

UNT Percussion - Applied Lesson Syllabus

Timpani – Level 2

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 result in a 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)

Jazz Studies Major

<u>Snare</u>	Deficient, Level 1 & 2	<u>Snare</u>	Deficient, Level 1 & 2
<u>Timpani</u>	Level 1 & 2	<u>Rhythmic</u>	
		<u>Development</u>	
<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2 Level 3	<u>Mallets</u>	Deficient Level 1, Semesters 1 & 2 Level 2, Semesters 1 & 2
<u>Drum Set</u>	Level 1 Level 2 Level 3	<u>Drum Set</u>	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.

Level II Timpani (Revised – Fall 2018)

Required Text Books:

Orchestral Excerpts for Timpani by Randy Max

Eight Pieces for Four Timpani by Elliott Carter (all Level II timpani students are required to study one of the eight pieces from this collection with Professor Deane. (Students can, but are **not** required, to play one of these pieces as their jury selection.)

Etudes for Timpani – Volume 2 by Richard Hochrainer.

Technical studies will be supplied by Professor Deane throughout the semester.

Required Materials and Supplies:

A - 440 tuning fork (use required for Jury/Barrier)

Ownership of three pairs of timpani mallets – a *general pair*, a *staccato pair* and an *ultra-staccato pair*. It is recommended to use the same style/brand for all three pairs of mallets (all bamboo, all maple, etc.) These mallets should be purchased by the first week of lessons. Failure to own all three pairs of mallets by the second week of lessons will result in a lower lesson grade until all mallets are owned by the student. Own a chromatic pitch source, such as a tuner or chromatic phone application, for use in the practice room (this is not optional unless student can prove perfect pitch ability).

Course Requirements:

(See student manual for all policies relating to attendance, etc.) Bring three pairs of mallets and all required test books to every lesson. Print/download Timpani Level II syllabus for weekly reference.

Play all barrier etudes and excerpts in lessons over the course of the 12 weeks. Study and/or perform one Elliott Carter timpani solo in lessons. To be decided in consultation with Professor Deane. Choose a jury piece of appropriate difficulty level in consultation with Professor Deane. Performance Majors are **required** to perform a timpani solo (duets are acceptable) on a Friday Percussion Departmental during their semester of Level II timpani study. Performance Majors who fail to perform a timpani work on departmental will have their lesson grade lowered by one letter. The Barrier exam at the end of the semester will consist of performing a jury piece, one orchestral excerpt (accompanied by the related recording supplied with the Randy Max text) and one etude from the Richard Hochrainer text.

*Beethoven Symphony No. 1, movement 3 must be played in its entirety. A printed copy and recording will be provided for this purpose by Professor Deane.

Barrier Text Pages:

Randy Max Text: (Page Numbers) 47*, 48 -49, 50 – 51, 52, 58 (both excerpts), 60, 66, 89-90, 95, 102 -103, 106.

Richard Hochrainer Text: (Etude Numbers) 2, 4, 7, 8, 13, 19, 24, 27, 35, 36, 39, 42, 52, 53.

Semester Lesson Plan:

Week 1 – Review of information from Level I timpani including the roll, concepts of legato and staccato, drum ranges and proper playing area and muffling. Introduction to semester materials and texts. Overview of suggested semester practice schedule (a minimum of 1 ½ hours of timpani room practice is required daily to succeed in Level II. More practice room time is recommended) Review strategies for improving tuning skill and tone production at all dynamic levels. Discuss Hochrainer etudes 2 and 4.

Week 2 – Perform Hochrainer Etudes 2 and 4. Discuss Beethoven Symphony 1 techniques and musical concepts. (R. Max page 47). Hand out entire movement 3 (Minuetto) of Beethoven Symphony 1. Discuss/review rotation stroke and articulation stroke.

Week 3 – Perform Hochrainer Etudes 7 and 8. Perform Beethoven Symphony 1 – Movement 3 (entire movement) with recording. Discuss Beethoven Symphony 5 excerpt (R. Max pages 48 - 49). Discuss technical approach to soft articulation.

Week 4 – Perform Hochrainer Etude 13 and 24. Perform Beethoven Symphony 5 excerpt with recording. Discuss specifics of roll technique. Discuss Beethoven Symphony 7 Excerpt (R. Max pages 50 – 51). Assign Elliott Carter solo for study.

Week 5 – Perform Hochrainer Etude 35 and 36. Perform Beethoven Symphony 7 Excerpts (2). Discuss Beethoven Symphony 9 excerpts (R. Max page 58). Discuss Elliott Carter solo. Assign Jury piece.

Week 6 – Perform Hochrainer Etude 36 and 39. Perform Beethoven Symphony 9 excerpts with recording

(R. Max page 58). Discuss Beethoven Symphony 9 excerpt (R. Max page 60). Continue discussion of Carter and/or Jury piece.

Week 7 – Perform Hochrainer Etude 42 – Perform Beethoven Symphony 9 Excerpt (R. Max page 60) with recording. Perform part of Jury selection/Carter.

Week 8 – Perform Hochrainer Etude 52. Perform Britten's Young Persons Guide Excerpt (R. Max page 70) with recording. Discuss New England Triptych excerpt (R. Max page 89). Play entire Jury Piece/ Carter Piece. Discuss Der Rosenkavalier Suite excerpt/melodic timpani performance (R. Max page 95). Include discussion of Bartok Concerto for Orchestra movement 4 (not barrier material).

Week 9 – Perform Hochrainer Etude 53. Perform Der Rosenkavalier Suite excerpt (R. Max page 95) with recording. Discuss Stravinsky's Rite of Spring excerpt (R. Max pages 102 – 103). Perform jury piece again.

Week 10 – Perform Stravinsky Rite of Spring excerpt (R. Max pages 102 -103) with recording. Discuss Tchaikovsky's Symphony 4 excerpt (R. Max page 106) Use remaining time to review Hochrainer etudes and orchestral excerpts.

Week 11 – Perform Tchaikovsky's Symphony 4 excerpt (R. Max page 106) with recording. Review etudes and excerpts. Discuss timpani resources and instrument repair.

Week 12 – Perform Jury piece. Review etudes and excerpts.