

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 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)		Jazz Studies Majors	
Snare	Deficient, Level 1 & 2	Snare	Deficient, Level 1 & 2
Timpani	Level 1 & 2	Rhythmic Development	
<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2 Level 3	<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2
<u>Drum Set</u>	Level 1 Level 2 Level 3	<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 - Non-Jazz

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

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

Ford, Marimba: Technique Through Music, pg. 9-11, 22-25, 34-37

Sight Reading and Solos

Assignments: Level 1 - Semester 1

Week 1:

Goldenberg pg. 37-38

Ford pg. 4-6

Sight Reading - assigned by teacher

Choose two mallet solo

Week 2:

Goldenberg pg. 39-40

Sight Reading

Solo

Week 3:

Goldenberg pg. 41-42

Ford pg. 9-11

Sight Reading

Solo

Week 4:

Goldenberg p. 43-45

Sight Reading

Solo

Week 5:

Goldenberg pg. 46-47

Ford pg. 22-25

Sight Reading

Perform two mallet solo

Week 6:

Goldenberg pg. 48-50

Sight Reading

Choose 2nd two or four mallet solo

Week 7:

Goldenberg pg. 51-53

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

Sight Reading

Solo

Week 8:

Goldenberg pg. 54-55

Ford pg. 35-37

Sight Reading

Solo

Week 9:

Goldenberg pg. 56-57

Sight Reading

Solo

Week 10:

Goldenberg pg. 58-59

Sight Reading and Solo

Review Ford Etudes

Week 11;

Goldenberg review

Sight Reading and Solo

Week 12:

Review

Mallet Barriers - Non-Jazz

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

Bona, Rhythmical Articulation, Exercises 75-92
Ford, Marimba: Technique Through Music, pg.12-13, 26-28, 38-40, 44-47.
Ford, 2 mallet packet
Sight Reading and Solos

Assignments: Level 1 - Semester 2

Week 1:

Ford pg. 4-6
Ford Etude 1
Bona 75-76
Sight Reading - assigned by teacher
Choose solo #1

Week 2:

Ford pg. 44-47
Bona 77-78
Sight Reading and Solo

Week 3:

Bona 79-80
Ford pg.44-47
Sight Reading and Solo

Week 4:

Ford Etudes 2-3
Bona 81-82
Sight Reading and Solo

Week 5:

Ford pg. 26-28
Bona 83-84
Sight Reading and Perform Solo #1

Week 6:

Ford pg. 26-28
Bona 85-86
Sight Reading and Choose Solo #2

Week 7:

Bona 87-88
Ford Etudes 4-5
Sight Reading and Solo

Week 8:

Bona 89-90
Ford pg. 38-40
Sight Reading and Solo

Week 9:

Bona 91
Ford Etude 6
Ford pg. 38-40
Sight Reading and Solo

Week 10:

Bona 92
Ford p. 12-13
Sight Reading and Solo

Week 11:

Ford p. 12-13
Ford Etude 7
Review
Sight Reading
Solo

Week 12:

Review

Mallet Barriers - Non-Jazz

Level 2 - Semester 1: (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. 7 (exercises 1 & 2 with permutations 1-8 - All Keys), pg. 15-18, 30-33, 42-43, 50-51

Sight Reading and Solos - Assigned by teacher

Assignments: Level 2 - Semester 1

Week 1:

Goldenberg 3
Ford pg. 50-51
Sight Reading
Choose Solo #1

Week 2:

Goldenberg 5
Ford pg. 50-51
Sight Reading and Solo

Week 3:

Goldenberg 6
Ford pg. 30-33
Sight Reading and Solo

Week 4:

Goldenberg 8
Ford pg. 30-33
Sight Reading and Solo

Week 5:

Goldenberg 11
Ford pg. 7 (with perm. 1-4 All Keys)
Sight Reading and Solo

Week 6:

Goldenberg 15
Ford pg. 42-43
Sight Reading and Choose Solo #2

Week 7:

Goldenberg 18
Ford pg. 42-43
Sight Reading and Solo

Week 8:

Goldenberg 21
Ford pg. 7 (with perm. 5-8 All Keys)
Sight Reading and Solo

Week 9:

Goldenberg 25
Ford pg. 15-18
Sight Reading and Solo

Week 10:

Goldenberg 27
Ford pg. 15-18
Sight Reading and Solo

Week 11;

Goldenberg 33
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, pg. 102, 113, 122-123
Ford, Marimba: Technique Through Music, 19-21
Bona, Rhythmical Articulation, Exercises 93-98
Sight Reading and Solos - Assigned by teacher

Assignments: Level 2 - Semester 2

Week 1:

Bona 93
Ford pg. 19-21
Sight Reading
Assign Solo #1

Week 2:

Bona 93
Goldenberg - Porgy & Bess, pg. 122-123
Sight Reading and Solo

Week 3:

Bona 94
Sight Reading and Solo

Week 4:

Bona 94
Sight Reading and Solo

Week 5:

Bona 95
Goldenberg - Colas Breugnon, p. 113
Sight Reading
Assign Solo #2

Week 6:

Bona 95
Sight Reading and Solo

Week 7:

Bona 96
Goldenberg - Polka, p. 113
Sight Reading and Solo

Week 8:

Bona 97
Perform piece #2
Sight Reading

Week 9:

Bona 97
Goldenberg - Magic Flute, pg. 102
Sight Reading
Assign Solo #3

Week 10:

Bona 98
Sight Reading and Solo

Week 11:

Bona 98
Sight Reading and Solo

Week 12:

Review

Mallet Barriers - Non-Jazz

Level 3 - All Degrees except Jazz Studies

David Friedman - **Vibraphone Technique:**

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

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 #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. 1st chorus comping 2nd chorus blues scale improv, 3rd chorus outline/digital ideas improv, 4th chorus neighbor tone, 5th chorus neighbor tone

Friedman jury committee will choose from

etudes # 5, 7, 8, 9, 10

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	
8.	64	25.100	(8th note)
11.	60	27.72	

Vibraphone Barrier tempos:

Blues – quarter note = 100-112 bpm
Friedman etudes (quarter note basic duration)

#5=70-80 bpm

#7= 108-120 bpm

#8= ca.90

#9= 86-96

#10= 80-96

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.