



UNIVERSITY OF
TEXAS
ARLINGTON

Applied Lessons - Percussion
MUSI 4461

Instructor:	Dr. Andrew Eldridge
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Term:	Fall 2018
Class Times:	To be announced
Class room:	Instructor's Office
Office Hours:	By Appointment

Faculty profile - <https://www.uta.edu/profiles/andrew-eldridge>

UTA Percussion Faculty

Dr. Andrew Eldridge – Room 226 – andrew.eldridge@uta.edu

Prof. Mike Drake – Room 367G – mike@mikedrakemusic.com

Prof. Jacob Garcia – Room 224 – jacob.garcia@uta.edu

Lessons Goals and Expectations

The “Percussion Four-Year Curriculum” is the core requirement for applied percussion study at the University of Texas at Arlington. The curriculum is designed to present a well-rounded course of study across five instrument groups (snare, keyboard, timpani, drumset, and jazz improvisation). A well-rounded approach better prepares the percussionist for making a living across any number of career paths in music.

Each course of study includes one to four levels. Lessons are divided into twelve assignments distributed accordingly to help students pace themselves throughout the semester. Each student will study two areas of percussion per semester (i.e. keyboard and snare drum). Playing techniques, musicianship, performance skills, reading skills, and sample literature are all topics covered in the four-year curriculum.

It is the student's responsibility to meet the instructor's performance expectations for each level. Instructors will pick material at random from each assignment to hear during the lesson. The instructor may assign additional material depending on the individual need(s) of students.

Attendance

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, students must give advanced notice to make up a missed lesson for any reason. Call your applied professor and speak with them (or leave a message on their voice mail) before your lesson about why you cannot come to your lesson. An e-mail is acceptable if you are giving notice more than 48-hours in front of the absence. If the instructor misses with no advanced notice, the lesson will be made up. Lack of preparation is not an acceptable reason to reschedule your lesson. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

Students are also expected to support their colleagues by attending all percussion recitals, percussion ensemble concerts, and guest master-classes / concerts held on campus.

Studio Participation

As part of the applied lesson curriculum, all percussionists are required to attend a weekly studio class (MUSI 0010). The weekly studio class is held on Mondays at 12:00 pm. This class is an extension of the applied lesson curriculum, and absences from forum are graded as if they are a lesson absence. Additionally, this time will be used for additional masterclasses, clinics, guest artists, and studio performances.

Participation in packing/unpacking and loading/unloading is expected from all percussionists. Section leaders and principal players will organize the concert move timetable in addition to being responsible for security of instruments after each rehearsal / move. Percussion recitals typically use several percussion instruments, and as such will also need help with the move. The recitalist will organize the move to and from the recital hall.

Juries

All students, regardless of degree track, are responsible for selecting a jury piece or pieces in each area of study to be performed at the end of semester for the percussion faculty. Each piece must be approved by the instructor and gradually prepared over the course of the semester. It is necessary to own original scores for each solo performed. Fundamental skills (scales and rudiments) may also be requested at the jury. All jury pieces must be performed on a Percussion Studio Recital for a grade (unless excused by the instructor).

Performances

All jury pieces must be performed on a Percussion Studio Recital for 10% of your final grade (unless excused by the instructor). This percentage may change due to the performance of a joint or solo recital. The performance grade may be combined with the jury grade to reflect individual lesson content if a student successfully performs a recital.

Practice

Minimum daily practice time should equal the credit amount of the lesson (i.e. two credit lesson = two hours a day of practice). Daily, consistent practice is crucial for musical development and progress.

Lesson Logs

A notebook or equivalent tool to be used as a lesson log is necessary to be at each lesson. Record all material that you perform or discuss in your lessons. Students should additionally plan and record practicing in this log.

PAS and the UTA Percussion Club

The Percussive Arts Society (PAS) is an invaluable resource for all percussionists and is the professional organization for our craft. Their annual convention, typically held in the middle of November, draws in internationally recognized artists, clinics, concerts, and companies. Students are encouraged to attend the convention annually.

The UTA Percussion Club is a student organization that promotes percussion performance and education on the UTA campus and community. The society receives funding to help promote percussion education that benefits the percussion program at UTA, and regularly sponsors guest artists.

Percussionists in the program at UTA are expected to be current members in both organizations.

Sophomore Hearing

Before registering for upper-division lessons, all percussion majors must successfully pass a sophomore hearing. The hearing includes a 45-minute performance consisting of fundamental scales, arpeggios, and rudiments, keyboard and drum repertoire selected by the student and his/her teacher, writing a brief research paper about a percussion-related topic, passing the Percussion Methods Course midterm and final exam, and successfully completing an interview consisting of percussion-related questions from the panel.

Should a student not pass the 2250 Sophomore Hearing, the student will receive an Incomplete grade for 2251 and they will be placed in a 2222 applied lesson course. The 2222 course allows the student to work on any deficiencies identified during the Sophomore Hearing. The student will then attempt to pass the deficient parts during the second Sophomore Hearing. If a student passes the second hearing, the student can register for 3250 the following semester, and the Incomplete grade received for 2251 lessons will be changed to an appropriate letter grade.

If a student fails the required portions of the second Sophomore Hearing, the student will not continue as a music major.

Organization of Time

One of the hardest life lessons learned in college is the most efficient use of time and effort. Organize your day-to-day schedule to prioritize doing assignments and responsibilities from school. If you are employed outside of the university, classes and rehearsals should take priority of your attention. Avoid setting a precedent of missing rehearsals or classes for work.

Grading

Attendance at every lesson is mandatory. Two unexcused absences (missed lessons without giving advanced notice) will drop your grade by one letter. For each additional absence, your grade will be dropped another letter.

Grading is determined for percussion students by weekly lesson preparation, a midterm exam, passed proficiencies, jury performance, and Percussion Studio Recital performance.

Grading Breakdown:

Weekly Lesson Preparation	40%
Midterm Exam	10%
Proficiencies Exam	20%
Percussion Studio Recital	10%
Jury Performance	20%
Total Percentage	100%

A high level of preparation is expected for every lesson. This preparation is recorded each week and will affect your final grade.

Course and weekly lesson grades are based on final averages outlined on the next page.

Jury / Proficiency Dates

December 7, 2018; 9am-5pm (Sign up for one 30-minute timeslot) – Proficiencies

December 10, 2018; 9am-5pm (Sign up for one 20-minute timeslot) - Juries

Final Grade	Final Average	Performance Standards
A	90% and above	Exceptional Preparation: Superior work, demonstrating accurate and musically sensitive performance of the weekly goals, showing consistent and steady development.
B	80% - 89%	Above Average Preparation: Demonstrates an awareness of stylistic interpretation, accurate for the most part from a mechanics perspective, with successful performance of most of the material assigned in the weekly goals.
C	70% - 79%	Average Preparation: Demonstrates less than desirable progress in the assigned weekly goals, a good understanding, yet not altogether accurate performance of the material, showing rather inconsistent and erratic progress in development.
D	60% - 69%	Below Average Preparation: Demonstrates numerous repetitions, stops, and starts, erratic rhythm or tempi, and problems in meeting weekly assigned goals.
F	Below 60%	No Preparation: The student has not practiced / prepared any of the material.

Office Hours

Office hours will be posted on the board outside the office. Dr. Eldridge is also available by appointment for extra help.

Modes of Communication

The primary means of communication will occur through the official UTA e-mail service. All students are required to use and regularly check their MyMav e-mail. At times, Dr. Eldridge may text a student or students in a percussion-related emergency. However, students should not text Dr. Eldridge first with questions. E-mail is always the preferred method to communicate.

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting: The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.*

Title IX Policy: The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. *For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.*

Academic Integrity: Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Student Feedback Survey: At the end of each term, students enrolled in face-to-face and online classes categorized as "lecture," "seminar," or "laboratory" are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback via the SFS database is aggregated with that of other students enrolled in the course. Students' anonymity will be protected to the extent that the law allows. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: for semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located to the right of room 226. Follow the hall and take the first right past the Organ room, down the stairway and out the West entrance of Music]. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](#), [major-based learning centers](#), developmental education, [advising and mentoring](#), personal counseling, and [federally funded programs](#). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381

SNARE DRUM

Level I

Stone, Stick Control
Peters, Intermediate Snare Drum Studies
Cirone, Portraits in Rhythm
Wilcoxon, All-American Drummer
UTA Maverick Drumline Exercise Packet
PAS Rudiments – Played slow-fast-slow

Assignments – (Note: Snare Level I requires two jury pieces in differing styles – one concert and one rudimental.)
(all assignments must be performed counting out loud)

Week 1:

16th Timing
Flam Taps
Stone p.5
Peters I, II (utilize different sticking systems)

Week 7:

Drag Rudiments
Double/Triple/Quadruple Stroke Review
Stone p.11 (#13-24)
Wilcoxon #37, 38
Peters #5, 10
Jury piece #1 performance

Week 2:

Triplet Timing
Double Beat Exercises
5, 6, 7, 9-Stroke Rolls
Stone p.5
Peters #III, V

Week 8:

Flams (23-26)
Stone p.12 (#1-12)
Wilcoxon #55, 56
Peters #11, 12
Jury piece #2 picked and approved

Week 3:

Swiss Army Triplets
10, 11, 13, 15, 17-Stroke Rolls
Stone p.10 (#1-12)
Peters # VI, VIII
Jury piece #1 picked and approved

Week 9:

Single Stroke Rudiments
Stone p.12 (#13-24)
Wilcoxon #69, 70
Peters #19, 20
Jury piece #2

Week 4:

16th and Triplet Accents; 4-2-1 Pattern
Roll Pulsation
Stone p.10 (#13-24)
Wilcoxon #5, 6
Peters #IX, XI
Jury piece #1

Week 10:

Ratamacues
Flam Drags
Stone p.14 (#1-24)
Wilcoxon #93, 94
Peters #26, 29
Jury piece #2

Week 5:

Paradiddle Rudiments
Rhythmic Shifts – 2:3 and 3:4
Stone p.11 (#1-12)
Wilcoxon #11, 12
Peters #1, 2
Jury piece #1

Week 11:

Inverted Flam Taps
Pataflaflas
Stone p.16
Wilcoxon #132
Peters #30, 32
Jury piece #2 performance

Week 6:

Review / Midterm
Flam Accents
Stone p.11 (#13-24)
Wilcoxon #23, 24
Jury piece #1

Week 12:

Review / Juries
Stone p.16
Wilcoxon #137

SNARE DRUM

Level II

Peters, Advanced Snare Drum Studies

Stone, Accents and Rebounds

Morello, Master Studies

Cirone, Portraits in Rhythm

Assignments -

(all assignments must be performed counting out loud)

Week 1:

Stone Accents and Rebounds Primer

Morello, pp.6-7

Peters #3

Cirone #1, 8

Week 7:

Stone, p.10

Morello, p.13

Peters #12

Cirone #14, 20

Jury Piece

Week 2:

Stone, p.5 (13-18)

Morello, p.8

Peters #4

Cirone #12

Week 8:

Stone, p.12 (1-6)

Morello, p.14

Peters #17

Cirone #18

Jury Piece

Week 3:

Stone p.5 (19-24)

Morello, p.9

Peters #8

Cirone #14

Jury piece picked and approved

Week 9:

Stone, p.12 (7-12)

Morello, p.15

Peters #20

Cirone #23

Jury Piece

Week 4:

Stone, p.6 (25-36)

Morello, p.10

Peters #9

Cirone #3

Jury Piece

Week 10:

Stone, p.13 (13-18)

Morello, p.16

Peters #24

Cirone #25

Jury Piece

Week 5:

Stone, p.9

Morello, p.11-12

Peters #11

Cirone #10

Jury Piece

Week 11:

Stone, p.13 (19-20)

Morello, p.17

Peters #25

Cirone #26

Perform jury piece

Week 6:

Review / Midterm

Jury Piece

Week 12:

Review / Juries

SNARE DRUM

Orchestral Rep

Delecluse, Twelve Studies for Snare Drum
Carroll, Orchestral Repertoire for the Snare Drum

Assignments -

Week 1:

Bartok: *Concerto for Orchestra*
Review Rudiments

Week 7:

Shostakovich: Symphony No.10
Jury piece
Perform Delecluse etude

Week 2:

Prokofiev: *Lieutenant Kije*
Review Rudiments

Week 8:

Rimsky-Korsakov: *Capriccio Espagnol*
Jury Piece
Choose and prepare second Delecluse etude

Week 3:

Rimsky-Korsakov: *Scheherazade*, Mvmt. III
Jury piece picked and approved

Week 9:

W. Schuman: Symphony No.3
Delecluse etude
Jury piece

Week 4:

Rimsky-Korsakov: *Scheherazade*, Mvmt. IV
Jury piece
Choose and prepare Delecluse etude

Week 10:

Delecluse etude
Jury piece

Week 5:

Shostakovich: *Festive Overture*
Delecluse etude
Jury piece

Week 11:

Jury piece
Perform second Delecluse etude

Week 6:

Review / Midterm
Delecluse etude
Jury piece

Week 12:

Review / Juries

KEYBOARD PERCUSSION INSTRUMENTS

Level I

Peters, Fundamental Method for Mallets, Book 1
Goldenberg, Modern School for Xylophone, Marimba, Vibraphone
UTA Mallet Studies (UTAMS) - Majors

Assignments –

Week 1:

Circle of 4ths/5ths; WT/Chromatic Scales
Major scales / arpeggios – Pattern Review
Introduce grips and strokes
DV: P4, P5
Introduce practice methods
Goldenberg pp. 9-12

Week 2:

2M Exercises -
Peters pp.34-35, 39-40
Goldenberg pp. 9-12
UTAMS DV: 3rds, 6ths, 2nds

Week 3:

2M Exercises -
Introduce 7th chords
Peters pp. 44-45, 49-50
Goldenberg pp.13-14
UTAMS DV: Chords (Root position)
2M jury piece picked and approved

Week 4:

2M Exercises -
Peters pp. 54-55
Goldenberg pp.15-17
UTAMS SI: 4132, Green with 2/3
2M Jury piece
4M jury piece picked and approved

Week 5:

2M Exercises -
Peters pp. 58-59
Goldenberg pp.18-20
UTAMS SI: 4132, Inside/Outside Double Stops
2M Jury piece

Week 6:

Review
Goldenberg pp.18-20

Week 7:

2M Exercises -
Peters pp. 77-78
Goldenberg pp. 21-23
UTAMS SA: P4, P5; Rocking/Positional Motions
Perform two-mallet jury piece

Week 8:

2M Exercises -
Peters pp. 66-68
Goldenberg pp.26-27
UTAMS SA: 3rds, 6ths, 2nds; Kinesthetic Memory
4M jury piece

Week 9:

2M Exercises -
Peters pp. 89-90
Goldenberg pp. 28-29
UTAMS DL: Permutation and Motions
4M jury piece

Week 10:

2M Exercises -
Peters pp.99-100
Goldenberg pp. 30-33
UTAMS DL: Permutations
4M jury piece

Week 11:

2M Exercises -
Peters pp.108-109
Goldenberg pp.34-36
UTAMS 4-mallet - review
Perform four-mallet jury piece

Week 12:

Review / Juries

KEYBOARD PERCUSSION INSTRUMENTS

Level II

Goldenberg, Modern School for Xylophone, Marimba, Vibraphone
Bach, Cello Suites or Violin Sonatas and Partitas (select at least 2-3 movements)
Kite, Anthology of Lute & Guitar Music for Marimba
UTA Mallet Studies (UTAMS) - Minors

Assignments –

Week 1:

Circle of 4ths/5ths, Chromatic/Whole-Tone Scales
Minor scales / arpeggios – Natural and Harmonic
Double Laterals: Outside
Goldenberg pp. 37-38
Kite, pp.7-8

Week 7:

2M Exercises (Minor) -
Triple Laterals: Outside
Goldenberg pp. 48-50
Choose Bach #2
Kite, pp.17

Week 2:

Minor scales / arpeggios – Melodic pattern
Double Laterals: Outside
Goldenberg pp. 39-40
Introduce Bach, analysis, and use of ornamentations
Kite, pp.9-10

Week 8:

2M Exercises (Minor) –
Independent Rolls
Goldenberg pp. 51-53
Bach #2
Kite, pp.18-19
4M Jury piece

Week 3:

2M Exercises (Minor) -
Double Laterals: Inside
Goldenberg pp. 41-42
Choose Bach #1
Kite, pp.11-12
4M Jury piece picked and approved

Week 9:

2M Exercises (Minor) –
Independent Rolls
Goldenberg pp.54-55
Bach #2
Kite, pp.20-21
4M Jury piece

Week 4:

2M Exercises (Minor) -
Double Laterals: Inside
Goldenberg pp. 43
Kite, pp.13-14
Bach #1
4M Jury piece

Week 10:

2M Exercises (Minor) –
Common Permutations: 123234
Goldenberg pp.56-57
Bach #2
Kite, pp.22-24
4M Jury piece

Week 5:

2M Exercises (Minor) -
Triple Laterals: Outside
Goldenberg pp. 44-45
Kite, pp.15-16
Bach #1
4M Jury piece

Week 11:

2M Exercises (Minor) –
UTAMS 4-mallet - review
Goldenberg pp.58-59
Bach #2
Kite, pp.25
Perform four-mallet jury piece

Week 6:

Review
Goldenberg pp. 46-47
Perform Bach #1

Week 12:

Review / Juries

KEYBOARD PERCUSSION INSTRUMENTS

Level III

Goldenberg, Modern School for Xylophone, Marimba, Vibraphone
Buyer/Gottry, The Art of Vibraphone Playing
UTA Mallet Studies (UTAMS) – Modes and Synthetic Scales

Assignments -

Week 1:

Octatonic
Introduction to vibraphone: Burton Grip
Buyer/Gottry: Read pp.3-20
Goldenberg: *Porgy and Bess Overture*
Goldenberg Etude III

Week 2:

Mixolydian
Buyer/Gottry pp.22-23
Porgy and Bess Overture
Goldenberg Etude V

Week 3:

Lydian
Buyer/Gottry p.24-25
Goldenberg Etude VI
Jury piece picked and approved

Week 4:

Lydian/Mixolydian
Buyer/Gottry p.26
Goldenberg Etude VIII
Jury piece

Week 5:

Dorian
Buyer/Gottry p.27
Goldenberg Etude XI
Jury piece

Week 6:

Review
Buyer/Gottry p.28
Goldenberg Etude XV
Perform two-mallet vibe solo

Week 7:

Locrian
Buyer/Gottry: Read pp.29-37
Buyer/Gottry p.39
Goldenberg Etude XVIII
Jury piece

Week 8:

Whole-tone
Buyer/Gottry pp.42-43
Goldenberg Etude XXI
Jury Piece

Week 9:

Review Major Modes
Buyer/Gottry pp.44-45
Goldenberg Etude XXV
Jury Piece

Week 10:

Review Minor Modes
Buyer/Gottry p.46
Goldenberg Etude XXVII
Jury Piece

Week 11:

Review synthetic scales
Buyer/Gottry p.47
Goldenberg Etude XXXIII
Perform jury piece

Week 12:

Review / Juries
Perform four-mallet vibe solo

KEYBOARD PERCUSSION INSTRUMENTS

Level IV Orchestral Rep

Goldenberg, Modern School for Xylo., Mar., Vibe (for Porgy)
Carroll, Orchestral Repertoire for the Glockenspiel (Volumes 1 and 2)
Carroll, Orchestral Repertoire for the Xylophone (Volumes 1 and 2)
2-3 substantial solo keyboard works to be performed throughout semester

Assignments -

Week 1:

Gershwin: *Porgy and Bess Overture*

Week 7:

Debussy: *La Mer*
Solo #2

Week 2:

Shostakovich: *The Golden Age, Ballet Suite*
Solo #1

Week 8:

Kodaly: *Hary Janos, Suite*
Perform Solo #2

Week 3:

Kabalevsky: *Colas Breugnon*
Jury piece picked and approved
Solo #1

Week 9:

Schuman: *Symphony No. 3*
Solo #3

Week 4:

Dukas: *The Sorcerer's Apprentice*
Solo #1

Week 10:

Copland: *Appalachian Spring*
Solo #3

Week 5:

Saint-Saens: *The Carnival of the Animals*
Perform Solo #1

Week 11:

Stravinsky: *The Firebird*
Solo #3

Week 6:

Mozart: *The Magic Flute*
Solo #2

Week 12:

Respighi: *Pines of Rome*
Perform Solo #3

KEYBOARD PERCUSSION INSTRUMENTS

Vibraphone/ Improvisation

Level Jazz Vibes Metzger, The Art and Language of Jazz Vibes
The Real Book (C Major, treble clef)

Assignments

Week 1:

Chapters 4 - 5
Techniques and Strategies
The Blues Scale

Week 7:

Review
Jury piece

Week 2:

Chapters 29 - 30
Guide Tones
Guide Tones and Color Tones

Week 8:

Chapter 10
Combining and Applying What You Know
Jury piece

Week 3:

Chapters 5 - 6
The Blues Scale
12-bar Blues Progression

Week 9:

Chapter 10
Combining and Applying What You Know
Jury piece

Week 4:

Chapter 7
Outlining Chords

Week 10:

Chapter 16
ii-V-I Riffs
Jury piece

Week 5:

Chapter 8
Digital Riffs

Week 11:

Chapter 17
Turnaround Riffs
Jury piece

Week 6:

Chapter 9
Neighboring Tone Riffs

Week 12:

Review
Jury piece

Barrier requirements will consist of the following performance techniques in the keys of F, B-flat, E-flat, G, and C:

- A. Blues Comping**
- B. Chordal outline of Blues**
- C. Blues Scales**
- D. Metzger, pp. 76-77**

TIMPANI

Level I

Peters, Fundamental Method for Timpani
Tafoya, The Working Timpanist's Survival Guide

Assignments -

Week 1:

Peters read pp. 6-40
Memorize drum sizes and ranges
Tuning and Grip Fundamentals
Legato Strokes
Learning orchestral repertoire

Week 2:

Peters play pp. 32-40
Sticking and Dampening Fundamentals
Staccato Strokes
Peters read pp.60-65 and 80-83

Week 3:

Peters play pp. 60-65 and 80-83
Jury piece picked and approved

Week 4:

Rolling technique
Peters pp.42-43
Peters read pp.84-89
Peters pp.90-93 and 109-119
Jury piece

Week 5:

Cross-sticking, Shifting, and Doubling
Peters read pp.94-103 and 120-124
Peters Etudes No. 3, 4
Mozart: Symphony No.39
Jury piece

Week 6:

Review
Peters Etudes No. 7, 8
Mozart: Symphony No.39

Week 7:

Peters Etudes No. 10, 14
Beethoven: Symphony No. 1
Melodic pedaling
Peters read pp. 70-77
Jury piece

Week 8:

Peters Etudes No. 19, 24
F Major Scale, p.71
Peters pp. 72-74
Beethoven: Symphony No. 3
Jury piece

Week 9:

Peters Etudes No. 30, 34
Peters pp. 75-77
Beethoven: Symphony No. 3
Jury piece

Week 10:

Peters Etudes No. 44, 45, 53
Beethoven: Symphony No. 5
Jury piece

Week 11:

Peters Etudes No. 57, 61
Beethoven: Symphony No. 5
Jury piece

Week 12:

Review / Final Jury

TIMPANI

Level II

Tafoya, The Working Timpanist's Survival Guide
Horner, The Tuneful Timpanist

Assignments -

Week 1:

Review: grip, stroke, playing zones, drum ranges
Discussion on mallet selection
Tuneful: read pp. iii-iv
Drum tetrachords
Beethoven: *Symphony No. 7*

Week 7:

Tuneful: p.14, *Blue Bells of Scotland*
Tchaikovsky: *Romeo and Juliet Overture*
Jury piece

Week 2:

Tuneful: p.3, *Angels We Have Heard on High*
Beethoven: *Symphony No. 7*

Week 8:

Tuneful: p.16, *Come, Thou Almighty King*
Tchaikovsky: *Symphony No. 4*
Jury piece

Week 3:

Tuneful: p.4, *Theme from Swan Lake*
Beethoven: *Symphony No. 9*
Jury piece picked and approved

Week 9:

Tuneful: p.12, *Ode to Joy*
Bartok: *Concerto for Orchestra*
Jury piece

Week 4:

Tuneful: p.9, *Adeste Fidelis*
Beethoven: *Symphony No. 9*
Jury piece

Week 10:

Tuneful: p.17, *Holy, Holy, Holy*
Hindemith: *Symphonic Metamorphosis*
Jury piece

Week 5:

Tuneful: p.10, *Carol of the Drum*
Brahms: *Symphony No. 1*
Jury piece

Week 11:

Tuneful: p.25, *America the Beautiful*
Stravinsky: *Rite of Spring*
Jury Piece

Week 6:

Review
Tuneful: p.11, *Home on the Range*
Jury Piece

Week 12:

Mock Audition
Jury piece

DRUMSET

Level I

UTA Drumset Coordination Exercises
UTA Essential Drumset Fills
Reed, Syncopation
Chester, The New Breed
Riley, Survival Guide for the Modern Drummer

Week 1:

Set-up and approach to drumset
Coordination #
Riley p.5
Chester system 2 reading I A-B
Reed p. 33-37 with SD (swing)

Week 7:

Essential Fills
Coordination #
Riley p.76 (Bossa Nova)
Reed p. 38-39 1/8th notes on SD, 1/4s on BD (swing)
Reed p. 38-39 with SD and Latin foot pattern (Bossa)
Jury piece

Week 2:

Coordination #
Essential Fills
Riley p. 9
Styles and Structure of a chart
Chester system 2 reading II A-B
Reed p. 38-41 with SD (swing)

Week 8:

Coordination #
Essential Fills
Riley p.76 (Bossa Nova)
Reed p. 40-41 1/8th notes on SD, 1/4s on BD (swing)
Reed p. 40-41 with SD and Latin foot pattern (Bossa)
Jury Piece

Week 3:

Coordination #
Essential Fills
Riley p. 16 (Slow Moody Rock)
Chester system 6 reading I A-B
Reed p. 42-45 with SD (swing)
Jury piece picked and approved

Week 9:

Coordination #
Essential Fills
Riley p.76 (Medium Jazz Samba)
Reed p. 42-43 1/8th notes on SD, 1/4s on BD (swing)
Reed p. 42-43 with SD and Latin foot pattern (Bossa)
Perform one of the Riley song on p.76
Jury piece

Week 4:

Coordination #
Essential Fills
Riley p. 16 (Medium Pop Rock)
Chester system 6 reading II A-B
Reed p. 33-37 with BD (swing)

Week 10:

Coordination #
Essential Fills
Riley p.76 (Medium Jazz Samba)
Reed p. 44-45 1/8th notes on SD, 1/4s on BD (swing)
Jury piece

Week 5:

Coordination #
Essential Fills
Riley p. 16 Review
Chester systems 2 reading III A-B
Reed p. 38-41 with BD (swing)
Jury piece

Week 11:

Coordination #
Essential Fills
Riley p.22 (Medium Blues Shuffle)
Reed p. 44-45 with SD and Latin foot pattern (Bossa)
Jury piece

Week 6:

Coordination #
Bossa vs. Samba Feet
Chester system 6 reading III A-B
Reed p. 42-45 with BD (swing)
Perform one of the Riley songs on p.16

Week 12:

Review / Juries
Jury piece

DRUMSET

Level II

Chester, The New Breed
Garibaldi, Future Sounds
Morgan, Jazz Drummer's Reading Workbook
Riley, Song Charting Made Easy
Three songs chosen from student's listening library

Assignments -

Week 1:

Introduction to five way counting
Chester System 6, Reading I-A and I-B
Garibaldi p. 9
Morgan p. 5
Riley Charting pp. 5-7

Week 7:

Chester System 8, Reading II-A and II-B
Garibaldi p.26, #1-8
Morgan pp. 13-14
Riley Charting pp. 22-25
Second charted song
Transcription Jury

Week 2:

Chester System 6, Reading II-A and II-B
Garibaldi pp. 12-13
Morgan p. 6
Riley Charting pp. 8-10

Week 8:

Morgan pp. 15-16
Riley Charting pp. 26-29
Perform second charted song
Choose third charted song
Transcription Jury

Week 3:

Chester System 2, Reading I-A and I-B
Garibaldi pp. 10-11
Morgan pp. 7-8
Riley Charting pp. 11-13
Jury piece picked and approved - Transcription

Week 9:

Morgan pp. 17-18
Riley Charting pp. 30-32
Third charted song
Transcription Jury

Week 4:

Chester System 2, Reading II-A and II-B
Garibaldi p. 22
Morgan p.9
Riley pp. 14-17
Choose first charted song

Week 10:

Morgan p. 19
Riley Charting pp. 33-35
Perform third charted song
Transcription Jury

Week 5:

Chester System 8, Reading I-A and I-B
Garibaldi p.23
Morgan p.10
Riley pp. 18-21
First charted song
Transcription Jury

Week 11:

Morgan pp. 21-22
Riley Charting pp. 36-40
Perform transcription

Week 6:

Review
Garibaldi p.24, #1-8
Morgan pp. 11-12
Perform first charted song
Choose second charted song

Week 12:

Review / Juries
Jury piece

DRUMSET

Level III

Chester, The New Breed
Garibaldi, Future Sounds
Riley, Survival Guide for the Modern Drummer
Snidero, Easy Jazz Conception: Drums
Three standards performed with combo (jazz, ballad, latin)

Assignments -

Week 1:

Snidero Track 16
Chester System 10, Reading I-A & I-B
Garibaldi p. 29
Igoe p. 22-23
Riley p.

Week 2:

Snidero Track 17
Chester System 10, Reading II-A & II-B
Garibaldi p. 30
Igoe p. 24-25

Week 3:

Snidero Track 18
Chester System 12, Reading I-A & I-B
Igoe p. 64
Garibaldi p. 32
Jury piece picked and approved - Transcription

Week 4:

Snidero Track 19
Chester System 12, Reading II-A & II-B
Garibaldi p. 33
Igoe p. 65

Week 5:

Snidero Track 22
Chester System 10, Reading III-A & III-B
Igoe p. 26-27
Garibaldi p. 35
Transcription Jury

Week 6:

Snidero Track 23
Chester System 12, Reading III-A & III-B
Soph p. 29-30 with info from pp.13-19
Igoe p. 32-33

Week 7:

Snidero Track 24
Chester System 28, Reading I-A & I-B
Igoe p. 92
Garibaldi p. 36
Transcription Jury

Week 8:

Snidero Track 26
Chester System 28, Reading II-A & II-B
Garibaldi p. 39
Igoe p. 93
Transcription Jury

Week 9:

Snidero Track 27
Chester system 6 reading IV A-B
Igoe p. 28-29
Garibaldi p. 41
Perform Transcription Jury

Week 10:

Snidero Track 28
Chester system 6 reading V A-B
Garibaldi p. 41
Igoe p. 34-35
Jury piece

Week 11:

Snidero Track 29
Chester system 10 reading IV A-B
Igoe p. 36-37
Garibaldi Review
Jury piece

Week 12:

Snidero Track 30
Garibaldi Review
Igoe p. 38-39
Jury piece