

# 2027 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.

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

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♩ = 56

*pp*

*mp*

*pp*

*meno*

*pp*

ROUND 2: TIMPANI

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

*Allegro*

186

Measures 186-192: Treble clef, key signature of two flats. Measure 186 starts with a dynamic of *p*. Measure 187 has a first ending bracket above it. Measure 188 has a dynamic of *f*. The notation includes quarter notes, eighth notes, and sixteenth notes.

193

Measures 193-199: Bass clef, key signature of two flats. Measure 193 has a first ending bracket above it. Measure 194 has a dynamic of *p*. Measure 195 has a dynamic of *f*. The notation includes quarter notes, eighth notes, and sixteenth notes.

200

Measures 200-210: Bass clef, key signature of two flats. Measure 200 has a dynamic of *f*. Measure 201 has a fourth ending bracket above it. The notation includes quarter notes and eighth notes.

211

Measures 211-216: Bass clef, key signature of two flats. Measure 211 has a trill (*tr*) above it. The notation includes quarter notes, eighth notes, and sixteenth notes.

217

Measures 217-221: Bass clef, key signature of two flats. Measure 217 has a trill (*tr*) above it. Measure 218 has a dynamic of *p*. The notation includes quarter notes, eighth notes, and sixteenth notes.

222

Measures 222-227: Bass clef, key signature of two flats. Measure 222 has a dynamic of *f*. The notation includes quarter notes, eighth notes, and sixteenth notes, ending with a double bar line and 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 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) continues the pattern, marked *sempre stringendo al - - - - -* and *cresc.*. The third staff (measures 338-341) is marked **Allegro con anima** and *f cresc.*, showing a more active rhythmic pattern. The fourth staff (measures 342-345) continues the active pattern. The fifth staff (measures 346-349) shows a rhythmic pattern with a *fff* dynamic. The sixth staff (measures 350-356) features a rhythmic pattern with a *fff* dynamic and a **U** marking. The seventh staff (measures 357-360) shows a rhythmic pattern with a *f dim.* dynamic and a **V** marking.

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 marked '66' and features a series of notes. The third staff is in bass clef and contains measures 67 and 68. Measure 67 is marked '67 Moderato' and features a melodic line with a slur and a dynamic marking 'p'. Measure 68 is marked '68' and features a series of notes.

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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*, ♩. = 63

1

2

3

4

5

6

7

8

9

*pocchiss. più mosso*

*p*

*dim.*

*ppp*

*pocchiss. cresc.*

EXCERPT 2 (iv. Festival at Baghdad)

*Vivo*

15

16

0

1

1

1

0

1

R

*f*

*mf*

*R*

ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Capriccio Espagnol*, op. 34

EXCERPT 1 (iii. Alborada)

*Vivo e strepitoso*

mf

3 3 3 3 3 3

H 12 I

mf

3 3 3

3 3 3 K 29 Cassa Platti. 30 *alluca*

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

4 Corni Solo.  
quasi Cadenza (I)  
Tamburo Solo.

dimin.

L Timp.  
a tempo 1  
ppp sempre ppp pp

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 (measures 76-84) begins with a dynamic marking of *f* and features a crescendo hairpin. A box labeled '10' is placed above the eighth measure. The second staff (measures 85-92) starts with a dynamic marking of *cresc.* and ends with a dynamic marking of *ff*. A box labeled '11' is placed above the eighth measure. The third staff (measures 93-96) begins with a dynamic marking of *ff* and includes fingerings '7', '7', and '5' above the notes. Boxes labeled '12', '13', and '14' are placed above the first, second, and third measures respectively. The piece concludes with a double bar line.

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 (measures 35-36) begins with the tempo marking *Presto* and a metronome marking of  $\text{♩} = \text{♩}$ . A box labeled '10' is placed above the first measure, and a box labeled '35' is placed above the second measure. The second staff (measures 35-36) begins with a dynamic marking of *mf* and a box labeled '36' is placed above the first measure. The piece concludes with a double bar line.

ROUND 2: XYLOPHONE

KABALEVSKY Overture from *Colas Breugnon*, op. 24

EXCERPT 3

*Presto*

The musical score consists of three staves of music in a single system, all in treble clef with a key signature of one flat (B-flat).  
- **Staff 1:** Measure 56 starts with a whole rest for 8 measures. Measure 57 begins with a fortissimo (*ff*) dynamic and a sixteenth-note triplet. The staff ends with three repeat signs and a (4) above the final measure.  
- **Staff 2:** Measure 58 continues the sixteenth-note triplet pattern. Measure 59 features a (4) above the staff and a fermata over a quarter note. The staff ends with a fermata over a quarter note and a 2 below it.  
- **Staff 3:** Measure 60 begins with a fermata over a quarter note, followed by a sixteenth-note triplet. The staff ends with a fermata over a quarter note and a 1 below it. Dynamics include *fff* and *fff* with hairpins.

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ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 1

Musical score for Glockenspiel, Excerpt 1, measures 16-21. The score is written 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**, *GLOCK.*, *p détache*
- Measure 19: **19**, *crusc.*, *rinf.*, *più f*, *sempre cresc.*
- Measure 20: **20**, *Poco animato*, **12**
- Measure 21: **21**, *Più animando*, **6**

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. The score includes various musical notations such as slurs, accents, and dynamic markings.

ROUND 2: GLOCKENSPIEL

TCHAIKOVSKY Waltz from *Sleeping Beauty* suite

Allegro (tempo di valse)

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Musical score for Clarinet (Clar.) and Violin I (Viol. I). The score is in 3/4 time and B-flat major. It consists of six staves of music. The first staff (measures 142-147) includes dynamic markings *p* and *f*, and rehearsal marks 106 and 107. The second staff (measures 148-153) continues the melody. The third staff (measures 154-159) continues the melody. The fourth staff (measures 160-165) continues the melody. The fifth staff (measures 166-171) continues the melody. The sixth staff (measures 172-177) includes a rehearsal mark 120 and ends with a fermata.

ROUND 2: CYMBALS

TCHAIKOVSKY *Romeo and Juliet*

Allegro giusto

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

**Allegro giusto.**

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

10 *ff* *sf* *ff*

4 **F** *ff* *ff*

*ff* *ff* **O**

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 47 is marked with a box 'D'. Measure 58 is marked with a box 'E' and 'Fl. I'. Measure 59 is marked with a box '4' and 'Cor. I'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'. There are also some markings that appear to be crossed out or corrected, such as '9' and '4' in measure 59.

ROUND 2: TAMBOURINE

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

♩ = 138

Musical score for Tambourine, measures 199-206. The score is written in bass clef, 2/4 time, and includes dynamic markings such as *sf* and *sempre sim.*. It features rhythmic patterns for the tambourine, including notes with accents and slurs, and specific instructions like "thumb" and "shake". Measure numbers 199, 200, 201, 202, 203, 204, 205, and 206 are boxed. A tempo change to ♩ = 69 is indicated at measure 205. The score includes a section marked "S.D." at the beginning and a key signature change to 6/8 at measure 205.

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ROUND 2: TAMBOURINE

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

*Largamente*,  $\text{♩} = 72$

largo  
Tamb. *trm*  
*ppp*

*p dim.* *ppp* *ppp*  
Cym. *ppp* *ppp*

a tempo  
S.D.

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