

- Lessons with Peter Saleh -

Guide to UNT Keyboard Barrier Materials: Deficient thru Level 2/Sem 2

Barrier material and tempi represent the least that you are expected to be able to do by the time you graduate. Take this work seriously, play the material well and with sensitivity and style, but don't let it detract from your solo and technical studies. Below is advice on how to do all of that without letting it take too much time.

General Points

- ∅ Before you do anything, look through the curriculum on the website, mark all the assigned pages/etudes, and write in the assigned tempi.
- ∅ Look at the range and mark it, bottom to top note, at the top of the particular etude.
- ∅ Put your music and music stand right in the middle of the range.
- ∅ Keep track of when you practice each study by marking the date in an innocuous part of the page. This will be particularly useful towards the end of the semester.
- ∅ The first time through anything, treat it as sight reading. Take it slowly and don't stop until you're done.
- ∅ Mark passages/measures/notes that become problems. Don't trust that you'll just remember how to fix them on the spot.
- ∅ Every single time you play any of this, consider your time keeping. When you play for the jury panel, the first thing they'll do is pick up on your tempo, and listen to you according to that. Don't clip off long notes or rests, breathe.
- ∅ Don't underestimate the usefulness of these and actual time that will be necessary to prepare the material.
- ∅ It might sound silly and obvious, but put your name in the book. It'll be hard to recover a lost book that everyone in the program also owns.

Peters

- Spend time internalizing the preparatory exercises before you dive into the reading studies.
- Although there are no tempi listed, a good general goal would be 80bpm for the quarter note and 56 for the dotted quarter.

Goldenberg

- Again, spend time internalizing the preparatory exercises (scales, arpeggios, sequences) before you dive into the melodies.
- Making (and listing) observations about similarities between etudes in consecutive pages/sections will reduce the time you need to prepare

Excerpts

- Know the piece of music that you are playing a piece of. Be able to sing the measures of music leading up to and during the particular excerpt. Make ALL of your musical decisions (mallet choice, phrasing, stickings, etc.) based on the score and your listening.
- Check out recordings of all the pieces and practice along with them.

Bona

- pick a consistent roll value (i.e. quarter note or longer) that doesn't leave too much space at the performance tempo.
- Rhythm is paramount. On some of the later ones, try isolating the rhythm on a drum without the notes and/or writing in beamed subdivisions underneath. You will not pass the later ones if you are not familiar with the subdivisions.

- This book is originally for vocalists (although I haven't met a singer who knows this book) so the beaming and seemingly mindless rests placed in misleading places will need to be negotiated.

Mallet Studies (Now Ford's text)

The Chorales (you will always be asked to play these before the guitar studies in your jury)

- 1) Perform a functional Harmonic Analysis (roman numerals with inversion).
- 2) Choose mallets that will mask the individual articulations on your rolled strokes.
- 3) Block through the chords in time slowly, with perfect shifts, interval changes, and playing zones.
- 4) pick a subdivision (4's, 5's and 6's work well) and play through in time, leading with both the left and right hands, with perfect shifts, interval changes, and playing zones.
- 5) Play abbreviated rolls on the beat and into the beat.
- 6) Play the entire chorale rolled. Remember that these are based on singing, so finding places to breathe and rearticulating repeated notes, as if they're words, is stylistically important. Think of the long line and your roll speed and pacing at cadential points.
- 7) Even from the beginning, don't fall into the 'fermata-over-each-chord' trap. Tempo must be maintained, even while being adjusted for expressive purposes.

The 'Guitar' Studies (these are not all originally from guitar music)

- 1) Choose mallets that bring out the two-voice nature of these pieces. This means you'll probably have at least a different mallet in the #1 position, and likely in the left hand all together.
- 2) Choose stickings that allow you to exploit the voicing implied and the sticks you've chosen.
- 3) Try changing your phrasing/pacing/dynamic on the repeats.

Chord Progressions

- 1) Work on all of these throughout the semester, rather than saving up new ones for the end of the semester. Internalization is the goal.
- 2) Play progression #2 through the circle of 4ths without stopping.
- 3) Try doing a 4-2-1 (i.e. do each chord four times then twice then once) progression through them to reduce your dependence on repetition.
- 4) Make sure your playing zones remain consistent. Use the push/pull technique to accommodate less-than-comfortable elbow positions.

Permutations – See steps 1, 3, & 4 from "Chord Progression"

- 1) Make sure your rhythm is accurate and consistent. Don't be afraid to play slowly for this sake, with the knowledge that your stroke technique will change as you bring them up to tempo.
- 2) Alternate larger and smaller intervals in your practice.
- 3) Try improvising with or playing through the above "Chorales" with the permutations.

Snidero –

- 1) Use Burton grip to handle chords at ends of pieces as well as in preparation for your future studies on the instruments.
- 2) Get 'off the page' as soon as you can. Imitate the interpretation of the soloist on the CD but don't feel nailed down to it in a right vs. wrong sort of way.
- 3) After getting familiar with each tune (and the actual copyrighted tunes they draw upon) experiment with variation on the rhythms, pedaling, articulation, adding harmony or octaves, and anything else you might do if it were your composition.