



PERCUSSION AUDITION REQUIREMENTS

It is highly recommended that you seek assistance of your private teacher or your school music director when selecting and preparing material for your audition. The following list of music is intended to serve as a guide designed to give students a general idea of the music level expected for acceptance to the Conservatory of Music

Audition Expectations for Freshman BA Majors: You must play at least ONE major percussion instrument well to gain entrance in to this major. The four areas from which to choose are drum set, Snare Drum, Keyboard Percussion, and Timpani. You should prepare a substantial non-original solo to demonstrate your capabilities. Appropriate etudes and exercises may also be used instead of a solo. (See Material Suggestions below).

DRUM SET:

Jazz Drum Set auditions consist of the applicant being able to demonstrate rhythmic and “groove” competency in the following musical styles:

- 4/4 swing at a variety of tempos
- Shuffle
- “Tenor Madness” or similar Jazz Blues tune – Play chorus 2 times and solo on form
- Jazz Standard – Play 32 bar tune demonstrating rhythm changes and then trade 4’s with yourself, alternating between comping and soloing, keeping form throughout
- Demonstrate 8-16 bars of the following grooves:
 - Blues Shuffle, Latin Mambo, Samba, Bossa, 6/8 Afro-Cuban, Rock/Funk/Fusion
- Snare drum piece from *Rudimental Primer* or *Elementary Snare Drum Studies* by Mitchell Peters
- Brush technique – 8 bars of a jazz ballad or 8 bars of swing
- Sight reading (chart or figures)

The prospective student should be prepared to discuss previous performance experience, teachers, and method books used in study. If available, the prospective student will have an opportunity to demonstrate the above skills in a performance situation with either a large or small jazz ensemble.

Audition Expectations for Freshman BM Majors: You must play at least TWO major percussion instruments well to gain entrance into this major. The three areas from which to choose are Snare Drum, Keyboard Percussion, and Timpani. You should prepare a substantial non-original solo on each. Substantive etudes/exercises may be used to enhance your audition. (See Materials Suggestions below).

Suggested Material for the Entering Freshman: The following is a list of books that are highly recommended for use in auditioning. You are not limited to this list; you may use anything comparable in level and content (Note: You are not necessarily expected to play all of the materials listed below. Read the Audition Expectations above for details regarding BA and BM audition differences.)

SNARE DRUM: *Musical Studies for the Intermediate Snare Drummer* by Garwood Whaley, *Intermediate Snare Drum Studies* by Mitchell Peters, various rudimental studies by Pratt, Wilcoxon or others. Also be prepared to play rudiments and to sight-read.

KEYBOARD PERCUSSION: *Fundamental Studies for Mallets* by Garwood Whaley, *Modern School for Xylophone, Vibraphone and Bells* by Morris Goldberg, *Fundamental method for Mallets Book 1* by Mitchell Peters. Also be prepared to demonstrate major scales and sight-read.

TIMPANI: *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Musical Studies for the Intermediate Timpanist* by Garwood Whaley. Also be prepared to demonstrate tuning capabilities and to sight-read.

Suggested Material for the Junior Transfer: As a junior transfer you are expected to perform on at least two instruments. The areas from which to choose for a BA are Snare Drum, Keyboard Percussion, Timpani and Drum Set; for a BM are Snare Drum, Keyboard Percussion, and Timpani The following is a listing of books that are highly recommended for use in auditioning. You are not limited to this list; you may use anything comparable in level and content.

SNARE DRUM: *Portraits in Rhythm* by Anthony Cirone, *Advanced Snare Drum Studies* by Mitchell Peters, *Contemporary Studies for Snare Drum* by Fred Albright, various rudimental studies by Pratt, Wilcoxon or others. Also be prepared to sight-read.

KEYBOARD PERCUSSION: *Musical Studies for the Intermediate Mallet Player* by Garwood Whaley, *Fundamental Method for Mallets Book 2* by Mitchell Peters, *Masterpieces for Marimba* by Thomas McMillan. Or solo works similar to: *Yellow After the Rain* by Mitchell Peters, *Contemporary Etudes for 3 or 4 Mallets* by Karen Ervin. Also be prepared to demonstrate major/minor scales and to sight-read.

TIMPANI: *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Musical Studies for the Intermediate Timpanist* by Garwood Whaley, or something comparable. Also be prepared to demonstrate tuning capabilities and to sight-read.

DRUM SET: Refer to drum set audition requirements above.

Suggested Materials for the Master of Music Candidate: The following is a listing of books that are highly recommended for use in auditioning. You are not limited to this list; you may use anything comparable in level and content. (Note: as a Master of Music candidate you are expected to perform on all of the following instruments (Drum Set is optional).

SNARE DRUM: *Portraits in Rhythm* by Anthony Cirone, *Advanced Snare Drum Studies* by Mitchell Peters, *Douze Etudes pour Cassie Claire* by Jacques Delecluse. Also be prepared to sight-read.

KEYBOARD PERCUSSION: A 2-mallet transcription of any Bach work; a 4-mallet solo, grade 5 or higher such as those by Abe, Musser, Stout, etc. Also be prepared to demonstrate major/minor scales and to sight-read.

TIMPANI: *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Exercises, Etudes and Solos for Timpani* by Raynor Carroll, or something comparable. Also be prepared to sight-read.

DRUM SET: Refer to drum set audition requirements above.