



**Conservatory of Music and Dance**  
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## PERCUSSION

### AUDITION AND AUDITION REPERTOIRE INFORMATION

#### APPLICATION

Application forms and information can be found on the [Conservatory website](#)

#### AUDITION REPERTOIRE

Repertoire for an audition, at any level of study, should reflect competency in more than one area of percussion. Because of the diversity of literature, styles and teaching, the following should be used as a guide by prospective students who are preparing an audition. The suggested composers' works may be ordered from your local music store or by mail from the *Steve Weiss Catalog*. Non-performance majors should perform repertoire that best demonstrates their level of ability. Undergraduate applicants should be aware that a basic level of musicianship in the areas of **snare drum, mallets, and timpani** is necessary before attempting admission to the Conservatory.

#### Undergraduate level

Applicants should demonstrate ability on *snare drum and mallets* and *at least one* of either timpani or multiple percussion. Prepare solos selected from the standard literature and be ready to sight read:

##### Studio Audition

1. Snare Drum (perform one concert and one rudimental solo)
  - Rudimental (Peters, Pratt, Markovich and others)
  - Concert (Delecluse, Colgrass, Cirone and others)
2. Keyboard Percussion (two and/or four mallet solo)
3. Timpani (solos by Beck, Firth, Hinger and others)

#### Master's level

Advanced ability should be demonstrated *in all four* of these areas:

1) Snare drum:

Orchestral Repertoire (from Goldenberg and others)

Advanced solo/etudes (Delecluse, Bk. IV, Albright and others)  
dexterous solo

3) Multiple percussion

2) Keyboard percussion:

Two mallet work (such as G.H. Green xylophone rag)

Four mallet with both chorale style as well as a more

Orchestral Repertoire (from Goldenberg and others)

4) Timpani:

Orchestra Repertoire

Etude, solo or excerpt with pitch changes

#### Doctoral level

Doctoral applicants should submit a list of all solo, chamber and ensemble repertoire performed, as well as copies of programs from public performances. For the in-person audition, the same area requirements for the master's will be in effect, yet a higher level of skill and more mature interpretation will be expected. Doctoral applicants should already possess professional level technical skills, with mature interpretive insight.