

## **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](http://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

Musical score for measures 1-6. The treble staff begins with a whole rest for the first two measures, followed by a melodic line starting in measure 3. The bass staff begins with a 'cue' marked with 'x' in the first two measures, followed by a rhythmic accompaniment starting in measure 3. Dynamics include *mf* for the treble staff and *mp* for the bass staff.

Musical score for measures 7-11. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamics include *mp* for the treble staff and *mf* for the bass staff.

Musical score for measures 12-16. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *mf* for the bass staff.

Musical score for measures 17-21. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamics include *mf* for the treble staff.

# Fuguetta

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

Allegretto

Zinkeison (adapted)

mf

cue

mf

8

14

20

# 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

**Intro.**

Cue

*mf*

*mp*

5 **The Easy Winners**

9

13

17

# 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

Moderato

cue

*mf*

*mp*

6

*mf*

10

*mp*

14

*mf* *mp* *mf* *mp*

# Welcome Bath Again

Tracks 31, 32, 33

(Swing Variation)

Medium

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of three flats. The upper staff (treble clef) begins with a whole rest, followed by a melodic line starting at measure 3 with a *mf* dynamic. The lower staff (bass clef) starts with a 'cue' instruction and a series of chords marked with 'x' in measures 1-2, then a melodic line starting at measure 3 with a *mp* dynamic.

Musical notation for measures 6-9. The upper staff features a melodic line with a *mf* dynamic starting at measure 7. The lower staff continues the accompaniment with a *mf* dynamic starting at measure 7.

Musical notation for measures 10-13. The upper staff has a melodic line with a *mp* dynamic starting at measure 10. The lower staff continues the accompaniment with a *mp* dynamic starting at measure 10.

Musical notation for measures 14-16. The upper staff has a melodic line with a *mf* dynamic starting at measure 14. The lower staff continues the accompaniment with a *mp* dynamic starting at measure 14.

Musical notation for measures 17-20. The upper staff has a melodic line with a *mp* dynamic starting at measure 17. The lower staff continues the accompaniment with a *mp* dynamic starting at measure 17.



# Rockin'

Tracks 40, 41, 42



Musical notation for measures 1-6. The score is in 4/4 time. The right hand (treble clef) starts with a whole rest in measure 1, followed by eighth-note patterns in measures 2-6. The left hand (bass clef) starts with a 'Cue' instruction and a series of 'x' marks in measure 1, followed by a steady eighth-note accompaniment in measures 2-6.



Musical notation for measures 7-11. The right hand continues with eighth-note patterns, including some beamed eighth notes and rests. The left hand maintains the eighth-note accompaniment with some chordal changes.



Musical notation for measures 12-16. The right hand features more complex eighth-note patterns with some beaming and slurs. The left hand continues the accompaniment with various chordal textures.



Musical notation for measures 17-21. The right hand has a prominent melodic line with many beamed eighth notes and slurs. The left hand continues the accompaniment with eighth notes and rests.



Musical notation for measures 22-26. The right hand continues with eighth-note patterns, ending with a final chord. The left hand concludes the accompaniment with eighth notes and rests.