

UNT Percussion - Applied Lesson Syllabus

Mallets - Non-Jazz

Weekly Assignments and Barrier Information

Please follow the UNT Percussion Manual regarding private applied percussion lessons. Lessons are divided into twelve (12) weekly assignments, to aid individuals in pacing themselves throughout the semester.

- ◆ It is the responsibility of students to prepare the assigned material prior to their scheduled lesson time. The assignments are arranged to allow ample time for preparation.
- ◆ Students should give notice if they cannot attend a lesson. This can be done by making a phone call, placing a note on the door, or placing a note in the teacher's mail box (in the music office). Failure to notify your instructor can effect the final grade.
- ◆ Lessons missed by the student will not be made up unless excused by the instructor.
- ◆ Lessons missed by the instructor will be made up at a time convenient for both.
- ◆ The student will be allowed one absence; after that, each absence lowers the final grade by a letter.
- ◆ All applied students are responsible for attending Percussion Departmentals on Fridays at 1pm. For further information regarding private lesson requirements consult the UNT Percussion Manual.

Proficiency/Barrier Levels

(These levels must be passed off in order to graduate.)

Non-Jazz Majors (Includes Applied, Music Education, and Concentrations)

<u>Snare</u>	Deficient, Level 1 & 2
<u>Timpani</u>	Level 1 & 2
<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2 Level 3
<u>Drum Set</u>	Level 1 Level 2 Level 3

Jazz Studies Major

<u>Snare</u>	Deficient, Level 1 & 2
<u>Timpani</u>	Level 1
<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2
<u>Drum Set</u>	Deficient Level 1 Level 2, Semesters 1 & 2 Level 3, Semesters 1 & 2 Level 4, Semesters 1 & 2

(Note: Not every student begins with Deficient level. Some students begin with Level I. If you do not know your placement, your private lesson instructor can give you this information.)

Mallet Barriers - All Majors

Deficient: Goldenberg, Modern School for Xylophone pg. 9-36
Glassock - Mallets for Drummers pg. 8-16
Ford, Marimba: Technique Through Music, pg. 4-8, 14, 22 & 34

Assignments: Deficient

Week 1:

Goldenberg pg. 9-12
Glassock 8-9

Week 2:

Goldenberg pg. 9-12
Glassock 10

Week 3:

Goldenberg pg. 13-14
Glassock 11
Sight Reading-Assigned by
teacher Choose two-mallet solo

Week 4:

Goldenberg pg. 15-17
Glassock 12
Ford pg. 4-6
Solo

Week 5:

Goldenberg pg. 18-20
Glassock 12
Ford p. 8
Solo

Week 6:

Goldenberg pg. 18-20
Glassock 13
Sight Reading
Solo

Week 7:

Goldenberg pg. 21-23
Glassock 14-15
Ford pg. 7 (in C, F) and 22 (in C,
F) Sight Reading
Perform two-mallet piece

Week 8:

Goldenberg pg. 29-31
Glassock 14-15
Ford p. 7 in G, D
Sight Reading
Choose 2nd two-mallet solo

Week 9:

Goldenberg pg. 26-28
Glassock 16
Ford p. 34
Sight Reading and Solo

Week 10:

Goldenberg pg. 32-33 (omit Yankee
Doodle)
Glassock 16
Ford p. 7 in Bb, Eb

Week 11:

Goldenberg pg. 34-36
Glassock Review
Ford p. 14
Solo

Week 12:

Perform 2nd two-mallet piece
Review

Mallet Barriers - Non-Jazz

Level 1 - Semester 1: (All degrees except Jazz Studies)

Goldenberg, Modern School for Xylophone, pg. 37-59

Bona, Rhythmical Articulation, Exercises 75-92

Ford, Marimba: Technique Through Music, pg. 7-11, 22-25, 34-37

Assignments: Level 1 - Semester 1

Week 1:

Goldenberg pg. 37-38

Bona 75-76

Ford pg. 4-6, 7-8 (in C, F)

Sight Reading - assigned by teacher

Choose two mallet solo

Week 2:

Goldenberg pg. 39-40

Bona 77-78

Sight Reading

Ford pg. 7 and 22 (in C, F, G & D)

Week 3:

Goldenberg pg. 41-42

Bona 79-80

Ford pg. 9-11

Sight Reading

Solo

Week 4:

Goldenberg p. 43

Bona 81-82

Sight Reading and Solo

Week 5:

Goldenberg pg. 44-45

Bona 83-84

Ford pg. 22-25

Sight Reading

Perform two mallet solo

Week 6:

Goldenberg pg. 46-47

Bona 85-86

Sight Reading

Choose 2nd two or four mallet solo

Week 7:

Goldenberg pg. 48-50

Bona 87-88

Ford p. 34 (in C, F, G & D)

Sight Reading and Solo

Week 8:

Goldenberg pg. 51-53

Bona 89-90

Ford pg. 35-37

Sight Reading and Solo

Week 9:

Goldenberg pg. 54-55

Bona 91

Sight Reading and Solo

Week 10:

Goldenberg pg. 56-57

Bona (Review 91)

Sight Reading

Review Ford Etudes

Perform 2nd solo

Week 11;

Goldenberg pg. 58-59

Bona 92

Sight Reading

Week 12:

Review

Mallet Barriers - Non-Jazz

Level 1 - Semester 2: (All degrees except Jazz Studies)

Goldenberg, Modern School for Xylophone, Etudes 3, 5, 6, 8, 11, 15, 18, 21, 25, 27, 33
Ford, Marimba: Technique Through Music, pg. 4-6, 7 (exercises 1 & 2 with permutations
1-8 - All Keys), 12-14, 22, 26-28,34, 38-40, 44-47.

Sight Reading

Assignments: Level 1 - Semester 2

Week 1:

Ford pg. 4-6
Ford pg. 7 (w/perm. 1-4 All Keys), 22, 44-47
Goldenberg 3
Sight Reading - assigned by teacher
Choose solo #1

Week 2:

Ford pg. 7 (w/perm. 1-4) and 8 (in C & F)
Goldenberg 5
Sight Reading and Solo

Week 3:

Goldenberg 6
Ford pg. 44-47
Sight Reading and Solo

Week 4:

Ford p. 7 (w/perm 5-8 All Keys)
Goldenberg 8
Sight Reading and Solo

Week 5:

Goldenberg 11
Sight Reading & Perform Solo #1

Week 6:

Ford pg. 26-28 and 34
Goldenberg 15
Sight Reading and Choose Solo #2

Week 7:

Goldenberg 18
Ford pg. 26-28 and 34
Sight Reading and Solo

Week 8:

Goldenberg 21
Ford pg. 38-40
Sight Reading and Solo

Week 9:

Goldenberg 25
Ford pg. 38-40
Sight Reading and Solo

Week 10:

Goldenberg 27
Ford p. 12-13,14
Sight Reading
Perform Solo #2

Week 11:

Goldenberg 33
Ford pg. 12-13,14
Sight Reading

Week 12:

Review

Mallet Barriers - Non-Jazz

Level 2 - Semester 1: (All degrees except Jazz Studies)

Bona, Rhythmical Articulation, Exercises 93-98

Ford, Marimba: Technique Through Music, pg. 15-18, 30-33, 42-43, 50-51

Sight Reading and Solos - Assigned by teacher

Assignments: Level 2 - Semester 1

Week 1:

Bona 93
Ford pg. 50-51
Sight Reading and Solo
Assign Solo #1

Week 2:

Bona 94
Ford pg. 50-51
Sight Reading and Solo

Week 3:

Bona 93 & 94 review
Ford pg. 30-33
Sight Reading and Solo

Week 4:

Bona 95
Ford pg. 30-33
Sight Reading and Solo

Week 5:

Bona 96
Sight Reading and Solo
Choose Solo #2

Week 6:

Bona 95 & 96 review
Ford pg. 42-43
Sight Reading and Solo

Week 7:

Bona 97
Ford pg. 42-43
Sight Reading and Solo

Week 8:

Bona 98
Sight Reading and Solo

Week 9:

Bona 97 & 98 Review
Ford pg. 15-18
Sight Reading and Solo

Week 10:

Sight Reading and
Solo Ford pg. 15-18

Week 11;

Sight Reading and Solo

Week 12:

Review

Mallet Barriers - Non-Jazz

Level 2 - Semester 2: (All degrees except Jazz Studies)

Goldenberg, Modern School for Xylophone Excerpts

Ford, Marimba: Technique Through Music, pg. 19-21 and one of the following: 54-56, 57-59 or 60-63

Two to Three Solo Works

Sight Reading - Assigned by teacher

Assignments: Level 2- Semester 2

Week 1:

Assign solo #1

Goldenberg - Porgy & Bess, pg. 122-123

Ford pg. 19-21

Sight Reading

Week 2:

Solo #1

Ford pg. 19-21

Sight Reading

Week 3:

Solo #1

Sight Reading

Goldenberg - Colas Breugnon, p. 113

Week 4:

Perform solo #1

Sight Reading

Week 5:

Solo #2

Sight Reading

Goldenberg - Petrouchka, pp 105-106

Ford - Choose either 54, 57 or 60

Week 6:

Solo #2

Ford - Choose either 54, 57 or 60

Sight Reading

Week 7:

Solo #2

Sight Reading

Goldenberg - Polka, p. 113

Week 8:

Perform Solo #2

Sight Reading

Week 9:

Solo #3

Sight Reading

Goldenberg – Magic Flute, pg. 102

Week 10:

Solo #3

Sight Reading

Week 11:

Solo #3

Sight Reading

Week 12:

Review.

Mallet Barriers - Non-Jazz

Level 3 - All Degrees except Jazz Studies

David Friedman - **Vibraphone Technique:**

Dampening and Pedaling

Ed Smith – **Blues Barrier Material**

(download from the UNT Percussion webpage)

Week 1:

Smith: 2-5-1 progression shapes #1-12 (or as many as you can get in) in key of F, G and Bb
Friedman: pg. 1 plus etude #1

Week 2:

Smith: Outline the blues progression with shapes #1-12 in the key of F. Then change shapes every two bars. Add blues scale (material provided by instructor) Friedman # 4

Week 3:

Smith: Begin Rhythms For Blues Letters A-E through entire blues progression in key of F. Combine with previous week's #1-12 shapes. Stay with blues scale. Begin 2-5- 1 chords #13 & 14 in Keys F, G and Bb
Friedman #6

Week 4:

Smith: Begin Digital For Blues in key of F (at least #1, 2, 3 and 10) Friedman #7

Week 5:

Smith: Begin Neighbor Tones #1-7. Try each shape at bars 1 & 2 then bars 8 & 9. Play broken up outline ideas on the rest of the bars. Begin 2-5 -1 chords #15 and 16 Friedman # 8

Week 6:

Smith: Neighbor Tones #8-12
Begin Open Voicings for Comping the Blues. Friedman #8
Pick Jury piece

Week 7:

Smith: Be able to play 4 chorus of blues improvisation with Chorus 1 blues scale, chorus 2 digital and outlines, Chorus 3 and 4 with neighbor tone ideas.
Friedman #5
Jury piece

Week 8:

Smith: Blues in G
Friedman #10
Jury piece

Week 9:

Smith: Blues in G
Friedman #10
Jury piece

Week 10:

Smith: Blues in Bb
Friedman # 13
Jury piece

Week 11:

Smith: Blues in Bb
Friedman review
Jury piece

Week 12:

Smith: review
Friedman review
Jury piece

Barrier Requirements: 5 choruses of Blues. 1st chorus comping 2nd chorus blues scale improv, 3rd chorus outline/digital ideas improv, 4th chorus neighbor tone, 5th chorus neighbor tone

Friedman: random choice from book of etudes #4, 5, 7, 8, 10 or 13

Mallet Proficiency - Tempos

Goldenberg

<u>Page</u>	<u>Tempo</u>	<u>Page</u>	<u>Tempo</u>	<u>Page</u>	<u>Tempo</u>
1-8	q =100	37-40	q =120 (Presto/Allegro)	53	q. = 80
9-12	h =120		q =100 (Moderato)	54-55	q = 80
13-14	q =144		q =74 (Adagio)	56	q = 60
15-17	h =120	41-42	q =80	57	q = 60
18-20	h =120	43	q =120		q.=40
21-23	h =120	44-45	q =100	58	q =60
24-26	h =120	46	q =120	59	q=50
27-28	e =144	47	q.=100		
29-31	q =92	48	h =120		
32	q =120	49-50	q =100		
33-36	q =120	51	q = 80		
	q. = 80	52	h =120		

Bona

<u>Page</u>	<u>Temp.</u>	<u>Page</u>	<u>Temp.</u>	<u>Page</u>	<u>Temp.</u>	<u>Page</u>	<u>Temp.</u>	<u>Page</u>	<u>Tempo</u>
75	q =72	81	e =100	87	q.=40	93	q =50	99	q =52
76	q =72	82	e =72	88	q.=40	94	e =60		
77	q =72	83	q =66	89	q.=60	95	q =50		
78	q =90	84	q =64	90	q.=40	96	e =72		
79	q =66	85	q.=40	91	q =66	97	q. =46		
80	q =56	86	q.=40	92	q =70	98	e =72		

Scales and Arpeggios

Scales and Arpeggios are played 3 octaves up and down at quarter = 72. (Scales in sixteenth notes, Level I Arpeggios in triplets). Scales are played Major, Natural Minor, and Harmonic Minor. Arpeggios are played Major, Minor, Diminished, and Augmented.

Arpeggios

(Level II-Sixteenth notes) 7th Chords -- Major, Minor, Dominant, Diminished. Three octaves up and down.

Ford - Progressions and Permutations - Pg. 7, Exercises 1 & 2 with permutations 1-8, All Keys

(minimum tempos)

Permutation 1-4 - half note = 104

Permutation 5-8 - half note = 84

Goldenberg Etudes

3.	60	15.60	33.48
5.	60	18.48	
6.	80	21.52	
6.	80	25.100	(8th note)
11.	60	27.72	

Vibraphone Barrier tempos:

Blues Comping: 60-80 (half note)

Chordal outline of Blues: 60-80 (half note)

Snidero - All tempos as marked. Students will be required to play with the book's CD for barriers.

Peters - All tempos relative to individual markings.