

# UNT Percussion - Applied Lesson Syllabus

## Mallets - 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 affect 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.)

	<u>Non-Jazz Majors</u> (Includes Applied, Music Education, and Concentrations)		<u>Jazz Majors</u>
<b><u>Snare</u></b>	Deficient, Level 1 & 2	<b><u>Snare</u></b>	Deficient, Level 1 & 2
<b><u>Timpani</u></b>	Level 1 & 2	<b><u>Rhythmic Development</u></b>	
<b><u>Mallets</u></b>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1& 2 Level 3	<b><u>Mallets</u></b>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1& 2 Level 3
<b><u>Drum Set</u></b>	Level 1 Level 2 Level 3	<b><u>Drum Set</u></b>	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 - Jazz Studies

### Level 1 - Semester 1 - Jazz Studies Majors

Glassock - Mallets for Drummers pg. 17-28

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

Snidero- Jazz Conception pg. 8-9, 12-13

### Assignments: Level 1 - Semester 1

#### Week 1:

Glassock 17

#### Week 2:

Glassock 18-19

Choose two-mallet solos

#### Week 3:

Glassock 20-21

Ford 4-6 (in C, F)

Solo

#### Week 4:

Glassock 22-23

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

Solo

#### Week 5:

Glassock 17-23 Review

Ford 9-11

Solo

#### Week 6:

Glassock 24

Perform two-mallet solo

#### Week 7:

Glassock 25

Ford 22-25

Choose solo

#### Week 8:

Glassock 26

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

Solo

#### Week 9:

Snidero p. 8-9

Ford 35-37

Solo

#### Week 10:

Glassock 27

Solo

#### Week 11:

Snidero p. 12-13

Glassock 28

Ford Review Etudes

Perform solo

#### Week 12:

Review

\*This may be a review if the student studied the mallet deficient barriers.

# Mallet Barriers - Jazz Studies

## Level 1 - Semester 2 - Jazz Studies Majors

Snidero, Jazz Conception pg. 10-11, 20-23, 26-27, 30-31, 40-41

Glassock - Mallets for Drummers pg. 29-31, 34, 36-37, 40-41

Ford - Marimba: Technique Through Music pg. 12, 16, 30

## Assignments: Level 1 - Semester 2

### Week 1:

Snidero pg. 10-11

Glassock 29

### Week 2:

Snidero pg. 10-11

Glassock 30

Ford 12

Choose solo

### Week 3:

Snidero pg. 20-21

Glassock 31

Ford 12

Solo

### Week 4:

Snidero pg. 20-21

Glassock 34

Solo

### Week 5:

Snidero pg. 22-23

Ford 16

Solo

### Week 6:

Snidero pg. 22-23

Glassock 34

Ford 16

Peters review

### Week 7:

Snidero pg. 26-27

Glassock 36

Perform solo

### Week 8:

Snidero pg. 30-31

Glassock 37

Ford 30

Choose solo

### Week 9:

Snidero pg. 30-31,

Glassock 40

Ford 30

Solo

### Week 10:

Snidero pg. 40-41

Glassock 41

Ford Review

Solo

### Week 11:

Snidero pg. 40-41

Glassock Review

Ford Review

Perform solo

### Week 12:

Review

# Mallet Barriers - Jazz Studies

## Level 2 - Semester 1- Jazz Studies Majors

David Friedman - **Vibraphone Technique:**

etudes-1,4,5,6,7,8,9,10

### Dampening and Pedaling

Ed Smith – **Vibes 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 #9

Jury piece

#### Week 9:

Smith: Blues in G

Friedman #10

Jury piece

#### Week 10:

Smith: Blues in Bb

Friedman # 10

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. 1<sup>st</sup>

chorus comping 2<sup>nd</sup> chorus blues scale improv,

3<sup>rd</sup> chorus outline/digital ideas improv, 4<sup>th</sup> chorus

neighbor tone, 5<sup>th</sup> chorus neighbor tone

Friedman jury committee will choose from

etudes # 5, 7, 8, 9, 10

## **Mallet Barriers - Jazz Studies**

### **Level 2 - Semester 2- Jazz Studies**

Four Jazz Standards to be selected in consultation with the instructor.

#### **Assignments: Level 2 - Semester 2**

**Week 1:** Review chord voicings

Choose Tune 1

**Week 2:** Tune 1

Improvisation

**Week 3:** Tune 1

Improvisation

**Week 4:** Perform Tune 1

Improvisation

**Week 5:** Tune 2

Improvisation

**Week 6:** Tune 2

Improvisation

**Week 7:** Perform Tune 2

Improvisation

**Week 8:** Tune 3

Improvisation

**Week 9:** Perform Tune 3

Improvisation

**Week 10:** Tune 4

Improvisation

**Week 11:** Tune 4

Improvisation

**Week 12:** Review

## 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>Tempo</u>
75	q =72	81	e =100	87	q.=40	93	q =50
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.