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.)

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<tr>
<th></th>
<th>Non-Jazz Majors</th>
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<tr>
<td></td>
<td>(Includes Applied, Music Education, and Concentrations)</td>
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<td><strong>Snare</strong></td>
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<td>Level 2</td>
<td>Level 2, semesters 1&amp;2</td>
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<td>Level 4, semesters 1&amp;2</td>
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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.)
Mallet Barriers - All Majors

**Deficient:**
- Goldberg, *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:**
- Goldberg pg. 9-12
- Glassock 8-9

**Week 2:**
- Goldberg pg. 9-12
- Glassock 10

**Week 3:**
- Goldberg pg. 13-14
- Glassock 11
- Sight Reading-Assigned by teacher Choose two-mallet solo

**Week 4:**
- Goldberg pg. 15-17
- Glassock 12
- Ford pg. 4-6
- Solo

**Week 5:**
- Goldberg pg. 18-20
- Glassock 12
- Ford p. 8
- Solo

**Week 6:**
- Goldberg pg. 18-20
- Glassock 13
- Sight Reading
- Solo

**Week 7:**
- Goldberg 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:**
- Goldberg pg. 29-31
- Glassock 14-15
- Ford p. 7 in G, D
- Sight Reading
- Choose 2nd two-mallet solo

**Week 9:**
- Goldberg pg. 26-28
- Glassock 16
- Ford p. 34
- Sight Reading and Solo

**Week 10:**
- Goldberg pg. 32-33 (omit Yankee Doodle)
- Glassock 16
- Ford p. 7 in Bb, Eb

**Week 11:**
- Goldberg 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
(downloaded 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 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

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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. 61  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.