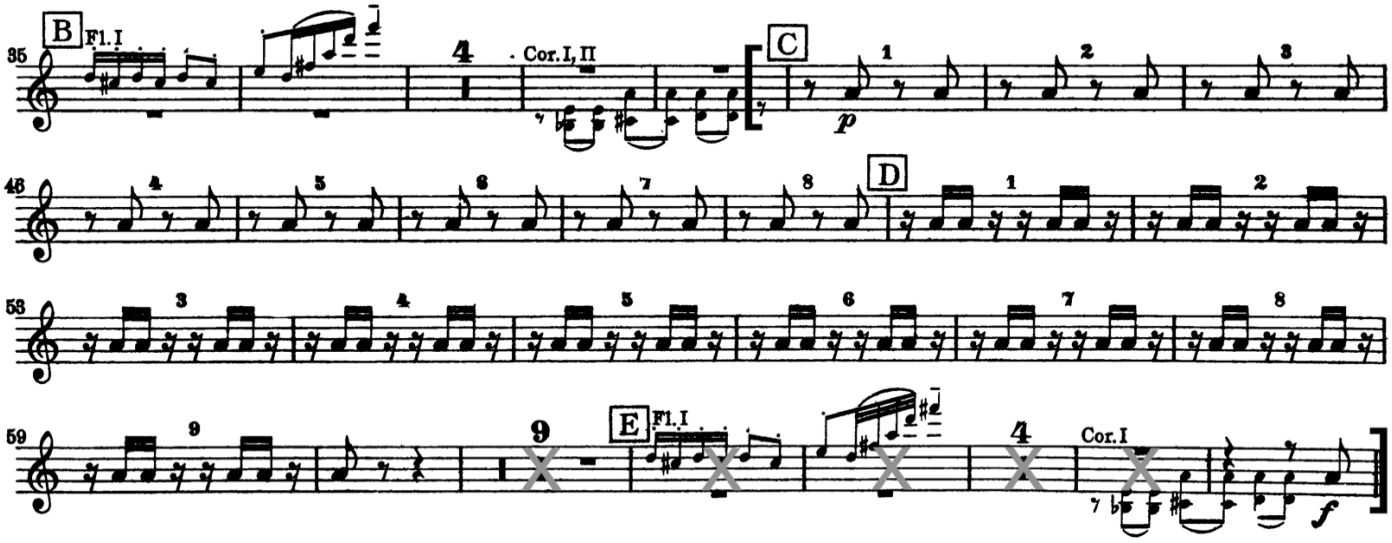
**At the caesuri, please observe a brief pause before continuing*



ROUND 2: CYMBALS

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

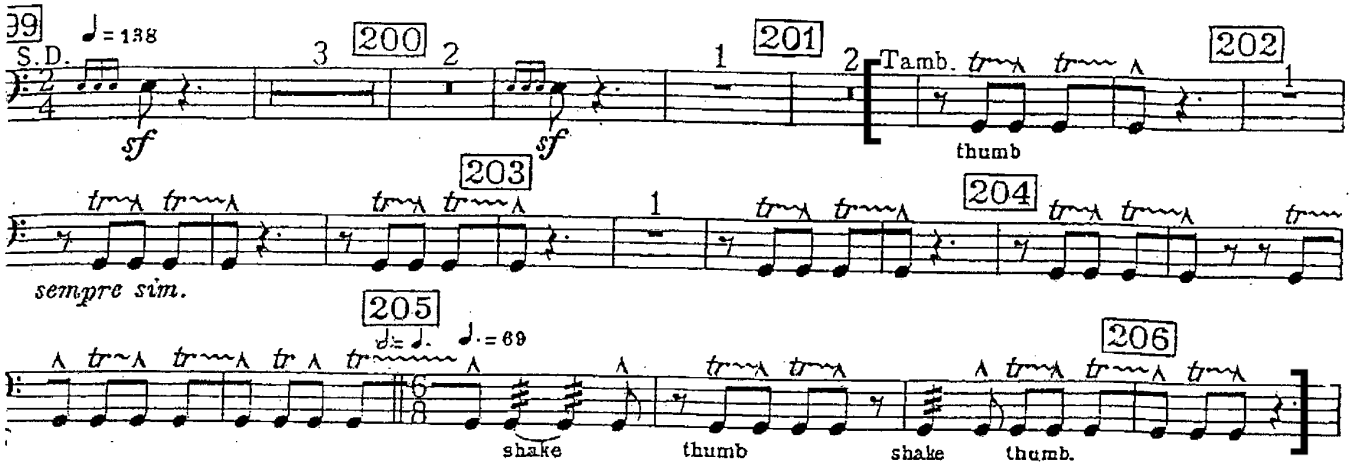
Moderato assai



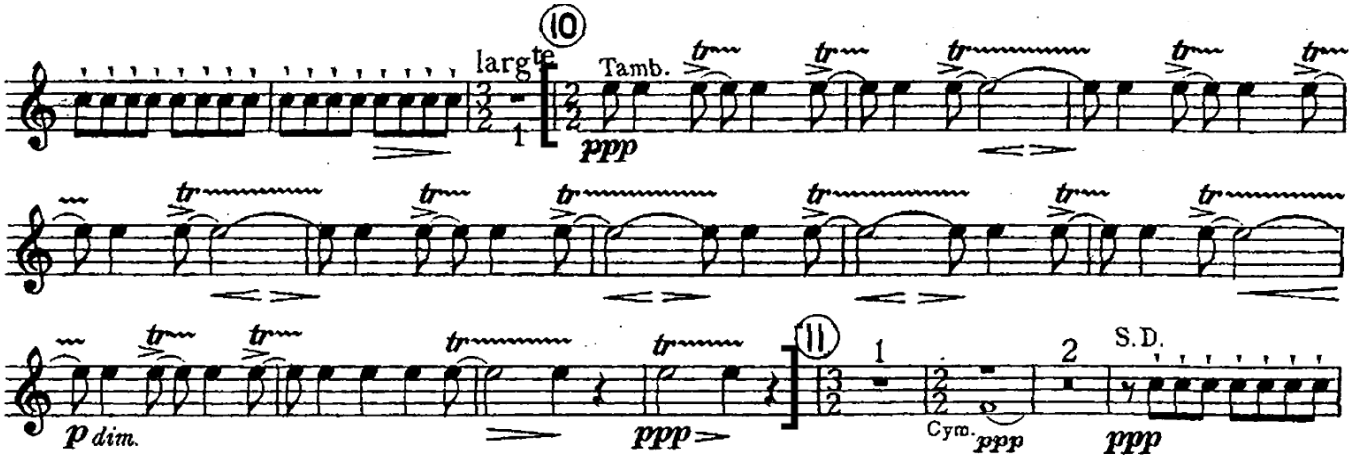
ROUND 2: TAMBOURINE

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

♩ = *138*



ROUND 2: TAMBOURINE

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

Largamente, ♩ = 72