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.)

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<th>Non-Jazz Majors</th>
<th>Jazz Studies Majors</th>
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<td>(Includes Applied, Music Education, and Concentrations)</td>
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<td>Level 1 Level 2 Level 3</td>
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<td>Drum Set</td>
<td>Deficient Level 1 Level 2, Semesters 1 &amp; 2 Level 3, Semesters 1 &amp; 2 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: 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)
- Goldberg, *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
- Goldberg 3
- Sight Reading - assigned by teacher
- Choose solo #1

### Week 2:
- Ford pg. 7 (w/perm. 1-4) and 8 (in C & F)
- Goldberg 5
- Sight Reading and Solo

### Week 3:
- Goldberg 6
- Ford pg. 44-47
- Sight Reading and Solo

### Week 4:
- Ford p. 7 (w/perm 5-8 All Keys)
- Goldberg 8
- Sight Reading and Solo

### Week 5:
- Goldberg 11
- Sight Reading & Perform Solo #1

### Week 6:
- Ford pg. 26-28 and 34
- Goldberg 15
- Sight Reading and Choose Solo #2

### Week 7:
- Goldberg 18
- Ford pg. 26-28 and 34
- Sight Reading and Solo

### Week 8:
- Goldberg 21
- Ford pg. 38-40
- Sight Reading and Solo

### Week 9:
- Goldberg 25
- Ford pg. 38-40
- Sight Reading and Solo

### Week 10:
- Goldberg 27
- Ford p. 12-13,14
- Sight Reading
- Perform Solo #2

### Week 11:
- Goldberg 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**  
(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
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<td>q =74 (Adagio)</td>
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**Bona**

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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
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.