

**Petr Bakla**

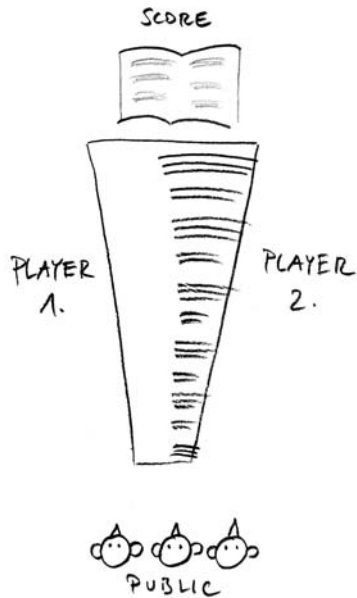
## **MARIMBA IS A WOODEN SCALE**

for marimba (4.5 octaves min.), two players


(2006) (cca 5´)

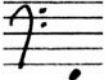
# EXPLANATORY NOTES

The musicians stand one against another, marimba's treble end is directed to the public:




## Player 1

needs a soft beater  (mallet) and a plastic brush (used on page 3 only).

The low F key  is permanently dampened

(for example with a very heavy, felt tam-tam beater placed on the key).

On this key, the player 1. plays the rhythmic patterns indicated with cross-headed sixteenth notes  on the small additional staff, *mp sempre*, with the beater, left hand.

Besides this, the beater is used for playing all the accented notes marked *f* and *mf* (always on the thesis of the measure, plus subsequent grace notes, should they appear), and for the "pulse" on p. 4.



Dampening with hand.  
Dampen the key somewhat before the duration of the note suggests, abruptly and completely.

## Player 2

needs a plastic brush and a pair of medium soft marimba mallets



**Both players** produce mainly different kinds of noises on indicated keys (accidentals apply to the whole measure), sometimes playing on one key simultaneously. The noises must be performed consistently for the whole duration of respective note, until its very end, and feel continuous throughout. *Piano* dynamic markings refer to the level of perceived sound rather than to intensity of physical action, which will have to be in most situations rather high, strong. The perceived level of sound will be different with each of the techniques suggested.

A sign indicating desired sound is valid until a new one appears.




dense “raindrops” patterns with fingers, using mostly nails, but also varying the sound using occasionally also the “flesh” of the fingers, see bottom of page 1. This sound is to be relatively loud and very continuous.




“Sweeping” the key with the brush. Perform very rapidly, keep the brush in perpendicular position. Medium-soft sound is expected, very continuous.



Player 1. only: similar to  but performed with finger knuckles, not so dense (irregularities will be more evident). Where possible, you may use the beater for producing this sound, somewhat dampening the key with the other hand. Medium-soft sound is expected.




Sound produced by rapid friction of the key with fingertips (not nails, however).

Player 2: the same action as indicated by  may be performed as well (ad libitum, say in some 50% of cases).

You may find yet another technique, provided the sound produced is relatively soft and sufficiently continuous.

Except for “sweeping” action, noises may be performed with both hands or by just one hand ad lib., depending on register, context etc. Please experiment in order to obtain effective sounds!

The “fraction” signs (e.g. ) = perform both suggested techniques on the indicated key simultaneously, using both hands of course.

**N.B.**

The tendency of the marimba to produce dryer, “thinner” sound in higher registers is made explicit in the piece rather than attempted to be compensated (compare *p espressivo* for noises on pp. 1-2 with *p “gently”* on p. 3, as well as *f* versus *mf* markings on the same pages).

Fermatas are intended to increase tension rather than the contrary.

Thank you!  
PB

# MARIMBA IS A WOODEN SCALE

P.B. 2006

♩ ≈ 60 MM

1.

2.

1.

2.

1.

2.

1. *f* *p* *f* *p* *f* *p* *f* *p* *breve*

2. *f* *p* *f* *p* *f* *p* *f* *p* *breve*

1. (STACC. = DAMPEN IMMEDIATELY) *f* *p* *f* *p* *f* *p* *f* *p* *L.v.*

2. *f* *p* *f* *p* *f* *p* *f* *p* *L.v.*

1. *f* *p* *f* *p* *ff* *breve*

2. *f* *p* *f* *p* *ff* *breve*

V.S.

TAKE V  
(right hand)

1. *mf* *p* "gently" *sempre*

2. *p* "gently" *sempre*

1. *mf* *p* "NAILS" *sempre*

2. *gva* →

1. *Loco* *mf* *p* *gva* →

2. *gva* →

(Loco) (right hand) STEADY PULSE, AS FAST AS POSSIBLE, LEFT HAND DAMPENS THE KEY PLAYED \*)

1. *G.P.*  
cca. 4 sec.

mp sempre

gva

Loco

ppp sempre  
VERY DENSE  
AND STEADY TREMOLO

\*) OSCILLATIONS AND ABRUPT CHANGES BETWEEN COMPLETE DAMPENING AND ALMOST NO DAMPENING AD LIB., IRREGULARLY, CHANGES AND OSCILLATIONS NOT TOO HECTIC.

1.

poco f

1.

ppp

(senza dim.)

(senza dim.)

THANK YOU!  
(7/2006)