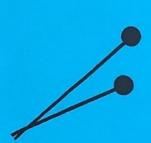
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THE SOLO MARIMBIST

VOLUME TWO

Music Arranged and Composed for Marimba



Linda Lorren Pimentel
and
James L. Moore





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Music Arranged and Composed for the Marimba

Volume Two

by
Linda Lorren Pimentel
and
James L. Moore

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The Authors

JAMES L. MOORE, Head of Percussion Studies at The Ohio State University, enthusiastically believes the marimba is important not only as a solo and ensemble instrument, but also as a tool for developing a well rounded musical background for the percussionist. His early marimba studies were at the University of Michigan with James D. Salmon, who was a student of the pioneer marimba designer and performer Clair O. Musser. Dr. Moore earned the PhD degree from The Ohio State University in Music Theory. His dissertation on the acoustics of bar percussion instruments was one of the first research studies done on this topic. He is editor of PERCUSSIVE NOTES MAGAZINE, an official publication of the PERCUSSIVE ARTS SOCIETY. In 1972 he founded the Ohio Marimba Camp, a unique summer activity devoted to the study of the marimba. In addition to this fine new series from Permus Publications, his compositions and arrangements for solo percussion and percussion ensemble are published by Kendor Music, Ludwig Music Publishing Company, and Brook Publishing Company. - 1976

LINDA LORREN PIMENTAL began performing professionally at an early age on both the marimba and the piano. She has appeared in concerts, recitals and clinics throughout the United States, and has appeared as guest artist with a number of orchestras including the San Francisco Symphony. Linda is presently on the faculty of Texas A. & I. University in Kingsville, Texas where she teaches applied percussion, percussion ensemble, percussion methods, works with the marching and concert bands, and instructs music education courses. A regular contributor to the Percussive Arts Society publications and an active marimba and percussion clinician for the Ludwig/Musser Company, she is completing the requirements for the PhD degree in Music Education from The Ohio State University where she taught for three years. Prior to this, she developed a highly successful junior high school instrumental and vocal program in San Jose, California where she earned BM and MM degrees from San Jose State University. - 1976

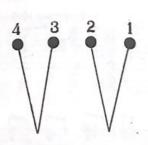
INTRODUCTION

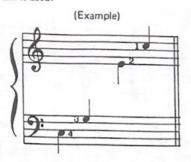
This book and Volume I of the series provide the serious marimba student and teacher with interesting solo literature especially arranged and composed for the marimba. Much of the material is adaptable for performance on vibes. The pieces in these two volumes take the player progressively through easy to advanced literature, using the latest two, three, and four, and even into five and six, mallet techniques. The solos choosen span periods from pre-Baroque to 20th Century, offering the opportunity for the marimbist to become thoroughly familiar with musical styles as well as technical aspects of performance. In addition to being important study tests for the aspiring marimbist, the solos are equally useful for performance in recitals, contests, church services, and other occasions. Particular effort has been made to insure that the material is attractive and interesting to marimbists of all ages and backgrounds. Material in Volume I is graded Easy to Intermediate level, and Volume II Intermediate to Advanced level.

The Authors

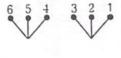
PERFORMANCE SUGGESTIONS

The following MALLET MUMBERING SYSTEM is used:





ALSO ON A FEW PIECES:



Emphasis is placed upon the progressive development of the relatively new contrapuntal technique, so essential to modern marimba and vibe playing. In this approach each mallet is treated independently. The striking motion often is "rocker-like" rather than being limited to the normal up-down stroke. The number of mallets to be held is indicated at the beginning of each solo. The bars are struck with the mallet(s) most convenient to a given part of the keyboard. This approach avoids awkward, wide leaps that occur when attempting to play with only a single mallet in each hand. Suggested malletings are given in many of the pieces. The player and teacher, after having tried these, should feel free to experiment to find individualized malletings.

FOUR MALLET GRIPS

Several different four mallet grips are widely used in marimba and vibe playing. Among these are:

- 1) Traditional Cross Grip
- 2) Burton Reverse Cross Grip
- 3) Musser Independent Uncrossed Grip

It is not the purpose of this collection to advocate or teach any particular one of these grips. Excellent method books are available that explain these grips, and most marimba teachers will be able to demonstrate and guide you on the details of one or more of these grips. It is important to realize that multiple mallet playing has become an essential part of modern marimba and vibe technique, and these collections should aid in the development of this important technique.

FIVE AND SIX MALLET GRIPS

As an introduction to five and six mallet playing, we have included two compositions, HAPPY FARMER and WILD HORSEMAN. They are well-known and are based on simple chord structures rhythms. This familiarity of elements should limit notational and interpretation problems, leaving you free to explore techniques.

Expansion into a six mallet grip can be accomplished from any four mallet grip. As with a four mallet technic, the basic need is to be able to rotate any one mallet up and down and from side to side, while moving in a different fashion or keeping stationary the other mallet(s). This is accomplished by applying degrees of pressure from various parts of hand and fingers. Another important technic consists of rocking the hand from side to side using the forearm rather than the body trunk as an axis, in order to rapidly strike individual bars. This latter technic is particularly difficult, requiring delicate hand balance, to manipulate with six mallets (see WILD HORSEMAN). For further discussion of the six mallet techniques-see THE PERCUSSIONIST, Vol. 14, #2 Winter 1977 (a Percussive Arts Society publication).

TYPES OF MARIMBA ROLLS

Regular Roll - In the regular alternate stroke roll the pair of mallets in one hand strike at the same time immediately followed by the pair of mallets in the other hand. The sound of this roll can be varied, for example, by increasing or decreasing the speed of the roll to change the intensity. Passages in the low register of the marimba are usually rolled slower than passages in the high register. Avoid rolling any faster than necessary as this often creates uncomfortable fingers, wrist, and arm tension.

Ripple Roll - Sometimes called the "Musser" roll, the pair of mallets in each hand do not strike at exactly the same time, rather one mallet, usually the "outside" mallet of each pair, strikes slightly before the "inside" mallet. This technique may be accomplished by gripping the inside mallets slightly looser than the outside mallets, this allowing them to flip up a bit higher to produce the "ripple" sound. This sound is similar to the "flam" in drumming. Another way of producing the ripple effect is to rotate or rock the wrist from side to side slightly as described in more detail below under One Hand Roll. No specific indication as to when to use a ripple roll is given in this collection, or for that matter in most music being written for marimba today. It is an individual decision. However in passages of a very relaxed character, particularly in the low register of the marimba, a slow ripple roll is effective. For more intense passages in the higher register of the instrument a faster ripple roll is desirable.

One Hand Roll - Holding two mallets in one hand, this roll is produced by rotating or rocking, the hand and forearm rather than moving them in an up-down motion. The mallets are most commonly positioned at an interval of a fifth or sixth and the wrist is rotated slowly at first, always striving for an even sound. As the speed of the rotation is increased, an even roll should result. As this technique is developed, other intervals between the mallets may be employed. Both this roll and the Mandolin Roll described below enable the player to roll with one hand while playing different figures in the opposite hand.

Mandolin Roll - This roll is produced by placing the inside mallet of a pair above the tip of a bar at its end nearest the player and the outside mallet of a pair below the tip of the bar. The wrist is moved up and down vertically. The mandolin roll may be used to sustain the tone in one hand while the other hand plays a different figure, or both hands may employ simultaneous mandolin rolls. This roll is usually limited to the natural row of bars, and is not feasible for the accidental row of bars.





Under the Violet Mask











*Play D if Bb not available.

Deep River







Sarabande





if low notes available

Ave Marie

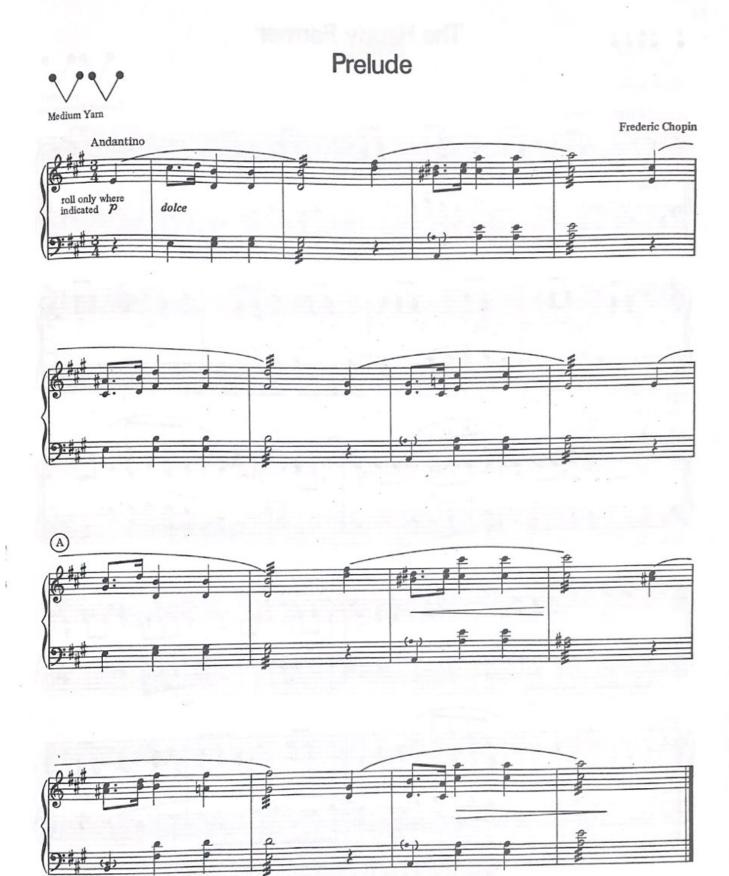


Minuet in C



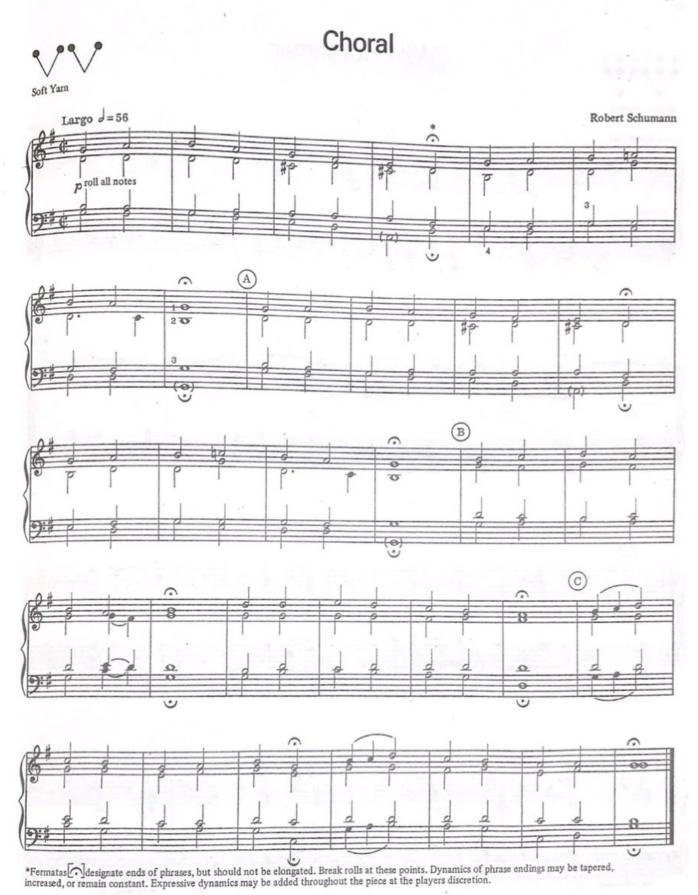
Evening Prayer





The Happy Farmer



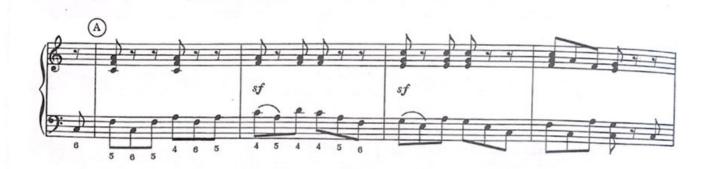


Wild Horseman





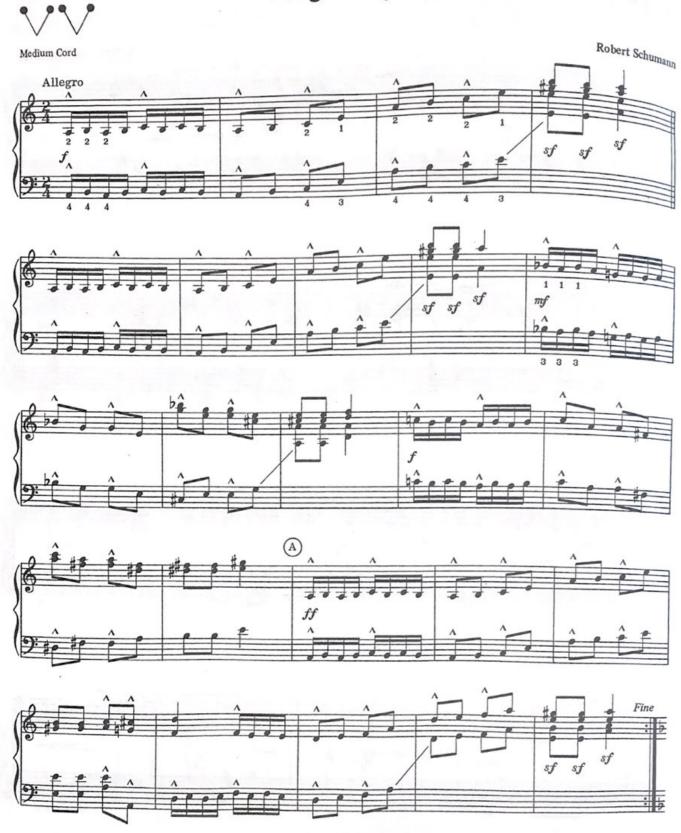


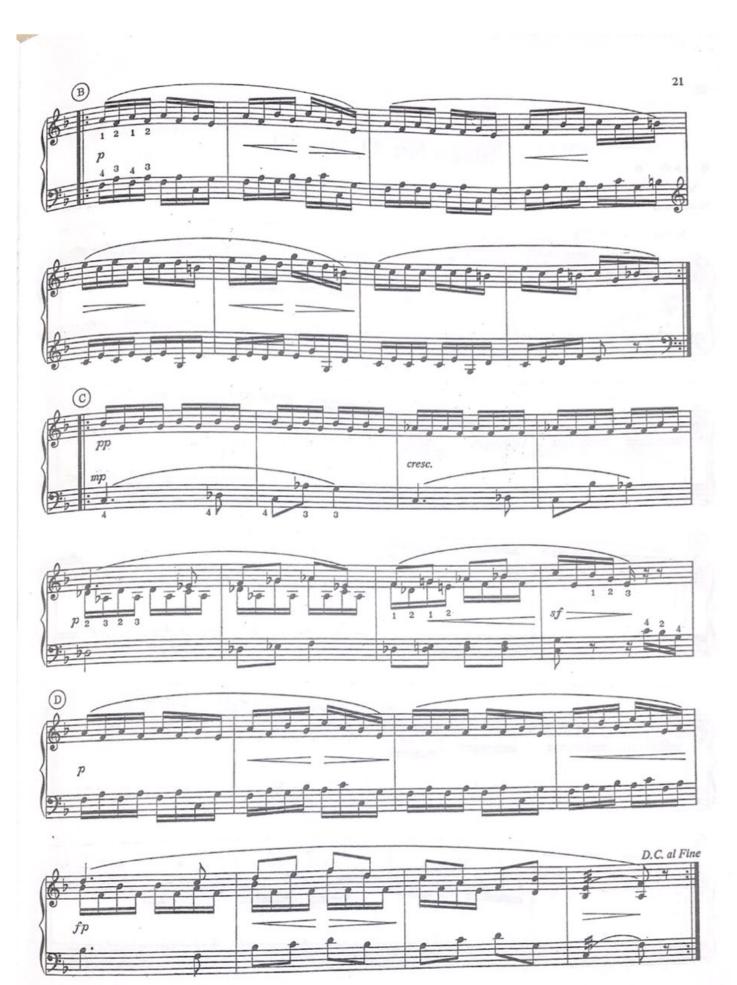






Knight Rupert





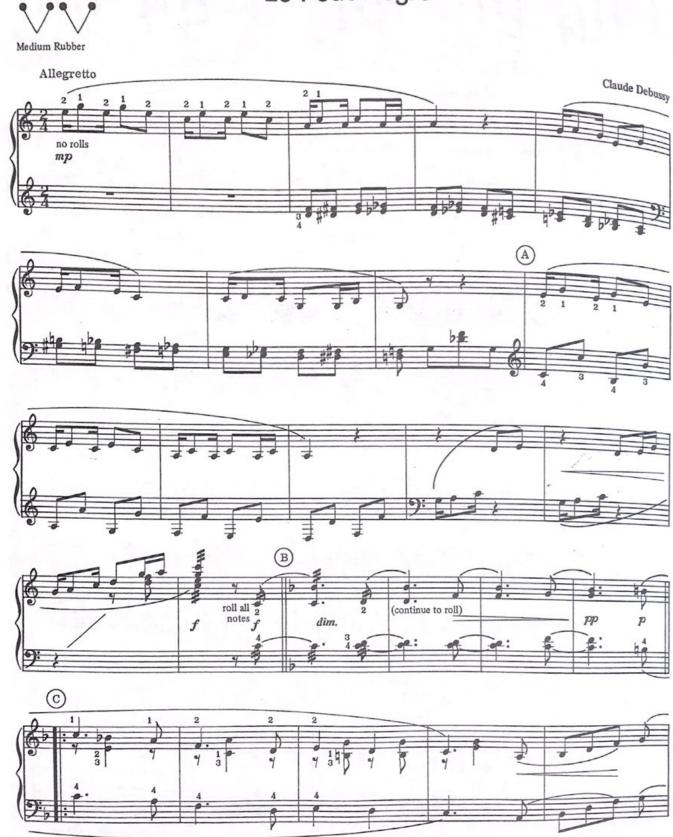






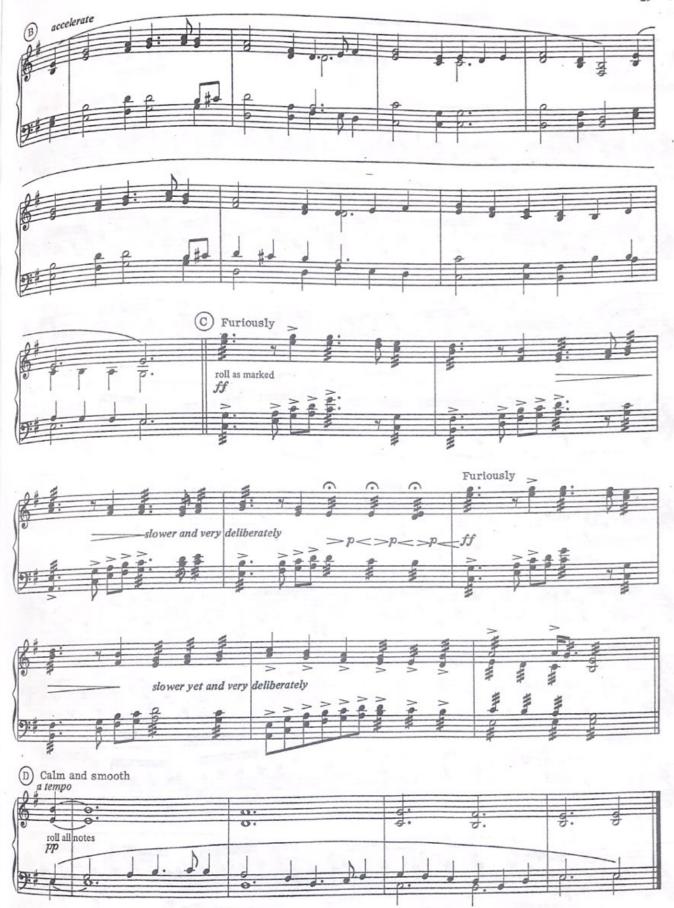


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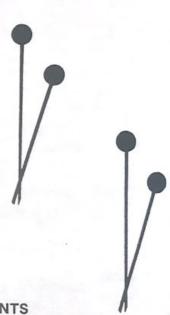
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