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.
- 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.)

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(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 SYNCPATION (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 pg. "Ex. 1-10"
Reed Pg. 10: Shuffle bd, Shuffle l/t hnd, trpls in l/t 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 pg. 11-20
Reed Pg. 10: Shuffle bd, Shuffle l/t hnd, trpls in l/t 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 (Compiling transcription decision due)
Soph pg. 21-30
Reed Pg. 10: Shuffle bd, Shuffle l/t hnd, trpls in l/t 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 pg. 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 pg. 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 pg. 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' ("Klokk" 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. 34-35
Tune Billie's Bounce: Solo using melodic motifs
Play Along
Walkin' ("Klokk" 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 l/t hand around drums in the style
- Songo & Samba BD, orchestrate both hands around drums in a solosic 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  

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**WEEK 1** (Juror 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. 1-17 (true 16ths & triplets, q=95)  
**Tune** Oleo  
**Play along** In the Mood (Maurice Purtil, swing feel)

**WEEK 5** (1st 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** You 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 2nd 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 2nd line groove variations
- **Soph** Big Band Primer Pg. 30 Samba
- **Play Along** When the Saints Go Marching In *(New Orleans/Second-Line)*

**WEEK 3** *(Comping transcription decision due)*
- **Davis** Single Stroke Pyramid w/ feet patterns 11
- **Helbing** Big Band Etude 7
- **Helbing** Syncopation Pg. 20 with 2nd 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** *(1st draft of transcription due)*
- **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

**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** *(1st revised draft of transcription due)*
- **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** *(2nd revised draft playable at slow tempo)*
- **Wilcoxon** Pg. 14 w/ feet pattern 4
- **Repertoire** Dexterity

**WEEK 11**
- **Davis** Single Stroke Pyramid w/ feet patterns 10&11
- **Repertoire** Dexterity
- **REVIEWS** Jury and Barrier exam

**WEEK 12** *(Transcription playable with recording)*
- **REVIEWS** Jury and Barrier exam

**WEEK 13** *(REVIEWS for Jury and Barrier exam)*

*Tune Instructions:*
1) Sing melody ACCURATELY
2) Melody on snare w/ time in feet
3) Comp melody
4) Melody around kit w/ time in feet
5) Solo over form using vocab
6) Solo over form using melodic motifs and ideas
7) Solo over form 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**
- 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)

**Play Along**
- Sidewinder, Una Mas, I'll Remember April, Caravan, Speak Like A Child, Sky Dive, Driftin', Equinox, Recorda Me, Bolivia, 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)
- 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 & lt hnd instructions)
- Tune: Bye-Ya
- Play Along: Una Mas (boogaloo)

**Week 3**
- Wilcoxon: Pg 14, w/ feet pattern 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**
- 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**
- 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**
- 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**
- Wilcoxon: Pg 14, w/ feet pattern 11
- REVIEW for Jury and Barrier exam

**Week 13**
- REVIEW for Jury and Barrier exam
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

WEEK 5 - Samba Styles continues Bossa Nova (Intro to Brushes 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 – “Crafo E Canela” (M. Nascimento) “Five Four” “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) Jogral (LRB p. 249) Coisa Feita (LRB p.129)

WEEK 8 - North Eastern Region Forró Music/Baio
Aponte – Baio Drum set Orchestration Options
Netto - p.73-76
Tune of choice – “Ponteio” (LRB p.411) “Kalinda” (LRB p.257) “Sorriso De Samanta” (Oswaldinho)

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. Carymmi))

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” (Vascocelos/Cantuária) “Auto Dos Congos” (Lenine) “Maracatudo” (S. Mendes)

**2nd 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” (Oludom)

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 DIDDLING 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 8th, 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
Moments 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

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<table>
<thead>
<tr>
<th><strong>WEEK 1</strong> <em>(Jury Transcription: Decide transcription by wk. 3 and the first draft due by wk. 5)</em></th>
<th><strong>Play Along</strong></th>
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<tbody>
<tr>
<td><strong>Discuss Audition</strong></td>
<td>Please Mr. Postman <em>(Early soul)</em></td>
</tr>
<tr>
<td>Hoenig, Pg. 9 &amp; 10</td>
<td>I Can't Help Myself <em>(Motown)</em></td>
</tr>
<tr>
<td>Helbing, pg. 83 <em>(on snare, around kit)</em></td>
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<tr>
<td><strong>Repertoire</strong></td>
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<tr>
<td>Tune Up</td>
<td>A Shade of Jade</td>
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<td><strong>Play Along</strong></td>
<td>Let's Stay Together</td>
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<tr>
<td>It Might As Well Be Spring <em>(7/4)</em></td>
<td><strong>Play Along</strong></td>
</tr>
<tr>
<td>Funky Drummer <em>(Funk)</em></td>
<td><strong>Play Along</strong></td>
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<tr>
<th><strong>WEEK 2</strong></th>
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</thead>
<tbody>
<tr>
<td>**Hoenig, pg. 11 <em>(B)</em>, pg. 12 <em>(A)</em></td>
<td><strong>Hoenig, Pg. 23</strong></td>
</tr>
<tr>
<td>**Helbing, pg. 85 <em>(on snare, around kit)</em></td>
<td>*<em>Helbing, pg. 97 (orchestrate, create groove based on mixed meter grid)</em></td>
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<tr>
<td><strong>Repertoire</strong></td>
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<tr>
<td>Moment's Notice <em>(up tempo brushes)</em></td>
<td>Afro-Centric</td>
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<tr>
<td><strong>Play Along</strong></td>
<td>Play Along</td>
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<tr>
<td>Cissy Strut <em>(Funk)</em></td>
<td>Dreaming <em>(13/8)</em></td>
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<tr>
<th><strong>WEEK 3</strong> <em>(Transcription decision due)</em></th>
<th><strong>WEEK 8</strong> <em>(1st transcription revision due)</em></th>
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<tbody>
<tr>
<td><strong>Hoenig, pg. 13</strong></td>
<td>*<em>Hoenig, Pg. 99 (orchestrate, create groove based on mixed meter grid)</em></td>
</tr>
<tr>
<td>**Helbing, pg. 89 <em>(on snare, around kit)</em></td>
<td>*<em>Helbing, pg. 98 (orchestrate, create groove based on mixed meter grid)</em></td>
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<tr>
<td><strong>Repertoire</strong></td>
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</tr>
<tr>
<td>It's You or No One <em>(up tempo brushes)</em></td>
<td>Straight Street</td>
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<tr>
<td><strong>Play Along</strong></td>
<td>Play Along</td>
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<tr>
<td>Close Quarters <em>(Straight 5/4)</em></td>
<td>Dreaming <em>(13/8)</em></td>
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<tr>
<td>Soul Vaccination <em>(Funk)</em></td>
<td>Rock with You <em>(Funk)</em></td>
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<tr>
<td><strong>Hoenig, Pg. 14</strong></td>
<td>*<em>Helbing, pg. 99 (orchestrate, create groove based on mixed meter grid)</em></td>
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<tr>
<td>**Helbing, pg. 94 <em>(on snare, around kit)</em></td>
<td>*<em>Helbing, pg. 98 (orchestrate, create groove based on mixed meter grid)</em></td>
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<tr>
<td><strong>Repertoire</strong></td>
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<tr>
<td>Put any standard in 5/4</td>
<td>Straight Street</td>
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<tr>
<td><strong>Play Along</strong></td>
<td>Play Along</td>
</tr>
<tr>
<td>50 Ways to Leave Your Lover <em>(Gadd)</em></td>
<td>Dreaming <em>(13/8)</em></td>
</tr>
<tr>
<td>Home at Last <em>(Purdie Shuffle)</em></td>
<td>Aja <em>(orchestrating funk)</em></td>
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<tr>
<th><strong>WEEK 5</strong> <em>(1st transcription draft due)</em></th>
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<td><strong>Hoenig, Pg. 15 &amp; 16</strong></td>
<td>*<em>Helbing, pg. 100 (orchestrate, create groove based on mixed meter grid)</em></td>
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<tr>
<td><strong>Repertoire</strong></td>
<td><strong>Repertoire</strong></td>
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<tr>
<td>Windows</td>
<td>Humpty Dumpty</td>
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<tr>
<td><strong>Play Along</strong></td>
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</tr>
<tr>
<td>Sofa Song <em>(9/8, Seamus)</em></td>
<td>As This Moment Slips Away <em>(Transcribe and play mixed meter section)</em></td>
</tr>
<tr>
<td>Blue Matter <em>(Slow groove)</em></td>
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<tr>
<th><strong>WEEK 6</strong></th>
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<tbody>
<tr>
<td><strong>Hoenig, Pg. 17 &amp; 18</strong></td>
<td><strong>Review for Jury and Barrier exam</strong></td>
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<tr>
<td><strong>Repertoire</strong></td>
<td><strong>Review for Jury and Barrier exam</strong></td>
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<tr>
<td>Punjab</td>
<td><strong>WEEK 12</strong> <em>(Transcription completed and playable with recording)</em></td>
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**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

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 Lo 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.153)

WEEK 5 - Son/Cascara 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.173)

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-cha (1st transcription revision due)
Aponte – Cha-cha-cha/Cha bell flow
Hernández - Cha-cha-cha Coordination system p.117-119
López Nusa – p.94-95
Tune of choice - La Enañadora (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 (2nd 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