Tennessee Technological University
Percussion Manual

Compiled by Dr. Eric J. Willie,
Updated Fall 2013
# TTU Percussion Manual
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Updated Fall 2013
Practice Facilities

• Bryan Fine Arts (BFA) 105
  o Marimba One 5.0 Octave Marimba, Adams 5.0 Octave Marimba, Bergerault 5.0 Octave Marimba, Musser 4.3 Octave Marimba, Deagan 4.0 Octave Marimba
  o Musser 3.0 Octave Vibraphone
  o Deagan 3.0 Octave Vibraphone
  o Yamaha 4.0 Octave Vibraphone
  o Adams 4.0 Octave Xylophone
  o Musser 3.5 Octave Xylophone
  o Adams Pedal Glockenspiel
  o Instrument Storage
    o Percussion Cabinet 1
      ▪ Snare Drums
      ▪ Snare Drum Stands
    o Percussion Cabinet 2
      ▪ Concert Tom-toms
      ▪ Concert Tom Stands
    o Percussion Cabinet 3
      ▪ Accessory Percussion Instruments
    o Percussion Cabinet 4
      ▪ Cymbal Cabinet
• BFA 309
  o Ludwig Timpani: 23”, 26”, 29”, 32” with Stool
  o Deagan 3.5 Octave Xylophone
  o Hinger Touch – Tone Snare Drum with Stand
  o Slingerland Piccolo Snare Drum with Stand
• BFA 310
  o Pearl Export Drum Set
  o Gretsch Drum Set
  o Sound System
• BFA 328
  o Multi-Percussion Room for Recital and Perc. Ens. Preparation
• BFA 330
  o Musser 4.3 Octave Marimba
  o Practice Pad
• BFA 101
  o Adams Timpani: 20”, 23”, 26”, 29, 32” with Stool
  o Gretsch Jazz/Bop Set (Closet)
• BFA 104
  o All Marching Percussion Equipment (10 Snares with covers and 9 SD stands, 5 Tenors with stands and covers, 5 BD with Stands and Covers, 10 Pairs of Sabian Cymbals with Bags)
Key Access and Security
Percussion majors and minors will obtain a key to access the Practice Facilities. These keys will return upon graduation or transfer from the Percussion Studio. If keys do not return, the student will be responsible for replacing the keys.

• General Rules
  o Keep Practice Facilities locked at all times. Ensure that you lock rooms upon exiting the Practice Facilities.
  o Ensure that all instruments are covered after usage.
  o Ensure that all instruments are returned to proper storage position after usage.
  o Keep drinks, food and trash away from practice facilities and percussion instruments.

Professional Courtesy
All percussionists will assist in striking the stage after every percussion performance (band, orchestra, jazz band, solo percussion recitals, etc.). It is also common courtesy to assist in tearing down and storing percussion instruments after another percussionist’s recital. Your colleagues will appreciate the help and the post-concert celebration will begin much earlier.

Storage
Lockers are available outside of BFA 105 for personal storage. BFA 105 is not an area for personal storage of mallets/sticks, books or secondary instruments. Please store such items in your locker.

A Percussionist’s Responsibility
The Tennessee Tech University has a tradition of excellence. For a percussionist, organization is the key to success. Percussionists should strive to enhance their qualities of responsibility, flexibility and cooperation.

• Points to Follow
  o Be early to rehearsals and performing opportunities inside and outside of Tennessee Tech University. Develop an attitude and a reputation for always being prepared – having your act together.
  o Obtain a planner, date book or PDA. PRIORITIZE your work to take care of primary assignments and responsibilities in school.
  o Keep an accurate date book and always refer to it before committing to another event.
  o If a conflict arises with performances, rehearsals or events, communicate with the appropriate individual (s) through E-mail and in person immediately.
  o Join the Percussive Arts Society (PAS). PAS is an international organization that focuses on the study and advancement of the art of percussion and is the professional organization of our field. Attending the annual Percussive Arts Society International Convention is an investment in your craft.
  o Take as many auditions and performance opportunities as possible (theme parks, orchestras, military bands, drum corps international, etc.). If you must miss classes to take an audition, it is your responsibility to communicate your absence in advance with the appropriate individual(s).
  o Ask to borrow equipment that is not yours and do not lend equipment that is not yours.
Required Equipment

Acquiring percussion equipment is the responsibility of each percussionist. A wide variety of mallets and instruments are necessary to properly study and perform solo and ensemble literature. For a serious percussionist, collecting percussion equipment begins early in one’s career and will probably continue throughout one’s professional life. The old adage is certainly true of musicians: If you are going to buy something, make it the best. A good piece of equipment is an investment and will last a lifetime. Some students find it practical to give their family and relatives a percussion catalog to use for gift ideas and holidays. The following lists the minimum requirements for percussionists at Tennessee Tech University.

- One pair of general-purpose snare drum sticks: Innovative Percussion Kennan Wylie, Cooperman Graham Johns or Nick Petrella models, or equivalent.

- One pair of drum set sticks: Innovative Percussion Ed Soph, Pro-Mark Elvin Jones model, or equivalent.

- One pair of multi-mallet: Innovative Percussion Multi-Stick, Vic Firth Swizzle Stick, or equivalent.

- Two pair of soft marimba mallets: Innovative Percussion WU 1, Malletech LS-10, or equivalent.

- Two pair of medium marimba mallets: Innovative Percussion IP240, Malletech Michael Burritt Series, or equivalent.

- Two pair of medium – medium/hard marimba mallets: Innovative Percussion IP300, Malletech Michael Burritt Series, or equivalent.

- Two pair of vibe mallets: Innovative Percussion DM 51, Vic Firth Gary Burton Model, or equivalent.

- One pair or medium soft xylophone mallets: Innovative Percussion IP 902, Malletech Bob Becker Blues, or equivalent.

- One pair of hard xylophone/glockenspiel mallets: Innovative Percussion IP 904 or equivalent.

- One pair of glockenspiel mallets: Innovative Percussion IP 906 or equivalent.

- One pair of soft / roller timpani mallets: JG Percussion’s David Herbert DH5 or equivalent.

- One pair of general timpani mallets: Innovative Percussion BT-4 or equivalent.

- One pair of staccato timpani mallets: Innovative Percussion BT-6 or equivalent.

- Tuning fork or pitch pipe (A=440).
• Practice Pad: HQ Percussion Real Fell 12 inch double-sided model or equivalent.

• Metronome: Roland “Dr. Beat,” Tama “Rhythm Watch,” or equivalent.

• Stick bag, briefcase, sample case or equivalent to protect your mallets, metronome, etc.

• One black towel to accommodate stick/mallet changes.

• Concert black for performances: Black long sleeve shirt/blouse, black slacks/skirt and black dress shoes (no athletic shoes). Most large ensembles will require you to provide a tuxedo/black dress for concert performances as well.


APPLIED PERCUSSION,
MUS 1700 (1-3 credits), MUS 3700 (1-3 credits), MUS 6400 (1-3 credits)

Fall 2013
Dr. Eric J. Willie and Dr. Colin Hill, Instructors

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E-Mail: EricWillie@tntech.edu, hill_colinj@yahoo.com
Phone: (931) 372-6082
Meeting Times/Location: Scheduled Individually

Objectives:
To study the interpretation of percussion literature and develop the skills and techniques necessary for individual performance sufficient to assure accurate and musically expressive performance.

Semester Events:
• Sept. 11, 7:30p.m: Andy Harnsberger, Guest Artist
• Sept. 16, 6:00p.m: Christopher Deane, Guest Artist
• Sept. 22, 3:00p.m: TTU Awards Celebration
• Oct. 1, 3:00-4:20p.m: Jason Baker, Guest Artist
• Oct. 14-15: FALL BREAK
• Oct. 28-30: NAfME Convention Performance & Percussion Ensemble Tour
• Nov. 13-16: Percussive Arts Society’s International Convention (PASIC), Indianapolis, IN
• Nov. 19: TTU Percussion Ensembles’ Concert (6:00p.m. Set up and Sound Check)
• Nov. 21, 8:30p.m: TTU Percussion Symposium Set Up
• Nov. 22, All Day: TTU Percussion Symposium
• No. 28-29: Thanksgiving Break
• Dec. 9: TTU Percussion Juries
• Other percussion events as noted on weekly schedules.

Content:
Students will study one or more in the areas of snare drum, keyboard, timpani, multiple percussion, general percussion, drum set or ethnic percussion. Students will be responsible for supplying their own materials, music and study materials.

Materials
Each student is responsible for providing his or her own mallets/sticks, method books, music, and smaller instruments where applicable (accessory percussion, etc.). In addition, each student is responsible for keeping a lesson notebook to note comments from the instructor, as well as weekly assignments.

Studio Class:
Students are required to attend Studio Class BFA 105. THIS SCHEDULE WILL BE POSTED OUT SIDE OF BFA 315 by the end of the first week of classes. Topics for Studio Class will range from clinics to individual performance. All students will perform in Studio Class or Area Recitals at least once per semester (Refer to Studio Class performance schedule). Additionally, faculty can recommend a student for performance in a Convocation Recital for the School of Music. Students who do not attend Studio Class will have their grade lowered by instructor.
**Recitals:**
Every percussion student, either Education or Performance major, will present a Senior Performance Recital (MUS4000). Two weeks prior to the recital, the student will perform a recital hearing for the instructor and additional faculty to ensure adequate preparation for the recital. The recital hearing can be substituted for the jury portion of the total semester grade.

It is the responsibility of the student to reserve Wattenbarger Auditorium (or appropriate performance area) and publish programs for the recital.

**Upper Level Juries:**
Percussion students must pass an upper level jury before enrolling in MUS 3017. The percussion student must demonstrate proficiency on snare drum (orchestral and rudimental), keyboard percussion (two and four mallet), timpani and multiple percussion. Before attempting the Upper Level Jury, the student must pass: (1) Level I-III Mallets, (2) Levels I-II Snare Drum, and (3) Level I Timpani.

**Grades:**
The final semester grade will be determined from the following areas:

- **50% - Lessons**
  - Lessons will be graded weekly and averaged for the semester to constitute 50% of the total semester grade. Weekly grades will be evaluated on the student’s preparation of assignments, bringing appropriate materials to lessons and punctuality. Unexcused absences will not be made up and will be treated as a failing grade for that week.

- **25% - Participation and Attendance**
  - Participation and Attendance will constitute 25% of the total semester grade. Percussion students are required to attend all percussion recitals and clinics presented throughout the semester. Additionally, percussion students must perform in Studio Class or Area Recital (Convocation) at least once per semester.

- **25% - Jury**
  - The jury grade will constitute 25% of the total semester grade and will be determined by the jury panel. Students who perform a degree recital during the semester are exempt from taking a Percussion Jury. The instructor has the option to consider other recitals as a jury exemption. It is the responsibility of each student to provide copies of the completed Jury Sheet and music before their jury time.

*Students with a disability requiring accommodations should contact the Office of Disability Services. An Accommodation Request should be completed as soon as possible, preferably by the end of the first week of the course. The Office of Disability Services is located in the Roaden University Center, room 112, phone 372-6119.*
## Private Instrumental Instruction Grading Scale

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
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<tr>
<td><strong>meaesity,</strong></td>
<td>Highly developed</td>
<td>Excellent control of most aspects of tone production. Lapses</td>
<td>A good basic approach to proper tone production and technique. A</td>
<td>Serious tone and pitch problems. Little awareness of proper</td>
<td>Uncharacteristic instrumental sound.</td>
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<tr>
<td><strong>ularity,</strong></td>
<td>concept of tone</td>
<td>of technique are infrequent and minor.</td>
<td>uniform and proper sound quality of sound is sometimes hampered by</td>
<td>fundamentals.</td>
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<tr>
<td><strong>tionation,</strong></td>
<td></td>
<td></td>
<td>improper technique.</td>
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<td><strong>technique</strong></td>
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<tr>
<td><strong>Accuracy &amp;</strong></td>
<td>Mature approach to</td>
<td>Excellent clarity and interpretation of the music. Lapses are</td>
<td>A good basic approach to performance. Hesitation exists and a lack</td>
<td>Although some facets of control are present, the performance is</td>
<td>A weakness in basic technique leads to a poor interpretation.</td>
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<tr>
<td><strong>tempo</strong></td>
<td>performance. Complete</td>
<td>infrequent and rarely interfere with the overall performance</td>
<td>of confidence exists in some areas.</td>
<td>still quite flawed.</td>
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<td><strong>control</strong></td>
<td>control of all aspects</td>
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<tr>
<td></td>
<td>of rhythm, pulse, and</td>
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<td></td>
<td>pitch accuracy.</td>
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<tr>
<td><strong>musicality</strong></td>
<td>Constant display of the</td>
<td>A musical rendition of important musical passages with consistent</td>
<td>Obvious knowledge of the musical components. Playing is</td>
<td>An occasional display of the mechanics of dynamics, shaping, and</td>
<td>A lack of understanding of the basic elements (dynamic shading,</td>
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<td><strong>expression</strong></td>
<td>highest level of control.</td>
<td>and subtle gradations of expression and dynamics.</td>
<td>times with lapses in style and idiom.</td>
<td>style.</td>
<td>sense of phrasing) of musicality.</td>
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<td></td>
<td>Maximum artistic</td>
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<td>achievement through clear</td>
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<td></td>
<td>expression and</td>
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<tr>
<td></td>
<td>playing.</td>
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<tr>
<td><strong>assignment</strong></td>
<td>Excellent preparation of</td>
<td>Assigned material nearly completed &amp; a thorough understanding of</td>
<td>Most of the assigned material has been prepared adequately.</td>
<td>Little of the assignment has been prepared. There is not much</td>
<td>A total lack of preparation or the student has an unexcused</td>
</tr>
<tr>
<td><strong>tegrity</strong></td>
<td>all assigned material.</td>
<td>material is demonstrated.</td>
<td></td>
<td>familiarity of the material.</td>
<td>absence.</td>
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MUS1700 – Level I
Snare Drum

I. *Stick Control* by George Lawrence Stone
II. Standard 40 PAS Rudiments

III. *Portraits in Rhythm* by Anthony J. Cirone
IV. *14 Modern Contest Solos* by John S. Pratt

**Lesson 1**
I. p. 5 (1x-Full, 2x-Tap)
II. All Rudiments Introduced
III. Etudes 1, 2

**Lesson 2**
I. p. 6 (1x-Full, 2x-Tap)
II. Review
III. Etudes 3, 4

**Lesson 3**
I. p. 8 (Go Across: 1 & 13, 2 & 14, etc.)
II. Review
III. Etudes 5, 6
IV. Drum Corps on Parade

**Lesson 4**
I. p. 13
II. Review
III. Etude 15
IV. Drum Corps on Parade

**Lesson 5**
I. p. 16
II. Review
III. Etude 17
IV. Licorice and Molasses

**Lesson 6**
I. p. 20
II. Review
III. Etudes 31, 32
IV. Pass in Review

**Lesson 7**
I. p. 22
II. Review
III. Etude 46
IV. My Friend Norman

**Lesson 8**
I. p. 39
II. Review
III. Etude 48
IV. My Friend Norman

**Checklist (By Week):**

- Stone ___1,___ 2,___ 3,___ 4,___ 5,___ 6,___ 7,___ 8
- ____ Standard PAS 40 Rudiments
- Cirone ___1,___ 2,___ 3,___ 4,___ 5,___ 6,___ 7,___ 8
- Pratt ___3,___ 4,___ 5,___ 6,___ 7,___ 8
MUS1700 – Level II
Snare Drum

I. *Accents and Rebounds* by George Lawrence Stone
II. *Orchestral Studies for Snare Drum* compiled by Raynor Carroll
III. *Douze Etudes* by Jacques Delecuse
IV. *Multitudes*, edited by Andy Bliss

**Week 1**
I. p. 16-17
II. *Bolero* (pp. 52-54)
III. Etude 2

**Week 2**
I. p. 4
II. *Concerto for Orchestra* (pp. 7-9)
III. Etude 3

**Week 3**
I. p. 8
II. *The Stars and Stripes Forever* (pp. 98-99)
III. Etude 5

**Week 4**
I. p. 13
II. *Capriccio Espagnol* (pp. 59-65)
III. Etude 6

**Week 5**
I. p. 31
II. Schuman, *Symphony No. 3*
III. Etude 9

**Week 6**
I. p. 21
II. *Lieutenant Kijé* (pp. 35-36)
III. Review As Necessary
IV. *First Impressions* (pp. 24-25)

**Week 7**
I. Review As Necessary
II. *Scheherazade* (pp. 66-69)
III. Review As Necessary
IV. *Ming Lions* (pp. 28-29)

**Week 8**
I. Review As Necessary
II. *Scheherazade* (pp. 66-69)
III. Review As Necessary
IV. *Duplicity* (pp. 36-37)

**Checklist (By Week):**

- Stone __1__, __2__, __3__, __4__, __5__, __6__
- Carroll __1__, __2__, __3__, __4__, __5__, __6__, __7__, __8__
- Delecuse __1__, __2__, __3__, __4__, __5__
MUS 1700 – Level I
Mallet Studies

I. TTU Percussion Manual
II. *Keyboard Percussion Technic* by Thomas McMillan
III. *Method of Movement for Marimba* by Leigh Howard Stevens
   (Through the keys of B-flat, B, C, D-flat, and D)
IV. *Marimba: Technique Through Music* by Mark Ford

Lesson 1
I. All Major and Minor Scales
   (Nat., Har., and Melodic)
II. *Arie*, p. 17
III. Read pp. 4 – 38

Lesson 2
I. All Major and Minor Scales
   (Nat., Har., and Melodic)
II. *Menuet*, p. 17
III. Exs. 162 – 182
IV. pp. 8-11

Lesson 3
I. Review as Necessary
II. *Arie*, p. 18
III. Exs. 1 – 5, 19 – 21, 29 – 31
IV. pp. 15-18

Lesson 4
I. Review as Necessary
II. *Rondo Theme*, p. 34
III. Exs. 50 – 69, 134 – 145
IV. pp. 26-28

Lesson 5
I. Review as Necessary
II. *The Wild Horseman*, p. 34
III. Exs. 237-240, 263-266, 271
IV. pp. 26-28

Lesson 6
I. Review as Necessary
II. *Etude*, p. 22
III. Exs. 295-298
IV. pp. 22-25

Lesson 7
I. Review as Necessary
II. *Contredanse*, p. 31
III. Exs. 327-334
IV. pp. 22-25

Lesson 8
I. Review as Necessary
II. *Minuet*, p. 37
III. Arpeggio Exercises (1234, 123234)
IV. Review as Necessary

Checklist (By Week):
• ___ Major Scales
• ___ Natural Minor Scales
• ___ Harmonic Minor Scales
• ___ Melodic Minor Scales
• McMillan ___1, ___2, ___3, ___4, ___5, ___6, ___7, ___8
• Stevens ___1, ___2, ___3, ___4, ___5, ___6, ___7, ___8
• Ford ___2, ___3, ___4, ___5, ___6, ___7

Revised Fall 2013
MUS 1700 – Level II  
Mallet Studies

I. *Instruction Course for Xylophone* by G.H Green  
II. *Method of Movement for Marimba* by Leigh Howard Stevens  
(Through the keys of B-flat, B, C, D-flat, and D)  
III. *Marimba: Technique Through Music* by Mark Ford

| Lesson | I. | Lesson Twenty-Four  
| Lesson | II. | Review double - vertical strokes, single – independent & alternating and double – lateral strokes.  
| Lesson | III. |  
| Lesson 2 | I. | Lesson Thirty-Eight (1-12)  
| Lesson 2 | II. | Exs. 23 – 28, 32 – 39  
| Lesson 2 | III. | pp. 34-37  
| Lesson 3 | I. | Lesson Eight  
| Lesson 3 | II. | Exs. 40 – 49  
| Lesson 3 | III. | pp. 38-40  
| Lesson 4 | I. | Lesson Twenty-Two (1-6)  
| Lesson 4 | II. | Exs. 102 – 105  
| Lesson 4 | III. | pp. 42-43  
| Lesson 5 | I. | Lesson One  
| Lesson 5 | II. | 152 – 157  
| Lesson 5 | III. | pp. 19-21  
| Lesson 6 | I. | Lesson Two-Ragtime  
| Lesson 6 | II. | Ex. 582-585  
| Lesson 6 | III. | pp. 50-51  
| Lesson 7 | I. | Lesson Seventeen (7, R&L doubles)  
| Lesson 7 | II. | Ex. 590 (C, Db, D, Eb, E, F)  
| Lesson 7 | III. | Review as Necessary  
| Lesson 8 | I. | Lesson 38 (Melody Form)  
| Lesson 8 | II. | Ex. 590 (Gb, G, Ab, A, Bb, B)  
| Lesson 8 | III. | Review as Necessary  

Checklist:  
- Green __1, __2, __3, __4, __5, __6, __7, __8  
- Stevens __2, __3, __4, __5, __6, __7, __8  
- Ford __2, __3, __4, __5

Revised Fall 2013
MUS 1700 – Level III
Mallet Studies

I. Orchestral Excerpts for Xylophone, Glockenspiel, and Vibraphone (The majority of these excerpts can be found in Modern School for Marimba, Xylophone and Vibraphone by Morris Goldenberg)

II. Selected Works of Bach

Lesson 1
I. Shostakovich, The Golden Age of Polka, & Copland, “Hoe-Down” from Rodeo (Xylophone)
II. Prelude to Suite No. 1 in G for Cello

Lesson 2
I. Kabalevsky, Colas Breugnon, and Kodaly, Háry János Suite (Xylophone)
II. Prelude to Suite No. 1 in G for Cello

Lesson 3
I. Gershwin, Porgy & Bess (Xylophone)
II. Prelude to Suite No. 1 in G for Cello

Lesson 4
II. Copland, Appalachian Spring (Xylophone)
III. Fugue from Sonata No. 1 for Violin

Lesson 5
I. Dukas, Sorcerer’s Apprentice (Glockenspiel)
II. Fugue from Sonata No. 1 for Violin

Lesson 6
I. Mozart, Magic Flute (Glockenspiel)
II. Fugue from Sonata No. 1 for Violin

Lesson 7
I. Respighi, Pines of Rome (Glockenspiel)
II. Review as needed.

Lesson 8
I. Bernstein, Symphonic Dances from West Side Story (Vibraphone)
II. Review as needed.
MUS1700 – Level I
Timpani Studies

I. Exercises, Etudes, and Solos for the Timpani, Raynor Carroll
II. Tympani Method by Saul Goodman

Week 1
• Introduction

Week 2
• Do-Re-Mi-Fa-Sol on Each Timpano
  I. p. 25, pp. 28-29 (1-5)
  II. Symphony No. 1, Brahms (I. Beg. to 9th bar after A, 2 before B to C; IV. Mm. 375-End)

Week 3
• Do-Re-Mi-Fa-Sol on Each Timpano
  I. P. 33-34; Hallelujah Chorus p. 39
  II. Symphony No. 9, I. Beethoven (18 before S to end); II. 1 before E to H

Week 4
I. P. 43 (1-8), 46 (1-6), 50 (E, G)
II. Symphony No. 5, Beethoven (I. Beg. to meas. 23, 474-End; III. C-IV. A)

Week 5
I. p. 53-55, 58-59 (Non-Measured), 61, 62 (24-31)
II. Finlandia, Sibelius

Week 6
I. p. 71, p. 75 (Romeo & Juliet Excerpt)
II. Symphony No. 4, I. Tchaikovsky (T-End)

Week 7
• F-Major Scale, G-Major Scale, F-Chromatic Scale, G-Chromatic Scale
  I. p. 77 (1-4), 80 (1-4); p. 97, Concerto for Orchestra, IV. Bartok

Week 8
I. Review Previous Materials; p. 124 Burleske, Strauss

Week 9
I. Review Previous Materials
II. L’Oiseau de Feu, Stravinsky (pp. 124-125)

Week 10
I. Review Previous Materials
II. Rite of Spring (Danse Sacrale: 186-End), Stravinsky
Lesson 1
I. Exercises 1-10
II. Read pp. 5 – 7, Perform
Introduction Exs. (pp. 8 –9)
III. Swing, Waltz, Shuffle, Selected
Coordination Exercises

Lesson 2
I. Exercises 11-20
II. Fixed Hi-Hat (pp. 9-13),
Hi-Hat Openings (pp.13 -14)
III. All Bossa Nova Styles, Selected
Coordination Exercises

Lesson 3
I. Exercises 21-30
II. Fill Patterns (p.17)
III. Same as Lesson 2

Lesson 4
I. Exercises 31-40
II. Funk Patterns (pp. 18 – 23)
III. Sambas 1-3, Selected
Coordination Exs.

Lesson 5
I. Exercises 31-40
II. Funk Patterns (pp. 18 – 23)
III. Same as Lesson 4

Lesson 6
I. Exercises 41-50
II. Solo #1
III. All Latin/Clave Patterns

Lesson 7
I. Exercises 51-60
II. Solo #3
III. Same As Lesson 6

Lesson 8
I. Exercises 51-60
II. Solo #4
III. Review
Revised Fall 2010

Revised Spring 2012
Lesson 1
*Milestones* by Miles Davis
I. Read pp. 4 – 8; Play pp. 9 – 13
II. pp. 14 – 15 (Rock)
III. Read pp. 1 – 4; Play pp. 4 – 5

Lesson 2
*Blue Bossa* by Kenny Dorham
I. pp. 14 – 16
II. pp. 10 – 11 (Fusion-Funk)
III. pp. 4 – 5

Lesson 3
*The Funky Drummer* by James Brown
I. Read pp. 18 – 21; pp. 22 – 23
II. pp. 12 – 13 (Funk Shuffle)
III. pp. 6 – 8

Lesson 4
*Manha de Carnival* by Dizzy Gillespie
I. pp. 24 – 25
II. pp. 30 – 31 (Bossa Nova)
III. pp. 6 – 8

Lesson 5
“Purdie” Shuffle (Steely Dan *Home At Last* or Porcaro’s version in Toto *Rosanna*)
I. pp. 26 – 28
II. pp. 34 – 35 (Samba Groove from p. 32)
III. pp. 9 – 10

Lesson 6
*On Green Dolphin Street*
I. p. 32
II. pp. 38 – 39 (Baion)
III. pp. 9 – 10

Lesson 7
“Bo Diddley Beat”
I. pp. 35 – 36
II. pp. 48 – 49 (6/8 Afro-Cuban)
III. pp. 11 – 13

Lesson 8
50 Ways to Leave Your Lover by Paul Simon
I. p. 38
II. pp. 44 – 45 (Mambo)
III. pp. 11 – 13

Revised Spring 2012
MUS3700 01 – Level I
Vibraphone

I. Vibraphone Pedaling and Dampening by Dave Friedman
II. The Art and Language of Jazz Vibes by Jon Metzger
III. Tunes

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<td><strong>I.</strong> Read Introduction &amp; pp. 1 – 3; Play p. 4</td>
<td><strong>I.</strong> pp. 8 – 10</td>
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<td><strong>II.</strong> Read pp. 1 – 6 &amp; 12 – 30; Play 4H – 1 through 4I – 3.</td>
<td><strong>II.</strong> Read pp. 53 – 62; Play Fig. 8-1, 8-2 &amp; 8-3 (Major and Minor). Prepare two variations to perform with Figures 8-1 through 8-3 in Major and Minor.</td>
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<td><strong>I.</strong> pp. 12 – 13</td>
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<td><strong>II.</strong> Read pp. 32 – 37; Play Fig. 5 – 1 through Fig. 5 – 8 (In C, F, Bb, G). Prepare five variations to be played in all keys (C, F, Bb, G).</td>
<td><strong>II.</strong> Review Week 5 Materials.</td>
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<td><strong>III.</strong> <em>Blue Bossa</em></td>
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<td><strong>I.</strong> p. 10</td>
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<td><strong>II.</strong> Read pp. 38 – 45 &amp; 47 – 50; Play Block Chords (Closed Voicing) and Outline Chords (Fig. 7-1) through 12-Bar Blues in C, F, Bb, G.</td>
<td><strong>II.</strong> Read pp. 64 – 72. Transpose Fig. 9-2 &amp; Fig. 9-3 through 12-Bar Blues Changes (In C, F, Bb, G).</td>
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<td><strong>III.</strong> <em>Blue Monk</em></td>
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<td><strong>I.</strong> p. 7</td>
<td><strong>I.</strong> Read p. 21; Play pp. 22 &amp; 24</td>
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<td><strong>II.</strong> Outline Chords (Fig. 7-1, 7-2, 7-3 and then play in other direction 2x through) through 12-Bar Blues in C, F, Bb, G. Fig. 7-4: Transpose measures 1, 2 &amp; 3 through changes (12-Bar Blues in C, F, Bb, G).</td>
<td><strong>II.</strong> Read pp. 150 – 157; Play Fig. 16-4 &amp; Fig. 16-5 and prepare two variations for each Figure (Point: Your variations start on tonic in Fig. 16-4 and third in Fig. 16-5)</td>
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<td><strong>III.</strong> <em>Misty</em></td>
<td><strong>III.</strong> <em>All the Things You Are</em></td>
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Major Scales

C

F

Bb

Eb

Ab

Db

Gb

B

E

A

D

G
Natural Minor Scales

C

F

Bb

Eb

Ab

C#

F#

B

E

A

D

G
Harmonic Minor Scales

C

F

Bb

Eb

Ab

C#

F#

B

E

A

D

G
Permutations: Parallel & Contrary Motion

Parallel Motion

Contrary Motion

Example of Contrary Motion with Perfect Fifths in Permutation A