

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. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests, with slurs indicating phrase markings.

ROUND 2: TIMPANI

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

Allegro

186

p *f*

193

p *f*

200

f

211

tr

217

tr *p*

222

f

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 'ff', showing a change in tempo and dynamics. The fourth staff (measures 342-345) continues the rhythmic pattern. The fifth staff (measures 346-349) continues the pattern. The sixth staff (measures 350-356) includes a 'U' marking and a 'fff' dynamic. The seventh staff (measures 357-359) includes a 'V' marking and a '16' measure rest.

ROUND 2: TIMPANI

COPLAND *Appalachian Spring*

Broadly (in 2)

65 *Broadly (in 2)*

66 *fff marc.*

66

67 *Moderato*

68 *p*

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ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Scheherazade*, op. 35

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

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

Excerpt 1 (iii. The Young Prince and The Young Princess) features a snare drum pattern. The score is written on three staves. The first staff shows measures 4, 5, and 6, with a dynamic marking of *p* and a tempo marking of *pocchiss. più mosso*. The second staff shows measures 3, 4, 5, and 6, with a dynamic marking of *ppp* and a tempo marking of *dim.*. The third staff shows measures 7, 8, and 9, with a dynamic marking of *pocchiss. cresc.*. The pattern consists of a series of eighth notes, with a crescendo leading into the final measure.

EXCERPT 2 (iv. Festival at Baghdad)

Vivo

Excerpt 2 (iv. Festival at Baghdad) features a snare drum pattern. The score is written on five staves. The first staff shows measures 15 and 16, with a dynamic marking of *f* and a tempo marking of *Vivo*. The second staff shows measures 15 and 16, with a dynamic marking of *f*. The third staff shows measures 15 and 16, with a dynamic marking of *f*. The fourth staff shows measures 15 and 16, with a dynamic marking of *f*. The fifth staff shows measures 15 and 16, with a dynamic marking of *f*. The pattern consists of a series of eighth notes, with a crescendo leading into the final measure.

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

76 *f* 10

85 *CRESC.* 11 *ff*

93 *ff* 12 13 14 5

Detailed description: This musical excerpt for xylophone spans measures 76 to 93. It begins with a forte (*f*) dynamic and a crescendo hairpin. Measure 76 contains a series of eighth notes. Measure 85 features a 'CRESC.' marking and a fortissimo (*ff*) dynamic. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like accents and slurs. Boxed measure numbers 10, 11, 12, 13, and 14 are placed above the staff. The excerpt concludes with a double bar line and a final note in measure 93.

EXCERPT 2

Presto

Presto $\text{♩} = \text{♩}$ 10 35 8 36 *mf*

Detailed description: This musical excerpt for xylophone covers measures 35 and 36. It is marked 'Presto' with a tempo indicator showing a dotted quarter note equals a quarter note. The tempo is 10 beats per measure, and the time signature is 2/4. Measure 35 has a dynamic of mezzo-forte (*mf*) and contains a series of eighth notes. Measure 36 continues with eighth notes. Boxed measure numbers 35 and 36 are placed above the staff. The excerpt ends with a double bar line in measure 36.

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 rest of 8 measures. Measure 57 has a rest of 4 measures. Measure 58 has a rest of 4 measures. Measure 59 has a rest of 2 measures. Measure 60 has a rest of 1 measure.

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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 measures 16 through 21 of Excerpt 1 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). Measure 16 begins with a 12-measure rest, followed by a melodic line starting on G4. Measure 17 is marked 'Altos Soli' and continues the melody. Measure 18 is marked 'GLOCK.' and 'p détache', showing a change in articulation. Measure 19 continues with 'rinf.' and 'più f'. Measure 20 is marked 'Poco animato' and 'Più animando', with a 12-measure rest. Measure 21 is marked '6' and continues the melodic line. Dynamic markings include 'cresc.', 'rinf.', 'più f', and 'sempre cresc.'. The tempo markings 'Poco animato' and 'Più animando' are also present.

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)

The image displays a musical score for the Glockenspiel part of the Waltz from Tchaikovsky's *Sleeping Beauty* suite. The score is written in 3/4 time and features a key signature of one flat (B-flat). The notation is presented in six systems, each beginning with a measure number: 142, 148, 154, 160, 166, and 172. The first system (measures 142-147) includes parts for Clarinet (Clar.) and Violin I (Viol. I.), with the Glockenspiel part starting at measure 142. The second system (measures 148-153) continues the melody. The third system (measures 154-159) shows the progression of the waltz. The fourth system (measures 160-165) maintains the rhythmic pattern. The fifth system (measures 166-171) leads to the final measure of the excerpt. The sixth system (measures 172-173) concludes with a final chord and a repeat sign. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like *p* (piano) and *f* (forte). The tempo is indicated as Allegro (tempo di valse).

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 **Moderato assai.** **U**

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. $\text{♩} = 138$

3 200 2 1 201 2 Tamb. *tr* *tr* Δ 202 1

sf *sf* thumb

tr *tr* Δ *tr* *tr* Δ 1 *tr* *tr* Δ 204 *tr* *tr* Δ *tr*

sempre sim.

205 $\text{♩} = 69$ 206

Δ *tr* Δ *tr* Δ *tr* Δ *tr* Δ 6 8 shake thumb shake thumb.

[16/06/25]
2026 ANAM Performance Program: Percussion v1.2

ROUND 2: TAMBOURINE

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

Largamente, $\text{♩} = 72$

The musical score for the Tambourine part is written on three staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes with a wavy line above them, indicating a tremolo. A bracket labeled '10' spans the first ten measures. The tempo marking 'largte' is above the staff. The instrument is identified as 'Tamb.' and the dynamic is 'ppp'. The second staff continues the tremolo pattern. The third staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes with a wavy line above them, indicating a tremolo. The dynamic is 'p dim.'. A bracket labeled '11' spans the first eleven measures. The tempo marking 'a tempo' is above the staff. The instrument is identified as 'Cym.' and the dynamic is 'ppp'. The score ends with a double bar line and the marking 'S.D.'.

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