

EASY TO INTERMEDIATE PIECES FOR MARIMBAS OR ORFF INSTRUMENTS

AUDIO RECORDINGS INCLUDED

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E-Book

# COOKING WITH MARIMBAS

PAUL BAKEMAN

BEATIN' PATH PUBLICATIONS, LLC

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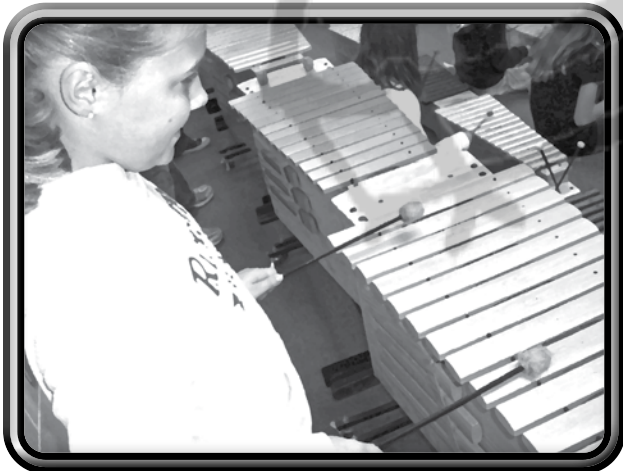
## LET IT COOK!



I use funny and interesting “turns of phrase” with my students, like “Let it cook!” When I say that, students know they are supposed to keep playing until they establish a nice groove or until playing together “feels good” (I want them to be able to recognize the groove when it happens). The groove occurs when students become so comfortable with their own part, they begin to actually LISTEN to how all the parts fit together to make a cohesive whole. I explain to them that

each of their own parts is like one ingredient necessary to make a cake. The basses are the flour, the altos the eggs, the sopranos the sugar, the drums the chocolate, and the shekere and cowbell the icing. When we come together to make music, enough energy and heat is generated to “cook” those ingredients, creating a delicious chocolate cake, heard as the final product: a good grooving performance.

When students apply just enough heat, the “simmer” becomes a “boil” That’s when the groove really takes hold, and I see students relaxing, smiling, and



most importantly, **LISTENING!** Strive for the boiling point with your students when they look and listen outside of themselves and fully realize the magic happening around them as they play. As in any challenging endeavor, this realization takes time, but the results are well worth the effort. The simmering time may take longer on certain pieces, and that’s fine. The simmering takes place at school while the students are learning a new piece and even later at home when they are thinking about

the day. The simmering process is just as important as the cooking and final boiling. Sometimes when I teach a new piece, the students don’t seem to be getting it very well. I have to remind myself the heat has just been applied and the simmering process has just begun. I am always surprised when the

## PERFORMANCE RECIPE

- Start with 8 beats of shekere and bell.
- Add all instruments and let it cook!
- After the groove reaches a full simmer, feature soprano xylophones and alto xylophones only, one time through the form (8 bars).
- Bring all instruments back in one time through (8 bars).
- Feature Shekere, bell, and congas only, one time through (8 bars).
- Bring all instruments back in to cook some more until it's done (teacher stops the ensemble all together on the last beat of the piece, as written).

## ABOUT THE MUSIC

"Conversation" is an easy piece for beginning ensembles. Teach the bass part first using mirrored patchen. The students pat the pattern on their laps (patchen) with the teacher modeling a mirrored pattern (hands reversed). When mirrored patchen is used, the students can watch the teacher demonstrate the pattern, and it will appear correct from their perspective. Be sure to model the I-V harmony in the bass line by moving your right hand to the side of the knee for the V chord.

Teach the soprano and alto xylophone parts together. You will want the students to hear how the two parts work together to create the effect of a musical conversation. Since the melody that gets passed between the soprano and alto xylophones is pentatonic, you can safely remove the E and B bars with a beginning ensemble to make the learning and "simmering" even easier!

# CONVERSATION

PAUL BAKEMAN

MARIMBA 1

MARIMBA 2

MARIMBA 3

TAMBOURINE

COWBELL

HAND DRUM

BASS MARIMBA

MBA. 1

MBA. 2

MBA. 3

TAMB.

CBL.

H.DR.

B. MBA.

## PERFORMANCE RECIPE

- Parts can be layered in at 4 bar intervals, or all instruments can start together...your choice!
- Bring the A section to a boil.
- When ready, go to the B section. This is where the parts require
- "rolling," or creating the effect of a tremolo. Be sure to teach the students to count the whole notes internally, so that the last measure of the B section is together!
- Continue to alternate between the A sections (repeating until you feel the need for variation), and B section.
- End on beat 3 of the last measure of the A section.

## ABOUT THE MUSIC

"Roll With the Punches" is an intermediate piece that will generate a high level of energy and excitement in your ensemble. The bass part is the most difficult due to its highly syncopated rhythm. Have the students chant the phrase, "roll with the punches, man!" to help them nail down the rhythm.

The B section presents several challenges. Since the drums and shekere stop keeping time here, it becomes essential that the other members of the ensemble internalize the pulse so they will know when to play each whole note. Don't hesitate to use a cowbell in rehearsals during the "simmering" period to help solidify the pulse. The other challenge is that the rumbling drums and shekere can easily play louder than the barred instruments, so be sure to have those students keep the volume "in check" during the B section.

# ROLL WITH THE PUNCHES

PAUL BAKEMAN

A

MARIMBA 1  
MARIMBA 2  
MARIMBA 3  
SHEKERE  
CONGAS  
BASS MARIMBA

FINE

B

MBA. 1  
MBA. 2  
MBA. 3  
SHK.  
CNG.  
B. MBA.

1.  
2. D.C. AL FINE

## THE RECORDINGS

Tracks

1. Conversation / Paul Bakeman 2:37
2. Roll With the Punches / Paul Bakeman 2:03
3. Minor Distractions / Paul Bakeman 1:32
4. Bambamukota / Paul Bakeman 3:02
5. Cuppa Joe / Paul Bakeman 2:11
6. African Sunrise / Paul Bakeman 2:16
7. Outta Sight / Paul Bakeman 2:44
8. Dissonant Resolutions / Paul Bakeman 2:10
9. Elbow Grease / Paul Bakeman 3:31
10. Life Is Good / Paul Bakeman 2:37

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Recorded by Bart Reardon, recording engineer and mix master, at Electric Arts Recording in Singers Glen, Virginia.

Produced by Brent Holl. Distributed by Beatin' Path Publications, LLC.

Paul Bakeman - marimba, shakers, atoke

Brent Holl - bass marimba, djembe, tar drum, tambourine, shakere, cowbell, guiro, and woodblock

*Minor Distractions, Bambamukota, Outta Sight, Dissonant Resolutions, Elbow Grease, and Life is Good* composed by Paul Bakeman, arranged by Paul Bakeman and Brent Holl.

*Conversation, Roll with the Punches, African Sunrise, Cuppa Joe* composed and arranged by Paul Bakeman.

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