Percussion Audition Requirements
School of Performing Arts
College of Arts & Humanities
University of Central Florida

Undergraduate and Transfer Student Audition Requirements

Select and prepare music that will best demonstrate your proficiency on as many (at least two and no more than five) of the percussion instruments you feel comfortable with. Sample repertoire might include:

- **Concert Snare Drum:**
  - An etude from one of the following collections:
    - *Portraits in Rhythm* by Anthony Cirone
    - *Douze Etudes pour Caisse-Claire* by Jacques Delecluse
    - An appropriate published snare solo from a state Bandmasters list
  - Please remember to select material that demonstrates your ability with rolls, ornaments, rhythm, and dynamics.
- **Rudimental Snare Drum:**
  - A published solo from:
    - *Ziggadabuzz*, a collection published by Pro-Mark
    - *Rudimental Cookbook* by Edward Freytag
    - A published snare solo from a state Bandmasters list
  - Please remember to select material that demonstrates your ability with a variety of rudiments, rhythm, and dynamics.
- **Keyboard Percussion:**
  - Two Mallets:
    - An etude from the *Modern School for Xylophone, Marimba and Vibraphone* by Morris Goldenberg
    - A xylophone ragtime by G.H. Green or Harry Breuer
    - A Violin Partita or Sonata by J.S. Bach
    - An appropriate published two mallet solo from a state Bandmasters list.
  - Four Mallets:
    - An etude from *Four Mallet Marimba Playing* by Nancy Zeltsman
    - A published four-mallet solo from a state Bandmasters list or that your teacher recommends
  - Please remember to select material that demonstrates your ability with rolls, expression, coordination, independence, rhythm, and dynamics.
- **Timpani:**
  - An etude from:
    - *Exercises, Etudes, and Solos for the Timpani* by Raynor Carroll
    - *The Solo Timpanist* by Vic Firth
    - *Modern Method for Timpani* by Saul Goodman
    - *Pedal to the Kettle* by Kirk Gay
    - *A*n appropriate published timpani solo from a state Bandmasters list.
  - Please remember to select material that demonstrates your ability with expression, tuning, rhythm, and dynamics.
- **Drum Set:**
  - A play along solo from:
    - *Contemporary Drummer +1* by Dave Weckl
    - *Percussion Recital Series-Drum Set* by Steve Houghton
  - Be prepared to demonstrate styles (Rock, Funk, Latin, Swing, etc...) and trade 4's (solo/time) with yourself
- **Multiple Percussion:**
  - Any published multiple percussion solo from a state Bandmasters list
  - Please remember to select material that demonstrates your ability with expression, coordination, independence, rhythm, and dynamics
  - Logistically, this is the toughest solo to do at an audition and advanced notification may be required. We encourage you to perform solos in the other categories, as this category tends to challenge our audition schedule

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Transfer Student Proficiencies

Students transferring to UCF with college credit or an Associates Degree must meet the following proficiencies in order to be eligible for 2000 and 3000 level of study.

Level II Performance Proficiency Materials

- **Snare Drum:**
  - *40 Standard Rudiments*
  - *Portraits in Rhythm* by Anthony Cirone
  - *The All-American Drummer* by Charley Wilcoxon
  - *Rudimental Workshop* by Matt Savage
  - *Fundamental* and *Drumstick Control* by Jeff Moore
- **Keyboard Percussion:**
  - Major, minor, modes, and extended scales and arpeggios
  - *Instructional Course for Xylophone* by George Hamilton Green
  - *The Musical Marimbist* by Tom Morgan
  - *Vibe Etudes & Songs* by Ney Rosauro
  - Four-mallet permutations and other technical exercises
- **Timpani**
  - *Timp Tech* and *Pedal to the Kettle* by Kirk Gay
  - Excerpts from significant orchestral passages
- **Drum Set:**
  - *It's About Time* by Fred Dinkins
  - *Studio/Jazz Drum Cookbook* by John Pickering
  - *Groove Essentials* by Tommy Igoe
  - *The Jazz Drummer's Reading Workbook* by Tom Morgan

Level III Performance Proficiency Materials

All of the Level II proficiencies including the following:

- **Snare Drum:**
  - *Advanced Snare Drum Studies* by Mitchell Peters
  - *Contemporary Studies for the Snare Drum* by Fred Albright
  - Experience performing a multi-percussion solo
- **Keyboard Percussion:**
  - *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg
  - Four-mallet "guitar" studies and experience performing J.S. Bach
  - Four-mallet parallel/contrary and expansion/contraction exercises
- **Timpani:**
  - *Pedal to the Kettle* by Kirk Gay
  - Excerpts from significant orchestral passages
- **Drum Set and World Percussion:**
  - *The New Breed* by Gary Chester
  - *Drum Set Control* by Marvin Dahlgren
  - *The Essence of Afro-Cuban Percussion and Drum Set* by Ed Uribe
  - *Afro-Caribbean and Brazilian Rhythms for the Drum Set* compiled by the Drummers Collective

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Graduate Student Audition Requirements
Select and prepare music that will best demonstrate your proficiency on as many of the percussion instruments you feel comfortable with. Sample repertoire might include:

- **Snare Drum:**
  - One concert-style solo from one of the following books:
    - *Twelve Studies for Snare Drum* by Jaques Delecluse
    - *Advanced Studies for Snare Drum* by Mitchell Peters
    - *Advanced Etudes for Snare Drum* by Keith Aleo
  - In addition, prospective graduate students should also choose two excepts from the standard orchestral repertoire. These may include, but are not limited to:
    - *Scheherazade* (Mvt. III and IV) by Rimsky-Korsakov
    - *Lt. Kije Suite* by Prokofiev
    - *Symphony No. 10* by Shostakovich
- **Keyboard Percussion:**
  - One four-mallet work for marimba. Appropriate selections would include, but are not limited to:
    - *Beads of Glass* by Gordon Stout
    - *Mirage* by Yasuo Seuyoshi
    - *Burritt Variations* by Alejandro Vinao
  - In addition, prospective graduate students should also choose two excerpts from the standard orchestra repertoire. These may include, but are not limited to:
    - *Porgy and Bess* by Gershwin
    - *Overture to Colas Breugnon* by Kabalevsky
    - *Polka from the Golden Age Ballet* by Shostakovich
- **Timpani:**
  - One appropriate solo or etude. Selections may include but are not limited to:
    - *Eight Pieces for Four Timpani* by Elliot Carter
    - *Raga No. 1* by William Cahn
  - In addition, prospective graduate students should also choose one excerpt from the orchestral repertoire of Beethoven or Tchaikovsky.

In the audition, you can expect to:

- Perform your prepared pieces. Be prepared to stop, as we may not need to hear the entire selection.
- Sight-read on snare drum and two-mallet marimba.
- Be asked to demonstrate your knowledge of major and minor scales, modes, and common chord arpeggios.
- Be asked to demonstrate different snare drum rudiments. You may be asked to tune the timpani and/or sing back pitches or intervals.
- Be asked to complete a basic aural diagnostic examination, which includes matching pitch and sight singing short melodic phrases.

Please feel free to ask questions about the program and facilities, as we will be having a tour of the percussion facilities and a program overview at the time of the audition.