

2026 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 2026 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
 - Snare Drum: RIMSKY-KORSAKOV *Capriccio Espagnol*, op. 34
 - Xylophone: KABALEVSKY Overture from *Colas Breugnon*, op. 24
 - Glockenspiel: DUKAS *The Sorcerer's Apprentice*
 - Glockenspiel: TCHAIKOVSKY Waltz from *Sleeping Beauty* suite
 - 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

The musical score is written for timpani in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 56. The score consists of five staves of music. The first staff begins with a piano (*pp*) dynamic. The second staff begins with a mezzo-piano (*mp*) dynamic. The third staff ends with a piano (*pp*) dynamic. The fourth staff includes a 'meno' marking. The fifth staff begins with a piano (*pp*) dynamic and ends with a double bar line.

ROUND 2: TIMPANI

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

Allegro

186

193

200

211

217

222

p *f* *p* *f* *p* *f*

tr *tr*

1 4

The musical score for Timpani, measures 186-222, is presented in a single staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 186 with a dynamic of *p* (piano). It features a series of eighth and sixteenth notes, with a forte (*f*) dynamic at measure 193. A first ending bracket (1) spans measures 193-197, and a second ending bracket (4) spans measures 200-204. A trill (*tr*) is marked above the eighth note in measure 211. The score concludes at measure 222 with a final cadence and a repeat sign.

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 a musical score for the Timpani part of Tchaikovsky's Symphony No. 4. The score is written in bass clef with a key signature of one flat (F minor). It consists of seven staves of music. The first staff (measures 329-332) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 333-337) continues this pattern and includes a crescendo marking. The third staff (measures 338-341) is marked 'Allegro con anima' and 'f cresc.', followed by a fortissimo (ff) section. The fourth staff (measures 342-345) continues the rhythmic pattern. The fifth staff (measures 346-349) features a more complex rhythmic pattern. The sixth staff (measures 350-356) includes a fortissimo (fff) section and a 'U' marking. The seventh staff (measures 357-359) includes a 'V' marking and a final measure with a 16-measure rest.

ROUND 2: TIMPANI

COPLAND *Appalachian Spring*

Broadly (in 2)

604

fff marc.

611

66

617

p

67 Moderato ♩ = 66

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RIMSKY-KORSAKOV *Scheherazade*, op. 35

Pocchissimo. più mosso, $\text{♩} = 63$

Vivo

The musical score for 'The Rose Tree' is presented in five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B-flat4. A measure rest is indicated by a '0' above the staff. The second staff continues the melody with a quarter note C5, followed by an eighth note B-flat4, and then a quarter note A4. A measure rest is indicated by a '16' above the staff. The third staff continues the melody with a quarter note G4, followed by an eighth note F4, and then a quarter note E4. A measure rest is indicated by a '1' above the staff. The fourth staff continues the melody with a quarter note D4, followed by an eighth note C4, and then a quarter note B-flat3. A measure rest is indicated by a '1' above the staff. The fifth staff continues the melody with a quarter note A3, followed by an eighth note G3, and then a quarter note F3. A measure rest is indicated by a '1' above the staff. The score concludes with a double bar line and a repeat sign.

ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Capriccio Espagnol*, op. 34

EXCERPT 1 (iii. Alborada)

Vivo e strepitoso

EXCERPT 2 (iv. Allegretto) *to be performed at appropriate concert length, not shortened.

ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 1

Allegro

Excerpt 1, Allegro, measures 76-93. The score is written for a single staff in G major (one sharp) and 2/4 time. It begins at measure 76 with a forte (*f*) dynamic. The melody features eighth and sixteenth notes, with a crescendo leading to measure 85. At measure 85, the dynamic is *ff* (fortissimo). The score continues with a series of eighth notes, marked with a *cresc.* (crescendo) and a *ff* dynamic. The excerpt ends at measure 93 with a final chord marked *ff*. Boxed numbers 10, 11, 12, 13, and 14 are placed above the staff at measures 78, 85, 88, 90, and 92 respectively. A fermata is placed over the final chord at measure 93.

EXCERPT 2

Presto

Excerpt 2, Presto, measures 35-36. The score is written for a single staff in G major (one sharp) and 2/4 time. It begins at measure 35 with a *Presto* tempo marking and a *mf* (mezzo-forte) dynamic. The melody features eighth and sixteenth notes, with a crescendo leading to measure 36. The score continues with a series of eighth notes, marked with a *cresc.* (crescendo) and a *ff* (fortissimo) dynamic. The excerpt ends at measure 36 with a final chord marked *ff*. Boxed numbers 10 and 8 are placed above the staff at measures 35 and 36 respectively.

ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 3

Presto

Measures 56-60 of the xylophone part. The score is written on a single staff 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 begins with a quarter note, followed by a quarter rest, and then a quarter note. Measure 60 begins with a quarter note, followed by a quarter rest, and then a quarter note. The score includes dynamic markings: *ff* (fortissimo) at the start of measure 57, *sf* (sforzando) at the start of measure 59, *fff* (fortississimo) at the start of measure 60, and *fff* (fortississimo) at the end of measure 60. There are also crescendo and decrescendo hairpins. Measure 56 has a box number 56 and a rest of 8 measures. Measure 57 has a box number 57. Measure 58 has a box number 58. Measure 59 has a box number 59. Measure 60 has a box number 60. The score ends with a double bar line.

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ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 1

16 12 17 Altos Soli GLOCK. *p détache*

cresc.

18 *rinf.*

rinf. più f *sempre cresc.*

19 Poco animato Più animando

20 12 21 6

Detailed description: This is a musical score for a Glockenspiel, specifically an excerpt from Round 2 of Dukas's 'Sorcerer's Apprentice'. The score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). It covers measures 16 through 21. Measure 16 is marked with a box containing '16' and a '12' below it. Measure 17 is marked with a box containing '17' and 'Altos Soli' above it. Measure 18 is marked with a box containing '18'. Measure 19 is marked with a box containing '19'. Measure 20 is marked with a box containing '20' and a '12' below it. Measure 21 is marked with a box containing '21' and a '6' below it. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance instructions include 'p détache' above measure 17, 'cresc.' below measure 17, 'rinf.' below measure 18, 'rinf. più f' below measure 19, 'sempre cresc.' below measure 19, and 'Poco animato Più animando' above measure 20. The tempo is indicated as 'Vif' at the top of the page.

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 *v.*

ROUND 2: GLOCKENSPIEL

TCHAIKOVSKY Waltz from *Sleeping Beauty* suite

Allegro (tempo di valse)

142 **Clar.** **Viol I.** **p**

106 107

148

154

160

166

172 **120**

TCHAIKOVSKY *Romeo and Juliet*

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

Allegro giusto. **Piatti**

D 21 **E**

10 *mf* *ff*

F *ff*

ff **0**

ff 2 //

1 12 **U** Moderato assai.

37

ROUND 2: CYMBALS

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

Moderato assai

35 **B** Fl. I 4 - Cor. I, II **C** 1 2 3 *p*

48 4 5 6 7 8 **D** 1 2

58 3 4 5 6 7 8

59 9 **E** Fl. I 4 Cor. I

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

199 S.D. ♩ = 138
sf

200 3 2 [*sf*]

201 1 2 Tamb. *try try* ^

202 1 thumb

sempre sim.

203

204 1 *try try* ^ *try try* ^

205 d = ♩. ♩ = 69
 shake thumb shake thumb.

206

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ROUND 2: TAMBOURINE

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

Largamente, $\text{♩} = 72$

The musical score is written for a single staff in treble clef. It begins with a series of eighth notes, followed by a measure with a 3/2 time signature and a 1. The tempo is marked *largte* (likely a typo for *largamente*). The score then transitions to a section marked *ppp* (pianissimo) with a 2/2 time signature. This section features a series of eighth notes with a wavy line above them, indicating a tremolo or sustained sound. The score continues with more eighth notes and a section marked *p dim.* (piano, diminishing). The final section is marked *ppp* and includes a double bar line with a repeat sign. The tempo changes to *a tempo* and the time signature changes to 3/2, then 2/2, and finally 7/4. The score ends with a series of eighth notes and a final measure with a 7/4 time signature.

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