

2024 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 2024 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*, KV.620
 - Timpani: TCHAIKOVSKY Symphony no.4 in F minor, op.36 (i. Andante sostenuto – Moderato con anima)
 - Timpani: SIBELIUS *Finlandia*, op.26
 - Snare Drum: RIMSKY-KORSAKOV *Scheherazade*, op.35
 - Xylophone: GERSHWIN Overture from *Porgy and Bess*
 - Glockenspiel: DUKAS *Sorcerer's Apprentice*
 - Cymbals: TCHAIKOVSKY Symphony no.4 in F minor, op.36 (iv. Finale)
 - Cymbals: TCHAIKOVSKY Danse des Mirlitons from *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. Orchestral excerpts 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.
- The ANAM panel reserves the right to hear whole or part of any work.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s. Where possible, recordings should be made in a reasonably sized room and use an external microphone.
- All submissions are to be video files, submitted in .mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution. Any other file format will not be accepted.

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).
- Recordings must be uploaded as .mp4 files.

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 good general starting point is where the instrument sounds best to the ear - often a spot between 1 and 2 metres in front of your instrument, and at approximately head height. You will need to adjust this depending on the space you are performing in.

If your recording is lacking clarity, move the mic closer. If your recording is sounding harsh or if it is picking up too much noise (eg. bow scraping, key noise), move 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

♩ = 56

Handwritten musical notation for Timpani tuning study. The notation is written on five staves, each with a 2:1 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff starts with a *pp* marking. The second staff starts with a *mp* marking. The third staff has a *pp* marking. The fourth staff has a *mf* marking and a *meno* marking. The fifth staff starts with a *pp* marking. The notation includes various rhythmic patterns, slurs, and dynamic markings.

2 DRUMS

29" F → B \flat

26" C → E \flat

STICKS AT
PLAYERS'
DISCRETION!

SLURS ARE PHRASE MARKINGS NOT INDICATIONS OF DRUM!

ROUND 2: TIMPANI

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

Allegro

186

193

200

211

217

222

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

tr *tr*

1 4

The image displays a musical score for the Timpani part of the Overture from 'The Magic Flute' by Wolfgang Amadeus Mozart, KV.620. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It covers measures 186 through 222. The tempo is marked 'Allegro'. The score includes dynamic markings: *p* (piano) and *f* (forte). It also features trills (*tr*) and articulation marks (accents). Measure numbers 186, 193, 200, 211, 217, and 222 are indicated at the start of their respective staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and triplet markings (1 and 4).

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.

ROUND 2: TIMPANI

SIBELIUS *Finlandia*, op.26

Allegro moderato; no repeats

81 *poco a poco cresc.* **E** *mf sempre cresc.* *dim.*

95 **Allegro** *p f^z cresc. molto f^z f^z ff* **F** *ff*

102 *f f f ff*

108 **G** *f*

112 *f cresc.* *p cresc. ff* *poco dim.*

123 **H** *mf cresc.* *p cresc. molto ff* *dim. - - pp* **I** 15

ROUND 2: SNARE DRUM

RIMSKY-KORSAKOV *Scheherazade*, op.35

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

Pocchissimo. più mosso, ♩. = 63

pocchiss. più mosso
p *dim.*
ppp
pocchiss. cresc.

EXCERPT 2 (iv. Festival at Baghdad)

Vivo

f *P*
1 *1* *1* *Q* *R*

ROUND 2: XYLOPHONE

GERSHWIN Overture from *Porgy and Bess*

Allegro con brio

2

f

5

8

10

12

14

16

The musical score is written for xylophone in G major (three sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a whole rest followed by a bracketed section of eighth notes. The second staff starts with a measure rest, then continues with eighth notes. The third staff continues the eighth-note pattern. The fourth staff includes a measure rest and a dotted line with an '8' above it, indicating an eighth-note rest. The fifth staff continues the eighth-note pattern. The sixth staff continues the eighth-note pattern. The seventh staff concludes with a bracketed section of eighth notes, followed by a whole rest and a double bar line.

ROUND 2: GLOCKENSPIEL

DUKAS *Sorcerer's Apprentice*

Vif

EXCERPT 1

16 12 17 Altos Soli GLOCK. *p détaché*

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 music 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 détaché', indicating a change in articulation. Measure 19 continues the melody with dynamics '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 melody. The score includes various musical notations such as notes, rests, and dynamic markings.

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. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. Above the staff, a box contains the number '22', followed by the instruction 'Au Mouvt!' and 'GLOCK.'. Below the staff, the dynamic marking 'ff' is present. The second staff continues the melody. The third staff is marked with a box containing the number '23'. The fourth staff continues the melody. The fifth staff begins with a treble clef, a key signature of two flats, and a 9/8 time signature. Above the staff, a box contains the number '24'. Below the staff, the dynamic marking 'trb' is present. The fifth staff continues the melody. Above the staff, a box contains the number '25', followed by the instruction 'Poco string. A tempo'. Below the staff, the dynamic marking '14 6 20 vous' is present.

ROUND 2: CYMBALS

TCHAIKOVSKY Symphony no.4 in F minor, op.36 (iv. Finale)

Allegro con fuoco; bottom stave, top line only

The image displays a musical score for percussion instruments, specifically Cymbals (Triangel, Becken, and Gr. Trommel), from Tchaikovsky's Symphony No. 4, Op. 36, Fourth Movement (Finale). The score is for the bottom staff, top line only, and is marked 'sempre fff' (sempre fortissimo). The score is divided into four systems, each starting with a measure number: 272, 276, 284, and 289. The notation includes various rhythmic values and rests, indicating a complex and dynamic performance.

272 Triangel.
sempre fff

Becken
Gr. Trommel
sempre fff

276

284

289

ROUND 2: CYMBALS

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

Moderato assai

35 **B** F1.I 4 - Cor. I, II **C** 1 2 3 *p*

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

53 3 4 5 6 7 8

59 9 **E** F1.I 4 Cor. I *f*

ROUND 2: TAMBOURINE

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

♩ = 138

39 S.D. ♩ = 138

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

sf *sf* thumb

tr~ tr~ 203 1 *tr~ tr~* 204 *tr~ tr~*

sempre sim.

205 ♩ = 89 206

tr~ tr~ tr~ tr~ *tr~ tr~* *tr~ tr~ tr~ tr~*

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 with measure 199, marked 'S.D.' and '♩ = 138'. It contains measures 199, 200, 201, and 202. Measure 199 has a '3' above it and a 'sf' dynamic. Measure 200 has a '2' above it. Measure 201 has a '1' above it. Measure 202 has a '2' above it and is marked 'Tamb. tr~ tr~' with a 'thumb' instruction. The second staff contains measures 203, 204, and 205. Measure 203 has a '1' above it. Measure 204 has a '1' above it. Measure 205 has a '1' above it. The third staff contains measures 205 and 206. Measure 205 has a '♩ = 89' tempo change. Measure 206 has a 'thumb.' instruction. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'sempre sim.'.

ROUND 2: TAMBOURINE

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

Largamente, ♩ = 72

The musical score is written for a single staff in treble clef, 3/2 time. It begins with a key signature of one flat (B-flat). The tempo is marked *Largamente* with a quarter note equal to 72 beats per minute. The score is divided into two systems. The first system starts with a measure rest, followed by a series of eighth notes. A measure rest is followed by a circled number 10, indicating the start of a new section. This section begins with a measure rest, followed by a series of eighth notes. The tempo is marked *ppp*. The second system begins with a measure rest, followed by a series of eighth notes. The tempo is marked *p dim.*. A measure rest is followed by a circled number 11, indicating the start of a new section. This section begins with a measure rest, followed by a series of eighth notes. The tempo is marked *ppp*. The score ends with a measure rest, followed by a series of eighth notes. The tempo is marked *ppp*. The score includes various performance markings such as *ppp*, *p dim.*, and *ppp*. It also includes a section marked *S.D.* (Sordano) with a measure rest, followed by a series of eighth notes. The score is written for a single staff in treble clef, 3/2 time.