Objective Grading of Four-Mallet Marimba Literature
The Performance Level System

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DMA Document - Percussion Techniques Class
- Sent questionnaire to 2000 current band directors asking if the percussion techniques class they took in college was helpful for their teaching
- Resulted in a 30-day lecture outline which included information suggested by on-the-job band directors

MSHSAA Prescribed Music List
- President of MOPAS - charged chapter with compiling complete database of pieces on the PGML with recommendations for removal or retention on the list
- Finally, in summer of 2008, recommendations for removal were made; suggestions for additions begin this next summer
- complete database of information on every piece (approx. 500) is available on MOPAS chapter website
Examine the four-mallet marimba repertoire and identify difficulty levels that expand the current grading system (beginning, intermediate, advanced) with the purpose of creating a pedagogically helpful listing of literature.
Why? – Two Personal Observations

1. Lack of Quality Pedagogical Information

Too often, beginning students (particularly at the high school level) do not follow an appropriate repertoire sequence to significantly advance the level of performance on the instrument.

Repertoire is static - playing the same pieces
2008 MSHSAA district/state appearances – 20/90 (over 20% of marimba solos were the same piece)

2. Not enough quality literature at the beginning and intermediate difficulty levels (quality often emerges from quantity)
1. Lack of Quality Pedagogical Information

- Publisher/Distributor Online Catalogs
  Provide information appropriate to selling a piece of music - commercial bias skews information

- Reviews - official (PAS) and unofficial (personal websites)
  Provide personal opinion regarding any number of aspects in a piece of music - subjective and unreliable (some very good and some very bad)
First Example
Yellow After The Rain by Mitchell Peters

- One of the most popular four-mallet marimba pieces of all time
- YouTube videos - 37 performances
  - Mexican Dances (38), Rosauro marimba concerto (51), and Rhythm Song (66)
- 2008 MSHSAA district/state appearances – 20/90
  (over 20% of marimba solos were the same piece)
“This is an unaccompanied solo for marimba requiring four-mallet technique. Both chordal and “rocker” techniques are employed in the handling of the four mallets” (1972)

From www.pas.org
Yellow After The Rain is basically THE Beginning Marimba Solo. A bit overplayed to the point of almost being cliche perhaps, but a good piece nonetheless. A great piece to start on for the beginner, or to study and use as practice for the more intermediate student, as it addresses a lot of technical issues.

This is an awesome solo for jr. high students (which i am). i will be playing this solo for our solo competition in february.
Brief Review
This piece is clearly the standard four-mallet marimba rite of passage for all students in university percussion courses.

Nearly every percussionist and their dog has studied this piece (or its close cousin, "Sea Refractions").

One could write volumes about how Yellow After The Rain has been played, should be played, its history, its impact -- and indeed many percussionists have.
Yellow After the Rain is a composition for solo marimba, written by former LA Philharmonic principal percussionist Mitchell Peters. Peters reportedly wrote the work for his own private students, for whom he was unable to find musically interesting material that introduced four-mallet techniques. [citation needed] The work is modal and employs many basic skills, introduced in a sequential manner.

After a metrically deceptive introduction, the main theme is stated in the right hand, with left hand accompaniment. This is immediately followed by a repeat of the melody with the left hand taking over the tune and the right hand assuming the accompanimental role. Throughout, the performer is able to maintain a consistent interval in the accompaniment (parallel P4). Chordal rolls form a transition to the work's exciting "B" section, which utilizes single independent strokes with each hand fixed in the interval of a perfect fifth. The consistency of these intervals allows the performer to concentrate on the wrist and hand motions involved in the strokes without worrying about changing the spatial relationship of the mallets. After a recap of the right hand melody, the theme is stated in four-voice homorhythmic style, again maintaining the perfect fourth relationship (spaced a major second apart). A brief coda ends the work.

Virtually an entire generation of marimbists has been introduced to four-mallet techniques with this work, and it is likely that this legacy will continue, even as a wealth of excellent material joins it in the repertoire.
2. Need for Intermediate Literature

Nancy Zeltsman – ZMF New Music
www.newmusic.zmf.us/commissioningproject.cfm

“One of the biggest obstacles facing budding marimbists is the desperate lack of quality marimba literature of intermediate difficulty.

Gradually, we have accumulated some excellent marimba works but most of these are very difficult both musically and technically. Few pieces are available to prepare students for these challenges.

A student pianist might play works such as Clementi’s *Sonatinas*, some of Chopin’s *Préludes*, or Schumann’s *Scenes from Childhood (Kinderszenen)*. Vladimir Horowitz performed music from the latter in concerts as an elder statesman.

By comparison, almost no comparable repertoire exists for marimba. *Intermediate Masterworks for Marimba* aims to provide wonderful music for students that will also speak to concert marimbists.”
Need for Intermediate Literature


“A considerable portion of my teaching career has been devoted to helping the intermediate student develop their “total percussion” skills. During that time, I have noted an apparent need for more marimba literature, specifically designed to meet the needs of the intermediate four-mallet student.”

Dr. Michael Gould (quote from cover of above book)

“Julie Davila’s *Impressions on Wood* has filled in a much-needed body of repertoire for intermediate percussionists looking for short recital pieces.”
Hypothesis

There are fewer pieces written for intermediate players than there are for advanced, however there are more performers available to play intermediate pieces. The result is that more pieces are being written for the fewest number of performers.
Numbers Game
Unhelpful Review of Literature

- Largest and most comprehensive literature lists are the PAS Literature Reviews found in the Compositions Research section on the PAS website and Steve Weiss Music (largest distributor of percussion sheet music)
  
- PAS = 1204 total keyboard percussion solos (from website)
  - Difficult to decipher if the piece is for four-mallet marimba (reviews are not standardized and not all reviewers list # of mallets)
  - Several progressive method/etude books contain all levels of difficulty but only listed in one category
  - Piece is only reviewed if composer/publisher sends it to PAS and the piece is selected to be reviewed (not comprehensive)
  - Elementary-Intermediate (1-3) = 579, Intermediate-Advanced (4-6) = 625

- SWM = 1000 total keyboard percussion solos (from website)
  - Impossible to decipher if the piece is for four-mallet marimba (grade nor review includes clarification of instrumentation and # of mallets)
  - Website does not have grading number assigned to every piece
  - Last printed catalog with grading numbers was 2001-2002 (out-of-date)
    - 107-Grades 1-3, 626-Grades 4-6, unaccompanied marimba solos
Proving Hypothesis Unsuccessful with simple steps

- Numbers game was mildly successful because comparisons were not equal – different grading systems, same pieces listed at two different difficulty levels.

- Investigated smaller literature lists but they were created with different viewpoints defined by personal opinion. No system used defined parameters with which to objectively analyze four-mallet marimba literature.

- Realizing that there is no good resource of comprehensive information about four-mallet marimba literature - pedagogical, quantity and basic data.
Model Research

- Dr. Jane Magrath, Professor of Piano Pedagogy at OU

- Created pedagogical resource of thousands of piano works; each entry is annotated and assigned to one of ten different performance Levels

- No objective criteria; all her professional opinion
Complete Research Steps

PILOT PROJECT

- Analyze 50 pieces at the intermediate level
  1. Each piece had to be listed as intermediate by one of three sources: Steve Weiss 2001-2002 catalog, PAS Reviews library, MSHSAA PGML
  2. After above list was established, pieces were chosen randomly
- Establish objective, grading criteria by examining pieces
- List each piece in Level based on their criteria similarity

FULL PROJECT

- Complete same analysis on 50 beginning and 50 advanced pieces
- Define multiple Levels of difficulty in the four-mallet marimba repertoire based on criteria similarity (150 pieces=15% of the approximate body of repertoire)
- Assign each piece in the repertoire to a Level (approximately 1000 pieces)
- Disseminate Information (book form, online companion)
Pilot Project Steps

- Create a list of technical and musical attributes found in the pieces (strokes, key, tempo, etc)
- Find similarities and create labels for evaluation criteria
- Create Excel spreadsheet with labels and analysis for each piece
Evaluation Criteria

- Stroke types by interval
  - stroke type definitions taken from *Method of Movement* by L.H. Stevens and *Permutations for the Advanced Marimbist* by Kevin Bobo
    - Double Vertical, Single Independent, Single Alternating, Double Lateral, Triple Stroke

- Roll types
  - Hand-to-Hand, Independent, Mandolin, Ripple

- Wing span
  - Distance between both hands at largest separation

- Tempo

- Key Signature *

- Time Signature *

- Instrument Required *
  *did not add much difficulty but good information
Definitions of Certain Criteria

- Definition of Single Alternating stroke
  90-200 bpm (eighth notes)

- Definition of Double Lateral/Triple stroke: minimum
  96-140 bpm (sixteenth notes)

- Analysis excludes optional parts (adding extra octaves)

- Stickings - most were very obvious however, in one or two situations, stickings were asked of the composer; if no response, author selected sticking
Initial Results and Problems

8 different Levels were created for 30 pieces previously listed as intermediate

HOWEVER;

- Problem #1 – stroke types were only being categorized by interval, not speed
- Problem #2 – tempo was irrelevant; slow tempos often have fast stroke types and vice versa
- Problem #3 – very difficult to find a method of quantifying wingspan
- Problem #4 – single independent strokes were irrelevant
2nd Try at Analysis

Changed Criteria to include:

- Stroke Types according to Tempo
  - DV, SI, and SA as 8ths;
  - SA, DL, TS as 16ths (had to re-calculate all tempos and time signatures to quarter equivalents)

- Translated all rolls into stroke-type
  - Hand-to-Hand Roll = DV strokes 120-140)
  - Single-Independent Roll = SA after 8ths=150
  - Ripple Roll = DL at 16ths = 100

- Left wingspan and key out of equation
2nd set of Results and Problems

6 Levels Created out of 50 pieces

Problem #1
  Key was relevant but not in the traditional sense
1. A piece in CM and a completely atonal piece were categorized the same if they had the same stroke-type
2. Key analysis needed to define movement of the hands between manuals

Problem #2
  The order of difficulty for the criteria was essential is creating different levels. This had to be subjective by using professional opinion.
3rd Try = “the Charm”

Criteria Included:

- Stroke-type/tempo/wrist rotation (none, some, lots)
  - helped analyze movement of hands without regard to key signature

- More delineation given to repetitive strokes versus moving strokes
  - DV’s are easy when repeating the same note – harder when moving between the manuals

- Began to Include 50 Elementary pieces and 50 Advanced pieces
Level 1

TECHNIQUES
Wingspan up to 2.5 octaves
DV 2nd-6th; Up to 110, same manual or same notes, small movement
SI Up to 120, one hand

LITERATURE - 11 TOTAL
E1  Mazurka from Funny Mallets, Bk 1 (Zivkovic)
E7  Five Pieces for Anais no. 3 (Wiener)
E12 #1, 4-Mallet Marimba Solos (Cirone)
E24 Tanz, Anthology of Lute & Guitar Music (Fuhrmann/arr. Kite)
E13 #4, 4-Mallet Marimba Solos (Cirone)
E27 Minuet in C, Anthology of Lute & Guitar Music (arr. Kite)
E49 A Pleasant Morning, 4-Mallet Method (Streabbog/arr. Moyer)
E8  Five Pieces for Anais, no. 5 (Wiener)
E25 Branle de Bourgogne, Anthology (Roy/arr. Kite)
E26 Study in G, Anthology (Aguado/arr. Kite)
Level 2

TECHNIQUES
DV 2nd-6th; Up to 110, both manuals, more movement
DV 2nd-6th; 111-140/Chorale, none-some wrist rotations
DV 7th-8th; Up to 110, same manual or same notes, small movement
SI 121-150, 3 strokes or less, 4+ same hand/note (roll)

LITERATURE - 10 TOTAL
E14 #9, 4-Mallet Marimba Solos (Cirone)
E41 Comptine, Marimb’un (Bonin)
I2 Canzona IV (Immerso)
E32 Loch Lomond, Progressive Solos (arr. Houllif/Moore)
E22 Theme and Variation, #5 (Peters)
E38 Colors (Ukena)
E43 Jumping, Marimb’un (Bonin)
E44 Ballad, 4-Mallet Method (Moyer)
E31 Shortnin’ Bread, Progressive Solos (arr. Houllif/Moore)
I38 Zen Wanderer (Peters)
Level 3

**Technique**

DV 2nd-6th; Up to 110, lots of wrist rotations/movement
DV 7th-8th; Up to 110, both manuals, more movement
DV 7th-8th; 111-140/Chorale, none-some wrist rotations
SI 121-150 4+ strokes, one hand
SA 3rd-6th; 90 to 150, none-some wrist rotations, one beat, same notes
DL 3rd-6th; 96-120 (16ths), no wrist rotation/little movement
Level 3

LITERATURE - 15 TOTAL

E33  Pavana, Progressive Solos for 3 or 4 Mallets (Milan/arr. Houllif/Moore)
E34  Estudio, Progressive Solos for 3 or 4 Mallets (Sor/arr. Houllif/Moore)
E35  Sarabande from Sonata II, Progressive Solos (Bach/arr. Houllif/Moore)
E45  Mit Fried und Freud ich farh dahin, 4-Mallet Method for Marimba (arr. Moyer)
E36  Chorale without time (Gottry)
I37  A Little Prayer, Three Chorales (Glennie)
I36  Giles, Three Chorales (Glennie)
I32  Soliloquy, Mexican Murals (Brown)
I1   Panis Anglicus (Franck/arr. Gaetano)
E4   Distant Light (Fambrough)
I7   Mvt. I, Two Movements for Marimba (Gaetano)
I40  Mvt II, R.D.H. (Gipson)
E10  Pavanne from Parthenia, The Marimba Goes Baroque (Byrd/arr. Pimental)
I6   Ghost River (Crawford)
E50  Theme and Variations, 4-Mallet Method for Marimba (Berkovich/arr. Moyer)
Level 4

TECHNIQUES

Wingspan 2.5-3.0 octaves
DV 2nd-6th; 111-140/Chorale, lots of wrist rotations/movement
DV 2nd-6th; 141-160, no wrist rotations
DV 2nd-6th; 161-180, 3 strokes or less
SI 151-180; 3 strokes or less
SA 3rd-6th; 75-100 (16ths), one beat
SA 3rd-6th; 90 to 150, none-some wrist rotations, constant one
Hand
SA 7th-8th; 90 -150, none-some wrist rotations, one beat
DL 3rd-6th; 96-120 (16ths), some wrist rotation/movement
TS 3rd-6th; 96 to 120 (16ths); same manual
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Composer/Arranger</th>
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<tbody>
<tr>
<td>I44</td>
<td>Carousel, Four Dances</td>
<td>Elster</td>
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<td>I43</td>
<td>Light in Darkness, Three Chorales</td>
<td>Glennie</td>
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<tr>
<td>I10</td>
<td>The True Lover’s Farewell</td>
<td>arr. Gwin</td>
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<tr>
<td>I34</td>
<td>Mvt. 3, Suite for Marimba</td>
<td>(Ameele)</td>
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<tr>
<td>E47</td>
<td>Lobe den Herren, den Machtigen König der Ehren, 4-Mallet Method</td>
<td>for Marimba (Bach/arr. Moyer)</td>
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<tr>
<td>I8</td>
<td>Dance of the Witches</td>
<td>Kopetzki</td>
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<tr>
<td>E42</td>
<td>Mister C., Marimb’un</td>
<td>Bonin</td>
</tr>
<tr>
<td>I33</td>
<td>Dance, Mexican Murals</td>
<td>Brown</td>
</tr>
<tr>
<td>E2</td>
<td>Der Wanderer, Funny Mallets Bk. 1</td>
<td>(Zivkovic)</td>
</tr>
<tr>
<td>I69</td>
<td>Sea Refractions</td>
<td>Peters</td>
</tr>
<tr>
<td>E30</td>
<td>German Dance, Progressive Solos</td>
<td>(Haydn/arr. Houllif/Moore)</td>
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<tr>
<td>E15</td>
<td>#20, 4-Mallet Marimba Solos</td>
<td>(Cirone)</td>
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<tr>
<td>I13</td>
<td>Elegy for Alpha</td>
<td>Riley</td>
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<td>I4</td>
<td>Dog Beach</td>
<td>Peters</td>
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<tr>
<td>I12</td>
<td>Corcoran’s Self Dedication</td>
<td>Johnson</td>
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<tr>
<td>I14</td>
<td>Lauren’s Lullaby</td>
<td>Ukena</td>
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<tr>
<td>I24</td>
<td>Jesu, Joy of Man’s Desiring</td>
<td>(Bach/arr. Marchetti)</td>
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<tr>
<td>E11</td>
<td>Gigue from First Partita, The Marimba Goes Baroque</td>
<td>(Bach/arr. Pimentel)</td>
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<tr>
<td>I17</td>
<td>Mvt. II, Two Movements for Marimba</td>
<td>(Gaetano)</td>
</tr>
<tr>
<td>E6</td>
<td>Five Pieces for Anais, No. 1</td>
<td>(Wiener)</td>
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</tbody>
</table>
Level 5
TECHNIQUES

DV 2nd-6th; 141-160, some wrist rotations
DV 2nd-6th; 181+, 3 strokes or less
DV 7th-8th; Up to 110, lots of wrist rotations
DV 7th-8th; 161-180, 3 strokes or less
SI 121-150 4+ strokes, unison melody/rhythm, interlocking melody
SI 181+; 3 strokes or less
SA 3rd-6th; 90 to 150, none-some wrist rotations, interlocking hands
SA 3rd-6th; 75-100 (16ths), constant
SA 7th-8th; 90 -150, none-some wrist rotations, constant
SA Unison-2nd; 72 to 150
DL 2nd; 96-120 (16ths), split manuals
DL 3rd-6th; 121-140 (16ths), no wrist turns
DL 7th-8th; 96 to 120 (16ths), no wrist rotations
<table>
<thead>
<tr>
<th>Level</th>
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<tbody>
<tr>
<td>I41</td>
<td>Estudio 20, Anthology of Lute &amp; Guitar Music (Sor/arr. Kite)</td>
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<tr>
<td>I18</td>
<td>Ghanaia (Schmitt)</td>
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<td>I15</td>
<td>Reverie (Stout)</td>
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<td>E52</td>
<td>Hymn for An Angelic Child (Burghdorf)</td>
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<tr>
<td>E20</td>
<td>III, 4-Mallet Marimba Solos (Cirone)</td>
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<tr>
<td>I3</td>
<td>Echoes (Bobo)</td>
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<tr>
<td>A43</td>
<td>Rhythm Song (Smadbeck)</td>
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<tr>
<td>I39</td>
<td>Change My Medication (Combs)</td>
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<tr>
<td>I5</td>
<td>Yellow After the Rain (Peters)</td>
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<tr>
<td>I9</td>
<td>Transference (Riley)</td>
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<tr>
<td>E46</td>
<td>A Quiet Moment, Four Mallet Marimba Method (arr. Moyer)</td>
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<tr>
<td>E16</td>
<td>#25, 4-Mallet Marimba Solos (Cirone)</td>
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<tr>
<td>E3</td>
<td>Ballade fur Petra (Zivkovic)</td>
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<tr>
<td>I35</td>
<td>Perpetual Motion, Four Pieces (Elster)</td>
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<tr>
<td>I46</td>
<td>A Little Jazz (Skoog)</td>
</tr>
<tr>
<td>I16</td>
<td>Fantasy for Marimba (Brown)</td>
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Level 6

TECHNIQUES

Wingspan 3.0-3.5 octaves
DV 7th-8th; 111-140/Chorale, lots of wrist rotations/movement
DV 7th-8th; 141-160, none-some wrist rotation
DV LH 8+; Up to 110
SI 151-180; 4+ strokes, interlocking melody
Ind Roll 3rd-6th; same manual
SA 3rd-6th; 101-120 (16ths), none-some wrist rotations
SA 7th-8th; 75-100 (16ths), same manual/little movement
DL 3rd-6th; 96-120 (16ths), lots of wrist rotations
DL 3rd-6th; 121-140 (16ths), some wrist turns
DL 7th-8th; 96 to 120 (16ths), some wrist rotations
DL 7th-8th; 121-140, (16ths), no wrist turns
Level 6

LITERATURE - 13 TOTAL

I25 Una Limosnita por amor de Dios Mangore (ad. Daughtrey)
E18 #35, 4-Mallet Marimba Solos (Cirone)
E17 #31, 4-Mallet Marimba Solos (Cirone)
I20 Les Violons Morts (Zivkovic)
A80 Mvt. 1, October Night (Burritt)
I51 Prelude #1 (Gaetano)
E9 Allegro con Spirito, The Marimba Goes Baroque (Bach/arr. Pimentel)
A47 Rotation IV (Sammut)
I23 Mvt. 2, Three Short Stores (Calissi)
I22 Sir Lancelot (Houllif)
I19 Waltz (Bissell)
A45 Rotation II (Sammut)
A9 C:M (McKenney)
Level 7

TECHNIQUES

DV 2nd-6th; 161-180, 4+ strokes, none–some wrist rotation
DV 7th-8th; 181+, 3 strokes or less
DV LH 8+; 111-140/Chorale
Ind Roll 3rd-6th; split manuals
Ind Roll 7th-8th; same manual
SA unison-2nd; 75-100 (16ths)
SA 3rd-6th; 121-140 (16ths)
SA 7th-8th; 101-120 (16ths), same manual
DL Unison-2nd; 96-120 (16ths), same manual
DL 3rd-6th; 121-140, lots of wrist turns
DL 7th-8th; 121-140, (16ths), some wrist turns
DL 3rd-6th; 141-160 (16ths), no wrist turns
TS unison-2nd; 96 to 120 (16ths)
TS 3rd-6th; 96 to 120 (16ths); changing notes, different manual
TS 3rd-6th; 121 to 140 (16ths); changing notes
In Troubadour Style, Four Pieces (Elster)
Period Piece (Krause)
Astral Dance (Stout)
Mvt 1, Two Movements for Marimba (Tanaka)
Dearest Lord Jesus (Bach/arr. Buszin)
Jesus, I Will Ponder Now (Bach/ed. Chenoweth)
Mvt. 2, October Night (Burritt)
I, 4-Mallet Marimba Solos (Cirone)
Prelude No. 11 (Helble)
Majestic, Caritas (Burritt)
Rotation III (Sammut)
Balaphuge (Bobo)
Level 8

TECHNIQUE

DV 2nd-6th; 181-200, 4+ (same manual)
DV 7th-8th; 161-180, 4+ strokes
Ind Roll unison-2nd/trills
SA 3rd-6th; 141-160 (16ths)
SA 7th-8th; 121-140 (16ths), same manual
DL Unison-2nd; 121-140 (16ths), same manual
DL 3rd-6th; 141-160 (16ths), some wrist turns
TS unison-2nd; 121 to 140 (16ths)
TS 3rd-6th; 141-160 (16ths); same notes
Level 8

LITERATURE - 10 TOTAL

I31  Village Festvial, Mexican Murals (Brown)
A17  Golliwog’s Cakewalk (Debussy/trans. Stevens)
A11  Solem, Caritas (Burritt)
A13  Dr. Gradus ad Parnassum (Debussy/trans. Stevens)
A14  Serenade for the Doll (Debussy/trans. Stevens)
E29  Papillon Nr. 4 (Fink)
I26  Mvt. 3, Three Short Stories (Calissi)
E21  VI, 4-Mallet Marimba Solos (Cirone)
A44  Rotation 1 (Sammut)
Level 9

TECHNIQUE

Wingspan 3.5-4.0 octaves
DV 2nd-6th; 181-200, constant 8ths (split manuals)
DV 2nd-6th; 100-120 (16ths); 3 strokes or less
SI 181-200; 4+ strokes
SA unison-2nd; 101-120 (16ths)
SA 7th-8th; 141-160 (16ths), same manual
DL Unison-2nd; 141-160 (16ths), same manual
DL 3rd-6th; 161+ (16ths)
DL 7th-8th; 141-160, (16ths), no wrist turns
TS 3rd-6th; 160-180 (16ths); same notes
Level 9

LITERATURE - 6 TOTAL

A58  Movt II, Two Movements for Marimba (Tanaka)
A50  Marimba Spiritual (Miki)
I49  Marshmellow (Friedman)
E28  Papillon Nr. 3 (Fink)
I27  Prelude #12 (Helble)
I45  Third Dance for Marimba (Hasenpflug)
Level 10

TECHNIQUE

DV 2nd-6th; 120 (16ths) 4+ strokes
DV 2nd-6th; 140+ (16ths) 3 strokes or less
SA unison-2nd; 141-160 (16ths)
DL 7th-8th; 161+ (16ths)
TS unison-2nd; 160-180 (16ths); same notes
Level 10

LITERATURE - 4 TOTAL

I50  Prelude #1 (Gaetano)
A10  Mystic, Caritas (Burritt)
I29  Mvt. 1, Three Short Stories (Calissi)
I30  French Flies (Bobo)
FINAL NUMBERS ANALYSIS

- LEVEL 1 - 11  TOTAL = 119
- LEVEL 2 - 10  LEVELS 1-3 = 36
- LEVEL 3 - 15  LEVELS 4-6 = 49
- LEVEL 4 - 20  LEVELS 7-10 = 34
- LEVEL 5 - 16  30 PIECES TO GO!
- LEVEL 6 - 13
- LEVEL 7 - 12
- LEVEL 8 - 10
- LEVEL 9 - 8
- LEVEL 10 - 4
New Description

- Title/Composer: Yellow After the Rain by Mitchell Peters
- Publisher: Mitchell Peters Publishing
- Date Published: 1965
- Price: $7.00
- This standard piece from the marimba repertoire contains:
  - Double-Vertical strokes at intervals between 2nd-6th; 8th note
tempo = 121-150 with lots of wrist rotations
  - Single Independent strokes at tempo = 121-150 (travels between
  the manuals)
  - Single Alternating strokes at intervals 7th-8th; 16th notes at
  quarter note = 150, none-some wrist rotations
- Instrument Required: 4 Octave
- Duration: 3:00 minutes
- Level 5
Future Work

- Complete repertoire (1000 pieces) annotations and database
- Commission composers to write pieces for Levels that show need
- Record series of CD’s of pieces represented at each level
MU Grants – Thank you

- Faculty Grant Writing Institute (Humanities Focus)
- College of Arts & Sciences Alumni Organization Grant
- Summer Research Fellowship
- Research Council
- Research Board
Personnel – Thank You

- Amy Hinkson, Graduate Student
- Darin Olson, Graduate Student
- Wes Stephens, Graduate Student
- Mary Barile, Grant Writing Assistance
- Jeremy Gorelick, Graduate Statistician
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