

# Improving Your Performance Potential on Marimba

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## 1. Avoid attempts to advance through the repertoire too quickly

Examples:

1. Frogs – Keiko Abe (Moderato 2<sup>nd</sup> page)
2. Rain Dance – Alice Gomez (M. 33)
3. Tune for Mary O. – Rich O’Meara (M. 1 – M. 33)

## 2. Spend more time with works

## 3. Find the fluidity in your playing

Examples:

4. Two Mexican Dances (Mvt. 1) – Gordon Stout (Opening LH)
5. Yellow After the Rain – Mitchell Peters (4-mallet parallel)

## 4. Find the groove

Examples:

6. Tucker – Mark Ford (opening)
7. Rain Dance – Alice Gomez (Opening)
8. Merlin (Mvt. II) – Andrew Thomas (M. 37 and M. 57)

## 5. Determine what the listener should hear and direct them to it

Examples:

9. Tucker – Mark Ford (opening)
10. Merlin (Mvt. II) – Andrew Thomas (M. 37 and M. 57)
11. Virginia Tate – Paul Smadbeck (Dolce)
12. Dr. Gradus ad Parnassum – Claude Debussy (M. 22-37)

## 6. Keep the music on the stand

## 7. Consider your footwork

Examples:

13. Grasslands – Gary Ziek (ending)
14. Shadow Chasers – Michael Burritt (M. 344)
15. Merlin (Mvt. II) – Andrew Thomas (M. 105-125)

## 8. Rolls and avoiding “marimba-y” playing

Examples:

16. A Little Prayer – Evelyn Glennie (Opening)  
Yellow after the Rain – Mitchell Peters (no musical example)

## 9. Effective practice strategies

Examples:

17. Rotation #2 – Eric Sammut (6/16)
18. Stubernic – Mark Ford (Ending)
19. Colas Breugnon – Dimitri Kabalevsky (Rehearsal 9-10)

## 10. Re-create your performing environment as often as possible

A sensible progression of marimba selections

Mazurka	Zivkovic (Funny Mallets)
Ein Leibeslied	Zivkovic (Funny Mallets)
Selections from Image	Quartier
Yellow After the Rain	Peters
Sea Refractions	Peters
Rain Dance	Gomez
Tropical Feel	Zivkovic (Funny Mallets)
Selected Chorale	Bach
Restless	O'Meara
Rhythm Dance	Wittibur
Etude in C Major	Musser
Etude in B Major	Musser
Etudes for Marimba	Smadbeck
Monograph IV	Gipson
Tune for Mary O.	O'Meara
Marimba Dances	Edwards
Frogs	Abe
Etude for a Quiet Hall	Deane
Rhythm Song	Smadbeck
Meditation and Dance	Steinquest
Two Movements for Marimba	Tanaka
Two Mexican Dances	Stout
Album for the Young	Tchaikovsky/ arr. Stevens
Conversation	Miyoshi

If you have questions or comments about the above or are interested in percussion studies at the University of South Carolina, please contact Dr. Scott Herring ([sherring@m Mozart.sc.edu](mailto:sherring@m Mozart.sc.edu)) or visit [scottherringpercussion.com](http://scottherringpercussion.com).



Example 3 - Tune for Mary O. - Rich O'Meara

Tune for Mary O.

Rich O'Meara

*mp* *cresc.*

*more vibrato*

Example 4 - Two Mexican Dances - Gordon Stout

dedicated to Warren Benson

# TWO MEXICAN DANCES FOR MARIMBA

1 by GORDON STOUT

*Allegro* (♩ = 112-126) *sempre legato*

*f* *mf-p* *p*

S4P-1010

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Example 5 - Yellow After the Rain - Mitchell Peters

*cresc.* *poco* *poco* *ff* *Diminuendo* *poco* *Ritardando* *poco* *ppp*

LH RH  
1 2 3 4

Example 6 & 9- Tucker - Mark Ford

**Tucker**  
*Double Vertical Strokes*  
 Mark Ford

Medium Mallets

96-100 African Songlike

38

Example 7 - Rain Dance - Alice Gomez

**RAIN DANCE**  
 (For an added optional effect, wrist bells may be worn throughout this piece.)

ALICE GOMEZ  
 MARILYN RIFE

ST-695

Solo Marimba

*J = 92*

10

20

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Example 8 and 10 - Merlin Mvt. 2 - Andrew Thomas

30 *f* *mp subito*

34 *ff subito* *harsh* *pp*

38/47 *pp*

42/51 *pp*

52 *pp* *cresc.*

56 *cresc.* *ff*

60/66 *pp*

68 *ff*

Example 11 - Virginia Tate - Paul Smadbeck

Musical notation for measures 109-110. The right hand has a whole rest. The left hand plays a steady eighth-note accompaniment.

Musical notation for measures 111-112. The right hand has a whole rest. The left hand continues with eighth-note accompaniment.

Musical notation for measures 113-114. Measure 113 includes the instruction *Dolce; poco rubato* and a tempo marking of  $\text{♩} = 78-80$ . Measure 114 includes the instruction *mf*. The left hand has a *ritard* in measure 113 and *molto rall.* in measure 114.

Musical notation for measures 115-116. The right hand has a whole rest. The left hand continues with eighth-note accompaniment.

Musical notation for measures 117-118. The right hand has a whole rest. The left hand continues with eighth-note accompaniment.

Musical notation for measures 119-120. Measure 119 includes the instruction *poco rit.* and *à tempo*. Measure 120 includes the instruction *mp*. The right hand has a melodic line with a slur, and the left hand has eighth-note accompaniment.

Musical notation for measures 121-122. Measure 121 includes the instruction *♩*. Measure 122 includes the instruction *Freefly*. The right hand has a melodic line with a slur and fingerings 1, 2, 3, 4, 2, 4, 3. The left hand has eighth-note accompaniment with fingerings 1, 3, 4, 2, 4, 3.

Musical notation for measures 123-124. Measure 123 includes the instruction *molto*. Measure 124 includes the instruction *to rapid arpeggiation*. The right hand has a melodic line with a slur and fingerings 1, 2, 3, 4, 2, 4, 3. The left hand has eighth-note accompaniment with fingerings 1, 3, 4, 2, 4, 3.

Musical notation for measures 125-126. Measure 125 includes the instruction *a tempo*. Measure 126 includes the instruction *poco rit.*. The right hand has a melodic line with a slur and fingerings 1, 2, 3, 4, 2, 4, 3. The left hand has eighth-note accompaniment with fingerings 1, 3, 4, 2, 4, 3.

Musical notation for measures 127-128. Measure 127 includes the instruction *a tempo*. Measure 128 includes the instruction *rit. e cresc. molto*. The right hand has a melodic line with a slur and fingerings 1, 2, 3, 4, 2, 4, 3. The left hand has eighth-note accompaniment with fingerings 1, 3, 4, 2, 4, 3.



Example 12 - Dr. Gradus ad Parnassum - Claude Debussy, arr. Stevens

21 (a little held back) *p* *a tempo*

23

25

27 *expressif*

29

31 *f dim.* check first notes

33 1° Tempo *p expressif* *più p*

35 *animez un peu* *pp* *expressif*

Example 13 - Grasslands (from Earth Tones) - Gary Ziek

19 **C**  
22  
24

Example 14 - Shadow Chasers - Michael Burritt

20  
211  
244

Example 15 - Merlin, Mvt. 2 - Andrew Thomas

113  
116  
119  
123

Example 16 - A Little Prayer - Evelyn Glennie

THREE CHORALES  
A LITTLE PRAYER

4½ octave marimba  
Roll all notes

EVELYN GLENNIE

Slow  
PP

5  
p

9  
pp

13  
mp

P

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Detailed description: This is a musical score for a 4½ octave marimba. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'Slow' and 'PP'. The second system starts at measure 5 and is marked 'p'. The third system starts at measure 9 and is marked 'pp'. The fourth system starts at measure 13 and is marked 'mp' and 'P'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 17 - Rotation # 2 - Eric Sammut

poco cresc. dim. poco mp cresc.

poco rall.

f mp

A Tempo

p mf mp p mf

mp f mf mf

f mp mf mp mf

- 3 -

Detailed description: This is a musical score for piano, consisting of four systems of music. The first system is marked 'poco cresc.', 'dim. poco', and 'mp cresc.'. The second system is marked 'poco rall.'. The third system is marked 'f mp' and 'A Tempo'. The fourth system is marked 'p mf mp p mf', 'mp f mf mf', and 'f mp mf mp mf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 18 - Stubernic - Mark Ford

Player 1  
8<sup>va</sup>  
Stubernic  
222  
8<sup>va</sup>  
224

Example 19 - Overture to Colas Breugnon - D. Kabalevsky

**COLAS BREUGNON**  
**OVERTURE**

*Dimitri Kabalevsky*  
(1904-1987)

Xilofono

Allegro  $\text{♩} = 126-132$

1 Presto  $\text{♩} = 12$  2 3 4 5 12  
(snare drum) (timpani)

6 7 8 9 8<sup>va</sup>  
(snare drum) (timpani) *f*

10 (8<sup>va</sup>)

11 (8<sup>va</sup>)  
*cresc.* *ff*

12 13  
*sfz* (triangle)

14 15 16 17  
(snare drum) (vc., cb.)