Level requirements for CSUSB applied percussion

These will be the basis of applied level assignment after each jury, and they will be incorporated into each percussion instructor's syllabi. With a few exceptions as noted, all of the repertoire listed is available from Steve Weiss Music in Philadelphia (www.steveweissmusic.com).

Requirements for Preparatory-level Applied Percussion

Repetoire requirements

This is a representative but not exhaustive list of repertoire appropriate for prep-level percussion study. Specific repertoire assigned will vary depending on the particular musical and technical needs of each student as well as his or her career interests.

<table>
<thead>
<tr>
<th>Snare Drum</th>
<th>Two-mallet keyboard</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Technical studies developed by applied instructor.</td>
<td>- Technical studies developed by applied instructor. Includes at least six major scales over two-octaves, in an 8th-note pattern assigned by applied instructor at tempo of quarter-note = 120 bpm.</td>
</tr>
</tbody>
</table>

Musicianship requirements

1. Two jury performances of prep-level snare drum repertoire with minimal rhythmic errors; effective use of dynamics and articulations; minimal contact sound; and good "continuity" (few hesitation, stops, or memory lapses).

2. Two jury performances of prep-level two-mallet repertoire with minimal rhythmic errors; effective use of dynamics and articulations; few note errors; minimal contact sound; and good "continuity" (few hesitation, stops, or memory lapses).

Technique requirements

1. Snare drum: demonstrate a basic understanding of matched grip or traditional grip, including appropriate finger placement; understanding of wrist-stroke, with height adjustments for dynamics and rebound appropriate to concert style, and minimal disparity in hand strength; of varied beating spots for dynamic contrast; of the fundamental finger, wrist, and elbow motions used in the execution of buzz strokes, including their use in short closed rolls; and of the fundamental finger, wrist, and elbow motions used in the execution of double strokes.

2. Two-mallet keyboard: demonstrate a basic understanding of matched grip, including appropriate finger placement; understanding of wrist stroke, with limited height changes for changing dynamic levels; selecting beating spots in middle of naturals and on ends of accidentals; demonstrate an understanding of the fundamental finger and wrist motions, and adjustments in speed necessary, for successful execution of rolls on keyboard instruments.

Sight-reading requirements

1. Sight-read a two-mallet excerpt drawn from simple preparatory-level two-mallet keyboard repertoire with preparatory-level musicianship and technique.

2. Sight-read a snare drum excerpt drawn from simple preparatory-level snare drum repertoire with preparatory-level musicianship and technique.
Requirements for 100-level Applied Percussion

Repertoire requirements

This is a representative but not exhaustive list of repertoire appropriate for 100-level percussion study. Specific repertoire assigned will vary depending on the particular musical and technical needs of each student as well as his or her career interests.

Snare Drum

- Technical studies developed by applied instructor
- *Wrist Twisters* by Elden Baily
- *Masters Studies* by Joe Morello
- *Modern School for Snare Drum* edited by Morris Goldenberg
- *Portraits in Rhythm* by Anthony Cirone
- *14 Modern Contest Solos* by John S. Pratt

Two-mallet keyboard

- Technical studies developed by applied instructor. Includes all major scales over two-octaves, in an 8th-note pattern assigned by applied instructor at tempo of quarter-note = 120 bpm.
- *Mental and Manual Calisthenics* by Elden Baily
- *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg
- *Musical Studies for the Intermediate Mallet Player* by Garwood Whaley

Musicianship requirements

1. Two jury performances of 100-level snare drum repertoire with minimal rhythmic errors; audible phrase structure and shaping, including effective use of dynamics and articulations; consistently resonant sound and minimal contact sound; and "continuity" (no significant hesitation, stops, or memory lapses).

2. Two jury performances of 100-level two-mallet repertoire with minimal rhythmic errors; audible phrase structure and shaping, including effective use of dynamics and articulations; minimal note errors; consistently resonant sound and minimal contact sound; and "continuity" (no significant hesitation, stops, or memory lapses).

Technique requirements

1. Snare drum: Demonstrate full understanding of matched grip or traditional grip, including appropriate finger placement; understanding of wrist-stroke, with height adjustments for dynamics and rebound appropriate to concert style; and minimal disparity in hand strength; understanding of varied beating spots for dynamic contrast; a smooth, unarticulated closed roll for short roll-lengths at all dynamics levels; and an even open roll for short roll-lengths at all dynamics levels.

2. Two-mallet keyboard: demonstrate full understanding of matched grip, including appropriate finger placement; understanding of wrist stroke, with limited height changes for changing dynamic levels; selecting beating spots in middle of naturals and on ends of accidentals; demonstrate smooth, unarticulated rolls at all dynamic levels and in all ranges of marimba; appropriately apply shift and double stickings in 100-level keyboard repertoire.

Sight-reading requirements

1. Sight-read a two-mallet excerpt drawn from preparatory-level two-mallet keyboard repertoire with preparatory-level musicianship and technique.

2. Sight-read a snare drum excerpt drawn from preparatory-level snare drum repertoire with preparatory-level musicianship and technique.

Special note: A percussion student on schedule to complete 100-level study in three quarters of study ("normal" progress) should have sufficient additional time to lay a technical foundation for later study of timpani, drum set, or four-mallet keyboard performance. Students interested in pursuing one of those areas should consult with their studio teachers at the beginning of their 100-level study to plan accordingly.
Requirements for 200-level Applied Percussion

Repetoire requirements

This is a representative but not exhaustive list of repertoire appropriate for 200-level percussion study. Specific repertoire may vary depending on the particular musical and technical needs of each student as well as his or her career interests.

These requirements assume that a student still owns repertoire purchased for 100-level study. Much of that music will be needed for 200-level work. A student whose initial applied placement was in the 200-level should consult immediately with his/her instructor to identify 100-level repertoire that might additionally be needed for completion of 200-level requirements.

Two-mallet keyboard

- All materials purchased for 100-level study
- Additional to technical studies developed of all minor scales over two-octaves, in an 8th-note pattern assigned by applied instructor at tempo of quarter-note = 120 bpm.
- *Orchestral Repertoire Xylophone* by Raynor Carroll (one of two volumes, selected in consultation with applied instructor)
- Selected transcriptions of unaccompanied cello and violin music by Bach, movements from concertos by Mayuzumi, Basta, or Creston, or other similar solo transcriptions selected in consultation with applied instructor.

Four-mallet keyboard

- Technical studies developed by applied instructor.
- Estudios for guitar by Fernando Sor, children's piano music by R. Schumann or Tchaikovsky, solos by Mitchell Peters, or other similar solo transcriptions selected in consultation with applied instructor.

Snare Drum

- All materials purchased for 100-level study
- *Orchestral Repertoire for Snare Drum* by Raynor Carroll.

Timpani

- *Classic Symphonies for Timpani* by Morris Goldenberg.

Drum set

- Technical and time-keeping exercises developed by applied instructor.
- *The Drumset Soloist* by Steve Houghton.
- *Masters of Time* by Steve Davis (NOT available at Steve Weiss. Buy it at www.aebersold.com or look for it elsewhere on the web.)

Musicianship requirements

1. Two performances of 200-level snare drum repertoire with minimal rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, including effective use of dynamics, articulations, tempos, and other performance notations; consistently resonant sound and minimal contact sound; and excellent "continuity" (no significant hesitation, stops, or memory lapses).

2. Two performances of 200-level two- or four-mallet keyboard repertoire, at least one a memorized work or collection of no less than 7 minutes in length, with minimal rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, including effective use of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and excellent "continuity" (no significant hesitation, stops, or memory lapses).

3. Two performances of 200-level timpani repertoire with minimal rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, including effective use of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and excellent "continuity" (no significant hesitation, stops, or memory lapses). Repertoire may include a combination of 3- and 4-drum etudes with symphonic excerpts. Two complete symphonic movements constitute one performance, and symphonic repertoire may be performed with or without a recording at the discretion of the studio teacher.

4. With the permission of their applied instructor, students may substitute for one 200-level timpani performance a drum set performance with CD of a chart from Davis or Houghton. The performance must be in a fast-tempo swing or be-bop style, demonstrating a basic understanding of appropriate shaping and feel for ride cymbal patterns; basic independence, using 8th-note and 8-note triplet rhythms, on the snare drum and bass drum; ability to make rhythmically smooth transitions to and from time-keeping and fill-ins; basic understanding of appropriate balance and accentuation between and on instruments of the drum set during both fill-ins and time-keeping.
**Technique requirements**

1. Snare drum: demonstrate complete command of matched grip or traditional grip, including appropriate finger placement; of wrist-stroke, with height adjustments for dynamics and rebound appropriate to concert style, and minimal disparity in hand strength; varied beating spots for dynamic contrast; a reasonably smooth, unarticulated closed roll of any length at any dynamic level; a reasonably even open roll of any length at any dynamic level; and a fundamental understanding of finger strokes as used in all areas of snare technique.

2. Two-mallet keyboard: demonstrate a complete command of matched grip, including appropriate finger placement; of wrist stroke, with limited height changes for changing dynamic levels; of beating spots, including appropriate choices to vary beating spots on accidentals depending on the musical requirements of a piece or passage of music; of unarticulated rolls at all dynamic levels and in all ranges.

3. Four-mallet keyboard: demonstrate a full understanding of Musser-Stevens grip; of Steven's four strokes (double vertical, double lateral, single alternated, and single independent strokes); of appropriate beating spots for four-mallet playing; an unarticulated roll, at all at all dynamic levels and in all ranges, for any paring of a left- and right-hand mallet as well as for double vertical rolls with all four mallets.

4. Timpani: Demonstrate a full understanding of either German or French grip, including appropriate finger placement; of appropriate use of wrist and elbow motion to produce appropriate rebound in stroke; of consistently resonant beating spots on combinations of three and four drums; of appropriate application of cross and double stickings to three- and four-drum timpani repertoire; and the ability to accurately tune any intervals between drums required by 200-level repertoire, including ant quality or size of interval from 2nds through an octave.

5. If studying 200-level drum set: meet all of the technique requirements already described for snare drum above, plus demonstrate a basic understanding of "heel-down" playing techniques on bass drum and hi-hat, including placement of feet on pedals for controlled balance of the body and for control of stroke; a stroke based primarily on ankle motion, with only occasional knee motion when required for accentuation or execution of fast surface rhythms.

**Sight-reading requirements**

1. Sight-read a two-mallet excerpt drawn from 100-level two-mallet keyboard repertoire with 100-level musicianship and technique.

2. Sight-read a snare drum excerpt drawn from 100-level snare drum repertoire with 100-level musicianship and technique.
Requirements for 300-level Applied Percussion

General requirements

Many of the musicianship and technical requirements for this level, as well as some of the repertoire requirements, presume a student is preparing for a junior recital. While most degree emphases at CSUSB do not require a junior recital, all percussionists in emphases that require 300-level study will benefit from having a "portfolio" of recital-ready pieces available to them.

The concept of "near professional" is used below to define musicianship and technique requirements for this level. "Near professional" musicianship or technique indicates the ability to match the musicianship or technique of a professional musician given extra coaching or preparation time beyond that which a professional musician would normally require or be allowed in a real-life, paid performing situation.

Repertoire requirements

Below is a representative but not exhaustive list of repertoire appropriate for 300-level percussion study. Specific repertoire may vary depending on the particular musical and technical needs of each student as well as his or her career interests. Choice of repertoire will vary a great deal at the 300-level based on the specific path a student takes to completing the level's musicianship requirements.

These requirements assume that a student still owns repertoire purchased for 100- and 200-level study. At least some of that music will be needed for 300-level work. A student whose initial applied placement was in the 300-level should consult immediately with his/her instructor to identify earlier repertoire that might additionally be needed for completion of 300-level requirements.

Keyboard repertoire

- Technical studies developed by applied instructor.
- Selected orchestral keyboard repertoire drawn from glockenspiel and xylophone volumes by Raynor Carroll and from Morris Goldenberg's Modern School for Xylophone.
- Solo repertoire appropriate for a junior recital, including but not limited to marrimba solos by Keiko Abe, Claire Musser, Alice Gomez, Ney Rosaro, and Gordon Stout; concertos by Mayuzumi, Creston, DePonte, Reed, and Hovhaness; selected vibraphone pieces by Friedman and Molenhof; xylophone pieces by George H. Green and Harry Breur; and transcriptions of children's piano, guitar, and other string repertoire.

Snare Drum

- Technical studies developed by applied instructor.
- Selected orchestral snare drum repertoire drawn from Goldenberg's Modern School for Snare Drum and Orchestral Repertoire for Snare Drum by Carroll.
- Selected rudimental and concert snare drum solos appropriate for a junior recital by Guy Gauthreaux, Marty Hurley, Mitch Markovich and others.

Timpani

- Technical studies developed by applied instructor.
- Classic Symphonies for Timpani by Morris Goldenberg.
- Romantic Symphonies for Timpani by Morris Goldenberg.
- Parts or repertoire books for selected 20th-century timpani repertoire.
- Selected unaccompanied timpani solos appropriate for a junior recital, including works by Elliot Carter, Stanley Leonard, William Kraft, and others.
- Selected accompanied timpani solos appropriate for a junior recital, including works by Michael Colgrass, William Kraft, Werner Tharichen, and others.

Multiple percussion repertoire

- Unaccompanied repertoire appropriate for a junior recital, including works by William Kraft, David Holliden, and others.
- Accompanied works appropriate for a junior recital, including works by Darus Milhaud, André Jolivet, William Kraft, and others.
- Duos with percussion or other instruments, including works by David Holliden, Ingolf Dahl, William Kraft, and others.

Drum set

- Technical and time-keeping exercises developed by applied instructor.
- Solo transcriptions provided by the instructor and/or prepared by the student.
- The Drumset Soloist by Steve Houghton.
- Masters of Time by Steve Davis (NOT available at Steve Weiss. Buy it at www.aebersold.com or look for it elsewhere on the web.)

Musicianship requirements

Students must complete at least 5 of the following, including at least one keyboard performance, and 30 total minutes of music. At least one performance must be of a memorized solo work of a least 7 minutes in length. Students using these requirements as the basis of a junior recital must plan a minimum of 30 minutes of music, and they should in addition consider adding a chamber work (percussion or mixed trio or larger) in which the recitalist has a prominent part:
1. Performance of a 300-level snare drum solo with almost no rhythmic errors; audible phrase structure and shaping throughout, including near-professional us of dynamics, articulations, tempos, and other performance notations; consistently resonant sound and minimal contact sound; and near-professional "continuity" (no hesitation, stops, or memory lapses).

2. Performance of a 300-level timpani solo with almost no rhythmic errors; audible phrase structure and shaping throughout, including near-professional use of dynamics, articulations, tempos, and other performance notations; consistently resonant sound and minimal contact sound; and near-professional "continuity" (no hesitation, stops, or memory lapses). With the permission of his/her applied instructor, a student may substitute performance of an entire major symphonic work from the 19th or 20th Century, to be performed with or without a recording at the discretion of the instructor.

3. Performance of a 300-level two-mallet solo or collection with almost no rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, near-professional us of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and near-professional "continuity" (no hesitation, stops, or memory lapses).

4. Performance of a 300-level four-mallet marimba or vibraphone solo or collection with almost no rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, near-professional use of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and near-professional "continuity" (no hesitation, stops, or memory lapses).

5. Performance on drum set of a fast-tempo jazz- or Latin-style arrangement with a live combo or recorded accompaniment, meeting the 300-level snare drum musicianship requirements above, and, in addition, exhibiting near-professional shaping and feel for ride patterns on hi-hat and ride cymbal; near-professional independence on the snare drum, hi-hat, and bass drum; near-professional ability to make rhythmically smooth transitions to and from time-keeping and fill-ins; near-professional understanding of appropriate balance and accentuation between and on instruments of the drum set during both fill-ins and time-keeping; and near-professional execution of an extended solo section.

6. Performance of a 300-level multiple percussion solo or duo meeting 300-level musicianship requirements above for any instruments used in the work, and, in addition, exhibiting a near-professional control and balance of sounds produced by the various instruments and a near-professional selection of mallets and other implements.

7. Performance of a combination of snare drum, orchestra bell, and xylophone excerpts (at least a two per instrument) equivalent in difficulty and number to those typically found in a regional orchestra audition lists. All excerpts must meet musicianship requirements above for snare and two-mallet performance.

**Technique requirements**

1. Snare drum: demonstrate complete command of matched grip or traditional grip, including appropriate finger placement; of wrist-stroke, with height adjustments for dynamics and rebound appropriate to concert style, and minimal disparity in hand strength; varied beating spots for dynamic contrast; a completely smooth, unarticulated closed roll of any length at any dynamic level; a completely even open roll at of any length at any dynamic level; and a mastery of finger strokes as used in all areas of snare technique.

2. Timpani: Demonstrate a near-professional command of either German or French grip, including appropriate finger placement; of appropriate use of wrist and elbow motion to produce appropriate rebound in stroke; of consistently resonant beating spots on any combination of timpani, including skipping of drums; of appropriate application of cross and double stickings on any combination of timpani, including skipping of drums; and the ability to accurately tune any intervals between drums, including any quality or size of interval from 2nds through 10ths.

At least one of the following:

3. Two-mallet keyboard: demonstrate a near-professional command of matched grip, including appropriate finger placement; of wrist stroke, with limited height changes for changing dynamic levels; of beating spots, including appropriate choices to vary beating spots on accidentals depending on the musical requirements of a piece or passage of music; of unarticulated rolls at all dynamic levels and in all ranges.

4. Four-mallet keyboard: demonstrate a near-professional command of Musser-Stevens grip; of Steven's four strokes (double vertical, double lateral, single alternated, and single independent strokes); of appropriate beating spots for four-mallet playing; an unarticulated roll, at all at all dynamic levels and in all ranges, for any paring of a left- and right-hand mallet as well as for double vertical rolls with all four mallets. Students pursuing performance of a vibraphone solo may substitute for near-professional command of Musser-Stevens grip the equivalent mastery of Burton grip.
At least one of the following:

5. On drum set, meet all of the 300-level requirements already described for snare drum above, plus demonstrate a near-professional command of "heel-down" playing techniques on bass drum and hi-hat, including placement of feet on pedals for controlled balance of the body and for control of stroke.

6. For multiple percussion, meet all of the 300-level technique requirements already described for any instruments used in the repertoire selected and, in addition, demonstrate a near-professional knowledge of effective set-up of the instruments as well as command of body positioning, grips, and stickings necessary to effectively move from instrument to instrument.

**Sight-reading requirements**

1. Sight-read a two-mallet excerpt drawn from 200-level two-mallet keyboard repertoire with 200-level musicianship and technique.

2. Sight-read a snare drum excerpt drawn from 200-level snare drum repertoire with 200-level musicianship and technique.
Requirements for 400-level Applied Percussion

General requirements

Most of the musicianship and technical requirements for this level, as well as most of the repertoire requirements, presume a student is preparing for a senior recital. Since only students pursuing a performance emphasis may attempt 400-level lessons, and all performance majors must complete a senior recital or project, it's generally assumed that all 400-level applied percussionists will complete a senior recital (MUS 599). While percussion performance majors do have the option of substituting a senior project (MUS 598) for a recital, doing so is not recommended unless the project involves a substantial demonstration of high-level performing skills.

The concept of "professional" is used below to define musicianship and technique requirements for this level. "Professional" musicianship or technique indicates the ability to match the musicianship or technique of a professional musician as typically required in a real-life, paid performing situation.

Repertoire requirements

Below is a representative but not exhaustive list of repertoire appropriate for 400-level percussion study. Specific repertoire may vary depending on the particular musical and technical needs of each student as well as his or her career interests. Choice of repertoire will vary a great deal at the 400-level based on the specific path a student takes to completing the level's musicianship requirements.

These requirements assume that a student still owns repertoire purchased for 100-, 200-, and 300-level study. At least some of that music may be needed for 400-level work, especially collections or books that include orchestral repertoire. An applied student who is initially placed in the 400-level should consult immediately with his/her instructor to identify repertoire that might additionally be needed for completion of 400-level requirements.

### Keyboard repertoire

- Technical studies developed by applied instructor.
- Selected orchestral keyboard repertoire drawn from glockenspiel and xylophone volumes by Raynor Carroll and from Morris Goldenberg's *Modern School for Xylophone*.
- Solo repertoire appropriate for a junior recital, including but not limited to marimba solos by Keiko Abe, Claire Musser, Alice Gomez, Ney Rosaro, and Gordon Stout; concertos by Mayuzumi, Creston, DePonte, Reed, and Hovhaness; selected vibraphone pieces by Friedman and Molenhof; xylophone pieces by George H. Green and Harry Breur; and transcriptions of children's piano, guitar, and other string repertoire.

### Timpani

- Technical studies developed by applied instructor.
- *Classic Symphonies for Timpani* by Morris Goldenberg.
- *Romantic Symphonies for Timpani* by Morris Goldenberg.
- Parts or repertoire books for selected 20th-century timpani repertoire.
- Selected unaccompanied timpani solos appropriate for a senior recital, including works by Elliot Carter, Stanley Leonard, William Kraft, and others.
- Selected accompanied timpani solos appropriate for a senior recital, including works by Michael Colgrass, William Kraft, Werner Tharichen, and others.

### Snare Drum

- Technical studies developed by applied instructor.
- Selected orchestral snare drum repertoire drawn from Goldenberg's *Modern School for Snare Drum* and *Orchestral Repertoire for Snare Drum* by Carroll.
- Selected rudimental and concert snare drum solos appropriate for a senior recital by Guy Gauthreaux, Marty Hurley, Mitch Markovich and others.

### Multiple percussion repertoire

- Unaccompanied repertoire appropriate for a senior recital, including works by William Kraft, David Holliden, and others.
- Accompanied works appropriate for a senior recital, including works by Darius Milhaud, André Jolivet, William Kraft, and others.
- Duos with percussion or other instruments, including works by David Holliden, Ingolf Dahl, William Kraft, and others.

### Drum set

- Technical and time-keeping exercises developed by applied instructor.
- Solo transcriptions provided by the instructor and/or prepared by the student.
- *The Drumset Soloist* by Steve Houghton.
- *Masters of Time* by Steve Davis (NOT available at Steve Weiss. Buy it at www.aebersold.com or look for it elsewhere on the web.)
Musicianship requirements

Students must complete at least 6 of the following and at least 35 total minutes of solo repertoire. A senior percussion recital typically includes a minimum of 35 minutes of solo music, both accompanied and unaccompanied, plus the addition of one substantial chamber or combo work (minimum of 5 minutes in length, trio or more in size) in with the recitalist has a prominent part. Exceptions to that normal mixture of chamber and solo repertoire are possible only with explicit approval of a recitalist’s applied studio teacher:

1. Performance of a 400-level snare drum solo with almost no rhythmic errors; audible phrase structure and shaping throughout, including professional use of dynamics, articulations, tempos, and other performance notations; consistently resonant sound and minimal contact sound; and professional "continuity" (no hesitation, stops, or memory lapses).

2. Performance of a 400-level timpani solo with almost no rhythmic errors; audible phrase structure and shaping throughout, including professional use of dynamics, articulations, tempos, and other performance notations; consistently resonant sound and minimal contact sound; and professional "continuity" (no hesitation, stops, or memory lapses). With the permission of his/her applied instructor, a student may substitute performance of an entire major symphonic work from the 19th or 20th Century, to be performed with or without a recording at the discretion of the instructor.

3. Performance of a 400-level two-mallet solo with almost no rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, professional use of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and professional "continuity" (no hesitation, stops, or memory lapses).

4. Performance of a 400-level four-mallet marimba or vibraphone solo with almost no rhythmic errors; audible phrase structure and shaping throughout each piece of repertoire, professional use of dynamics, articulations, tempos, and other performance notations; minimal note errors; consistently resonant sound and minimal contact sound; and professional "continuity" (no hesitation, stops, or memory lapses).

5. Performance on steel drum, vibraphone, or marimba of a fast-tempo original piece or arrangement in a jazz, Brazilian, Afro-Cuban, or funk style with a live combo, meeting the 400-level keyboard musicianship requirements above. The piece must be at least 5 minutes long and include an extended ad lib solo section for the recitalist. Students pursuing this option must first complete MUS 230 Introduction to Jazz Improvisation and MUS 330 Advanced Jazz Improvisation and also have previously demonstrated near-professional improvisational ability in MUS 382B Percussion Ensemble, MUS 382H Jazz Combo, and/or MUS 391 Jazz Ensemble.

6. Performance on drum set of a fast-tempo original piece or arrangement in a jazz, Brazilian, Afro-Cuban, or funk style with a live combo, meeting the 400-level snare drum musicianship requirements above, and, in addition, exhibiting professional shaping and feel for ride patterns on hi-hat and ride cymbal; professional independence on the snare drum, hi-hat, and bass drum; professional ability to make rhythmically smooth transitions to and from time-keeping and fill-ins; professional understanding of appropriate balance and accentuation between and on instruments of the drum set during both fill-ins and time-keeping; and professional execution of an extended ad lib solo section.

7. Performance on congas of a fast-tempo original piece or arrangement in a popular or traditional Afro-Cuban genre with a live combo or other accompaniment. The piece must include professional execution of an extended ad lib solo by the recitalist and professional technical command of standard Afro-Cuban conga strokes and beating spots, including appropriate timbral results. Students pursuing this option must first have previously demonstrated near-professional hand-drumming ability in MUS 382B Percussion Ensemble.

8. Performance of a 400-level multiple percussion solo or duo meeting 400-level musicianship requirements above for any instruments used in the work, and, in addition, exhibiting a professional control and balance of sounds produced by the various instruments and a professional selection of mallets and other implements.

9. Performance at a professional level of a combination of snare drum, orchestra bell, and xylophone excerpts equivalent in difficulty and number to those typically found on a regional orchestra audition list (at least a three per instrument). All excerpts must meet musicianship requirements above for 400-level timpani two-mallet and snare solo performance, and they may not duplicate excerpts used for the similar option available as part of 300-level percussion study (see above). Students may substitute for this requirement the winning of an audition for a contract percussion (non-timpani) position in a professional regional orchestra or an equivalent summer festival orchestra.

10. Performance at a professional level of a combination of bass drum, crash cymbal, triangle and tambourine excerpts equivalent in difficulty and number to those typically found on a regional orchestra audition list (a total of a least 10 and at least two per instrument). Students pursuing this option must first have previously demonstrated near-professional technical ability on the four instruments in some combination of CSUSB percussion studio classes, CSUSB performing ensembles, and/or off-campus performing
experiences. Students may substitute for this requirement the winning of an audition for a contract percussion (non-timpani) position in a professional regional orchestra or an equivalent summer festival orchestra.

11. Performance at a professional level of eight timpani excerpts, at least two each from Classical, Romantic, and 20th/21st-Century repertoire, equivalent in difficulty to those typically found on a regional orchestra audition list. All excerpts must meet musicianship requirements above for 400-level timpani solo performance. Students may substitute for this requirement the winning of an audition for a contract timpani position in a professional regional orchestra or an equivalent summer festival orchestra.

**Technique requirements**

Demonstration of comprehensive, professional-level percussion technique by passing a CSUSB senior recital hearing and successfully completing a senior recital, achieving acceptance into a conservatory-level masters degree program as a percussion performance major, and/or winning an audition for a contract percussion (non-timpani) position in a professional regional orchestra or an equivalent summer festival orchestra.

**Sight-reading requirements**

1. Sight-read a two-mallet excerpt drawn from 300-level two-mallet keyboard repertoire with near-professional musicianship and technique.

2. Sight-read a snare drum excerpt drawn from 300-level snare drum repertoire with near-professional musicianship and technique.