Duets for Marimba

Selected Review Pages

This collection of duets is designed as a mallet method book for developing a student's 2-mallet reading skills, manipulative skills (technique), and musicality to prepare him/her to more competently and confidently play mallet-keyboard parts typically found in the school band/wind ensemble literature.

Please note that each duet is accompanied by three play-along sound tracks. The first track includes both marimba parts. The second track omits marimba 1, and the third track omits marimba 2. This gives the student a wide range of play-along choices during the process of learning each part.

Concerning the development of musicality, note that over the 14 duets, a very wide range of styles and periods are covered, from Bach to Rock. In addition, students are given not just definitions, but actual playing experience on such musical devices as the fugue, canon, counterpoint, "swing," syncopation, etc.

When viewing the following select duets, you are also invited to listen concurrently with the play-along tracks. They are a free download.

Foreword

For mallet-keyboard players, developing the skill of two-mallet reading is very important for playing parts in the school concert band/wind ensemble, orchestra, jazz band and percussion ensemble. Playing duets develops that skill, and at the same time, it:

- acquaints the student with a rewarding medium of musical expression, along with works that can be used in recital performance;
- prepares the student to more competently and confidently participate in larger ensembles;
- makes practicing more interesting and enjoyable.

This book, with the play-along tracks, can be used with a very wide choice of instrumentation:

- Any combination of any two mallet-keyboard instruments (marimba, xylophone, vibe, glockenspiel). Since the xylophone sounds one octave higher than written and the glockenspiel two octaves higher, each part can potentially be played in three different registers. And thus Part 2 might be played in a higher register than Part 1. These duets were selected to sound well in any of these circumstances.
- Two players on one marimba (sometimes requiring a player to shift up or down an octave).
- Any mallet-keyboard instrument with any other "C" instrument, such as flute, violin, etc.
- Any mallet-keyboard instrument with the play-along tracks. With the audio tracks, the student can have a playing companion on call at each and every practice session, performing perfectly either part 1 or part 2, or both together.

Rolls are left to the discretion of the player or teacher. Rolls are ordinarily not used on the vibe or glockenspiel.

Any or all of the 42 play-along tracks may be downloaded, for free, onto a smartphone, ipad, computer, or similar device. Simply go to www.permus.com There are three tracks devoted to each duet. The first track includes both marimba parts. The second track omits marimba 1, and the third track omits marimba 2.

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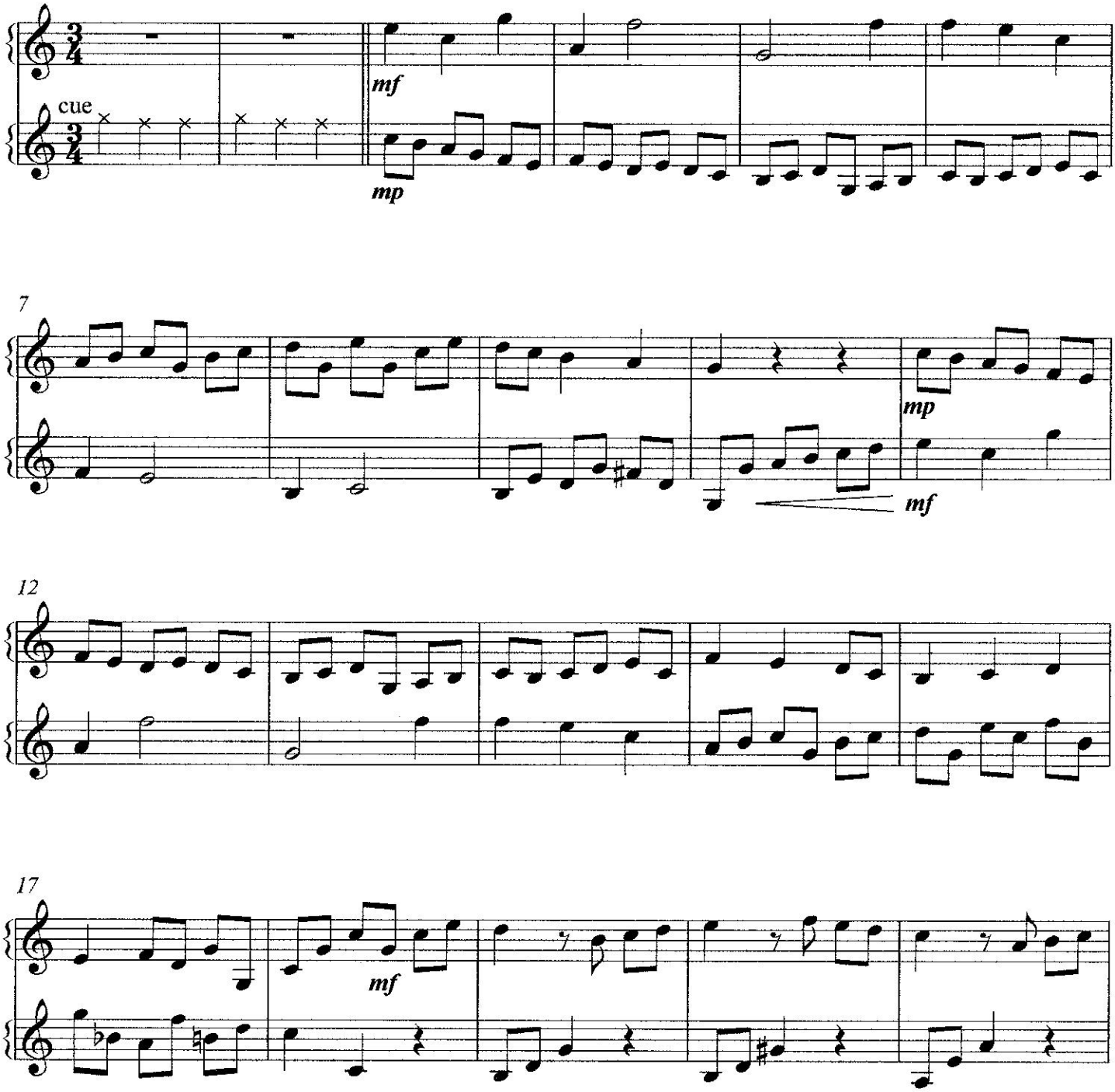
Court Dance

In this and other duets in this collection, the performers alternate back-and-forth between playing the "lead" (thematic material) and the accompaniment. Thus, observing the dynamics is important. Further, in performing duets and other ensemble music, to fully convey the intent of the composer it is necessary to listen to the other part(s) while at the same time playing one's own.

Tracks 1, 2, 3

Andante

Spohr

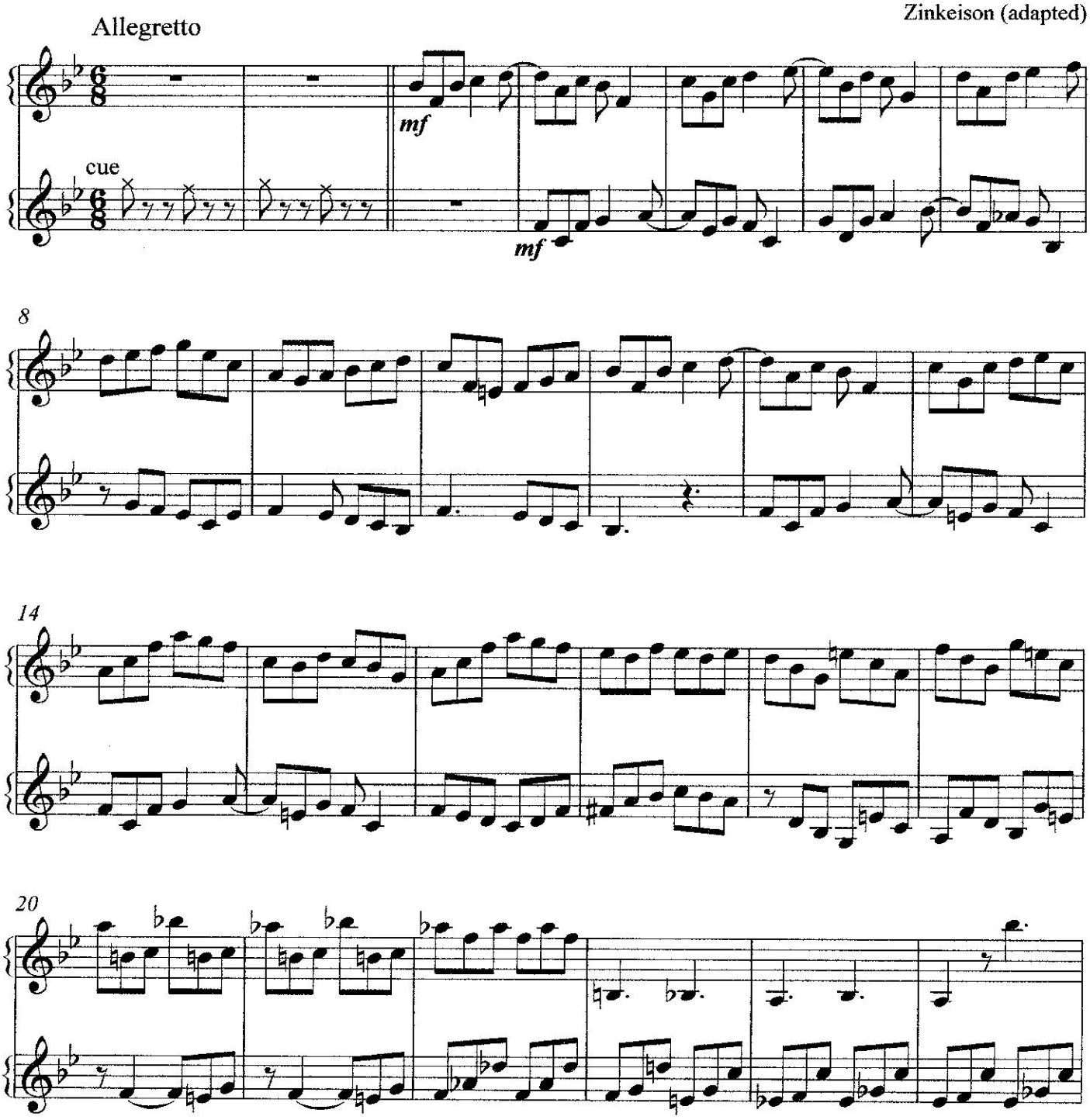


Fuguette

This duet explores the *fugue*, which is a short melody followed closely by an 'imitation' of the melody in one or more other voices. The opening statement of the melody begins in measure 3, and the imitation begins in measure 4. Note that the dynamic level between the two parts is the same throughout, as they are equal in importance.

Tracks 10, 11, 12

Zinkeison (adapted)

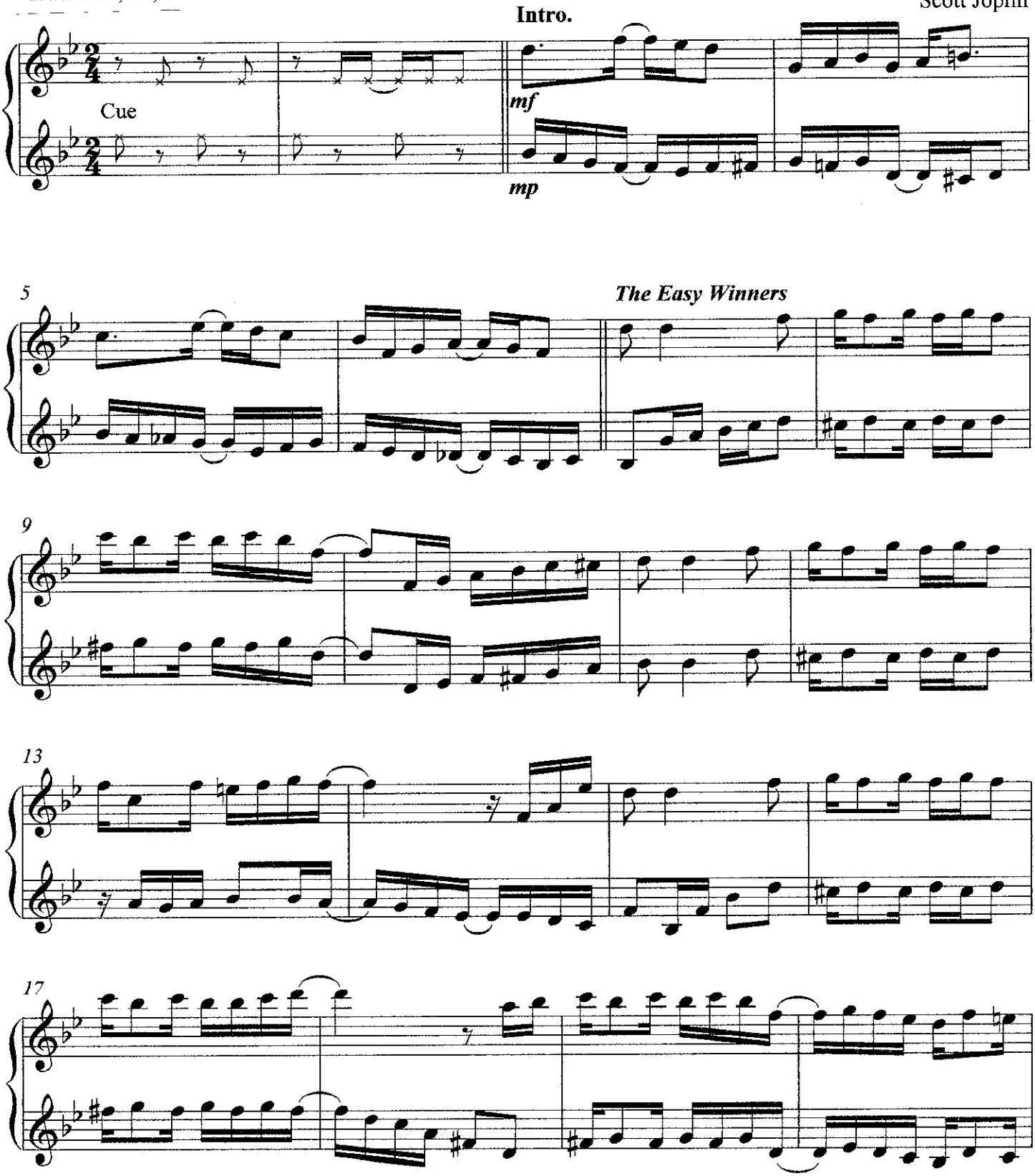


Ragtime

The heyday of Ragtime music was 1895 - 1918. But it has enjoyed wide audience appeal ever since. The main element of the style is its syncopated ("ragged") rhythms.

Tracks 25, 26, 27

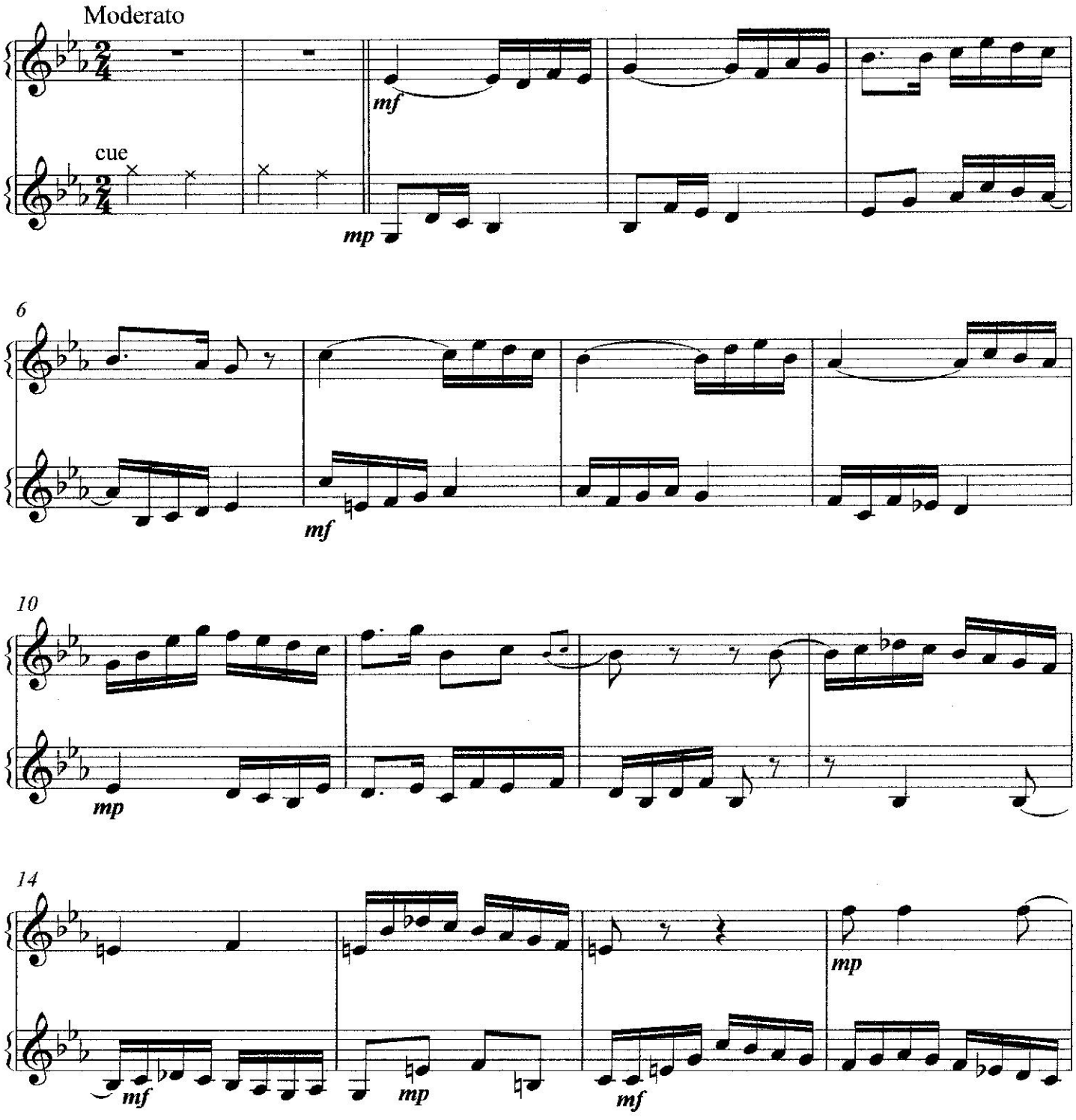
Scott Joplin



Welcome Bach

This duet features *counterpoint,* for which Bach is famous. It is the interplay of two or more related but independent melodic figures. Another musical term for this type of composition is *polyphony,* which literally means *many sounds.*

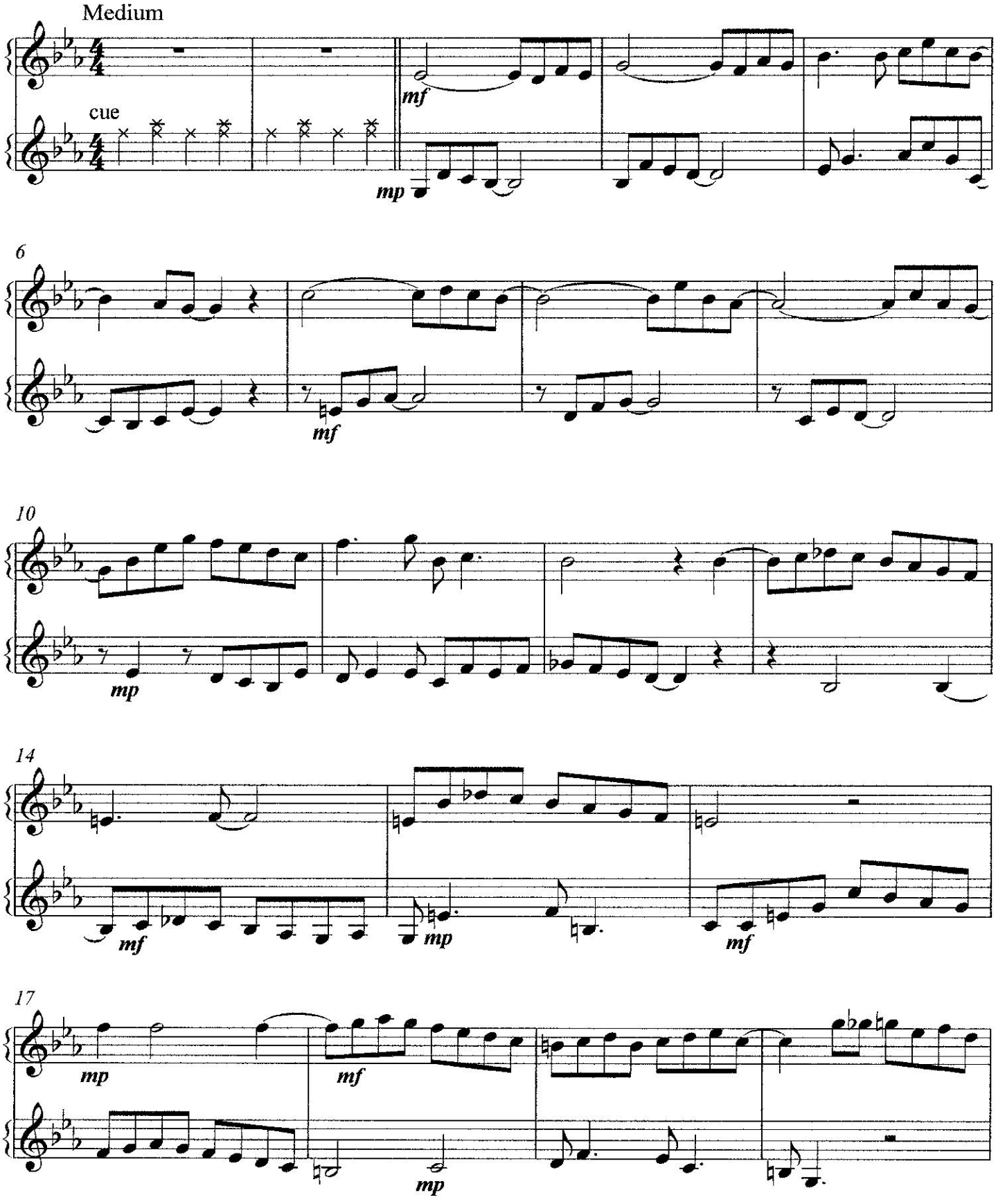
Tracks 28, 29, 30

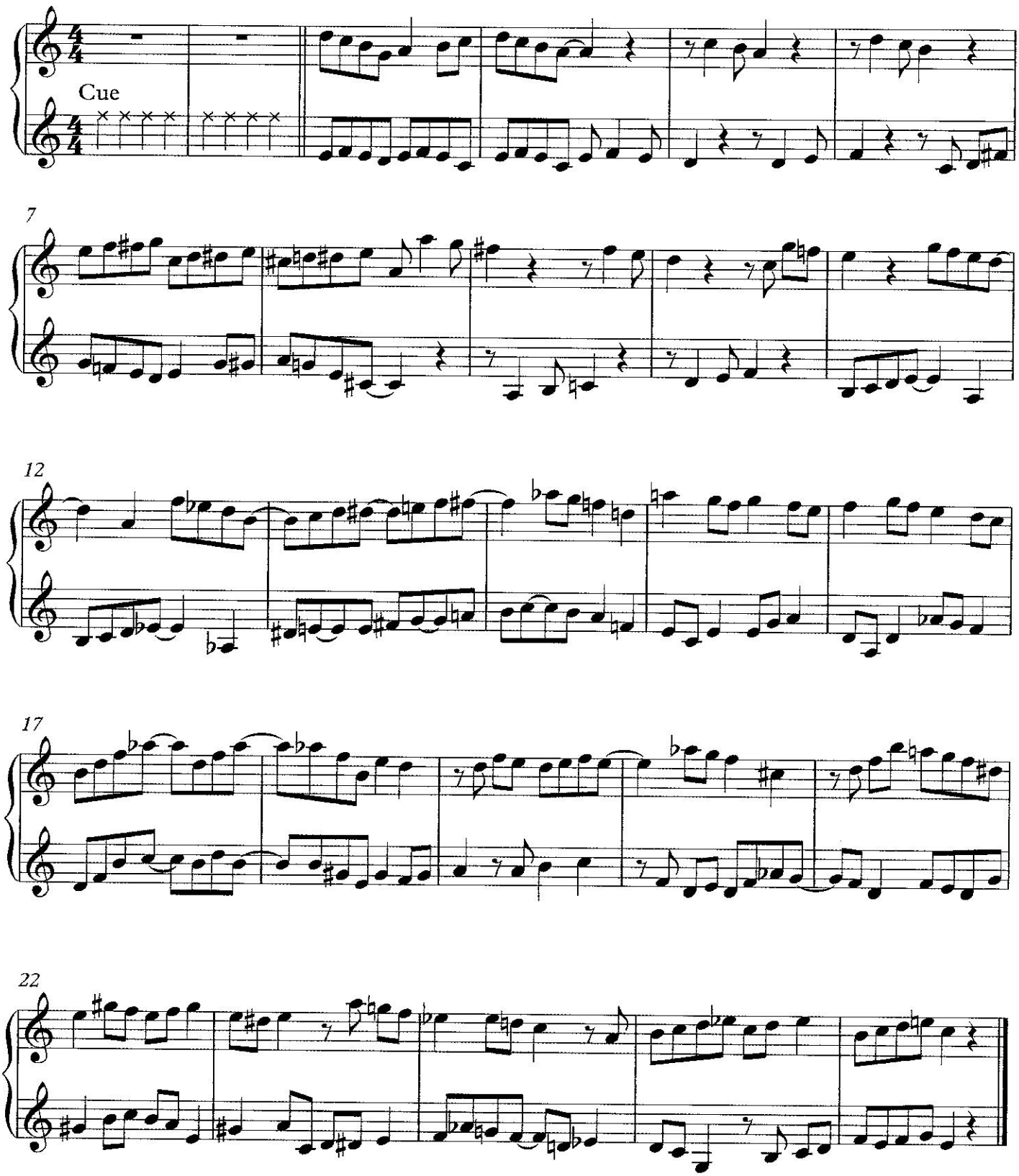


Welcome Bach Again

Tracks 31, 32, 33

(Swing Variation)



Rockin'

Tracks 40, 41, 42