

# Woodwinds and Brass - Audition Requirements

## Music minors, BA, BM Music technology, and BME

1. Prepared piece with or without piano accompaniment: for example an etude, solo piece, or one movement from a sonata or concerto. The work does not need to be memorized. Contact the applied instructor for your instrument if you have questions about what music to play.
2. Chromatic scale, ascending and descending, memorized, encompassing the full practical range of the instrument
3. Major scales (memorized) in up to 4 sharps and flats (C, G, D, A, E, F, B-flat, E-flat, and A-flat; these keys refer to written pitch, not concert pitch)
4. Sight-reading

## BM Performance and BM Jazz-Commercial

1. Prepared piece that is equivalent to the MSHSAA Prescribed Music List (PML) grade "A" selections. Contact the applied teacher for your instrument if you have questions about what music to prepare. Prospective Jazz-Commercial majors should contact the director of Jazz-Commercial Studies as well.
2. Chromatic scale, ascending and descending, memorized, encompassing the full practical range of your instrument
3. All major and melodic minor scales
4. Sight Reading

## Master of Arts - Instrumental

Contact the the Coordinator of Graduate Studies and the applied teacher for your instrument for specific audition requirements and information.

## Percussion - Audition Requirements

1. Prepared pieces from at least three of the areas below. BME and BM Performance candidates are required to perform a snare drum solo and a keyboard solo as two of the required three selections. BM Jazz-Commercial candidates must demonstrate drumset, tonal improvisation, and/or world percussion as one of their three required areas, but preferably more than one. Music Minors, BA, and BM Music Technology candidates can choose any three areas for their audition.

Though examples of appropriate audition materials are provided below, candidates may choose their own repertoire. Please contact Prof. Smith with questions about your audition repertoire selections.

- Snare Drum Solo
  - Concert Ex: Peters, Cirone, Delecluse
  - Rudimental Ex: Wilcoxin, Pratt, Savage
- Keyboard Solo (Two mallets or four mallets)
  - Ex: Bach, Green, Quartier, Ford, Davila, Abe
- Timpani Solo or Etude
  - Ex: Hochrainer, Carroll, Goodman
- Drumset Styles
  - Ex: Medium swing, fast swing, samba/bossa nova, Afro-Cuban, rock/funk
  - Demonstrate time and feel, color changes, marking the form, fills, and soloing within the style
- Tonal Improvisation
  - Blues, rhythm changes, or a tune/style of your choice
  - Demonstrate time, feel, form, comping, and soloing
- World Percussion
  - Ex: Brazilian pandeiro, Cuban congas, Ghanaian gyil, Irish bodhrán
  - Demonstrate understanding of the practice musically, socially, culturally, and historically

## 2. Rudiments

- Ex: The 40 PAS International Drum Rudiments
- These may or may not be requested depending on the candidate's prepared piece selections

## 3. Scales

- Music Minor, BA, BME, and BM Music Tech
  - A two-octave chromatic scale (memorized) and up to two major scales (memorized) chosen by the faculty from the following list: C, G, D, A, E, F, B-flat, E-flat, and A-flat
- BM Performance and BM Jazz-Commercial
  - A two-octave chromatic scale (memorized) and up to four additional scales (memorized) chosen by the faculty members from the following lists:
    - All major scales
    - All melodic minor scales

## 4. Timpani Tuning or Aural Skills

- Candidates will match pitches played for them by tuning on the timpani or singing aloud
- Candidates will tune on the timpani or sing aloud each individual note of a chord played for them on the piano

## 5. Sight Reading

- Music Minor, BA, and BM Music Tech
  - Keyboard, snare drum, drumset chart, or lead sheet reading

- BM Performance and BME
  - Keyboard and snare drum (required); drumset chart and lead sheet reading (optional)
- BM Jazz-Commercial
  - Drumset chart and lead sheet reading (required); keyboard and snare drum (optional)

#### 6. Supplementary Materials (optional)

- Multiple Percussion
- Chamber Music/Percussion Ensemble
- Proof of Experience with Composing/Arranging
- Proof of Experience with Music Tech

\*\*Supplementary materials may be submitted to Prof. Smith before or during the candidate's audition. Acceptable formats include YouTube videos, audio files, hard copies of scores, etc.

\*\*UCM will not provide an accompanist, though candidates can bring one if they desire; Prof. Smith must be notified in advance should a candidate plan to do so. Each audition will last 12 minutes, therefore it is requested that candidates move quickly between the pieces they have prepared. Candidates are expected to provide their own sticks, mallets, and music; they must also provide at least one additional paper or easily accessible electronic copy of the music they will perform for the faculty audition panel to view.

### **Master of Arts - Percussion**

Candidates interested in auditioning for a Master of Arts with an instrumental (percussion) emphasis should contact Prof. Smith and the graduate advisor, Dr. Frank Fenley ([fenley@ucmo.edu](mailto:fenley@ucmo.edu)), for audition requirements and information. A list of recommended repertoire and audition contents is provided below:

#### **Graduate Required**

- Concert Snare Drum Solo
  - Ex: Vinson, Cirone, Delecluse
- Rudimental Snare Drum Solo
  - Ex: Wilcoxin, Pratt
- Two Keyboard Solos (One must be four mallets)
  - Ex: Bach, Druckman, Miki, Sammut, Abe
- Timpani Solo or Etude
  - Ex: Hochrainer, Carroll
- Excerpts
  - Xylophone, glockenspiel, snare drum, timpani, aux - at least 1 each
- Multi Percussion
  - Please send a link to a performance online
- Timpani Tuning

- Sight reading (Snare drum, marimba, drumset chart, and/or lead sheet)

### **Graduate Recommended**

- Drumset Styles
  - Ex: Medium swing, fast swing, samba/bossa nova, Afro-Cuban, rock/funk
  - Demonstrate time and feel, color changes, marking the form, fills, and soloing within the style
- Tonal Improvisation
  - Blues, rhythm changes, or a tune/style of your choice
  - Demonstrate time, feel, form, comping, and soloing
- World Percussion
  - Ex: Brazilian pandeiro, Cuban congas, Ghanaian gyil, Irish bodhrán
  - Demonstrate understanding of the practice musically, socially, culturally, and historically
- Proof of Composition/Arrangement
- Proof of Experience with Marching Percussion
- Proof of Experience with Music Tech