

# 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.)

<b><u>Non-Jazz Majors</u></b> (Includes Applied, Music Education, and Concentrations)		<b>Jazz Studies Majors</b>	
<b>Snare</b>	Deficient, Level 1 & 2	<b>Snare</b>	Deficient, Level 1 & 2
<b>Timpani</b>	Level 1 & 2	<b>Rhythmic Development</b>	
<b><u>Mallets</u></b>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2 Level 3	<b><u>Mallets</u></b>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2
<b><u>Drum Set</u></b>	Level 1 Level 2 Level 3	<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.)

## 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 - Non-Jazz

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

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

Bona, Rhythmical Articulation, Exercises 75-92

Ford, Marimba: Technique Through Music, pg. 7-11, 22-25, 34-37

### Assignments: Level 1 - Semester 1

#### Week 1:

Goldenberg pg. 37-38

Bona 75-76

Ford pg. 4-6, 7-8 (in C, F)

Sight Reading - assigned by teacher

Choose two mallet solo

#### Week 2:

Goldenberg pg. 39-40

Bona 77-78

Sight Reading

Ford pg. 7 and 22 (in C, F, G & D)

#### Week 3:

Goldenberg pg. 41-42

Bona 79-80

Ford pg. 9-11

Sight Reading

Solo

#### Week 4:

Goldenberg p. 43

Bona 81-82

Sight Reading and Solo

#### Week 5:

Goldenberg pg. 44-45

Bona 83-84

Ford pg. 22-25

Sight Reading

Perform two mallet solo

#### Week 6:

Goldenberg pg. 46-47

Bona 85-86

Sight Reading

Choose 2nd two or four mallet solo

#### Week 7:

Goldenberg pg. 48-50

Bona 87-88

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

Sight Reading and Solo

#### Week 8:

Goldenberg pg. 51-53

Bona 89-90

Ford pg. 35-37

Sight Reading and Solo

#### Week 9:

Goldenberg pg. 54-55

Bona 91

Sight Reading and Solo

#### Week 10:

Goldenberg pg. 56-57

Bona (Review 91)

Sight Reading

Review Ford Etudes

Perform 2nd solo

#### Week 11;

Goldenberg pg. 58-59

Bona 92

Sight Reading

#### Week 12: Review

## Mallet Barriers - Non-Jazz

### Level 1 - Semester 2: (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. 4-6, 7 (exercises 1 & 2 with permutations  
1-8 - All Keys), 12-14, 22, 26-28,34, 38-40, 44-47.

Sight Reading

### Assignments: Level 1 - Semester 2

#### Week 1:

Ford pg. 4-6  
Ford pg. 7 (w/perm. 1-4 All Keys), 22, 44-47  
Goldenberg 3  
Sight Reading - assigned by teacher  
Choose solo #1

#### Week 2:

Ford pg. 7 (w/perm. 1-4) and 8 (in C & F)  
Goldenberg 5  
Sight Reading and Solo

#### Week 3:

Goldenberg 6  
Ford pg. 44-47  
Sight Reading and Solo

#### Week 4:

Ford p. 7 (w/perm 5-8 All Keys)  
Goldenberg 8  
Sight Reading and Solo

#### Week 5:

Goldenberg 11  
Sight Reading & Perform Solo #1

#### Week 6:

Ford pg. 26-28 and 34  
Goldenberg 15  
Sight Reading and Choose Solo #2

#### Week 7:

Goldenberg 18  
Ford pg. 26-28 and 34  
Sight Reading and Solo

#### Week 8:

Goldenberg 21  
Ford pg. 38-40

Sight Reading and Solo

#### Week 9:

Goldenberg 25  
Ford pg. 38-40

Sight Reading and Solo

#### Week 10:

Goldenberg 27  
Ford p. 12-13,14

Sight Reading  
Perform Solo #2

#### Week 11:

Goldenberg 33  
Ford pg. 12-13,14  
Sight Reading

#### Week 12:

Review

## **Mallet Barriers - Non-Jazz**

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

Bona, Rhythmical Articulation, Exercises 93-98

Ford, Marimba: Technique Through Music, pg. 15-18, 30-33, 42-43, 50-51

Sight Reading and Solos - Assigned by teacher

### **Assignments: Level 2 - Semester 1**

#### **Week 1:**

Bona 98  
Ford pg. 50-51  
Sight Reading and Solo  
Assign Solo #1

#### **Week 2:**

Bona 98  
Ford pg. 50-51  
Sight Reading and Solo

#### **Week 3:**

Bona 97  
Ford pg. 30-33  
Sight Reading and Solo

#### **Week 4:**

Bona 97  
Ford pg. 30-33  
Sight Reading and Solo

#### **Week 5:**

Bona 96  
Sight Reading and Solo  
Choose Solo #2

#### **Week 6:**

Bona 95 & 96 review  
Ford pg. 42-43  
Sight Reading and Solo

#### **Week 7:**

Bona 97  
Ford pg. 42-43  
Sight Reading and Solo

#### **Week 8:**

Bona 98  
Sight Reading and Solo

#### **Week 9:**

Bona 97 & 98 Review  
Ford pg. 15-18  
Sight Reading and Solo

#### **Week 10:**

Sight Reading and  
Solo Ford pg. 15-18

#### **Week 11;**

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

Ford, Marimba: Technique Through Music, pg. 19-21 and one of the following: 54-56, 57-59 or 60-63

Two to Three Solo Works

Sight Reading - Assigned by teacher

### **Assignments: Level 2- Semester 2**

#### **Week 1:**

Assign solo #1

Goldenberg - Porgy & Bess, pg. 122-123

Ford pg. 19-21

Sight Reading

#### **Week 2:**

Solo #1

Ford pg. 19-21

Sight Reading

#### **Week 3:**

Solo #1

Sight Reading

Goldenberg - Colas Breugnon, p. 113

#### **Week 4:**

Perform solo #1

Sight Reading

#### **Week 5:**

Solo #2

Sight Reading

Goldenberg - Petrouchka, pp 105-106

Ford - Choose either 54, 57 or 60

#### **Week 6:**

Solo #2

Ford - Choose either 54, 57 or 60

Sight Reading

#### **Week 7:**

Solo #2

Sight Reading

Goldenberg - Polka, p. 113

#### **Week 8:**

Perform Solo #2

Sight Reading

#### **Week 9:**

Solo #3

Sight Reading

Goldenberg – Magic Flute, pg. 102

#### **Week 10:**

Solo #3

Sight Reading

#### **Week 11:**

Solo #3

Sight Reading

#### **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. 1<sup>st</sup> chorus comping 2<sup>nd</sup> chorus blues scale improv, 3<sup>rd</sup> chorus outline/digital ideas improv, 4<sup>th</sup> chorus neighbor tone, 5<sup>th</sup> 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>Tempo</u>
75	q =72	81	e =100	87	q.=40	93	q =50
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.