

Spinning Yarns

Six Solo Tales for Developing Four-Mallet Technique



tapSPACE

creativity in percussion

MATTHEW WEYER

MATTHEW WEYER

Spinning Yarns

Six Solo Tales for Developing Four-Mallet Technique



Spinning Yarns by Matthew Weyer
© 2016 TapSpace Publications, LLC (ASCAP). Portland, OR.
All rights reserved. International copyright secured. Printed in USA.

www.tapspace.com

Notice of Liability: Any duplication, adaptation, or arrangement of this composition requires the written consent of the copyright owner. No part of this composition may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

TABLE OF CONTENTS

Breathe.....	8
Press.....	12
Leap	17
Drive.....	20
Swell.....	24
Torn.....	28

This collection contains a series of six etudes designed to accompany the beginning/intermediate marimbist on his/her journey into four-mallet technique. Each solo includes a set of “foundations” – exercises and suggestions to help the performer develop technique, musicianship, and a solid approach to learning and performing as a musician.

Take your time to read, consider, and try the ideas on each of these pages. Don’t be in a hurry to learn the piece as quickly as possible. As many wise teachers have said, “If you don’t have time to learn it correctly, when will you have time to re-learn it correctly?”

–Matthew Weyer

Breathe

Breathe is a simple, happy reflection upon the pure and vulnerable nature of a newborn child. The performer should strive to achieve the most appropriate balance between the two hands for each musical situation. Medium to medium-hard mallets should create the best articulation and tone. Beware of the changing clef in the lower staff, and keep it fun!

TECHNIQUE AND ESSENTIALS

First, get comfortable with the **E major scale**. It may be easiest to visualize the shape of the scale on the keyboard:



If you will be using the Stevens grip to play this score, suggest practicing the stroke on a table or floor before method books with helpful information about these skills. Position your hand with the **thumb** hands with someone. It is important to **move** much as possible.

After becoming comfortable with the stroke, use the exercise below to develop the rhythmic coordination. You might also develop your own rhythmic permutations or try the exercise for key. Notice that the left hand rhythm in the last two measures is equal to the first note of every three in the imaginary sixteenth-note grid after



Sample Image

MUSICAL DEVELOPMENT

Play the excerpt below from measures 18 to 22 of the solo, using each step provided to practice dynamic balance between the right and left hand.

The musical score shows measures 18 to 22. The right hand (treble staff) has a melody of quarter notes and half notes. The left hand (bass staff) has a bass line with eighth and sixteenth notes. Dynamics are marked: *mp* (mezzo-piano) for the right hand and *mf* (mezzo-forte) for the left hand. The time signature changes from 4/4 to 3/4 and back to 4/4.

Step 1: Ignore the written dynamics and play both hands at a comfortable volume, perhaps mezzo forte, and strive to achieve the same dynamic sound and feel with each hand.

Step 2: Play the left hand melody louder than the right hand. Can you still hear both parts?

Step 3: Play the left-hand melody softer than the right hand. Are you hearing consistent dynamics throughout the entire excerpt?

Step 4: Play the piece with the written dynamics. Notice the musical interplay between the two parts and work to achieve a balanced sound.

GROWING THE PRACTICE HABIT

It is very important to plan your practice time in advance **when** you will practice. So determine what time you will practice. Setting goals will keep you motivated and you can already play!

Practice time. Keep a notebook or practice chart and plan your practice time. Students who do not have regular access to a marimba, practice the instrument. Plan in advance **what** you will practice. This will keep you from only practicing the sections you can already play!

Sample Image

Remember, practicing the piece is only one part of the process. Teachers to listen to the piece and are comfortable playing it. Increase the group to eight or ten. Often students will be given opportunities to perform your piece in a library, coffee shop, or retirement home. Create more opportunities to perform!

Students must also **practice performing**.

Generate some of the pressure of an actual performance. If you have three or four people, increase the size of the group. Perform a recital and perform it only once. What if you perform for an audience. Think creatively about where you can perform. All will be excellent options. Create more opportunities to perform!

Breathe

Matthew Weyer

♩ = 116

A

6

B

15

20

Sample Image

25 **D**

p *mf* *p*

30

mf *mp* *mf*

E

mf *mp* *mf*

mp *p* *mp*

Sample
Image

p *ppp* *p*

Press (foundation)

Press should create a mysterious mood, so use restraint and don't overplay the dynamics. The dead stroke is featured throughout this solo; one approach to this technique is to play with a very light touch, like dampening the timpani. Be sure to bring out the notes of the melody indicated with a tenuto marking, without playing these notes loudly as true accents.

TECHNIQUE AND ESSENTIALS

Before starting to learn *Press*, you should become comfortable with the **C minor scale**. Many musicians are more comfortable with major scales than minor scales, so use the relative major scale (E flat) to get used to the key signature.

Practice both scales, and notice that they use the same notes but start on different pitches

C MINOR



E♭ MAJOR (relative major)



If you use the Stevens grip, be sure you are using the technique used to play with one mallet in a twisting motion. Turn your wrist sideways, like turning a doorknob. Keep the mallet as still as possible. It is important for efficiency in the twisting motion. Try to keep your feet so that your body stays balanced.

As suggested by the title, one reed stroke is the "dead stroke," appearing for the first time. The dead stroke is commonly indicated with a "+"

A dead stroke can be played usually marked *piano*. Try using the timpani to silence the drum "crown," when using the dead stroke. Be sure to make the effect

Sample Image

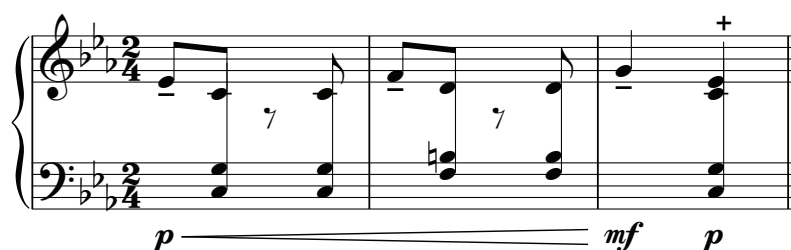
MUSICAL DEVELOPMENT

In the excerpt shown here, notice the line appearing below the notes in the treble clef staff. This is a “tenuto” symbol, which indicates that this note should be played with more weight than the others. In the case of these three measures, the tenuto notes are the melody.



Try playing the first example at one dynamic level. Then, add the crescendo. After you are able to play the written dynamics, play the melody louder than the chords to achieve the tenuto articulation.

Try the same sequence with the next phrase:



will produce your best **sound quality** on the marimba by playing near the center of the bar and not too loosely. Be sure to support the mallets from the correct points in your grip, but if you start to lose your quality of sound. Be aware of your stroke velocity and

PROCESS

Great music is not learned in one sitting. You must **break up** your practice time into micro-goals. Think of your practice time as a pizza. You take one slice of pizza, take one bite, and chew a few times before you swallow. One possible goal for the first day, after a good warmup, would be to learn the first four measures of the piece. The next day, you would learn the next four measures. By the end of the week, you would be able to play the entire piece. Are you playing the dynamics? Have you checked the fingering and accidentals carefully? Are you sure you're playing in the correct octaves?

practice time. If your goal is to learn a solo like *Press*, you would break it up into sections, and then break up your daily practice time into even smaller sections. You would take one slice of pizza, take one bite, and chew a few times before you swallow. One possible goal for the first day, after a good warmup, would be to learn the first four measures of the piece. The next day, you would learn the next four measures. By the end of the week, you would be able to play the entire piece. Are you playing the dynamics? Have you checked the fingering and accidentals carefully? Are you sure you're playing in the correct octaves?

Sample Image

Use a stopwatch or timer to divide up your practice time to master each section of the piece. The next day, you would learn the next four measures. By the end of the week, you would be able to play the entire piece. Are you playing the dynamics? Have you checked the fingering and accidentals carefully? Are you sure you're playing in the correct octaves?

into multiple periods, like classes in a school. If you have many sections, you may need to move on and return to

piece of music and use this **imagery** to associate certain feelings with chords and the emotional value of a piece of music. Use this imagery to communicate a certain idea to someone who is special to you. Imagine that you are using your instrument to express this idea, without

Press

Matthew Weyer

Mysterious

dead stroke

Musical score for 'Mysterious' measures 1-8. The piece is in 2/4 time with a key signature of three flats. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady bass line. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), and piano (p). A 'dead stroke' is indicated above a measure.

Musical score for 'Mysterious' measures 9-16. The melody continues with eighth and quarter notes. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), and forte (f). A key signature change to two flats occurs at the end of the section.

A With motion

Musical score for 'With motion' measures 17-22. The right hand plays a continuous eighth-note pattern. Dynamics include mezzo-piano (mp) and forte (f).

Musical score for 'With motion' measures 23-28. The right hand continues the eighth-note pattern. Dynamics include forte (f) and piano (p).

Musical score for 'With motion' measures 29-34. The right hand features a more complex rhythmic pattern with chords. Dynamics include piano (p) and mezzo-forte (mf).

Sample
Image

37 $\frac{3}{2}$ 1

rit. $\frac{8va}{- - - - -}$

mp *p* *pp*

C a tempo

(8)

p *mf* *p* *mp* *mf* *p*

53 (8) loco

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

a tempo

mf *mp*

Sample
Image

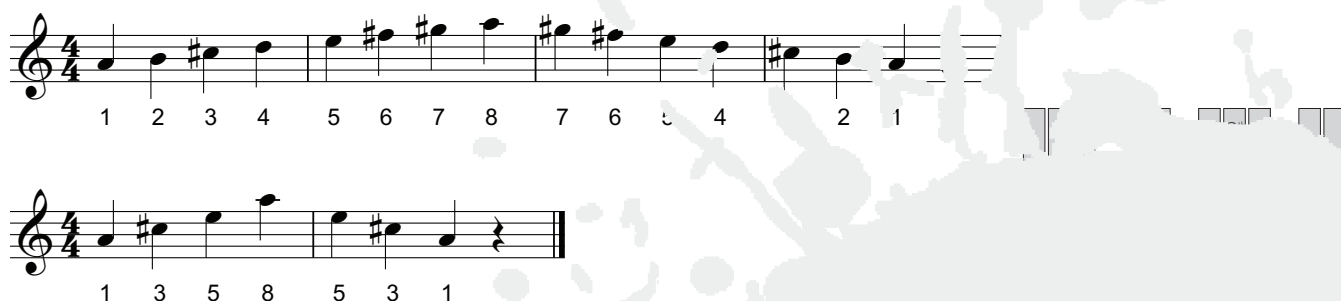
Leap

Leap is a chorale inspired by a premature loss of life, and was composed on February 29, 2016. The musical construction of the solo features more space, simpler chords, and more stepwise motion than many traditional four-part chorales. The roll in measures 23 and 24 can be played as a one-handed roll or as a mandolin roll, which may be the most practical option. Experiment with a variety of roll speeds, take plenty of time in the rests, and use soft mallets to avoid excessive contact sound in the low register of the marimba.

TECHNIQUE AND ESSENTIALS

Even though there is no key signature in this piece, it is written in the key of **A major**. Learn and play the A major scale and arpeggio. Notice the scale degrees shown underneath each note.

A MAJOR



When you play the notes in the arpeggio at the same time, you are playing a **major chord**. In *Leap*, the three chords used most often are D major, E major, and A major. Study these chords and identify the notes that appear in the solo. They are shown here in root position and also appear in a different inversion.

The first chord of the piece is—you can play this on the vibraphone by rolling the chords, strike the notes on the vibraphone.

As a second step, play sixteenth notes and practice the approximate hand spacing.



Sample
Image

Finally, play a traditional roll on each note by simply playing single strokes. Many players and teachers prefer to start rolling a chord with the left hand so that the lower notes speak first. Another option is to strike all of the notes at once and then roll. Experiment, listen, and decide which sound you prefer for each situation.

When rolling a four-note chord, you will be using the **double vertical** stroke, so be sure to move from the wrist, keeping the thumb on top with the Stevens grip. If one hand plays only one note, you will be using the **single independent stroke** in that hand. As mentioned earlier, this stroke is played using a twisting motion. Even though it looks simple on paper, a chorale is physically demanding to perform, often requiring dozens of strokes per measure. Be efficient with your motion, stay relaxed, and build endurance to sound your best throughout the piece!

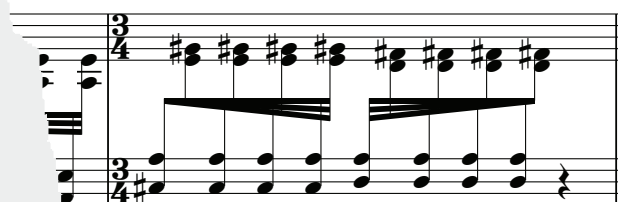
MUSICAL DEVELOPMENT

In most cases marimba players will use a **traditional roll** to sustain the chords in a chorale. This type of roll is played with single strokes between the hands, like a single stroke roll at the snare drum. Many times you will be using a double vertical stroke with each hand. The **double lateral roll** uses fast double lateral strokes to create a different texture, isolating each note of the chord (see Foundation for *Torn* on pg. 26). Players often use the 1-2-4-3 sticking to play this roll. You can also create a **ripple** effect by relaxing your wrist and the inner mallet as you play a traditional roll, causing a “flam” as the outer mallet strikes before the inner mallet. With this option you *allow* the notes to ripple. Using the double lateral roll, you *make* the notes ripple. Any of these roll options can be used occasionally at the climax or end of a phrase for

...with the right hand in measures 23 and 24. Place the inner mallet (3) above the outer mallet (4) below the edge. Move your hand up and down as fast as possible, striking the center and bottom of the bar with alternating strokes.

Experienced marimba players will use a **double lateral roll** to sustain the chords in a chorale. This type of roll is played with single strokes between the hands, like a single stroke roll at the snare drum. Many times you will be using a double vertical stroke with each hand. The **double lateral roll** uses fast double lateral strokes to create a different texture, isolating each note of the chord (see Foundation for *Torn* on pg. 26). Players often use the 1-2-4-3 sticking to play this roll. You can also create a **ripple** effect by relaxing your wrist and the inner mallet as you play a traditional roll, causing a “flam” as the outer mallet strikes before the inner mallet. With this option you *allow* the notes to ripple. Using the double lateral roll, you *make* the notes ripple. Any of these roll options can be used occasionally at the climax or end of a phrase for

Sample Image



It is also important to bring out (play louder) certain notes in the chord. Always bring out the melody and any passing tones or suspensions (interesting notes that clash within the chord) by playing one mallet with more weight or velocity. In measure 5 shown here, play all of the treble clef (right hand) notes louder than the left hand, as this is the melody. Play the G# even louder than the A and the F#, since this note is a passing tone.



GROWING THROUGH THE PROCESS

In order to get the most benefit from your practice time, it is very important that you find a **private, quiet place to practice**. Whether you are practicing at home or at school, this can be very difficult. Try to choose the right time and place to avoid interruptions from other people. Turn off your cell phone or have someone monitor your phone for real emergencies. Be aware of distractions that disrupt your progress and keep them to a minimum.

Take your time as you perform this piece. Allow some extra time for the ends of phrases and rests between the phrases. Many performers are uncomfortable with **silence**. Remember that the music has a life of its own. It will continue to resonate in the room after you stop rolling. When your instinct urges you to move on, allow an extra second or two.

Sample
Image

Leap

Matthew Weyer

$\text{♩} = 72$

roll all notes except for grace notes and staccato notes

The first system of the musical score for 'Leap' consists of five measures. The first measure is in 4/4 time, the second in 3/4, the third in 4/4, the fourth in 3/4, and the fifth in 4/4. The music is written for piano and features a variety of dynamics and articulations. The first measure starts with a piano (*pp*) dynamic, followed by a crescendo to mezzo-piano (*p*) and then piano (*pp*). The second measure has a mezzo-piano (*mp*) dynamic, followed by a crescendo to piano (*p*). The third measure has a mezzo-forte (*mf*) dynamic, followed by a crescendo to mezzo-piano (*mp*). The fourth and fifth measures continue the melodic line with various dynamics and articulations.

6

Faster

The second system of the musical score for 'Leap' consists of six measures. The first measure is in 4/4 time, the second in 3/4, the third in 4/4, the fourth in 3/4, the fifth in 4/4, and the sixth in 3/4. The music is written for piano and features a variety of dynamics and articulations. The first measure starts with a piano (*pp*) dynamic, followed by a crescendo to mezzo-piano (*mp*) and then piano (*p*). The second measure has a mezzo-piano (*mp*) dynamic, followed by a crescendo to piano (*p*). The third measure has a mezzo-piano (*mp*) dynamic, followed by a crescendo to piano (*p*). The fourth measure has a mezzo-piano (*mp*) dynamic, followed by a crescendo to mezzo-forte (*mf*) and then piano (*p*). The fifth measure has a piano (*p*) dynamic, followed by a crescendo to piano (*pp*). The sixth measure continues the melodic line with various dynamics and articulations.

fnc'

rit.

> p mf

> pp

Sample
Image

The third system of the musical score for 'Leap' consists of four measures. The first measure is in 3/4 time, the second in 4/4, the third in 4/4, and the fourth in 3/4. The music is written for piano and features a variety of dynamics and articulations. The first measure has a mezzo-piano (*mp*) dynamic, followed by a crescendo to piano (*p*). The second measure has a mezzo-forte (*mf*) dynamic, followed by a crescendo to piano (*p*). The third and fourth measures continue the melodic line with various dynamics and articulations.

The fourth system of the musical score for 'Leap' consists of two measures. The first measure is in 4/4 time, and the second is in 4/4. The music is written for piano and features a variety of dynamics and articulations. The first measure has a piano (*p*) dynamic, followed by a crescendo to mezzo-piano (*mp*) and then piano (*pp*). The second measure continues the melodic line with various dynamics and articulations.

Drive (foundation)

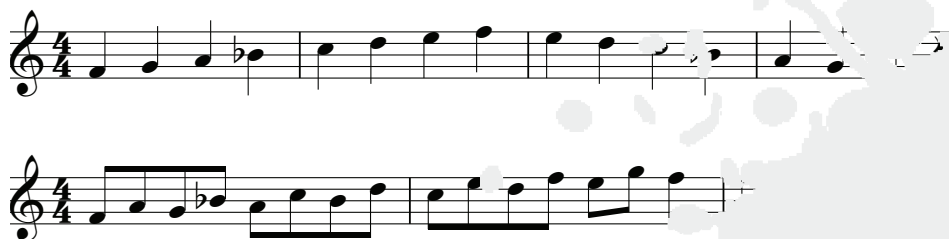
Drive is all about creating a sense of energy and forward motion. A mallet capable of multiple articulations would be best for this piece. Don't let the right hand ostinato become too heavy or shrill during letter A and B, and place a slight emphasis on beat one as indicated by the tenuto markings. In order to create a legato phrase at letter C, try using a slight decrescendo with each slur to allow the notes to "blur" into each other.

TECHNIQUE AND ESSENTIALS

As with any new solo, start by playing the scale. Musicians will often memorize the key signatures for each major scale to quickly identify the key. This solo has one flat in the key signature, and this indicates the key of F major. Another hint: Check the first and last note, as this is often the "tonic" note, or the first scale degree. Usually, this will indicate the key.

Practice the **F major scale** and also use scale patterns, such as a "scale in thirds" to become more familiar with the key:

F MAJOR



After mastering the grip and strokes, the next step is **shifting**. This term refers to your method of moving the mallets. Generally speaking, a marimba player starts with the mallets close together and moves as quickly as possible to a position above the next note. The shifting motion in the mallets: the vertical motion to get the mallets to the next notes. These two motions should blend together. The complete motion looks like a check mark.

Isolate the left hand. Play the ostinato at letter A. The tenuto marking is placed in between each of the notes.



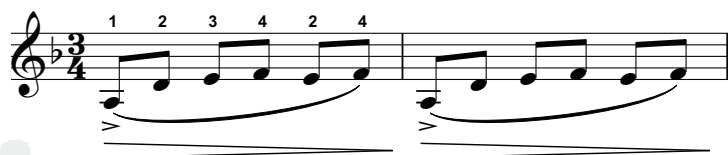
Sometimes, your whole body shifts. As you shift from the first to the second measure, allow your elbow to move in toward your ribs as you shift the mallets. This technique is known as **elbow shifting**. Move your feet and body as you play so that you can stay in position to reach all of the bars.

Sample Image

MUSICAL DEVELOPMENT

As you play this solo, you may start to feel the meter as 6/8 instead of 3/4. If this happens, it's okay. Bring out the accents and tenuto markings to emphasize beat one of each measure, but don't fight the instinct to feel two triple-based beats instead of three duple beats. Music is very subjective, and your audience may even feel the pulse differently than you as the performer.

Another important concept is how to create the six-note phrases at letter C. Due to the acoustic nature of the marimba, each note has a quick decay after being struck. One practical way to create the effect of playing in a “legato” style is to decrescendo from the first note of the phrase to the last note, allowing the notes inside the “slur” marking to blur together smoothly. Play the second note at the volume that the first note is sounding at that time, not at the volume that you struck the first note, and the two notes will sound like a slur on a string or wind instrument. Play all six notes of the phrase this way, and you will create a very smooth, legato phrase. Try this with the first two measures at letter C.



Next question is pretty obvious: What if I need to crescendo while playing legato? You certainly can, but you have to be careful not to play too hard and softer at the same time. Another option to create smooth phrasing is to simply use the mallets or playing too hard. Use a consistent touch, hold the mallets loosely, and don't play too harshly. Try this with the next two measures. The *sim.* marking means to play legato phrasing as before:



Most importantly, create a *strong sense of energy and Drive!* Practice with a metronome, slowly at first, and learn all the notes and chords and through it.

Sample Image

ent worlds. Find ways in your practice
one or high quality audio recorder
estly to how you sound. You'll learn quite
task of performing at the same time.
knowing that you will soon be listening to

you are also practicing thinking **messaging** as you respond to mistakes. Solo and making these feelings a rite becomes a habit as you practice, you on stage.

Drive

Matthew Weyer

Fast! ♩ = 180–208

The musical score for "Drive" is written in 3/4 time and consists of 31 measures. The tempo is marked "Fast!" with a quarter note equal to 180–208 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems, each with a repeat sign. The first system contains measures 1 through 15, and the second system contains measures 16 through 31. The dynamics are marked as follows: *p* (piano) at measure 1, *mp* (mezzo-piano) at measure 5, *mf* (mezzo-forte) at measure 9, *f* (forte) at measure 13, *mp* at measure 17, *mf* at measure 21, and *f* at measure 25. The score includes various articulations such as accents, slurs, and phrasing slurs. A section labeled "A" is indicated by a box around the first measure of the second system (measure 16). The score is presented on a white background with a large, faint, stylized graphic of a hand or arm reaching across the page.

p *mp* *mf*

A

f *mp*

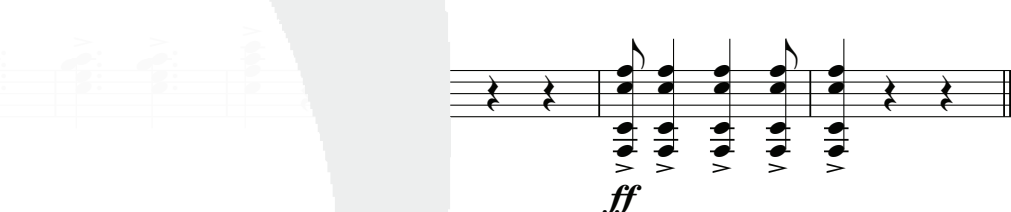
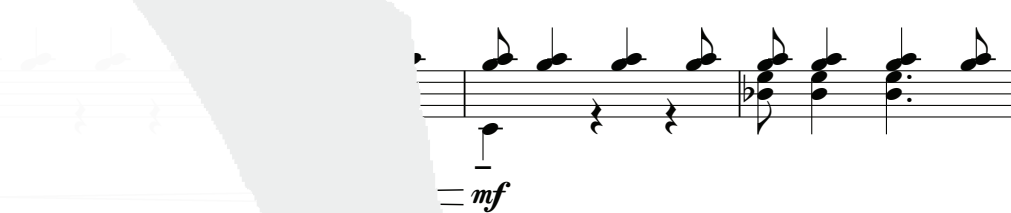
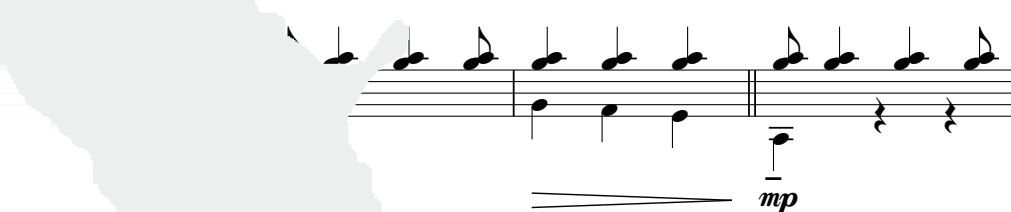
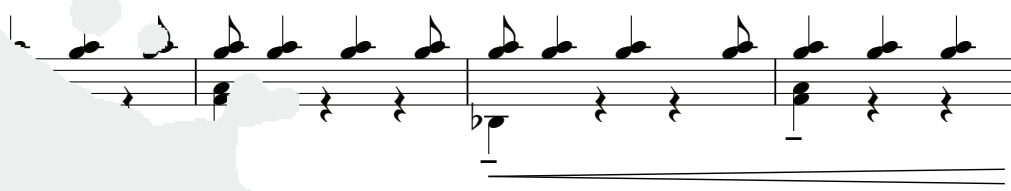
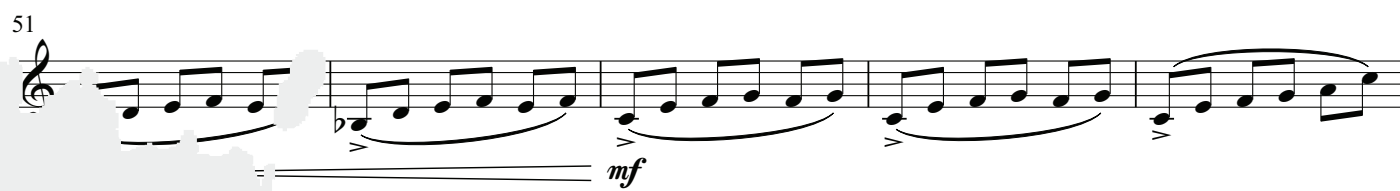
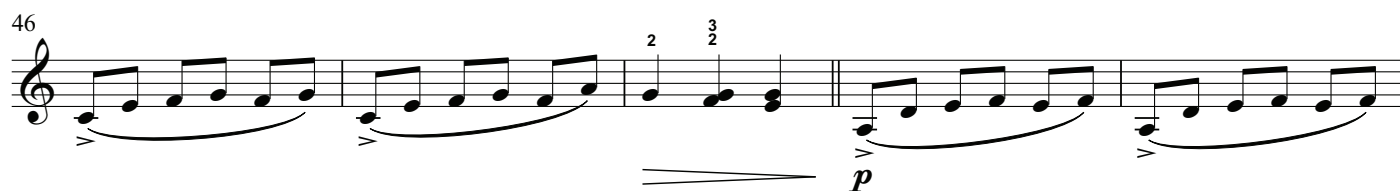
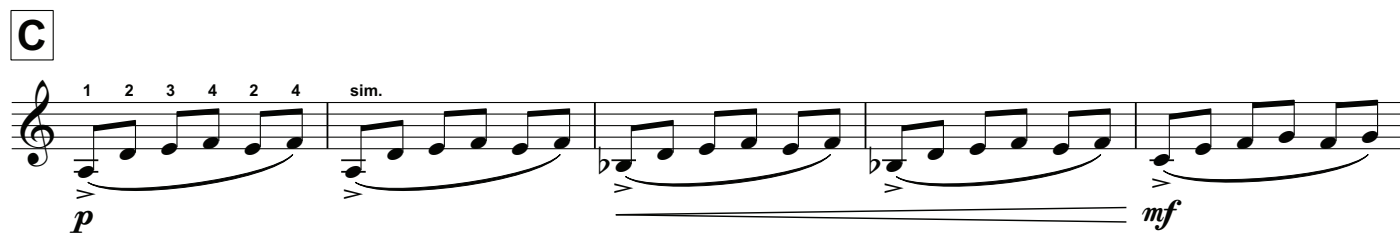
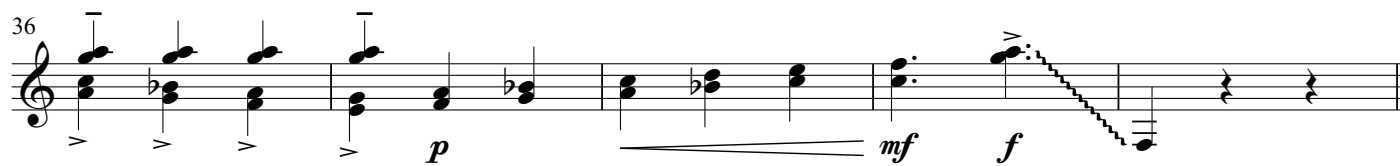
mf

mp

f

f

Sample
Image



Sample
Image

Swell (foundation)

Swell depicts the excitement and intrigue of traveling to a new place, possibly overseas, where the culture and language are not your own. This solo is named for the dramatic nature of the two-measure phrase introduced at letter A. Use care to create expression with this repetitive pattern without covering up the chromatic bass line or the eighth notes marked as tenuto. A graduated set of mallets or perhaps medium soft rubber mallets would be a tasteful choice for performing this piece.

TECHNIQUE AND ESSENTIALS

Swell is in the key of D minor, which has the same key signature as F major. As you might notice, C# appears quite often, which indicates that the seventh scale degree is raised a half step. This is known as the **harmonic** form of the D minor scale. Practice the harmonic minor, and consider C# a regular member of this scale even though it will not appear in the key signature:

D MINOR (harmonic minor)



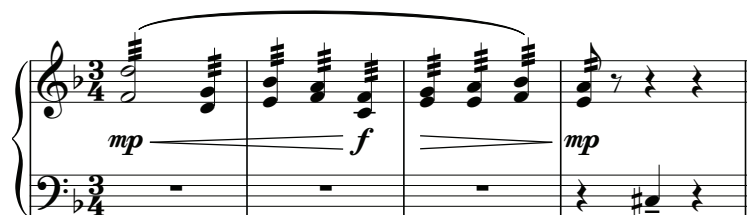
MUSICAL DEVELOPMENT

The solo is named for the shape of the two-measure phrases beginning at letter A. Even more challenging may be creating clear phrases at letter B. Since the first two phrases are short, try playing them using a subtle decrescendo:

Moving forward



The next four measures contain a longer phrase. Try using a crescendo and decrescendo to achieve this line:



Many percussionists first encounter grace notes when playing a flam on the snare drum. A marimbist should approach grace notes like a wind player or vocalist. Refer to measures 16 to 19 in the solo and interpret the grace notes as sixteenth notes.

e to this piece is
 notes more than
 from lower A
 tenuto with
 er notes:



5. Do you make solid progress every day? Do you
 6. Can you already play well in order to avoid tackling
 7. Are you doing your practice goals for day, week, month,
 8. and struggles. Reflect on your progress and

Sample Image


Simple Image

all ages and skill levels. It's perfectly fine to experience the symptoms but not eliminate the feeling of the guarantee becoming more comfortable and emotional effects of anxiety. Instead, you perform to relax and focus. Practice thoughts you would have during this walk. Focus on your exercise and diet. Finally, think of possibilities instead of the risk.

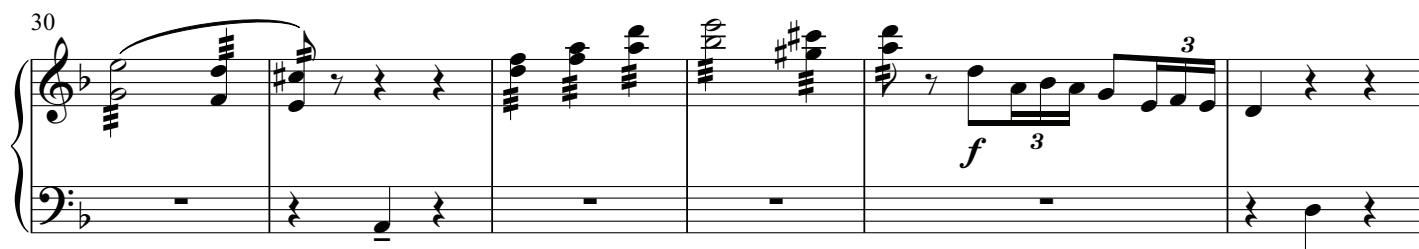
for Missi

Matthew Weyer

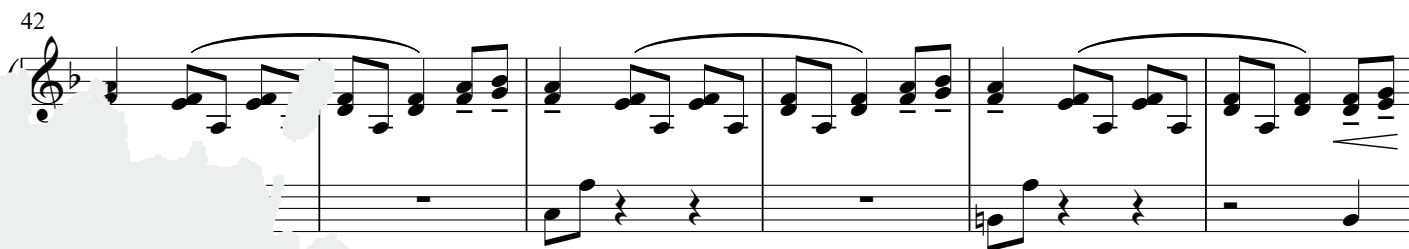
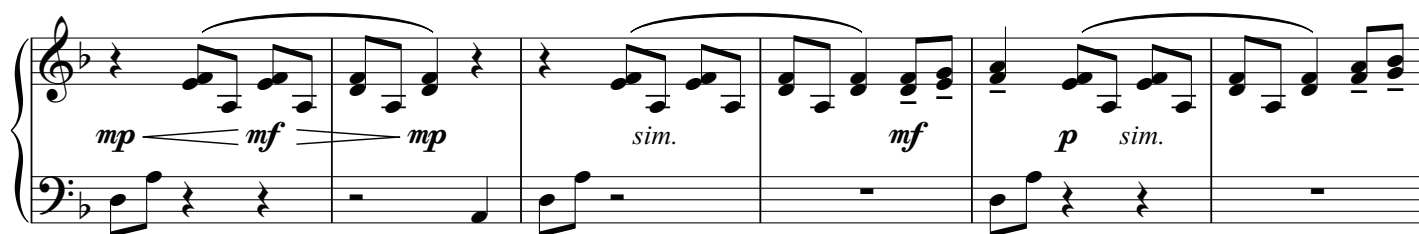
24



Sample Image



C Not too fast



A tempo



Sample
Image

Torn

Torn is a musical expression of the mixed emotions resulting from a deeply personal loss. Once again, a graduated set of yarn mallets would be an excellent choice for this solo. Feel free to be as expressive as possible with tempo and dynamics. There are many rolls in this piece, so keep it fresh with a variety of roll speeds and types. Experiment with moving toward the crown of the mallet as you decrescendo the rolls.

TECHNIQUE AND ESSENTIALS

Immerse yourself in the key of **D \flat major**. Don't limit yourself to playing scales in single octaves. Practice the scale over the full range of the instrument and try using two octaves at once, as shown here:

D \flat MAJOR

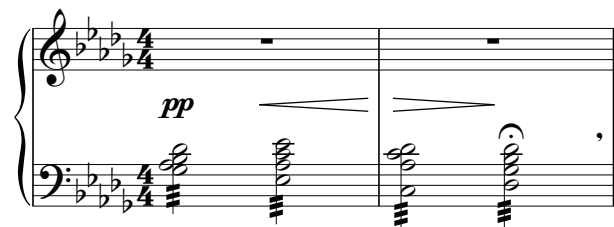
On a couple of occasions in this solo, you may need to use **fingered double vertical strokes**, which combines the vertical wrist motion of the double vertical stroke with the fingered stroke. This technique allows you to quickly play two separate notes, which would be played slowly with the single independent technique faster:

Playing the following excerpt from me... the double lateral stroke with the left... sticking and twist your left hand using... and D \flat .

**Sample
Image**

MUSICAL DEVELOPMENT

Chords and harmonies create certain feelings and moods. A chord with clash and tension is said to be **dissonant**. A chord that is harmonically stable is said to be **consonant**. Play and listen to these four chords from the solo:



The first and fourth chords create the same general mood, but the first chord has more tension due to the Ab added to the G major chord. This non-chord tone creates a gentle dissonance called a “suspension.” The second chord is pleasant but doesn’t complete the musical idea. Without a doubt, the third chord has the most dissonance, which immediately resolves at the fourth chord.

Why is all this important? Recognizing the presence of musical tension and release allows you to make artistic choices with your dynamics, roll speed, and tone quality. Each of these nuances helps to create a mature performance that will communicate the musical idea to your audience.

THE PROCESS

...exactly. Practice makes *permanent*. Consistent, correct repetition makes *permanent*. What can you do to make it fun to practice? **Create a game** that makes it fun to practice. Stack ten cards face down. Turn one over to a new stack for each correct repetition. When you reach the end of the stack, move one card to the other stack. Don’t speed up your tempo and don’t let the pressure of the game distract you. Add some pressure as you near your goal and motivates you to achieve consistency. Practice carefully, perform thoughtfully, and don’t drift into mindless practice.

Even though you didn’t complete the piece, make the piece yours through your musical imagination by making creative choices in phrasing, and other musical elements. Take ownership of an interpretation that communicates this meaning. Add some imagery and meaning to each phrase.

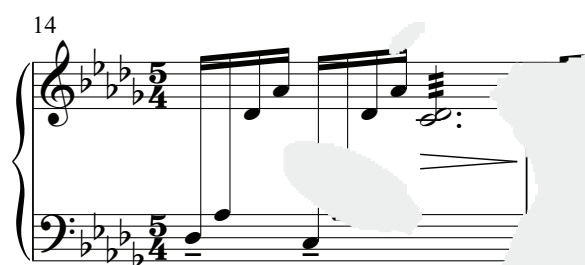
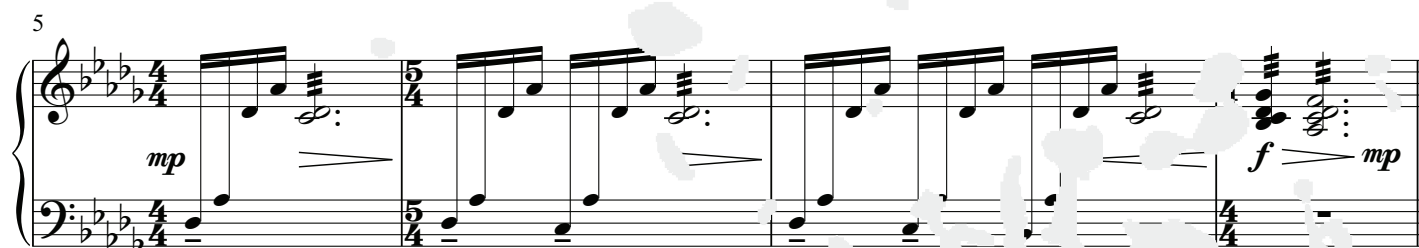
Sample Image

What does this piece of music mean to you? If there was an inspiration behind the composition of this solo, but even more importantly, how do you express your own voice through your personal interpretation of the music?

Torn

Matthew Weyer

Smoothly ♩ = 76



Sample
Image

D Freely

Faster

mp p mf p mp p pp

27

mp p mp p

1

rit. **E** a tempo

mp p pp

36

1 2 3 4

mp ppp

Sample
Image

rit.

ppp



Spinning Yarns is an heartfelt collection of four-mallet solos for the developing marimbist. Created for beginning to intermediate players by percussion educator, Matthew Weyer, these short, lyrical pieces are great for private study or recital performance and showcase the growing popularity of the marimba as a versatile instrument of virtuosic expression.

Contained in this collection:

1. **Breathe** (Med-Easy, 1:40)
2. **Press** (Med-Easy, 1:30)
3. **Leap** (Med-Easy, 2:00)
4. **Drive** (Medium, 1:15)
5. **Swell** (Medium, 1:30)
6. **Torn** (Medium, 2:30)



creativity in percussion™