

Keyboard Percussion Master Class by Matthew Coley

Exploring the Complete Scope of Possibilities on the Marimba

J. S. Bach – *Fugue in C Major* from *The Well-Tempered Clavier, Book 2*

Welcome! – Introduction

**Do you get up everyday and feel a fresh excitement for playing music?
Are you aware of the amount of work it takes?
Are you using your imagination to play music?**

Matthew Coley – *Seasons May Change*

Available through Heartland Marimba Publications.

What are you working on and what is your plan of attack?

Either the foot is pointed or it is not. ~ Martha Graham
Don't let your technique and familiarity with the notes govern your musicality. ~ Matthew Coley
Technique will set you free. ~ Gerard Morris

Have you developed your Big Sound Rebound?

Be creative with technique practice and with working on other basic skills. But be meticulous.

1. Double verticals
2. Single alternating
3. Single independence
4. Double laterals
5. Triple laterals
6. Rolls: traditional, independent/one-hand, and lateral
7. Others: sight-reading, tone color, voice control, physical (body) approach, repertoire development, note accuracy, shifting, and of course memorization.

Camille Saint-Saëns – *The Swan*

All the mistakes you make are the core foundation of the tapestry of your virtuosity. ~ Molly Shanahan

Are you taking chances and pushing yourself at each juncture?

I'm very mistrustful of tactile memory. I think it's the first thing that goes. ~ Andre Watts
Every musician can benefit from using mental practice as a supplement to physical practice. ~ Malva Freymuth

Work on memorization like it is a muscle to strengthen.

1. Mindful repetition is important. Always fall back to slow repetition. Repeatedly change your pattern of attack.
2. Practice away from the instrument. Visualization is the key to a foolproof memory.
 - a. Try short mental practice moments throughout the day.
3. Feel the notes. See the score. See the notes. Feel the score.

www.hearMatthewColey.com | www.HeartlandMarimba.com

www.KUCMPR.org

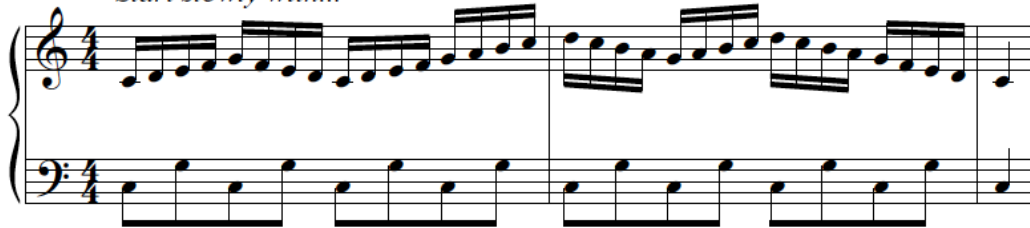
Bjorn Berkhout – *Fugue on a Chromatic Subject*

Available through Edition Svitzer.

**Did you know there are many levels of advanced capabilities beyond triple laterals?
Are you working on your coordination of components of technique and voice control?**

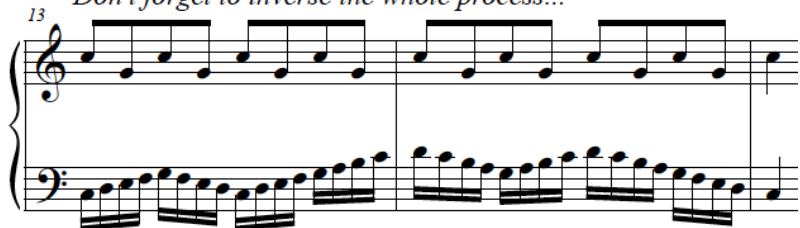
Improve your voice control/contrapuntal coordination. It makes the instrument multi-dimensional! ~ Matthew Coley

Start slowly with...



Practice these with both voices at an equal dynamic, then upper voice too loud, then lower voice too loud, and finally balanced just right. As if one is the melody and the other is the accompaniment.

Don't forget to inverse the whole process...



-> Rolling and chorales are difficult aspects of playing the instrument.

Are you experimenting with developing the sound of your rolls?

Do you understand the theory of what you are playing? Did you know it makes you more musical?

96 Jesu, meine Freude

BWV 87/7

If you are passionate you are going to do what you do all day long and you're going to become the best at it. ~

Philippe Petit

Q and A time.

HEARTLAND MARIMBA Clinic Samples – www.HeartlandMarimbaPublications.com
Excerpted from HM Publication's etude book: *Miniature Creations for Solo Marimba; Pieces for Practice and Performance*

Level 1

Excerpt 1: Stroke types – Etude #1 by Gabriella Magnani

$\bullet = 124$
PLAYFUL

pp *f* sub. *mp* *pp*

Excerpt 2: Double stops – Etude #2 by Seolhee Snow Kim

$\bullet = 70-80$

p *f* *p* *mf*

Excerpt 3: Ideokinetic Exercise

Excerpt 4: Roll types – Etude #6 by Brooks Clarke

Level 2+

Excerpt 5: Double Verticals – Etude #8 by Nyokabi Kariuki

Excerpt 6: Double Laterals – Etude #14 by Carla K. Bartlett

Excerpt 7: Roll types and expression – Etude #29 by Jenni Brandon

Excerpt 8: Voice control/contrapuntal coordination Exercise

Start slowly with...



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Don't forget to inverse the whole process...

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