

# UNT Percussion - Applied Lesson Syllabus

## Drum Set - 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)

<b><u>Snare</u></b>	Deficient, Level 1 & 2
<b><u>Timpani</u></b>	Level 1 & 2
<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

### Jazz Studies Major

<b><u>Snare</u></b>	Deficient, Level 1 & 2
<b><u>R. Development</u></b>	Level 1
<b><u>Mallets</u></b>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2
<b><u>Drum Set</u></b>	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.)

# UNT JAZZ DRUMSET CURRICULUM

## DEFICIENT BARRIERS

\*\*\*Soph *MUSICAL TIME (EX. 1-70)*

**Morgan** *THE JAZZ DRUMMER'S READING WORKBOOK (Pg. 7-22, 29-32)*

**Reed** *SYNCOPATION (Pg. 10 & 38)*

**Davis** *BASIC GROOVES (#1-10)*

**Tunes** *Autumn Leaves, There Will Never Be Another You, Au Privave, Billie's Bounce, How High the Moon*  
**Play Alongs** *Moanin', Someday my Prince Will Come, Juju, Afro Blue, El Toro Valiente, Yeah!, Tumba, Temba, Timba, Oye Como Va, Jumpin' at the Woodside, Walkin', Four*

### **WEEK 1** (*Decide Jury transcription by week 3 and the first draft due by week 5*)

**Soph** \*Ex. 1-10

**Reed** Pg. 10: Shuffle bd, Shuffle lft hnd, 2nd & 3rd trpls in lft hand (q = 50-100bpm) \*with met on upbeats

**Morgan** Pg. 5-6

**Davis** #1 & #2

**Play Along**

Moanin' (Shuffle)

Someday my Prince Will Come (3/4)

### **WEEK 2**

**Soph** Ex. 11-20

**Reed** Pg. 10: Shuffle bd, Shuffle lft hnd, trpls in lft hand (q = 100-150bpm)

**Morgan** Pg. 7-8

**Davis** #3 & #4

**Tune** *Autumn Leaves*: Sing melody ACCURATELY, play on snare (SLOW)

**Play Along**

Juju (Elvin 6/8)

Afro Blue (12/8)

### **WEEK 3** (*Comping transcription decision due*)

**Soph** Ex. 21-30

**Reed** Pg. 10: Shuffle bd, Shuffle lft hnd, trpls in lft hand (q = 150-180bpm)

**Morgan** - Pg. 9-10

**Davis** #5 & #6

**Tune** *Autumn Leaves*: Orchestrate melody around kit, comp melody (SLOW)

**Play Along**

El Toro Valiente (Mozambique)

Yeah! (2-3 Cascara)

### **WEEK 4**

**Soph** Ex. 21-30

**Reed** Pg. 38 (Ex 1): Play melody with sn, bd & unison sn/bd (half = 50bpm-100bpm)

**Morgan** Pg. 11-12

**Davis** - #7 & #8

**Tune** *There Will Never Be Another You*: Comp in space of melody, play melody as though playing with a group (Medium)

**Play Along**

Tumba, Temba, Timba (Songo)

Oye Como Va (Cha-cha-cha)

### **WEEK 5** (*1st draft of transcription due*)

**Soph** Ex. 31-40

**Reed** Pg. 38(Ex 1): Play melody with sn, bd & unison sn/bd (half-note = 50bpm-100bpm)

**Morgan** Pg. 13-14

**Davis** #9 & #10

**Tune** *There Will Never Be Another You*: Comp through form as though backing a solo (Medium-Up)

**Play Along**

Samba de Orfeu (Samba)

The Girl from Ipanema (Bossa Nova)

### **WEEK 6**

**Soph** Ex. 31-40

**Reed** Pg. 38 (Ex 1): alternating sn/bd, bd/sn (half = 50bpm-85bpm)

**Morgan** Pg. 15-16

**Tune** *Au Privave*: Solo over form using vocabulary (Medium-Up)

**Play Along**

Topsy (hi hat)

### **WEEK 7**

**Soph** Ex. 41-50

**Reed** Pg. 38(Ex 1):

- Swing time w/ alternating sn/bd, bd/sn (half = 85bpm-120bpm)

- Samba BD w/ hnds unison, ride pattern & reverse ride pattern (half = 90-100bpm)

**Morgan** Pg. 17, 18, 19

**Tune** *Au Privave*: Solo using bebop vocabulary

**Play Along**

Jumpin at the Woodside (hi hat)

### **WEEK 8** (*1st revised draft of transcription due*)

(**VIDEO 2 DUE**)

**Soph** Ex. 41-50

**Reed** Pg. 38 (Ex 1): Samba BD w/ hnds unison, ride pattern & reverse ride pattern (half = 100-110bpm)

**Morgan** Pg. 21-22

**Tune** *Billie's Bounce*: Solo using bebop vocabulary (Up)

**Play Along**

Walkin' ("Klook" ride beat)

### **WEEK 9**

**Soph** Ex. 51-60

**Reed** Pg. 38 (Ex 1)

- Samba BD, Half-note = 115bpm

- Songo BD/right hand half-notes, half = 90bpm

**Morgan** Pg. 24-25

**Tune** *Billie's Bounce*: Solo using melodic motifs

**Play Along**

Walkin' ("Klook" ride beat)

### **WEEK 10** (*2nd revised draft playable at slow tempo due*)

**Soph** - Ex. 51-60

**Reed** Pg. 38 (Ex 1): Songo BD/right hand half-notes, half = 100bpm

**Morgan** Pg. 27-28

**Tune** *How High the Moon*: Solo/comp in the style of transcribed drummer

### **WEEK 11**

**Soph** Ex. 61-70

**Reed** Pg. 38 (Ex 1):

- Songo & Samba BD, orchestrate lft hand around drums in the style

- Songo & Samba BD, orchestrate both hands around drums in a soloistic manner

**Tune** *How High the Moon*: Solo/comp in the style of transcribed drummer

**Morgan** Pg. 29, 30, 31, 32

**Play Along**

Four

### **WEEK 12** (*Transcription playable with recording*)

**Soph** - Ex. 61-70

**REVIEW**

### **WEEK 13**

**REVIEW**

\*All Musical Time exercises should be played with samba and songo bass drum patterns.

# Level 1

## BARRIERS

**Helbing** BIG BAND SIGHT READING (*Etudes 1, 12, 16, 17, 20, 21*)

**Reed** SYNCOPATION (*Pg. 10, 11, 12, 13, 16, 17, 38*)

**Chapin** ADVANCED TECHNIQUES (*Pg. 4-8, 9, 10, 11-17, 21-24*)

**Davis** SINGLE STROKE PYRAMID (*handout*) {*feet patterns 1-6*}

**Davis** VOCABULARY #1 (*HANDOUT*) {*1-8*}

**\*Tunes** *Moose the Mooche, Oleo, All of Me, Anthropology, You and the Night and the Music, But Not for Me*

**Play Alongs** *Bag's Groove, I Was Doin' Alright, Wives and Lovers, In the Mood, April in Paris, Things Are Getting Better, Vou Deitar E Rolar, Aguas De Marco, Mambo Inn, I've Never Been in Love Before*

### **WEEK 1** (*Jury Transcription: Decide transcription by wk 3 and the first draft due by wk. 5*)

**Davis**, Single Stroke Pyramid w/ feet patterns 1 & 2, 80bpm

**Helbing** Big Band Etude 1

**Chapin** Pg. 4-8 (true 16ths & triplets, q=65)

**Tune** *Moose the Mooche* (See tune instructions below)

**Play along** *Bag's Groove* (Kenny Clarke, *ride beat*)

### **WEEK 2**

**Davis**, Single Stroke Pyramid w/ feet patterns 1 & 2, 90bpm

**Helbing** Big Band Etude 1

**Chapin** Pg. 9,10 (true 16ths & triplets, q=75)

**Tune** *Moose the Mooche*

**Play along** *I Was Doin' Alright* (Al Harewood, *ride beat*)

### **WEEK 3** (*Comping transcription decision due*)

**Davis** Single Stroke Pyramid w/ feet patterns 1 & 2 (h=100bpm)

**Helbing** Big Band Etude 1

**Chapin** Pg. 11-17 (true 16ths & triplets, q=75)

**Tune** *Oleo*

**Play along** *Wives and Lovers* (Sonny Payne, *swing feel*)

### **WEEK 4**

**Davis**, Single Stroke Pyramid w/ feet patterns 3&4

**Reed** Pg. 12/13: Play true 16ths in snare and ride @q=60bpm

**Chapin** Pg. 11-17 (true 16ths & triplets, q=95)

**Tune** *Oleo*

**Play along** *In the Mood* (Maurice Purtill, *swing feel*)

### **WEEK 5** (*1<sup>st</sup> draft of transcription due*)

**Davis** Single Stroke Pyramid w/ feet patterns 7,8,9

**Davis** Vocab #1

**Chapin** Pg. 21-24 (triplet ride, q=80bpm)

**Reed** Pg. 16/17: Shuffle bd, Shuffle lft hnd, trpls in lft hand

**Tune** *All of Me*

**Play along** *April in Paris* (Sonny Payne, *swing feel*)

### **WEEK 6**

**Davis** Single Stroke Pyramid w/ feet patterns 7,8,9

**Davis** Vocab #1 MEMORIZED (play out of order)

**Chapin** Pg. 21-24 (triplet ride, q=100bpm)

**Helbing** Big Band Etude 2

**Tune** *All of Me*

**Play along** *Things Are Getting Better* (Art Blakey, *shuffle*)

**Art Blakey**

### **WEEK 7**

**Davis** Single Stroke Pyramid w/ feet patterns 5,6

**Davis** Vocab #1 MEMORIZED (mix & match 2 measures)

**Reed** Pg. 38: Swing time, alternating sn/bd, bd/sn (h=120-130)

**Chapin** Pg. 21-24 (triplet ride, q=120bpm)

**Helbing** Big Band Etude 20

**Tune** *Anthropology*

**Play along** *Vou Deitar E Rolar* (Paulo Braga, *samba*)

### **WEEK 8** (*1st revised draft of transcription due*)

**Davis** Single Stroke Pyramid w/ feet patterns 5,6

**Reed** Pg. 38: Swing time, alternating sn/bd, bd/sn (h=130-140)

**Davis** Vocab #1 MEMORIZED (trade 8's mix matching 2 measures over form of Anthropology)

**Helbing** Big Band Etude 21

**Tune** *Anthropology*

**Play along** *Minha Saudades* (Dom Um Romao, *Samba*)

### **WEEK 9**

**Davis** Single Stroke Pyramid w/ feet patterns 5,6

**Davis** Vocab #1 MEMORIZED (full solo over song form of You and the Night and the Music)

**Helbing** Big Band Etude 12

**Tune** *You and the Night and the Music*

**Play along** *Aguas De Marco* (Edison Machado, *Bossa Nova*)

### **WEEK 10** (*2nd revised draft playable at slow tempo*)

**Davis** Single Stroke Pyramid w/ feet patterns 5,6

**Helbing** Big Band Etude 16

**Tune** *But Not for Me*

**Play along** *Mambo Inn* (Tito Puente, *Afro-Cuban*)

### **Week 11**

**Helbing**, Big Band Etude 17

**Play along** *I've Never Been In Love Before* (Ed Thigpen, *two-feel*)

### **WEEK 12** (*Transcription playable with recording*)

**REVIEW** for Jury and Barrier exam

### **WEEK 13**

**REVIEW** for Jury and Barrier exam

### **\*Tune Instructions:**

- 1) Sing melody ACCURATELY
- 2) Melody on snare w/ time in feet
- 3) Melody around kit w/ time in feet
- 4) Comp melody
- 5) Comp in the spaces of melody
- 6) Play melody as though playing with group
- 7) Comp over form as though backing a solo
- 8) Solo over form using vocab
- 9) Solo over form using melodic motifs and ideas
- 10) Solo/comp in the style of transcribed drummer

## Level 2, Semester I

### BARRIERS

**SOPH BIG BAND PRIMER** (Pg. 29-34)

**Wilcoxon MODERN SWING SOLOS** (Pg. 14)

**Helbing STUDIES IN SYNCOPATION** (Pg. 19&20)

**Helbing BIG BAND SIGHT READING** (Etudes 2, 6, 7, 10, 22)

**Davis SINGLE STROKE PYRAMID** (Handout) {Feet patterns 10&11}

**Davis VOCABULARY #2** (handout) {1-8}

**\*Tunes** *If I Should Lose You, I Hear A Rhapsody, Like Someone In Love, Chi-Chi, I'm Old Fashioned, Groovin' High, East Of The Sun, Dexterity*

**Play Alongs** Bourbon Street Parade, When The Saints Go Marching In, Poinciana, She's So Lucky, Valse Hot, Dance Cadaverous, Afro Blue, Seven Stars, Oye Como Va

**WEEK 1** (*Jury Transcription: Decide transcription by wk 3 and the first draft due by wk. 5*)

**Davis** Single Stroke Pyramid w/ feet patterns 10

**Helbing** Big Band Etude 6

**Helbing** Syncopation Pg. 19 2<sup>nd</sup> line snare & 2 BD groove with:

1. Both hands on snare, hh open close on 2&4
2. Off beats in right hand on bell
3. Open/close HH using quarters w/ 8ths in rt hand

**Soph** Big Band Primer Pg. 29 Samba

**Play Along** Bourbon Street Parade (*New Orleans/Second-Line*)

#### WEEK 2

**Davis** Single Stroke Pyramid w/ feet patterns 10

**Helbing** Syncopation Pg. 20 with 2<sup>nd</sup> line groove variations

**Soph** Big Band Primer Pg. 30 Samba

**Play Along** When the Saints Go Marching In (*New Orleans/Second-Line*)

#### WEEK 3

**Davis** Single Stroke Pyramid w/ feet patterns 11

**Helbing** Big Band Etude 7

**Helbing** Syncopation Pg. 20 with 2<sup>nd</sup> line groove variations

**Soph** Primer Pg. 31 Songo

**Tune** If I Should Lose You

**Play Along** Poinciana (*2nd line influenced groove*)

#### WEEK 4

**Davis** Single Stroke Pyramid w/ feet patterns 11

**Chapin** Pg. 21-22 (q=120)

**Soph** Big Band Primer Pg. 32 Songo

**Tune** I Hear a Rhapsody

**Play Along** She's So Lucky (*2nd line influenced groove*)

#### WEEK 5

**Wilcoxon** Pg. 14 w/ feet patterns 1&2

**Davis** Vocab 2

**Chapin** Pg. 28-29 (q=100)

**Helbing** Big Band Etude 11

**Soph** Big Band Primer Pg. 31 Mambo

**Tune** Like Someone In Love

**Play Along** Valse Hot (3/4)

#### WEEK 6

**Wilcoxon** Pg. 14 w/ feet patterns 1&2

**Chapin** Pg. 41-42 (q=120)

**Davis** Vocab 2

**Helbing** Big Band Etude 22

**Soph** Big Band Primer Pg. 32 Mambo

**Tune** Chi-chi

**Play Along** Dance Cadaverous (*Open 3/4*)

#### WEEK 7

**Wilcoxon** Pg. 14 w/ feet pattern 3

**Davis** Vocab 2

**Chapin** Pg. 44-45 (q=100)

**Soph** Big Band Primer Pg. 33 Swing (q = 85)

**Tune** I'm Old Fashioned

**Play Along** Afro Blue (*Afro-Cuban 6/8*)

#### WEEK 8

**Wilcoxon** Pg. 14 w/ feet pattern 3

**Davis** Vocab 2

**Helbing** Big Band Etude 24

**Soph** Big Band Primer Pg. 34

**Tune** Groovin' High

**Play Along** Seven Stars (*Open Afro-Cuban 6/8*)

#### WEEK 9

**Wilcoxon** Pg. 14 w/ feet pattern 4

**Tune** East of the Sun

**Play Along** Oye Como Va (*Cha-cha-cha*)

#### WEEK 10

**Wilcoxon** Pg. 14 w/ feet pattern 4

**Repertoire** Dexterity

#### WEEK 11

**Davis** Single Stroke Pyramid w/ feet patterns 10&11

**REVIEW** for Jury and Barrier Exam

#### WEEK 12

-**REVIEW** for Jury and Barrier exam

#### WEEK 13

-**REVIEW** for Jury and Barrier exam

#### \*Tune Instructions:

- 1) Sing melody ACCURATELY
- 2) Melody on snare w/ time in feet
- 3) Melody around kit w/ time in feet
- 4) Comp melody
- 5) Comp in the spaces of melody
- 6) Play melody as though playing with group
- 7) Comp over form as though backing a solo
- 8) Solo over form using vocab
- 9) Solo over form using melodic motifs and ideas
- 10) Solo/comp in the style of transcribed drummer

## Level 2, Semester II

### BARRIERS

**Helbing** *STUDIES IN SYNCOPATION* (Pg. 22-33)

**Helbing** *BIG BAND SIGHT READING* (Etudes #18, 19, 25, 23, 14, 8)

**Wilcoxon** *MODERN RUDIMENTAL SWING SOLOS* (Pg. 14)

**Davis** *TRIPLETS BETWEEN THE LIMBS* (handout) (1-34)

**Tunes** Cheryl, Bye-Ya, Hot House, Black Orpheus, Just Friends, Yardbird Suite, Equinox, Impressions, Recorda Me, Bolivia, Invitation  
**Play Along** Sidewinder, Una Mas, I'll Remember April, Caravan, Speak Like A Child, Sky Dive, Driftin', Equinox, Recorda Me, Invitation, Minor Blues

**WEEK 1** (Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5.)

**Wilcoxon** Pg 14, w/ feet pattern 5

**Helbing** Pg. 22 & 23 (pg. 16 rt hnd instructions)

**Helbing** Etude #18

**Tune** Cheryl (use tune instructions from previous levels)

**Play Along** The Sidewinder (*boogaloo*)

### WEEK 2

**Wilcoxon**, Pg 14, w/ feet pattern 5

**Helbing**, Pg. 24 & 25 (pg. 16 rt & lft hnd instructions)

**Tune** Bye-Ya

**Play Along** Una Mas (*boogaloo*)

**WEEK 3** (Transcription decision due)

**Wilcoxon** Pg 14, w/ feet patterns 5

**Helbing** Pg. 26 & 27 w/ feet pattern 3 (pg. 16 #1,5,6 & unison hands, Reg & Double X)

**Helbing** Etude #19

**Tune** Hot House

**Play Along** I'll Remember April (*"latin" to swing*)

### WEEK 4

**Wilcoxon**, Pg 14, w/ feet pattern 6

**Helbing**, Pg. 28 & 29 w feet pattern 4 (pg. 16 #1,5,6,7 & unison hands)

**Davis**, Triplets Between the Limbs (q=50-60, met on off beats)

**Tune** Black Orpheus

**Play Along** Caravan (*"latin" to swing*)

**WEEK 5** (1st transcription draft due)

**Wilcoxon** Pg 14, w/ feet pattern 6

**Helbing** Pg. 30 & 31 w feet pattern 4 (pg. 16 #1,5,6,7 & unison hands)

**Helbing** Etude #25

**Davis** Triplets w/ elvin-esque accents and dbls (q=60-70, met on off beats)

**Tune** Just Friends

**Play Along** Speak Like a Child (*straight 8th groove*)

### WEEK 6

**Wilcoxon** Pg 14, w/ feet pattern 6

**Helbing**, Pg. 32 & 33 w feet pattern 4 (pg. 16 #1,5,6,7 & unison hands)

**Davis**, Triplets w/ elvin-esque accents and dbls (q=70-80bpm, met on off beats)

**Tune** Yardbird Suite

**Play Along** Sky Dive (*straight 8th groove*)

### WEEK 7

**Wilcoxon** Pg 14, w/ feet pattern 10

**Davis** Triplets w/ elvin-esque accents and dbls (q=80-100)

**Helbing** Etude #23

**Tune** Equinox

**Play Along** Driftin' (*conga beat*)

**WEEK 8** (1<sup>st</sup> transcription revision due)

**Wilcoxon** Pg 14, w/ feet pattern 10

**Davis** Triplets - Sub HH for BD (q=50-75)

**Tune** Impressions

**Play Along** Equinox (*Elvin triplets*)

### WEEK 9

**Wilcoxon** Pg 14, w/ feet pattern 10

**Davis** Triplets - Sub HH for BD (q=50-75)

**Helbing** Etude #14

**Tune** Recorda Me

**Play Along** Recorda Me (*straight/hybrid "latin"*)

**WEEK 10** (2<sup>nd</sup> transcription revision playable slow tempo)

**Wilcoxon** Pg 14, w/ feet pattern 11

**Tune** Bolivia

**Play Along** Invitation (*straight/hybrid "latin"*)

### WEEK 11

**Wilcoxon** Pg 14, w/ feet pattern 11

**Helbing** Etude #8

**Tune** Invitation

**Play Along** Minor Blues (*straight/hybrid "latin" groove*)

**WEEK 12** (Transcription memorized and playable with recording)

**Wilcoxon** Pg 14, w/ feet pattern 11

**REVIEW** for Jury and Barrier exam

### WEEK 13

**REVIEW** for Jury and Barrier exam

# Level 3, Semester I

## BRAZILIAN STYLES

**Alberto Netto** *BRAZILIAN RHYTHMS FOR DRUM SET* (pg. 44-48, 50-59, 73-76, 88-90, 94-96, 76-82, 88-93)  
**Guilherme Castro** *BRAZILIAN RHYTHM SECTION TRAINING* (Pg. 13-16, 40-42, 52-59, 63-65, 71-82, 91-99, 101-103, 106/107)  
**Aponte, STYLES** (Handout)  
**Sher Music, THE LATIN JAZZ REAL BOOK**

### **WEEK 1 - Brazilian Rhythm Fundamentals**

**Aponte** – Brazilian Rhythmic and Feel Fundamentals

**Netto** - p. 55

**Castro**- p.13-16

**Tune** - “Sambadouro” (LRB p.445)

\*\*Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5\*\*

### **WEEK 2 - Samba Styles**

**Aponte** – Samba Drum set Orchestration Options

**Netto** - p.54-55

**Castro** - p. 40-42

**Tune of choice** - “Aquarela Do Brazil” (LRB p.49) “Só Danço Samba” (LRB p.471)

### **WEEK 3 - Samba Styles**

**Aponte** – Samba Drum set Orchestration Options

**Netto** - p.51-53

**Castro** -p. 40-42

**Tune of choice** - Same as W.1-2

\*\*Transcription decision due\*\*

### **WEEK 4 - Samba Styles continues (Bossa Nova)**

**Aponte** - Bossa Nova Drum set Orchestration Options

**Netto** - p.44-47

**Castro**- p.55-59/ p. 63-65

**Tune of choice** – “Wave” (A.C. Jobim) “Concorvado” (A.C. Jobim) “Meu Canário” (A.C. Jobim) “Vizinho Azul” (LRB p.333)

### **WEEK 5 - Samba Styles continues Bossa Nova (Intro to Brushes Applications)**

**Applications** \*\*1st transcription draft due\*\*

**Aponte** – Bossa Nova Brushes Applications

**Netto** - p.48

**Tune of choice** – Same as W.5

### **WEEK 6 - Samba Styles continues (Samba Odds 3,5,7)**

**Aponte** - Samba Drum set Orchestration Options

**Netto** - p.50

**Tune of choice** – “Cravo E Canela” (M. Nascimento) “Five Four” (F. Ruyton) “Tombo in 7/4” (LRB p.509)

### **WEEK 7 - Samba Styles: Partido Alto**

**Aponte** – Partido Alto Drum set Orchestration Options

**Netto** - p.56-59

**Castro** - p.52-55

**Tune of choice** - *Partido Alto* (A. Moreira) *Jogra! (LRB p. 249)* *Coisa Feita (LRB p.129)*

### **WEEK 8 - North Eastern Region Forró Music/Baião**

**Aponte** – Baião Drum set Orchestration Options

**Netto** -p.73-76

**Castro** - p.101-103/ p. 106-107

**Tune of choice** – “Ponteio” (LRB p.411) “Kalinda” (LRB p.257) “Sorriso De Samanta” (Oswaldinho)

\*\*1= transcription revision due\*\*

### **WEEK 9 - North Eastern Region Forró Music /Frevo**

**Aponte** - Frevo Drum set Orchestration Options

**Netto**- p.88-90

**Tune of choice** - *Frevo (LRB p.229)* *Frevo Mulher (Alceu Valença) Kicking Cans (D. Caymmi)*

### **WEEK 10 - North Eastern Region Afro Brazilian/ Maracatu**

**Aponte** – Maracatu Drum set Orchestration Options

**Netto** -p.94-96

**Castro** - p.91-94/ p.98-99

**Tune of choice** – “Cheguie Meu Povo” (Maracatu Nação Estrela Brilhante) “Science” (Vascelos/Cantuária) “Auto Dos Congos” (Lenine) “Maracatudo” (S. Mendes)

\*\*2= transcription revision playable slow tempo\*\*

### **WEEK 11 - Bahia Styles /Samba Reggae**

**Aponte** – Samba Reggae Drum set Orchestration Options

**Castro** - p. 76-82

**Tune of choice** – “Canto Da Cidade” (D. Mercury) “No Woman No Cry” (Olodum)

### **WEEK 12 - Bahia Styles /Afoxé**

**Aponte** – Afoxé Drum set Orchestration Options

**Netto** - p.91-93

**Castro** - p.71-75

**Tune of choice** - “Filhos De Gandhi” (G. Gil) “Lua Soberana” (LRB p.309) “Sina” (Djavan)

\*\*Transcription completed and playable with recording\*\*

### **WEEK 13**

**Review**

# Level 3, Semester II

## Barriers

**Davis** DIDDLE DISPLACEMENT (Handout) {1-5}

**Wilcoxon** MODERN RUDIMENTAL SWING SOLOS (PG. 15-16)

**Guiliana** EXPLORING YOUR CREATIVITY (PG. 15-17, 19-29, 39-48)

**Tunes/Play Alongs** Alone Together, Stablemates, Dolphin Dance, Yes or No, Just You, Ugetsu, Moment's Notice, Firm Roots, Limehouse, The Way You Look Tonight

**WEEK 1** (*Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5*)

**Wilcoxon**, Pg. 15 w/ all feet patterns

**Davis**, Diddle Displacement # 1 (variations 1-9)

**Tune/Play Along**

Alone Together (*odd form/open vibe*)

### **WEEK 2**

**Wilcoxon** Pg. 15 w/ all feet patterns

**Davis** Diddle Displacement # 1 (variations 1-9)

**Guiliana** Pg. 15-16, play 2 ways: Straight 8<sup>th</sup>, Funk & Solo (q=80-140)

**Tune/Play Along**

Stablemates (*odd form*)

**WEEK 3** (*Transcription decision due*)

**Wilcoxon**, Pg. 16 w/ all feet patterns

**Davis**, Diddle Displacement # 2 (variations 1-9)

**Guiliana**, Pg. 19 (q=140), pg. 19-25 (q=110) \*Write out original phrases

**Tune/Play Along**

Dolphin Dance (*odd form*)

### **WEEK 4**

**Wilcoxon**, Pg. 16 w/ all feet patterns

**Davis**, Diddle Displacement # 2 (variations 1-9)

**Guiliana**, Pg. 26-29 (q=100, 27-29) \*Write out original phrases

**Tune/Play Along**

Yes or No (*odd form*)

**WEEK 5** (1st transcription draft due)

**Wilcoxon** Pg. 17, w/ all feet patterns

**Davis**, Diddle Displacement # 3 (variations 1-9)

**Guiliana**, Pg. 36 & 37 (play written phrase verbatim, write out original phrase on pg. 37) (q=120)

**Tune/Play Along**

Just You, Just Me/Evidence (*orchestrating hits*)

### **WEEK 6**

**Wilcoxon** Pg. 17, w/ all feet patterns, sticks & brushes

**Davis**, Diddle Displacement # 3 (variations 1-9)

**Guiliana**, Pg. 39-40 (q=120)

**Tune/Play Along** Pent-Up House (*orchestrating hits*)

### **WEEK 7**

**Wilcoxon** Pg 20, w/ all feet patterns, sticks & brushes

**Davis**, Diddle Displacement # 4 (variations 1-9)

**Guiliana**, Pg. 41-42 (q=120)

**Tune/Play Along**

Ugetsu (*orchestrating hits*)

**WEEK 8** (*1st transcription revision due*)

**Wilcoxon** Pg. 20, w/ all feet patterns, sticks & brushes

**Davis**, Diddle Displacement # 4 (variations 1-9)

**Guiliana**, Pg. 43-44 (q=120)

**Tune/Play Along**

Moment's Notice (*orchestrating hits*)

### **WEEK 9**

**Wilcoxon** Pg 14, orchestrate around kit

**Davis**, Diddle Displacement # 5 (variations 1-9)

**Guiliana**, Pg. 45-46 (q=120)

**Tune/Play Along**

Firm Roots (*up tempo*)

**WEEK 10** (*2nd transcription revision playable slow tempo*)

**Wilcoxon** Pg.15, orchestrate around kit

**Guiliana** Pg. 47-48 (Play written solo verbatim, improvise over pg. 47 grid) (q=125)

**Davis**, Diddle Displacement # 5 (variations 1-9)

**Tune/Play Along**

Limehouse Blues (*up tempo*)

### **WEEK 11**

**Wilcoxon** Pg.16, orchestrate around kit

**Tune/Play Along**

The Way You Look Tonight (*up tempo*)

### **WEEK 12**

(*Transcription completed and playable with recording*)

**REVIEW** for Jury and Barrier exam

### **WEEK 13**

**REVIEW** for Jury and Barrier exam

# Level 4, Semester I

## Barriers

**Hoenig** METRIC MODULATIONS VOL. 2 (PG. 9-23)

**Helbing** STUDIES IN SYNCOPATION (PG. 83, 85, 89, 94, 97-100)

**Tunes** Tune Up, Moment's Notice, It's You or No One, any standard in 5/4, Windows, Punjab, A Shade of Jade, Afro-Centric, Straight Street, Humpty Dumpty

**Play Along** It Might As Well Be Spring, Funky Drummer, Cissy Strut, Close Quarters, Soul Vaccination, 50 Ways to Leave Your Lover, Home At Last, Sofa Song, Blue Matter, Please Mr. Postman, Let's Stay Together, Dreaming, Rock with You, Aja, As This Moment Slips Away

**WEEK 1** (*Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5*)

**Discuss Audition**

**Hoenig**, Pg. 9 & 10

**Helbing**, pg. 83 (on snare, around kit)

**Repertoire** Tune Up (Up Brushes)

**Play Along**

It Might As Well Be Spring (7/4)

Funky Drummer (Funk)

**WEEK 2**

**Hoenig**, pg. 11 (B), pg. 12 (A)

**Helbing**, pg. 85 (on snare, around kit)

**Repertoire** Moment's Notice (up tempo brushes)

**Play Along**

Cissy Strut (Funk)

**WEEK 3** (*Transcription decision due*)

**Hoenig**, pg. 13

**Helbing**, pg. 89 (on snare, around kit)

**Repertoire** It's You or No One (up tempo brushes)

**Play Along**

Close Quarters (Straight 5/4)

Soul Vaccination (Funk)

**WEEK 4**

**Hoenig**, Pg. 14

**Helbing**, pg. 94 (on snare, around kit)

**Repertoire** Put any standard in 5/4

**Play Along**

50 Ways to Leave Your Lover (Gadd)

Home at Last (Purdie Shuffle)

**WEEK 5** (*1st transcription draft due*)

**Hoenig**, Pg. 15 & 16

**Repertoire** Windows

**Play Along**

Sofa Song (9/8, Seamus)

Blue Matter (Slow groove)

**WEEK 6**

**Hoenig**, Pg. 17 & 18

**Repertoire** Punjab

**Play Along**

Please Mr. Postman (Early soul)

I Can't Help Myself (Motown)

**WEEK 7**

**Hoenig**, Pg. 19, 21 & 22

**Helbing**, pg. 97 (orchestrate, create groove based on mixed meter grid)

**Repertoire** A Shade of Jade

**Play Along**

Let's Stay Together

**WEEK 8** (*1st transcription revision due*)

**Hoenig**, Pg. 23

**Helbing**, pg. 98 (orchestrate, create groove based on mixed meter grid)

**Repertoire** Afro-Centric

**Play Along**

Dreaming (13/8)

Rock with You (Funk)

**WEEK 9**

**Helbing**, pg. 99 (orchestrate, create groove based on mixed meter grid)

**Repertoire** Straight Street

**Play Along**

Dreaming (13/8)

Aja (orchestrating funk)

**WEEK 10** (*2nd transcription revision playable slow tempo*)

**Helbing**, pg. 100 (orchestrate, create groove based on mixed meter grid)

**Repertoire** Humpty Dumpty

**Play Along**

As This Moment Slips Away (*Transcribe and play mixed meter section*)

**WEEK 11**

REVIEW for Jury and Barrier exam

**WEEK 12** (*Transcription completed and playable with recording*)

REVIEW for Jury and Barrier exam

**WEEK 13**

REVIEW for Jury and Barrier exam

# Level 4, Semester II

## AFRO CUBAN STYLES

### Barriers

**HERNÁNDEZ CONVERSATIONS IN CLAVE** (PG. 13-18, 23-26, 61-67, 77-79, 81-85, 86-90, 111, 117-119, )

**LÓPEZ-NUSA RITMOS DE CUBA** (PG. 77, 81, 92/93, 94-99, 104-107, 114/115)

**APONTE STYLES HANDOUTS**

**SHER MUSIC THE LATIN JAZZ REAL BOOK**

#### **WEEK 1 - Afro Cuban Rhythm Fundamentals: Clave**

(Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5)

**Aponte** – The Clave Concept

**Hernández** - p. 13-18 /p.23-26

#### **WEEK 2 - Afro Cuban 6/8 styles**

**Aponte** – Bembé/Abakuá

**Hernández** – 6/8 coordination/p.61-67

**López Nusa** - p. 77 and 81

**Tune of choice** - *Afro Blue* (LRB p.7) *Eastern Joy Dance* (LRB p.187)

#### **WEEK 3 - Rumba complex** (Transcription decision due)

**Aponte** – Yambú, Guaguancó, Columbia

**Hernández** - Rumba System Coordination p.117-119

**Tune of choice** - *Déjala Que Baile Sola* (LRB p.153) *Dime Tú Que Le Sabes* (LRB p.173,177)

#### **WEEK 4 - Danzón/Baqueteo**

**Aponte** – Danzón/Baqueteo Flow

**Hernández** - Baqueteo System Coordination p.117-119

**López Nusa** - p.92-93

**Tune of choice** - *Almendra* (LRB p.13) *Danzón For My Father* (LRB p.107)

#### **WEEK 5 - Son/Cáscara Mode** (1st transcription draft due)

**Aponte** – Son/ Cáscara Flow

**Hernández** - Cáscara System 81-85

**López Nusa** – p.98-99

**Tune choice** - *Dile A Catalina* (LRB p.169) *Camina y Prende El Fogón* (LRB p.107)

#### **WEEK 6 - Son/Campaneo Mode**

**Aponte** – Campana Flow

**Hernández** - Bongó Bell systems 88-89

**López Nusa** – p.98-99

**Tune of Choice** W.5

#### **WEEK 7 - Mambo**

**Aponte** – Mambo/Mambo bell flow

**Hernández** - Mambo Bell systems p.86-90

**López Nusa** – p.96-97

**Tune of choice** - *Mambo #5* (LRB p.315), *Sabor* (LRB p.443) *Mambo Inn* (LRB p.321)

#### **WEEK 8 - Cha-cha-chá** (1<sup>st</sup> transcription revision due)

**Aponte** – Cha-cha-chá/Cha bell flow

**Hernández** - Cha-cha-chá Coordination system p.117-119

**López Nusa** – p.94-95

**Tune of choice** - *La Engañadora* (LRB p.265) *Calzada del Cerro* (LRB p.115)

#### **WEEK 9 - Mozambique**

**Aponte** – Mozambique Cuban and New York Approach

**Hernández** - Mozambique Coordination System p.117-119

**López Nusa** – p.114-115

**Tune of choice** - *Bamboleate* (E. Palmieri) *El Mozambique* (P. Afrokan)

#### **WEEK 10 - Salsa Format/applications** (2<sup>nd</sup> transcription revision playable slow tempo)

**Aponte** – Salsa Format Drum Set Applications

**Hernández** - Review (p.81-85/p.88-89)

**Tune of choice** - *Sin Tu Cariño* (LRB p.467) *Indestructible* (LRB p.241)

#### **WEEK 11 - Songo**

**Aponte** – Songo Flow Drum Set Applications

**Hernández** - Songo Coordination System p.111/p.117-119

**López Nusa** – p.104-107

**Tune of choice** - *Lo Que Va A Pasar* (LRB p.293) *Sandunguera* (LRB p. 449)

#### **WEEK 12 – Timba** (Transcription completed and playable with recording)

**Aponte** - Timba Drum set Approach

**Hernández** - p.77-79

- *Que Sorpresa* (LRB p.427) *Un Tipo Como Yo* (LRB p. 515)

#### **WEEK 13**

**Review**