

Setting up the marimba & the vibraphone

The percussion part in Formas del Viento is written for vibraphone and marimba stacked, making an enormous double keyboard played by one percussionist. The two instruments may be stacked in two possible configurations:

Configuration 1: the marimba stands behind the vibraphone.



drawing by Pedro Carneiro

In configuration 1 the two instruments should be aligned as follows:

- a) the 2 instruments should be aligned an octave apart so that B3 (a major 7th above middle C) in the marimba is aligned in a straight line with B2 in the vibraphone. Other alignments are possible but the piece was composed with this one in mind.
- b) control the height of the marimba in order for the vib's accidentals to be 3 cm centimeters (or more) under the marimba naturals. When setting the height differential it must be taken into account that the vib's bars can jump up when struck loudly and hit the bottom of the marimba bars.

Configuration 2: the marimba stands in front of the vibraphone

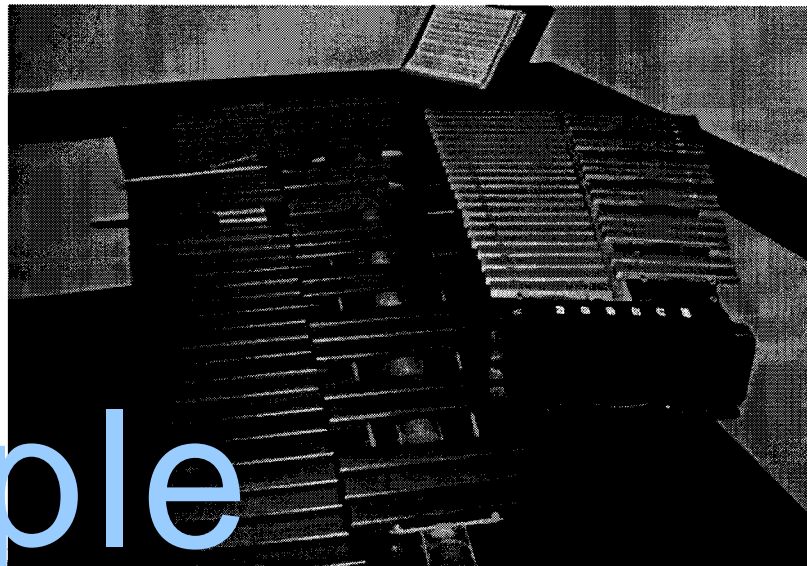


photo by Pedro Carneiro

This configuration was first suggested by Hiroya Honda and requires an extension pedal to reach and control the pedal of the vibraphone. This photo shows the extension pedal built and used by Hiroya Honda.

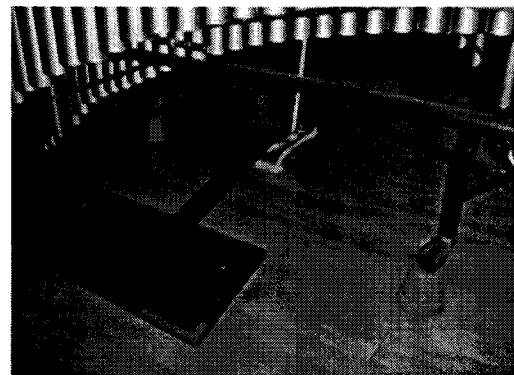


photo by Hiroya Honda

FORMAS DEL VIENTO

I _ dance of the night wind

Alejandro Viñao

♩ = 108

flauto in sol

vibraphone

motor off throughout

marimba

the bottom notes with a full, deep, resonant sound

mp

Sample

7

fl. (sol)

breathy —————

non vib. vib. . . . molto —

mp *mf* *mp*

m.

13

fl. (sol)

breathy —————

non vib. non vib. vib. . . . molto —

mp *mp* *f* *mf* *mf*

m.

19

fl. (sol)

f

luminous

non vib.

vib.

3

non vib.

vib. . . . molto

v.

mf

3

m.

f

Sample

24

fl. (sol)

3

v.

mf

mf

m.

5

5