- 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

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

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

- 1. Two prepared selections; three recommended. BME candidates are required to perform a snare drum solo and a keyboard solo. BM Jazz-Commercial candidates must percussion as one of their two required selections. BM Performance candidates can choose any two areas for their audition and are strongly encouraged to prepare a third. Music Minors, BA, BM Music Technology, and other major candidates can choose any two areas for their audition, or they may prepare two selections on the same area (ex: two drumset selections). Though examples of appropriate audition materials are provided below, candidates may choose their own repertoire. Please contact Dr. Smith (jasmith@ucmo.edu) with questions about your audition repertoire selections.
- Share Drum Solo
 - o Concert Ex: Peters, Cirone, Deleduse
 - o Rudimental Ex: Wilcoxin, Pratt, Savage
- Keyboard Solo (Two mallets or four mallets)
 - o Ex: Bach, Green, Quartier, Ford, Davila, Abe
- Timpani Solo or Etude
 - o Ex: Hochrainer, Carroll, Goodman

- 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:
 - o All major scales
 - o 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
- Sight Reading
- Music Minor, BA, BM Music Tech, and other majors
 - o 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
 - o Drumset chart or lead sheet reading (required); keyboard and snare drum (option@1)@04@sp000092 0 612 21 t pro0.00000p-2(r()-.000an)4(is)-3(t, t3at leab)4(seadin)@0)o(t, t
- 6. Supplementary Materials (optional)
- Multiple Percussion
- 1 Percussion Ensemble/Combo Playing
- Proof of Experience with Compbsing/Arranging
- Proof of Experience with Music Tech

audition. Acceptable formats include YouTube videos, audio files, hard copies of scores, etc.

** UCM will not provide an accompanist, t3/4MCID 41/lang (en-US)#5T1not provide a1e (2(s)-4(n)0)16(n)4()-2(th

- o Ex: Vinson, Orone, Deleduse
- Rudimental Share Drum Solo
 - o Ex: Wilcoxin, Pratt
- Keyboard Solos
 - o Ex: Bach, Druckman, Miki, Sammut, Abe
- Timpani Solo or Etude
 - o Ex: Hochrainer, Carroll
- Excerpts
- Multi Percussion
 - Please send a link to a performance online
- Drumset Styles
 - o Ex: Medium swing, fast swing, samba/bossa nova, Afro-Ouban, rock, funk
 - Demonstrate time and feel, color changes, marking the form, fills, and soloing within the style
 - You may also play along with a track
- Tonal Improvisation
 - Blues, rhythm changes, or a tune/style of your choice
 - Demonstrate time, feel, form, comping, and soloing
- Percussion from Around the World
 - o Ex: Brazilian pandeiro, Cuban congas, Ghanaian gyil, Irish bodhr n
 - 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
- Timpani Tuning
- Sight reading (Share drum, marimba, drumset chart, and/or lead sheet)