

Percussion Area

Sophomore Barrier Exam Requirements

The percussion sophomore barrier exam is cumulative. Students will demonstrate proficiency on each of the four instrumental areas below--sequentially, one instrument and one semester at a time--during the performance jury for the first four semesters as a music major.

- Requirements must be met to register for 4000-level applied lessons
- Transfer students must take the Sophomore Barrier Exam at the end of their first semester at UW. Transfer students may not register for upper division credit until they have passed the sophomore barrier exam.
- If a student does not pass one or more of the four instrument areas during the first four semesters, they may continue lessons at the 3000 level, but may not register for lessons at the 4000 level
- Students may attempt the proficiency barrier twice in each of the four instrument areas.
- Students failing an individual instrument exam a second time would no longer be considered a music major. Exceptions require the consent of the area coordinator and the Department Chair.

Grading sophomore barrier exams

Each percussion instrument proficiency exam accumulating in the Sophomore Barrier will be graded on a pass-fail basis. Per departmental procedures spelled out in the Undergraduate Handbook, a letter grade will be given, which will count as the jury grade for the semester.

Minimum Proficiency Requirements

The minimum proficiency requirements accumulating at the end of the fourth semester of study for all percussion majors regardless of music degree sought are:

Snare Drum

1. Demonstrate the 40 *International Drum Rudiments* from memory.
2. Perform a snare solo demonstrating the musical application of several rudiments (e.g., Mitch Markovich: *The Winner, Tornado, or Stamina*)

Marimba

1. A chromatic scale the entire range of the instrument.
2. All major, natural-, harmonic-, and melodic-minor scales ascending and descending two octaves.
3. All major, minor, diminished, and augmented arpeggios ascending and descending two octaves.
4. All "seventh" chords including major-major, minor-major, major-minor, half-diminished, and fully-diminished ascending and descending two octaves.
5. Perform a marimba or xylophone solo (accompanied or unaccompanied) which demonstrates technical and musical skill with two mallets (e.g., Fritz Kreisler: *Tambourin Chinois*; Earl Hatch: *Furioso and Valse in d minor*; G.H. Green: *Log Cabin Blues*).

Timpani

1. Demonstrate proper tuning, musical interpretation, and mallet technique within:
2. A "four-drum" etude or solo which includes tuning changes in-tempo. (example: Mitchell Peters: *Fundamental Method for Timpani*)

Drumset

1. Demonstrate ability to play basic swing, rock, and Latin styles.
2. Demonstrate ability to sight-read a “big band chart” with proper set-ups and kicks regardless of style.

NOTE: Reasonable tempos must be employed for each particular segment of the proficiency.