

Marimba Music 2

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by **Jon Madin**

**More easy arrangements
for diatonic marimbas,
xylophones and
other instruments**

Includes music
downloads

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<https://jonmadinmarimbasusa.com>

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East Timor

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Introduction

This collection of marimba pieces follows on from *Marimba Music 1*, which was published in 1994.

These are the tunes I have been using in my school and festivals workshops over the last few years. They are suitable for grades 3 and up.

The arrangements have been tailored for the three-player, 3½-octave diatonic marimba, but are also suitable for ensembles of xylophones, glocks, recorders and keyboards.

Many different styles of music are represented. They include reggae, 12-bar blues, gospel, bush dance music, African- and Asian-influenced pieces, Balkan-style tunes as well as a piece for homemade parade instruments.

This is music for groups of three to thirty (or more) people with the emphasis on the enjoyment of making music together. Listening, feeling the pulse of the music and being aware of the balance of the parts are the priority. When you have the basics of a piece learnt, think of ways of extending the experience either by arranging it, varying the instrumentation or by making it 'useful'. It is useful if it can be used to accompany a dance, a song, a drama item or just as it is in a concert situation.

When I have only limited teaching time, a basic version of the

tune is taught. For example with *Captain Bob*, I use a simplified version of the melody and no second part.

Repeated patterns of notes, sequences and scale passages are common in these tunes. The rationale is that it makes the tunes easy to teach aurally. There is no need for the students to stare at printed music or charts. I find students become fixated on the written score and don't 'feel' or move with the music.

The CD

The CD features a version of each tune in the book (except the last one). In many pieces I have included other instruments (especially saxophones and accordion) and other melody lines and improvisations. The recording represents one possible way of presenting the pieces. Interpret these arrangements any way you like.



*Marimbas and brass on the grass.
The Gums, 1992.*

Captain Bob

Basic Version

Jon Madin

Melody

Harmony

Bass

Percussion

boom + tam

clicks

C E G

F A C

C E G

G'S

click sticks



Full Version

Jon Madin

Melody

Harmony

Bass

Tambourine

Percussion

C

F

C

G

Captain Bob is a jaunty reggae-style piece with an aural interplay between the bass and melody which students latch onto readily.

The basic version is the one I usually teach, time often being a constraint.

The full version harmony (first part) requires the student to hold three sticks, one in the left hand and two in the right. Accent the offbeats, i.e., the right hand notes.

Alternatively, you can leave out the left stick notes altogether as I have indicated for the harmony in the second system of the full version.

Saxophone (untransposed) or other melody instrument

In the percussion the clicks are really just to help the students keep time until they play the loud third beat. Asking them to play only the third beat is asking for trouble.

Maracas on the beat would sound good, too. Be careful with tambourines and drum kit percussion. These are so loud in comparison to marimbas that they are difficult to play at an appropriate dynamic level. I much prefer using the plastic barrel drums described in ***Make Your Own Wacky Instruments*** or other small drums.

Extension possibilities include: adding horn section parts like the saxophones on the recording, making up words, making up movements and using stops or 'breaks' as in ***Catchbottle (Marimba Music 1)***.

After a whistle signal, everyone plays one note, then they stop for one or two bars.

Sax over 1st Section

2nd Section

Extracts from Pachelbel's Famous Canon

♩ = 135

1 Melody 1

C Melody 2

Bass

Melody 3

5

F C F G

Pachelbel's Famous Canon is made up of lots of nice variations over a repeating bass line.

When I first tried simple versions with kids, we got stuck because they had trouble remembering the bass line.

Presented aurally in two sections, however, I find that they can readily learn the 8-note bass line.

With kids we say:

Cs go down to Gs



Ag go down to Es

(I make sure they know this, then teach the second half reminding the students that it has lots of Fs.)

Fs go down to Cs



Fs up a little bit to Gs

This piece is not on the recording

Profile

Jon Madin has been running workshops in marimba playing for many years. He has also been involved in designing and making marimbas and other do-it-yourself instruments. His musical background includes playing in bush and old-timey bands, playing in early music consorts and an orchestra, singing in choirs and exploring the sound possibilities of many ethnic and wacky instruments. He has also taught classroom music at all school levels.

This book and CD as well as:

- **Marimba Music 1** (book and CD)
- **Make Your Own Marimbas**
- **Make Your Own Wacky Instruments**
- **Marimba Music for Little Kids** (book and CD), and
- **Marimba Songs** (book and 2 CDs)

are available from:

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Jon Madin



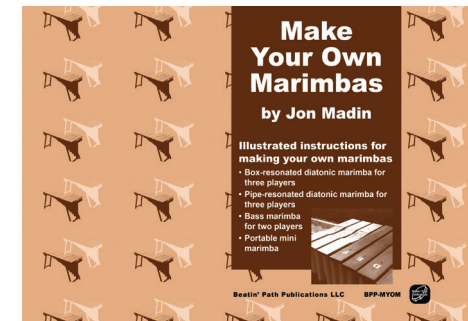
Marimba Music for Little Kids



Marimba Music 1



Marimba Songs



Make Your Own Marimbas



Make Your Own Wacky Instruments

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