

# 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  
Peters, Fundamental Mallets pg. 21-86  
Ford, Marimba: Technique Through Music, pg. 4-8, 14, 22 & 34

### Assignments: Deficient

#### Week 1:

Goldenberg pg. 9-12  
Peters 21-25

#### Week 2:

Goldenberg pg. 9-12  
Peters 34-38

#### Week 3:

Goldenberg pg. 13-14  
Peters 39-43  
Sight Reading-Assigned by teacher  
Choose two mallet solo

#### Week 4:

Goldenberg pg. 15-17  
Peters 44-48  
Ford pg. 4-6  
Solo

#### Week 5:

Goldenberg pg. 18-20  
Peters 49-53  
Ford p. 8  
Solo

#### Week 6:

Goldenberg pg. 18-20  
Peters 54-59  
Sight Reading  
Solo

#### Week 7:

Goldenberg pg. 21-23  
Peters 60-65  
Ford pg. 7 (in C, F) and 22 (in C, F)  
Sight Reading  
Perform two mallet piece

#### Week 8:

Goldenberg pg. 29-31  
Peters 66-71  
Ford p. 7 in G, D  
Sight Reading  
Choose 2nd two mallet solo

#### Week 9:

Goldenberg pg. 26-28  
Peters 72-73  
Ford p. 34  
Sight Reading and Solo

#### Week 10:

Goldenberg pg. 32-33 (omit Yankee Doodle)  
Peters 74-81  
Ford p. 7 in Bb, Eb

#### Week 11:

Goldenberg pg. 34-36  
Peters 82-86  
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  
Stevens pg. 35-38  
Sight Reading and Solo

#### Week 3:

Goldenberg 6  
Ford pg. 12-13  
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  
Sight Reading and Solo

#### Week 8:

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

#### Week 9:

Goldenberg 25  
Sight Reading and Solo

#### Week 10:

Goldenberg 27  
Ford p. 14  
Sight Reading  
Perform Solo #2

#### Week 11:

Goldenberg 33  
Review  
Sight Reading

#### Week 12:

Review

## **Mallet Barriers - Non-Jazz**

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

Bona, Rhythmical Articulation, Exercises 93-99

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. 15-18

Sight Reading and Solo

#### **Week 2:**

Bona 94

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

#### **Week 6:**

Bona 95 & 96 review

Ford pg. 42-43

Sight Reading and Solo

#### **Week 7:**

Bona 97

Sight Reading and Solo

#### **Week 8:**

Bona 98

Sight Reading and Solo

#### **Week 9:**

Bona 97 & 98 Review

Ford pg. 50-51

Sight Reading and Solo

#### **Week 10:**

Bona 99

Sight Reading and Solo

#### **Week 11;**

Bona 99 review

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 piece #1

Goldenberg - Porgy & Bess, pg. 122-123

Ford pg. 19-21

Sight Reading

#### Week 2:

Piece #1

Sight Reading

#### Week 3:

Piece #1

Sight Reading

Goldenberg - Colas Breugnon, p. 113

#### Week 4:

Perform piece #1

Sight Reading

#### Week 5:

Piece #2

Sight Reading

Goldenberg - Petrouchka, pp 105-106

Ford - Choose either 54, 57 or 60

#### Week 6:

Piece #2

Sight Reading

#### Week 7:

Piece #2

Sight Reading

Goldenberg - Polka, p. 113

#### Week 8:

Perform piece #2

Sight Reading

#### Week 9:

Piece #3

Sight Reading

Goldenberg - Symphony #7, pg. 115-116

#### Week 10:

Piece #3

Sight Reading

#### Week 11:

Piece #3

Sight Reading

#### Week 12:

Perform non-jury piece not played on departmental.

**Your jury selection must not be performed on departmental**

## **Mallet Barriers - Non-Jazz**

**Level 3** - All Degrees except Jazz Studies

Metzger, The Art and Language of Jazz Vibes Chapters 4-10,16, 17, 29, 30

### **Assignments: Level 3**

**Week 1:** Chapters 4 & 5

**Week 2:** Chapters 29 & 30

**Week 3:** Chapters 5, 6, 7

**Week 4:** Chapters 5, 6, 7

**Week 5:** Chapters 8 & 9

**Week 6:** Chapters 8 & 9

**Week 7:** Chapter 10. Choose a standard for jury or departmental performance.

**Week 8:** Chapter 10

**Week 9:** Chapter 16

**Week 10:** Chapter 17

**Week 11:** Solo & Review

**Week 12:** Solo & Review

**Barrier requirements will consist of the following performance techniques in the keys of F, Bb, Eb, G & C: 1. Blues Comping; 2. Chordal outline of Blues; 3. Blues Scales and 4. Metzger, pg. 76-77**

## Mallet Proficiency - Tempos

### Goldenberg

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

### Bona

<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	♩=72	81	♩=100	87	♩.=40	93	♩=50
76	♩=72	82	♩=72	88	♩.=40	94	♩=60
77	♩=72	83	♩=66	89	♩.=60	95	♩=50
78	♩=90	84	♩=64	90	♩.=40	96	♩=72
79	♩=66	85	♩=40	91	♩=66	97	♩.=46
80	♩=56	86	♩.=40	92	♩=70	98	♩=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	

Metzger - pg. 76-77 = half note 60-80

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.