

Etude à la Steve Reich

Rotation no 3 by Eric Sammut and Mexican Dance no 1 by Gordon Stout both contains nice technical challenges. In those pieces your left hand will open and close the grip - mallet no 2 will stay over the same bar while mallet no 1 will move.

This etude will focus on opening and closing the grip in your left hand and also an attempt to write in the style of Steve Reich.

“Etude à la Steve Reich” exercises

Repeat every bar any number of times.
Don't go to the next bar until the motion in every bar feels perfect.

1

Let mallet no 4 be on the C through the whole exercise –
open and close the grip by moving mallet no 3.

Right hand

The right hand exercise consists of two staves of music. The first staff contains three measures of music. The first measure has a triplet of eighth notes with fingerings 3, 4, 4. The second measure has a triplet of eighth notes with fingerings 3, 4, 3. The third measure has a triplet of eighth notes with fingerings 3, 4, 3. The second staff contains three measures of music, each with a triplet of eighth notes. The first measure has fingerings 3, 4, 3. The second measure has fingerings 3, 4, 3. The third measure has fingerings 3, 4, 3.

Let mallet no 1 be on the C through the whole exercise –
open and close the grip by moving mallet no 2.

Left hand

The left hand exercise consists of two staves of music. The first staff contains three measures of music. The first measure has a triplet of eighth notes with fingerings 2, 1, 2. The second measure has a triplet of eighth notes with fingerings 2, 1, 2. The third measure has a triplet of eighth notes with fingerings 2, 1, 2. The second staff contains three measures of music, each with a triplet of eighth notes. The first measure has fingerings 2, 1, 2. The second measure has fingerings 2, 1, 2. The third measure has fingerings 2, 1, 2.

2

Let mallet no 4 be on the C through the whole exercise –
open and close the grip by moving mallet no 3.

Right hand

The right hand exercise is written on two staves. The top staff begins with a treble clef and a brace. The first measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The second measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The third measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The fourth measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The fifth measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The sixth measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The seventh measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The eighth measure contains a quarter note on G4, followed by a triplet of eighth notes on F4, G4, and A4. The bottom staff is empty.

Let mallet no 1 be on the C through the whole exercise –
open and close the grip by moving mallet no 2.

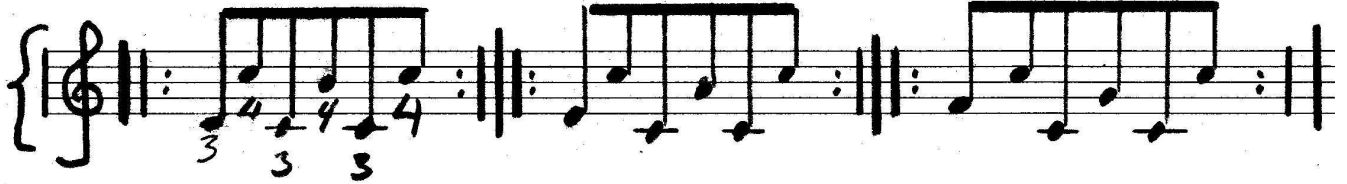
Left hand

The left hand exercise is written on two staves. The top staff begins with a treble clef and a brace. The first measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The second measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The third measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The fourth measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The fifth measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The sixth measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The seventh measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The eighth measure contains a quarter note on G4, followed by a quarter note on F4, followed by a quarter note on E4. The bottom staff is empty.

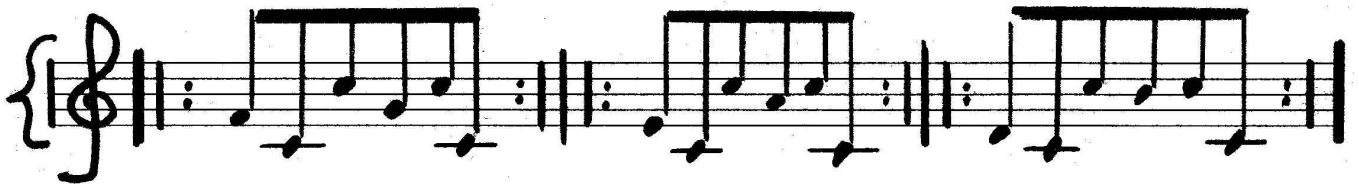
3

Try to keep your hand steady while you “open and close” the grip – don’t move your hand to the bars, let your fingers and mallets work.

Right hand



Left hand



4

Now play the “Etude à la Steve Reich”

"Etude à la Steve Reich" impossible exercise

5

Open and close your grip –
don't move your hand to the bars, let your fingers and mallets work.

Right hand



The first system of musical notation shows the right hand part. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The notes are connected by a thick black line, indicating they are to be played together.

Left hand



The second system of musical notation shows the left hand part. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The notes are connected by a thick black line, indicating they are to be played together.



The third system of musical notation shows the left hand part. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The notes are connected by a thick black line, indicating they are to be played together.

Dedicated to Simon Halvarsson

Etude à la Steve Reich

for marimba

Daniel Berg

Repeat all boxes ad lib

PRESTO

P 1 2 3 4 *SIMILE*

CRESCENDO *POCO A POCO* *mf*

Handwritten musical notation for the first system. It features a treble clef and a bass clef with a 9/8 time signature. The key signature has one sharp (F#). The melody consists of eighth and quarter notes. A section of the melody at the end is enclosed in a rectangular box.

Handwritten musical notation for the second system, enclosed in a large rectangular box. It shows a treble clef and a bass clef with a 9/8 time signature and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Handwritten musical notation for the third system. It features a treble clef and a bass clef with a 9/8 time signature and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A section of the melody at the end is enclosed in a rectangular box.

Handwritten musical notation for the fourth system, consisting of two boxed-in sections. The first section has a treble clef and a bass clef with a 9/8 time signature and a key signature of one sharp (F#). The second section has a key signature of one flat (Bb).

RIGHT HAND: DIMINUENDO p

RIGHT HAND: CRESCENDO . . . f

(LEFT HAND: mf)

LEFT HAND: CRESCENDO POCO A POCO f

DIMINUENDO (BOTH HANDS) POCO A POCO mp

DIMINUENDO POCO A POCO AL NIENTE

PLAY "D" AND "C#" GRADUALLY OVER THE NODE
-UNTIL ONLY "B" WILL SOUND.