

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 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 - 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 33

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:**

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 #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 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>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.