

Percussion Studio: Undergraduate Audition Requirements

University of New Mexico
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For information on audition dates and how to set up an audition go to:
music.unm.edu/auditions-scholarships

This guide is intended to help students understand the requirements for entrance into the University of New Mexico percussion study. Below you will find specific audition requirements for the Music Education, Music Theory/Composition, Music Performance, Jazz Studies, Bachelor of Arts, and Music Minor.

Audition material should demonstrate technical facility, musicality, and stylistic awareness. All large instruments will be provided, however you are expected to supply sticks, mallets, and music. If you're not able to make one of the scheduled audition dates or set up a separate audition time with the professor you may send an audio or video recording, or post a video on any of the video sharing websites available (YouTube, Vimeo, etc.).

Degree Programs and Requirements

Music Performance:

Students wishing to pursue this degree must demonstrate proficiency in concert or rudimental snare drum and one of the following areas: mallet-keyboard percussion, timpani, or drumset.

Jazz Studies:

Students wishing to pursue this degree must demonstrate proficiency on drumset and then either mallet-keyboard percussion or concert/rudimental snare drum.

Music Education:

Students wishing to pursue this degree must demonstrate proficiency in one of the following: concert and/or rudimental snare drum, mallet-keyboard percussion, timpani, or drumset.

Music Theory/Composition:

Students wishing to pursue this degree must demonstrate proficiency in at least one of the following: concert/rudimental snare drum, mallet-keyboard percussion, timpani, or drumset.

Bachelor of Arts:

Students wishing to pursue this degree must demonstrate proficiency in at least one of the following: concert/rudimental snare drum, mallet-keyboard percussion, timpani, or drumset.

Specific Performance Area Requirements

Snare Drum

1. Have the ability to sight-read intermediate snare drum literature. Etudes from Intermediate Snare Drum Studies by Mitchell Peters would be appropriate.
2. Knowledge of the PAS International Drum Rudiments. These can be found at www.pas.org
3. A strong performance of a concert style etude from one of the following methods:
 - Cirone: Portraits in Rhythm. All etudes are acceptable except No. 1,8,9,16,27,28,34,37,41,47.
 - Firth: The Solo Snare Drummer
 - Peters: Intermediate Studies for Snare Drum (Etudes 21-32 would be acceptable)
 - Peters: Advanced Studies for Snare Drum
 - Albright: Contemporary Studies for the Snare Drum

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4. (Optional) A strong rudimental background in snare drumming as demonstrated by performance of solos by Pratt, Wilcoxon, Markovich, Rapp, or any drum corps/marching style solo.

Drum Set

1. A demonstration of basic styles: swing, jazz brush playing, Brazilian (bossa nova, samba), Afro-Cuban, rock, and funk.
2. The ability to read intermediate level jazz charts.

In addition the above requirements you could do one or more of the following:

1. Play over the form of a jazz tune such as a 12 bar blues or 32 bar AABA tune. You could learn the melody and play time for one chorus of the tune while you sing the tune; you could then play a solo over the next chorus.
2. Trade 4 or 8 measure solos with yourself - this might include 4 measures of a swing time feel followed by a four-measure solo - repeating this numerous times.
3. Prepare a composed drumset solo such as:
 - Max Roach - Blues for Big Sid (published in Nov. 1994 Modern Drummer Magazine)
 - Roy Burns - Drum Set Music, A Collection of 12 solos.

Mallet Keyboard Percussion

1. Possess a basic playing and/or theoretical understanding of major and minor scales and arpeggios
2. Have the ability to read intermediate mallet literature.
3. Perform a two or four-mallet solo/etude on marimba, xylophone, or vibraphone. The following pieces or etudes would be acceptable:

Two-Mallet Marimba/Xylophone Repertoire

- Tanner: Sonata for Marimba (mvt. 1 or 3)
- Mayazumi: Concertino for Xylophone (Allegro or Presto movent)
- Eyles: George Hamilton Greens Xylophone Rags
- Creston: Concertino for Marimba (mvt. 1 or 3)
- Goldenberg: Modern School for Xylophone, Marimba, and Vibraphone.
 - Appropriate Etudes would be #5-9,12-26,28-39.
 - Bach: Violin Concerto in A minor (Allegro Moderato or Allegro Assai)
- Musser: Etude in Ab, Op. 6, No. 2 or Prelude, Op. 11, No. 3.

Four-Mallet Marimba Repertoire

- Peters: Yellow After The Rain
- Musser: Etude in C Major, Op. 6, No. 10
- Smadbeck: Rhythm Song
- Creston: Concertino for Marimba (mvt. 2)
- Stout: Two Mexican Dances
- Abe: Michi
- Bach: Chorales

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Vibraphone Repertoire

- Molenhof: Music of the Day
- Molenhof: Vibe Songs
- Davis: Recital for Vibraharp
- Real Book: Play the head of a tune and then be able to comp on the chords.

Timpani

1. Posses a basic knowledge of the mechanical and pitched characteristics of the timpani.
2. Have the ability to hear and tune pitches on the drums.
3. Perform an etude or solo piece. Suggested etude and solo repertoire:
 - Mitchell Peters: Fundamental Method for Timpani (Etudes from the back of the book)
 - Saul Goodman: Modern Method for Timpani (Exercise #37)
 - John Beck: Sonata For Timpani (1 movement)
 - John Bergamo: Four Movements For Timpani (1 movement)