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# WOODEN VOICES

VOLUME TWO

twelve original works for marimba ensemble  
beginning to intermediate

ERIC SCHOPMEYER ADRIENNE LEVERETTE



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## el primero

ERIC SCHOPMEYER

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With no syncopated rhythms, *El Primero* is a good first song for beginning band. The challenge here is in knowing when the pattern starts over. The chord progression is C, D, D, C, and then it repeats. Some beginning players tend to leave off the final C because at the beginning there's only one C before you move to D. So they mistake the last C for the first C and end up playing C, D, D, C, D, D, etc. Diagramming the pattern for the students visually can help them understand the structure. The piece is easily adaptable to Orff instruments.

# EL PRIMERO

E. Schopmeyer

Soprano 1

Soprano 2

Tenor

Bass & Baritone

Djembe

Soprano 1

Soprano 2

Tenor

Bass & Baritone

Djembe



# tuk tuk

ADRIENNE LEVERETTE  
ERIC SCHOPMEYER

A tuk tuk is a three-wheeled auto rickshaw commonly used as a taxi throughout South and Southeast Asia. We like to encourage the kids to imagine riding in one of these vehicles through a succession of tropical vistas as they perform this song with its gently chugging rhythms. A B-section with an exciting harmonic shift introduces a new level of complexity and provides an opportunity to discuss more elaborate formal structures. The lead part adds a lot of melodic interest to the song without being too technically challenging. Three long phrases are played over the A-section, and a twinkling sixteenth note pattern goes over the B-section. This part looks difficult on paper, but is just the same group of six sixteenth notes repeated over and over. The hemiola effect adds to the drama and harmonic richness of the B-section. *Tuk Tuk* also features a rolling duet part that can be used for an intro, transition or outro in which a high soprano player harmonizes with the lead.

# TUK TUK

A. Leverette/E. Schopmeyer

A

Musical score for section A of 'Tuk Tuk'. The score is arranged for six parts: High Soprano, Low Soprano, Tenor, Baritone, Bass, and Djembe. The High Soprano and Low Soprano parts feature a rhythmic pattern of eighth notes and rests. The Tenor part has a melodic line with eighth notes. The Baritone part has a bass line with eighth notes. The Bass part has a bass line with eighth notes. The Djembe part has a complex rhythmic pattern with eighth notes and rests. The score is marked with a repeat sign at the beginning and end of the section.

B

Musical score for section B of 'Tuk Tuk'. The score is arranged for six parts: High Soprano, Low Soprano, Tenor, Baritone, Bass, and Djembe. The High Soprano and Low Soprano parts feature a rhythmic pattern of eighth notes and rests. The Tenor part has a melodic line with eighth notes. The Baritone part has a bass line with eighth notes. The Bass part has a bass line with eighth notes. The Djembe part has a complex rhythmic pattern with eighth notes and rests. The score is marked with a repeat sign at the beginning and end of the section.

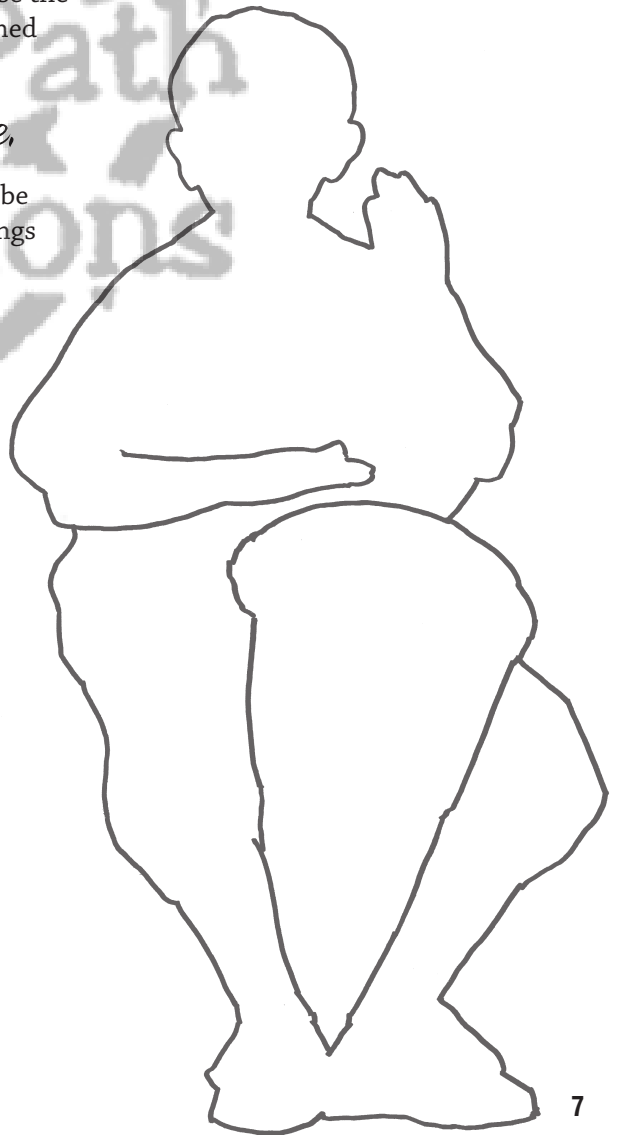
## TIPS FOR MARIMBA SUCCESS

*Get off to a solid start.*

**Teach rhythm before notes.** The key to this music is rhythmic precision—and many of these rhythms have a high degree of complexity and syncopation for young players. Focus on the rhythm of a part in isolation before addressing the notes. Have the players put down their mallets and learn the rhythm with body percussion—perhaps while stepping a steady beat. Or use the mallets on the floor or some other un-pitched surface.

*Meet your students where they are.*

**Modify parts to suit the players.** Don't be too tied to the notes on the page. These songs are malleable and can be adapted for your specific ensemble. If a part is too hard, simplify it (or omit it). If a part is too easy, embellish it (or write a whole new part). Often students will do this on their own. If they're bored with a part, they start experimenting with variations. This should be encouraged because it opens the door to more significant improvisation and composition.



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