

Xylophone and Marimba Pieces for Grades 4 - 8

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E-Book

High Sticking



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Background

If you are reading this introduction, one of the following scenarios may have occurred. First, you were looking for new and interesting music to use with one of your performing groups. As you rummaged through a pile of music, you came across this book. Its cover and title caught your eye, so you picked it up and skimmed through it. Second, you have heard about marimba music and are considering teaching it in your music classroom, or third, you direct a marimba band and are searching for new music to add to your library. In any case, whatever led you to open this book, we are grateful for your interest.

Marimba music is multicultural in nature and rhythmically challenging. Playing this music will enhance a child's listening and ensemble skills. Moreover, you will discover that the accessibility of this music will make it possible for elementary-aged children to simultaneously play rhythms in two different meters, something normally beyond their grasp.

This book contains 10 marimba pieces. They are listed according to their degrees of difficulty, ranging from the beginner to the advanced levels. All of the arrangements were inspired by authentic, Shona-style marimba music from Zimbabwe, but each has its own unique groove.

Shona refers to the largest group of people who live in Eastern Zimbabwe and Southern Mozambique. Shona-marimba music was brought to the United States about 40 years ago by Dumisani Maraire. He started the first marimba band at the University of Washington made up of students from the university and Shona musicians living in the area at that time. This group performed extensively throughout the West Coast. As the upbeat sound of the music caught on, its popularity grew. Soon, new adult and youth marimba bands popped up in that region and in the Midwest. After these new bands formed, people found it necessary to compose new marimba music, and like the arrangements in this book, that music combined the traditional Shona flare with ideas influenced by our own American culture.

We have provided the basic parts of each piece. In the description, we include necessary teaching tips to help you along. After the basic parts are learned, they should be performed using a predetermined plan, usually crafted by the teacher, students or both. For example, you might decide to layer in the parts, showcase sections, or have a student call in a new section with their part or a G-call (someone playing 'G' for a measure or two, using a rhythm that fits the piece). If you are not comfortable constructing your own performance plan, we have included one. We also provide recorded versions in the supplemental materials, so you can hear the arrangements. Each piece is played using the performance plan provided for that arrangement.



1. Steppin' Out

This fantastic piece works for beginning players ready to step out and play for the first time. The Marimba 1 and Marimba 2 parts create a feeling of two against three. This feeling is accomplished largely because straight eighth notes are played against a syncopated rhythm. Students just say that they love the groove.

Be careful to keep the eighth notes steady in the Marimba 2 part. For a while, have the bass practice separately with each of the other two parts before putting all three parts together. If you have a baritone instrument, you should have it double the bass part. When your players begin to step out, they will hunger for more.

Performance Plan

1. Play Marimba 2 twice through.
2. Add Marimba 1 twice through.
3. Add bass and all play four times through.
4. Solo Marimba 1 twice through.
5. All play twice through.
6. Solo Marimba 2 twice through.
7. All play twice through.
8. Solo bass twice through.
9. All play four times ending on the first beat in measure 1.

Steppin' Out

Scott Tarantino

Marimba 1

Marimba 2

Bass

M1

M2

B

3



Severed Consistence

Scott Tarantino


A

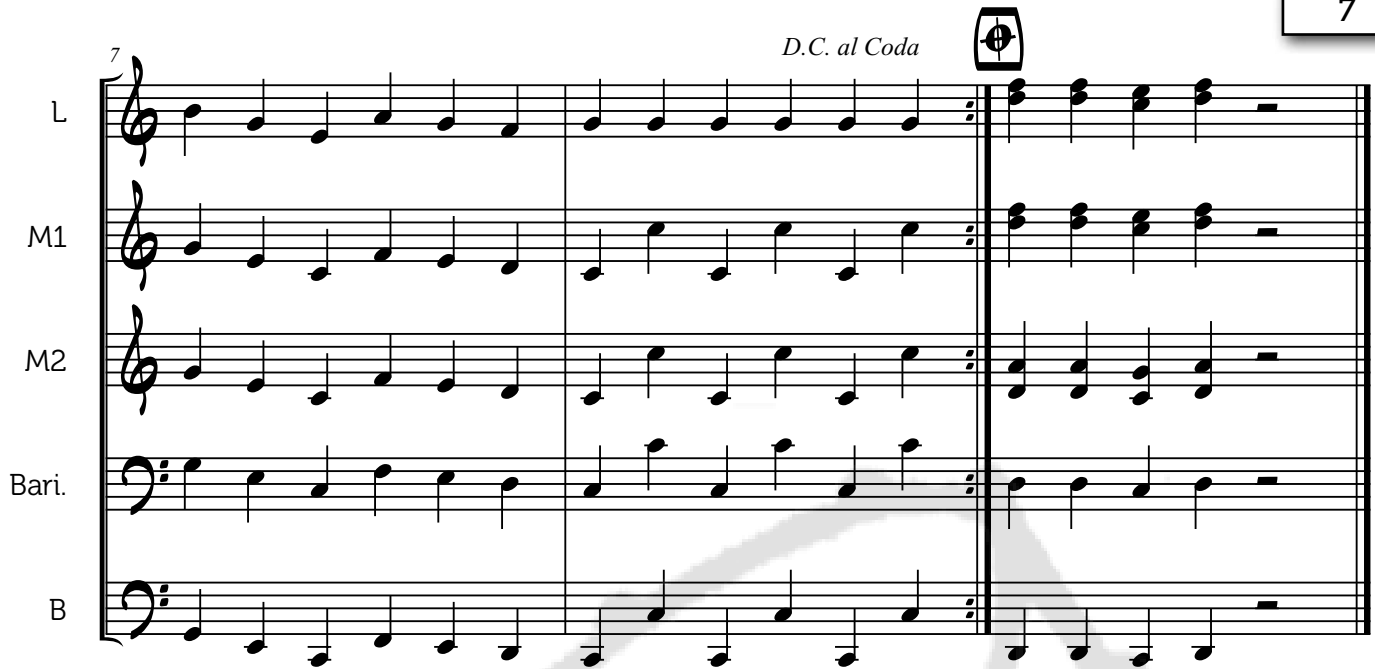
Musical score for section A, measures 1-3. The score is in 4/8 time and features five staves: Lead, Marimba 1, Marimba 2, Baritone, and Bass. The Lead staff contains a continuous eighth-note melody. Marimba 1 plays a rhythmic accompaniment of eighth notes and chords. Marimba 2 plays a simple chordal accompaniment. The Baritone and Bass staves provide a harmonic foundation with eighth-note patterns.

To Coda Measure 9

B

Musical score for section B, measures 4-8. The score is in 4/8 time and features five staves: L, M1, M2, Bari., and B. A double bar line with repeat dots is placed at the beginning of measure 4. The L staff continues the eighth-note melody from section A. M1 and M2 play eighth-note accompaniment. Bari. and B provide a harmonic base with eighth-note patterns.

D.C. al Coda 




10. Severed Consistence

Similar to Shona music (in terms of rhythm because of the mixed feel of two compound time signatures), this piece works well for groups that have had experience playing very steady eighth note patterns in pieces with similar time signatures. The groove in this piece is consistent throughout, but because the piece has an off-center feel, the groove is a bit severed. It is a true challenge for a group that has some experience.

Teach Section A first. Concentrate on the bass part initially since it represents the main beat. Next, line up the Marimba 1 and baritone parts with the bass. Once these parts can be played together solidly, add the Marimba 2 part. It might help to have players count and clap 1 2 3 4 while the bass plays so that they can figure out how the quarter note fits with the bass part. Add the lead last. Ensure that players have really grasped Section A before moving on to Section B. Moving from Section A to Section B can be tricky. Try emphasizing the difference in meter by playing a steady beat on a bass drum while playing the unison rhythm on a high hat or something similar.

Performance Plan

Section A

1. Play bass once through.
2. Add baritone once through.
3. Add Marimba 2 once through.
4. Add lead and Marimba 1 twice through.

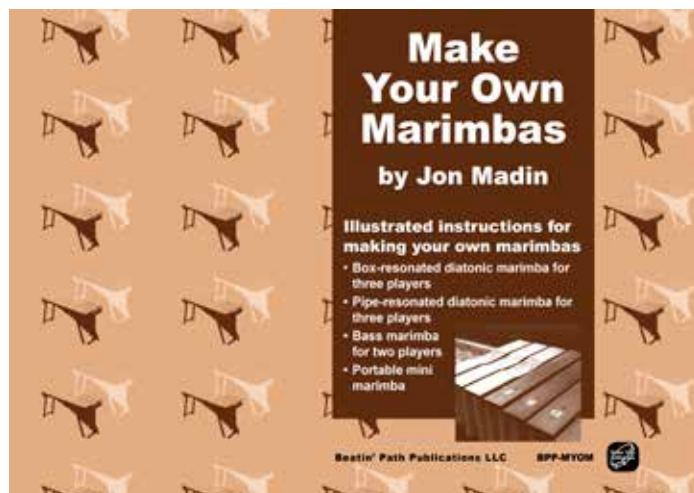
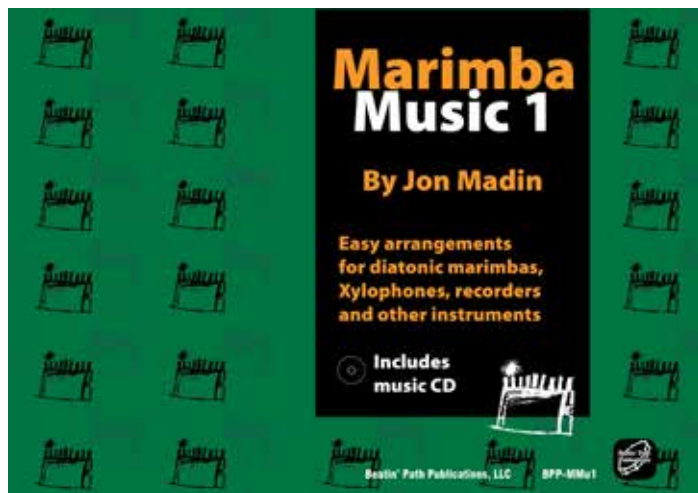
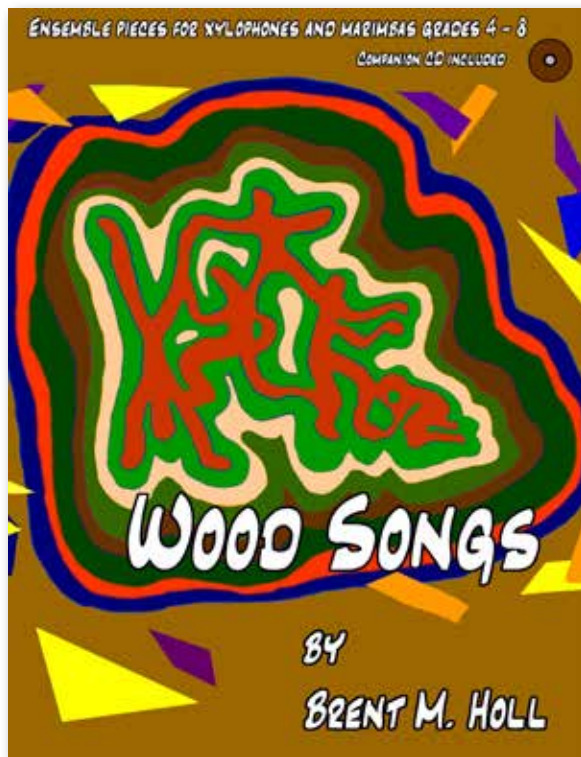
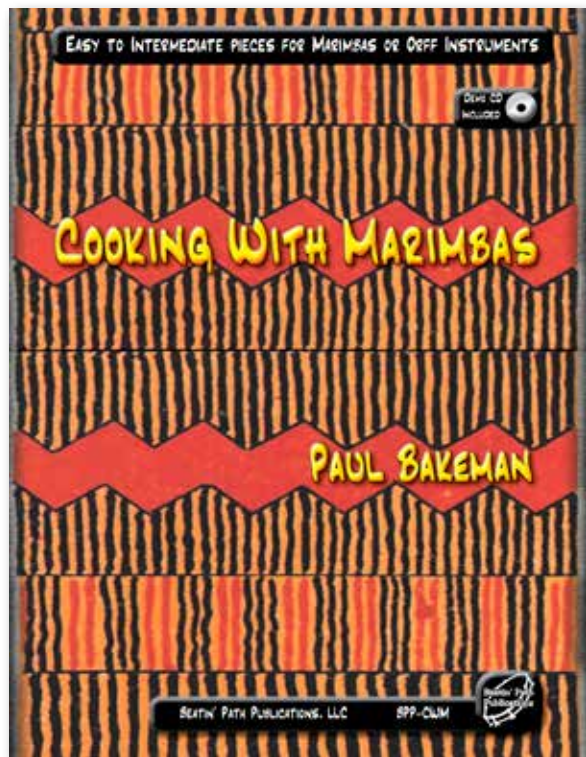
Section B

5. Play all parts twice through.
6. Return to Section A; play all parts four times; then jump to the coda on the final pass.

Note: You may add solos. Put them in when you return to Section A from Section B.

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Music Downloads are included in the Supplemental Materials with the E Book and the Book. Purchasers will have access to a secure download page when the transaction is complete.

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