

about notation

notes in brackets may be left out if necessary

Pedal markings for the piano are only an indication of the desired effect which the player must interpret in context.

O indicates a one hand roll in the marimba (tremolo of alternating notes).

S indicates a double lateral roll in the marimba (often using the mallet sequence 1 2 4 3).

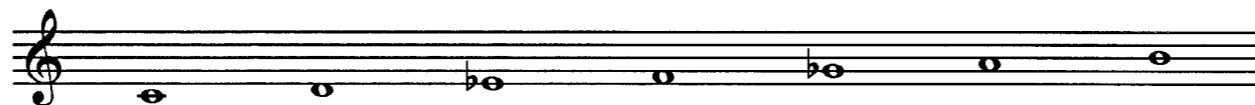
a standard tremollo on 2 notes (♩) should be played alternating the 2 notes starting with the top one. If there is an accent the accent should be on the top note at the beginning only.

about possible amplification of the instruments

In large halls -when high quality speakers are available- the piece could be amplified to great effect. Perhaps in the future as technology is not longer an issue and accurate loudspeakers become common in concert halls, the piece may benefit from 'sound reinforcement' even in relatively small venues. This could enhance the balance between the marimba and the piano which is always difficult not only due to the difference in loudness between the 2 instruments but also on account of the different brightness/presence of their respective timbres.

the mode of the piece

The piece is based on the following mode and its 12 transpositions:



The intervallic structure of the mode makes the spelling of the piece at times difficult, specially in passages where the mode is combined with one of its transposition. In some bars I had to accept a very imperfect compromise since there was no good 'traditional' solution to the problem.

about the use of pedal in the piano

The pianist should be careful not to use too much pedal (specially in larger halls) in those passages where there are fast octaves in the lower register to avoid overpowering the marimba and -more important- to retain harmonic clarity. Excessive use of pedal can also obscure the perception of polyrhythms.

RIFF

for marimba & piano

Alejandro Viñao

♩ = 100 like a rock guitar riff, upfront and punchy (in the passages in rhythmic and pitch unison the pf. & mba. should form one composite instrument)
mallets hard enough to avoid too much fundamental

marimba

piano

mba.

pf.

bouncing

poco rall A Tempo

(2 + 3 + 2)

mba.

pf.

27

bouncing like an echo

mba.

f *pp* *f*

pf.

f *pp* *f*

the piano like a harmonic of the marimba

Reo *

34

mba.

ff

pf.

ff

8vb

40

mba.

pf.

Sample