

Graduate Audition Requirements

University of New Mexico Percussion Studio

Associate Professor Scott Ney

Applicants auditioning for entrance into the UNM Percussion Studio for graduate study should demonstrate the ability to perform on various instruments and in different styles. Depending on their specialty, applicants may select music in various genres such as chamber music or orchestral repertoire, if appropriate. Live auditions are preferred, but you may send an audio recording, video recording, or post a video on any of the video sharing websites available (YouTube, Vimeo, etc.). The following represents appropriate literature and expectations in each area.

Snare Drum

1. Etude from one of the following etude books: Delecluse, Cirone, Firth, or Peters.
2. Orchestral excerpts - possible excerpts could be:

- Prokofiev Lt. Kije Suite. Op. 60
- Prokofiev Peter and the Wolf
- Rimsky-Korsakov Scheherezade. Op. 35 (mvt. 3 and 4)
- Rimsky-Korsakov Capriccio Espagnol, Op. 34
- Neilson Clarinet Concerto

Mallet-Keyboard

1. Four-mallet marimba solo by Druckman, Ewazen, Kurka, Abe, Tanaka, Burritt, etc.
2. Vibraphone solo by
3. Orchestral excerpts - possible excerpts could be:

- Gershwin Porgy and Bess (xylophone)
- Kabalevsky Colas Breugnon (xylophone)
- Kodaly Hary Janos (xylophone)
- Messiaen Oiseaux Exotiques (Exotic Birds) (xylophone)
- Dukas The Sorcerer's Apprentice (glockenspiel)
- Bernstein Symphonic Dances from West Side Story (vibraphone)

Timpani

1. Timpani solo or etude by Carter, Houllif, Williams, Delecluse, Firth, etc.
2. Orchestral excerpts – possible excerpts could be:

- Beethoven Symphony No. 9, Mvt. I bars 16-35, 18 before (S) to the end.
- Tchaikovsky Symphony No. 4, Mvt. I, 4 before (T) to 2 before (V)
- Elgar Enigma Variations, VII (Troyte)
- Beethoven Symphony No. 7, Mvt. I, bar 89 to 1 after (C)

Multiple-Percussion/Chamber

1. Solo by Hollinden, Feldman, Zenakis, etc. (because of set up you may need to supply a video recording).
2. Recording of chamber music performance by Cage, Bartok, Reich, etc.

Drum Set

1. A demonstration of basic style concepts such as, swing, jazz brush playing, Brazilian (bossa nova, samba), Afro-Cuban, rock, and funk.
2. If you have recordings of any professional jobs or recordings send those along with your other drumset materials.

Folkloric Percussion

1. Performance in the following areas: Afro-Cuban, frame drumming, gyl, steel pan, etc.