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STRATEGIES AND METHODS FOR IMPROVING SIGHT-READING ON MARIMBA

MUSICAL ARTS PROJECT

A musical arts project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
Ming-Hui Kuo

Morehead, Kentucky

Director: James B. Campbell, Professor of Music

Lexington, Kentucky

2012

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ABSTRACT OF MUSICAL ARTS PROJECT

STRATEGIES AND METHODS FOR IMPROVING SIGHT-READING ON MARIMBA

A student's sight-reading ability directly affects the speed and quality of their learning, especially for those at the beginning and intermediate levels. Sight-reading on keyboard percussion instruments is typically very challenging for percussionists because percussion instruments are the only kind of instruments that the player doesn't physically touch when they play them. The player is removed from contact with the instrument through the use of mallets. This document will cover the topics of body movements, kinesthetic sense, music pattern recognition, sight-reading strategies in different levels, and music resources for instructors. Students who develop better sight-reading skills will learn new music faster, improve accuracy on the instrument, and increase their level of self-confidence.

KEYWORDS: Sight-Reading, marimba, mallet percussion

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December 10, 2012
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STRATEGIES AND METHODS FOR IMPROVING SIGHT-READING
ON MARIMBA

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I would like to dedicate this dissertation to my husband Steven who always offers help when I need him, encourages me when I am frustrated, and fully supports me in my music career. My son Ethan was born during my course work semester. There is one important lady that I have to give my utmost appreciation - my mother-in-law Susan. Thank you for helping me take good care of Ethan and Steven. I could not have completed this degree without your help. I love my family!

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PART ONE

CHAPTER ONE: INTRODUCTION TO SIGHT-READING

A student's sight-reading ability directly affects the speed and quality of their learning, especially for those at the beginning and intermediate levels. In 1972, Thomas B. Gregory wrote, "A prime educational goal of any discipline is the development of an independent learner.[1]" A teacher should keep this idea in mind: the goal of teaching music is to transform a student into an independent musician. Fast, accurate sight-reading is one of the skills that will help a student to reach this goal. Sight-reading is also an indicator of a musician's level of musicianship and a gateway to learning a larger body of literature. For this reason many universities, orchestras, and other professional ensembles require sight-reading in their auditions. Students who develop better sight-reading skills will learn new music faster, improve accuracy on the instrument, and increase their level of self-confidence.

Sight-reading on keyboard percussion instruments is typically very challenging for percussionists because percussion instruments are the only kind of instruments that the player doesn't physically touch when they play them. The player is removed from contact with the instrument through the use of mallets. Furthermore, the difficulty of sight-reading on the concert marimba increases due to the varying size and width of the bars from one manufacturer to another. The result is that percussionists must have a level of proficiency on the marimba that involves coordinated body movements. Understanding how to successfully employ sight-reading strategies and methods will be of great benefit to students who wish to increase their proficiency on the marimba.

---

[1] Thomas B. Gregory, The Effect of Rhythmic Notation Variables on Sight-Reading Errors, *Journal of Research in Music Education*, vol. 20, no. 4, 1972, p. 463.

Keyboard-type percussion instruments appear in different continents that can be traced back more than five thousand years. Its initial appearance and development began in Africa and Guatemala before arriving in the United States. The "manufacture of the modern marimba as used in the orchestra began in the USA in 1910" [2]. Early orchestra compositions that feature marimba also became popular, such as Creston's *Concertino for Marimba* (1940), Milhaud's *Concerto for Marimba and Vibraphone* (1947), Messiaen's *Chronochromie* (1959-60), and Richard Rodney Bennett's *First Symphony* (1965)[3]. Many composers in the second half of the twentieth century such as Robert Kurka, James Basta, Paul Creston, Mitchell Peters, Clair Omar Musser, Gordon Stout, Paul Smadbeck, and Keiko Abe wrote concertos for marimba with orchestra and solo music for marimba.

The history of the Marimba as a solo instrument is shorter than that of the piano, harp, guitar, string, woodwind, and brass instruments. Since it is a relatively new instrument, the repertoire and technique studies are not as well-developed as those of other melodic orchestral instruments. The fastest way to build up a large personal repertoire in the early development of a marimbist is by adapting and arranging music from other instrumental repertoires. Gordon Stout[4] has said that he learned and adjusted many techniques for the marimba through performing with other instrumental musicians. For example, he learned how to breathe and enhance his expressive qualities when rehearsing with a trumpet player and a vocalist. Since he was a pianist before he switched to playing marimba, he also adapted many piano techniques to the marimba, notably his fluent performing which keeps the hands low and uses weight from the arms. Stout says:

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[2] Gerhard Kubik, et al. "Marimba." In *Grove Music Online*. *Oxford Music Online*
[3] Gerhard Kubik, et al. "Marimba." In *Grove Music Online*. *Oxford Music Online*
[4] Noted marimba virtuoso.

> "There are schools of marimba playing based on the way that we hold four mallets. There is the Stevens School, and then there is the cross grip school, and the Burton grip and the traditional. They all have their own technique they are developing over time. Who knows where it will end up? Maybe there is a new technique that nobody has thought of yet. I don't know. We will find out in a hundred years maybe."

Students who have a piano background are typically good sight-readers on the marimba because these students already have some experience in reading music of a certain complexity. Sight-reading techniques used by pianists can be applied to marimba.

Common Mistakes Experienced by Students

It is common to find percussion students without piano backgrounds who do not like to sight-read. Instead, they prefer to spend long hours learning new literature and committing it to memory before they feel comfortable performing in front of others. These students are often faced with a series of obstacles that hinder their development as functional musicians. Some common problems that students encounter during sight-reading training are:

1. Fear of making mistakes
2. Stopping after the first few wrong notes and trying to fix it
3. Looking up and down between the music and the marimba
4. Trying memorize on the first attempt
5. Starting the tempo too fast
6. Writing the note names above each note
7. Using learning tools ("Every Good Boy Deserves Fudge") to identify note names. For example, if the note is on the top line of the treble staff, they are counting from the bottom line E, G, B, D, and finally recognized it as F.

8. Focusing too much on technique
9. Inability to tell if they are playing the correct pitch.
10. Inability to transfer piano skills they may have already learned.

Given these common obstacles it is understandable that students are not self-motivated to practice sight-reading daily. The goal of this research project is to provide strategies for the percussion student who wants to become a better sight-reader and therefore a more skillful musician.

Learning the Another Language

Music notation is an international written language for the musician. Most percussionists begin learning their instrument family with the introduction of drums. If they do not have piano or any other instrumental background, reading melodic and harmonic music on the music staff is like learning a new language for these students. Many musicians who fall into this category typically stop playing if they make a mistake or when they reach a difficult spot when reading a new piece of music. An article by Thomas Wolf discusses the problems of a pianist who is a gifted performer, but a poor sight-reader. The article describes how a skilled sight-reader would simply guess the notes or skip them if he is unsure[5].

A parallel to this idea is found with the development of reading skills in a second language. The native speaker can read their first language much faster than their second language, a situation often amplified because they are constantly referring to a dictionary to find the meanings of unfamiliar words. Many language teachers suggest that students

[5] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 163.

read through a passage first without worrying about unfamiliar words because the definition is often made clearer through context. In general, the more you read the faster your reading becomes.

A good reader does not focus on reading single letters in a word; instead, the word turns into a "picture" that he/she can identify rapidly. Also, instead of reading a single word, a good reader focuses on a sentence, a phrase, or even an entire paragraph. This strategy can be applied to reading music. A note-by-note reading habit will slow down the sight-reading process[6]. When sight-reading music, the musician should keep looking ahead to see the larger picture: the measure, motive, or even the entire phrase. Strategies for enhancing sight-reading skills will be discussed below.

Limitation of This Study

This study is focused on sight-reading techniques and teaching curriculum for the five-octave marimba. Strategies and methods for improving sight-reading are organized into six levels. Level one is designed for the first year college percussion student. The remaining levels are encountered as the student advances toward fluency on their instrument. Each subsequent level then adds a new skill set to the performance practice of the student that increases their comprehension, accuracy, and speed.

There are also many successful percussionists who are poor sight-readers. Nancy Zeltsman classifies them as the advanced players who learn difficult repertoire completely by memory[7]. In this project this group of players should examine the proficiencies in each level and start from where they feel that they can most benefit.

[6] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 166.
[7] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*. p. viii.

Four-mallet sight-reading material will be introduced as a step-by-step method for them. Another type of advanced player is one who has had experience with keyboard percussion but is slow at sight-reading in keys beyond four accidentals and in contemporary or atonal styles of repertoire. I suggest that they begin study in Level Six.

Strategies and methods for improving sight-reading on marimba are designed for either an individual lesson (sight-reading with the teacher) or group lesson. Two- or four-mallet marimba techniques will be limited in discussion unless the specific techniques can be used to help improve sight-reading. The range of theory in the study will include ear training, simple harmonic progressions, chord and interval analysis, rhythm, and melody examination. The motivations for doing this project are two-fold: first, to organize a set of instruction materials for teachers of marimba; and second, to improve musicianship and learning speed.

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CHAPTER TWO: SIGHT-READING TECHNIQUES

The process of sight-reading training should always have this goal in mind - have fun while learning. Motivation and achievable goals are very important for the Level One student. Teachers should help students to reduce the fear of sight-reading by starting with easier and shorter music[8], or even excerpting part of a longer work for practice. In this level, complete accuracy is not the primary concern. Rather, the participation, keeping the eyes on the music, and not stopping to fix wrong notes are more important. Gordon Stout states that "playing wrong notes is part of the sight-reading process, but only when you go from the beginning to end of a piece without stopping." He also mentions that during the process of becoming a good musician, the wrong notes will begin to disappear[9].

Instructors can also create an environment that helps students make sight-reading a habit, a personal challenge, and an enjoyable activity. Professor Jim Campbell requires placement auditions at the beginning of each semester. In order to move up to more advanced ensembles, the students must learn to be good sight readers. In addition, having students perform group sight-reading on chamber music improves their professional musicianship.

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[8] Steve Fidyk, Workshop: Percussion-Developing Sight-Reading Skills on Mallet Percussion Instruments, *Teaching Music*, 17, no. 1 (Aug 2009), p.49.
[9] Gordon Stout, *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001. p. 41.

The Check List

A good strategy for effective sight-reading would be to follow a sequence of events that organizes your approach. The first step is to survey the music. The player should notice the style, period, and composer information to help with organizing pattern recognition before playing. Skilled sight-readers will quickly be aware of the patterns and composition techniques involved after they know the style, period, or composer information[10]. The following is a checklist to use while making your initial scan of the music to sight-read[11]:

1. Look for the highest and lowest notes in the range of the music and adjust the music stand to place it between these two notes in front of the marimba. Place the stand low so that the player can see the music and use their peripheral vision to see the bars.
2. Notice:
    a. Time signature
    b. Key signature
    c. Frequency of accidentals - extra flats, sharps, or naturals
    d. Stylistic markings (For example, rubato, swing, cantablile...)
    e. Dynamic changes
    f. Tempo marking
3. Quickly organize pattern information
    a. Rhythmic line - recurring rhythms or complicated notations

[10] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 160.
[11] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 24 and Gordon Stout, *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001, p. 7

b. Melodic line - groups of scales, intervals, arpeggios, wide intervallic leaps.

4. Locate the trouble spots:

   Look for the most challenging passage and slowly read through it in your mind. The tempo that you can visualize playing without stopping is the correct tempo for your initial run.

5. Turn on the metronome

   Sight-reading practice should always employ a metronome to avoid speeding up at the easier sections and slowing at difficult measures. Avoid stopping to correct mistakes.

6. Keep looking ahead in the music.

Peripheral Vision and Physical Movement

Body gestures, hand positions, and eye contact can be adjusted to improve accuracy during sight-reading practice. Building a strong sense of the marimba layout is necessary for long term performing benefits. Zeltsman states in her method book, "It's very important to get to know that layout of the marimba *by feel*.[12]"; "Improving your knowledge of the marimba keyboard by feel is, for many, a lifelong pursuit. It is gradually achieved simply by keeping aware of it as a goal. Ultimately... you have a physical connection and comfort with it.[13]"

[12] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 17.
[13] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 18.

Body Gestures and Hand Positions

Since the mallets are the connection between the player and instrument, the hand position and posture are important for marimbists. An inconsistent body placement will lead to a confused sense of awareness with the marimba because the player's hands are trying to build up a sense of the spatial relationship of the keyboard by muscle memorization. Remembering the shapes of fingers before and after holding the mallets will help with remembering the width of intervals. For pianists, the hand position and combination of fingerings help them to remember the sense of the intervals. With four-mallet marimba, the combination of mallet, finger, and arm positions is the key point, but there is a further challenge for learning intervals on the marimba. While the keys on a piano are all evenly spaced, the keys on the marimba change width and length throughout their range. The marimbist also has to develop a sense of intervals for each of the specific ranges of the marimba (low, middle, and upper registers).

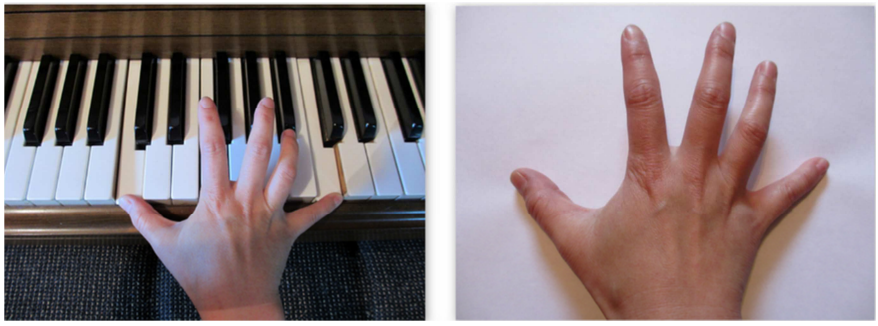

Figure 2.1: An octave played with the right hand

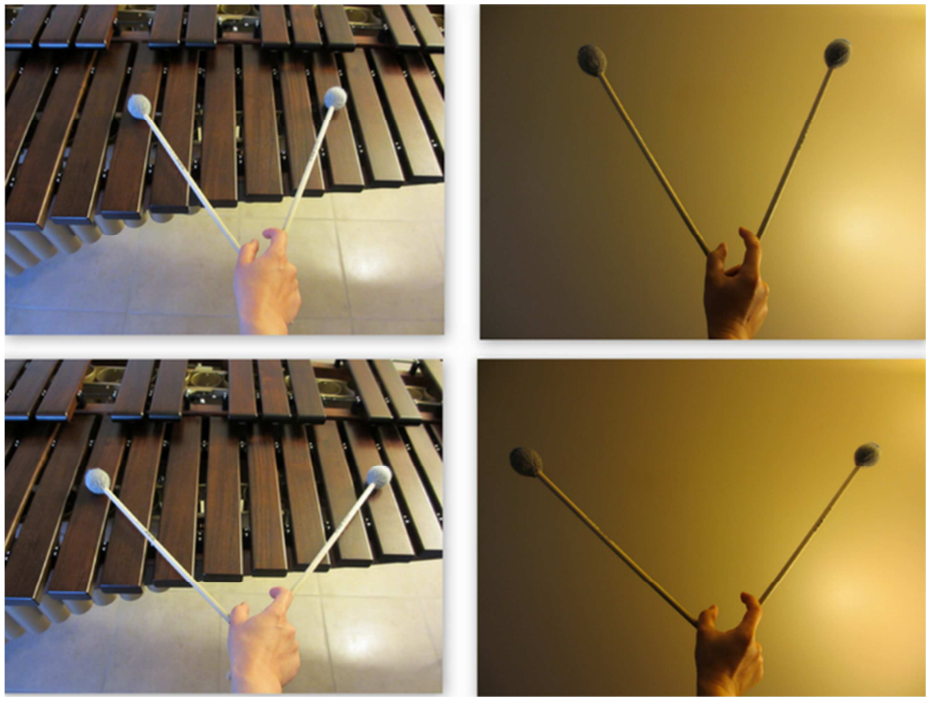

Figure 2.2: Sixth and octave intervals on marimba (middle range)

It is very important for a marimbist to use their kinesthetic sense. The kinesthetic sense is the modern physiological term ,which originally comes from Aristotle's idea of the "sixth sense". This sense was not taken seriously until Charles Bell argued the existence of muscle sense in 1826. In the 1880s, Goldscheider believed the joints were even more responsive to the kinesthetic sense than the muscles[14].

When playing with two mallets, the use of a “wrist rotation” technique helps the body remember distances of an octave or less. Intervals greater than an octave can be achieved with greater efficiency through the use of “arm rotation”.

[14] Joseph Carl Combs, *The Problems of Sight-Reading on Mallet-Played Instruments and Their Relationship to Kinesthetic Sensation*. p. 3-5.

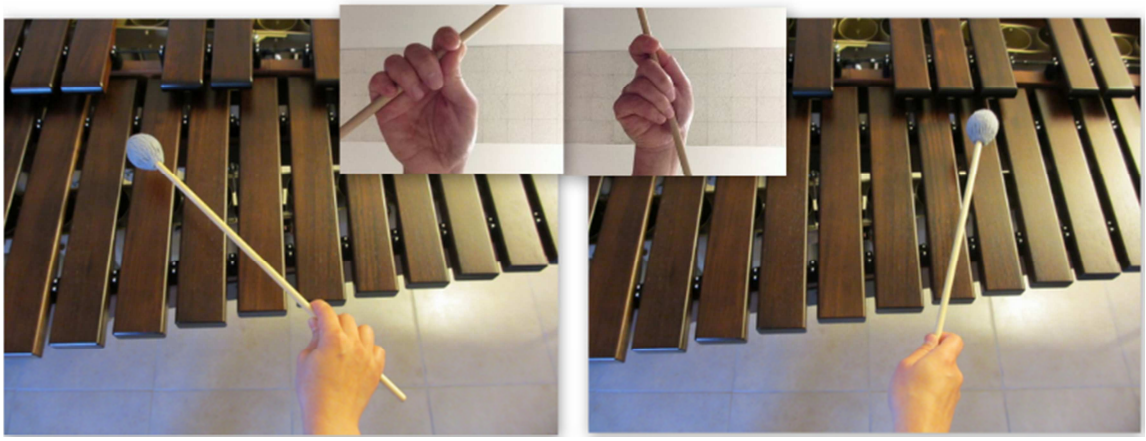

Figure 2.3: Horizontal movement of a Sixth interval with wrist rotation – the wrist is the pivot point. Move the mallet left to strike C; move right to strike A.

Eye Contact

Lowering the music stand for sight-reading allows good eye contact with the music and better facilitates the use of peripheral vision on the marimba bars. During sight-reading, the players should avoid looking back and forth between the music and instrument too often. It not only slows down the pace of sight-reading but also creates a chance of losing track of where you are in the music. "You will play more correct notes by looking only at the music, and learning to trust that you know where the notes are.[15]"

Combs states, "If a mallet student begins to rely solely on his vision for accuracy, he becomes unable to take his eyes away from the instrument long enough to sight-read music with any degree of success... looking back and forth causes the student not only to read very slowly, but also very inaccurately.[16]" Building up a strong kinesthetic sense is

[15] Gordon Stout, *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001, p. 6.
[16] Joseph Carl Combs, *The Problems of Sight-Reading on Mallet-Played Instruments and Their Relationship to Kinesthetic Sensation*. p. 13-14.

easier to achieve if you avoid looking directly at the hands. This allows the muscles to remember the distance between the notes rather than using help from the eyes[17]. Based on this premise, the most efficient way for a marimbist to have better sense of the marimba layout and bar location is to practice sight-reading and interval change exercises without directly looking at the instrument.

Karpinski's research and explanation of eye movement during the task of music-reading discusses how improving one's understanding of musical structures helps to facilitate scanning music quickly:

> (1) Experts understand more about the musical structures they see in notation and comprehend those structures more quickly, and
> (2) Experts have developed more rapid eye movements as a successful skill in and of itself[18].

Karpinski describes visual tracking as mental "chunking" of the information from the music such as metric groupings, rhythmic patterns, scalar passages, arpeggiations, harmonic implications and so on. "Readers must be able to cast their eyes on metric units - individual beats, half-measures, or entire measures[19]." He also provides an exercise to help the reader develop the habit of reading ahead:

> (1) choose a basic unit of metric duration (one beat, one half-measure, etc.);
> (2) look at the first unit;
> (3) cover the first unit (with a thumb, a three-by five card, or whatever), and sing the first unit while looking at the second unit;
> (4) cover the second unit and sing the second unit while looking at the third unit; and so on, always singing the unit that has just been covered up[20].

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[17] Combs, *The Problems of Sight-Reading on Mallet-Played Instruments and Their Relationship to Kinesthetic Sensation*. p. 16-18.
[18] Gary S. Karpinski, Aural Skills Acquistition – The Development of Listening, Reading, and Performing Skills in College-Level Musicians, New York: Oxford University Press, 2000, p. 165.
[19] Gary S. Karpinski, Aural Skills Acquistition – The Development of Listening, Reading, and Performing Skills in College-Level Musicians, New York: Oxford University Press, 2000, p. 173-4.
[20] Gary S. Karpinski, Aural Skills Acquistition – The Development of Listening, Reading, and Performing Skills in College-Level Musicians, New York: Oxford University Press, 2000, p. 174.

Ear Training

The most efficient way to build up a sense of pitch accuracy is through singing. I took private theory lessons with Professor Hwang-Long Pan, Dean of the College of Music at Taipei National University of the Arts in preparation for my college entrance exam in Taiwan. I quickly built up my dictation ability in a short amount of time after six months of training. The techniques are simple but significant and important. It is very important to be strict and sensitive to each pitch and strive for accuracy when sight-singing. The materials that I studied include sight-singing on tonal and atonal melodies, doing dictation correctly after melodic singing, and - on four-voice harmonic dictation - not just writing down the chord analysis and outer voices but the individual notes of all four voices.

While it is true that many students may not have a marimba at home for practice, many will have a piano or other keyboard instrument. The piano will help a percussion student to learn the notes and experience ear training at the same time. In addition to learning the location of the notes, the student should also try singing the pitches. With experience, their ear will intuitively direct them toward the correct pitches while they are not looking at the bars.

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CHAPTER THREE: THEORY SUPPORT AND SUGGESTED MATERIAL AND MUSIC SELECTION

Regularly reading significant amounts of music is the only way to become a good sight-reader. Jim Campbell requires his freshman students to borrow music from the library weekly for reading which also helps them to find their own repertoire. Nancy Zeltsman encourages young musicians to play through sight-singing books, vocal lines of songbooks, classical guitar music, and easy piano music[21]. She also mentions that playing transcriptions from all musical periods and styles for marimba is a valuable experience[22]. Gordon Stout suggests to all of his students that they sight-read half an hour daily. Chialing Hsieh recommends college students practice sight-reading everyday. A strong command of music theory helps a reader to make quick analyses during the reading process, allowing for an elimination of some likely incorrect pitches and an informed guess about which notes are likely correct.

The selected materials will focus on appropriate method books and repertoire for duet, trio, and quartet music ,which can be transcribed, arranged or adapted to marimba sight-reading practice. All of the literature is available at most university music libraries or at www.imslp.org. A list of repertoire with annotations will be included at the end of each level for reference.

Level One

While working on basic techniques and mallet drills, Level One students should be taking note of the angles, directions and hand positions used to access each interval.

[21] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 22.
[22] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 75.

The students' familiarity with intervals, scales, and arpeggios in different key signatures is extremely important. The goal at this beginning level of study is to build up an ability to remember musical units and patterns. Students at this time should be also enrolled in a Theory I class at the university.

Level One students should be able to play all major and minor scales and arpeggios in sixteenth note rhythms at quarter notes equal to 80bpm, 100bpm for Level Two, and 120bpm for Level Three. After those abilities are acquired, students should change the starting note from the tonic to all other notes in the scale (practicing in modes). Two mallets sight-reading in treble clef will be examined in Level One before introducing the bass clef. Music selections are limited to those with key signatures of C major, A minor, G major, E minor, and F major, D minor in order to manage the level of difficulty. The melody contours consist primarily of scale or arpeggiated material.

Method books

Music Speed Reading for Beginners by David R. Hickman[23] is a popular sight-reading method book that is recommend by many professors and band directors. Hickman has created a "dot notes" reading system[24], in which the pitches are without rhythmic value, so that beginners are able to focus on reading melodic lines and shapes by concentrating on the pitch only. Teachers can also recommend that students imagine a line connecting each of the dot notes (Figure 3.1 and 3.2). This will help to build up a better sense of the melodic direction as well.

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[23] David Hickman, *Music Speed Reading for Beginners: Revolutionary New Method*. Century City, CA: Trigram Music, 1986.
[24] David Hickman, *Music Speed Reading for Beginners: Revolutionary New Method*. Century City, CA: Trigram Music, 1986, p. 3.

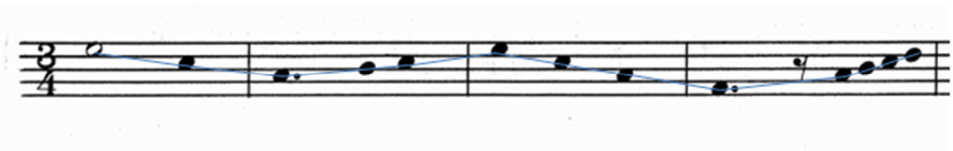

Figure 3.1: *Speed Reading* by David Hickman, Lesson 7 - Study C, mm. 1-4, p. 11[25].

Figure 3.2: *Speed Reading* by David Hickman, Lesson 7 - Study C, mm. 1-4, p. 11, Contour only.

Another benefit in using Hickman's method book for Level One students is that the melodic line begins with smaller intervals (stepwise and small skips) then expands into larger intervals. Teachers can also create their own exercise sheet with music notation software using these same principles in order to keep material fresh and challenging for their students.

[25] David Hickman, *Music Speed Reading for Beginners: Revolutionary New Method*. Century City, CA: Trigram Music, 1986, p. 11.

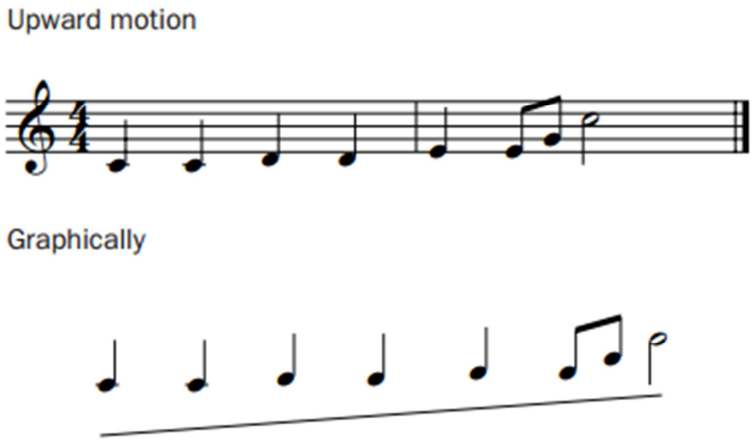

Figure 3.3: Alice Gomez's spatial visualization[26]

Alice Gomez[27] also teaches her students in similar way by using spatial visualization - a method that looks at the music graphically[28]. In Figure 3.3, the melodic direction is represented by the shape of the line. Students do not have to realize the name of each note. They can simply follow the line and play to the right side of the marimba when the direction is up or to the left when the direction is down. The gradient of the line also indicates the interval content of the melodic line. This example doesn't include a large intervallic leap, so the angle of the line is somewhat small.

Ideo-Kinetics: A Workbook for Marimba Technique by Gordon Stout[29] is a method book for developing a greater a kinesthetic sense on the marimba. The exercises are designed for practice on the marimba using fixed vision and body position relative to

[26] Alice Gomez, "Sight-Reading Through Spatial Visualization: A Method for Mallet Sight-Reading". *Percussive Notes.* 44, no. 5: p. 52.
[27] An Associate Professor of Music at San Antonio Community College. ASCAP Award-winning composer, arranger, educator, performer, and recording artist.
[28] Alice Gomez, "Sight-Reading Through Spatial Visualization A Method for Mallet Sight-Reading". *Percussive Notes.* 44, no. 5: p. 52.
[29] Stout, Gordon. *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001.

the marimba in both two-mallet and four-mallet applications. It is important to keep the hands low for playing marimba, except for expressive passages of music that requires strokes to use the weight of the arms[30]. The hands (wrists) execute the rhythm and the arms feel the distance while maintaining eye contact on a rotation note[31]. Center the body where the rotation note is indicated (Figure 3.4) and think about the distance to the notes before arriving at the next measure. "The idea is to think first, move second, and make fewer mistakes[32]." Stout also encourages the user to create his/her own variations of his exercises based on their current repertoire. The material in this method book is designed to be used from Beginner to Advanced Level students.

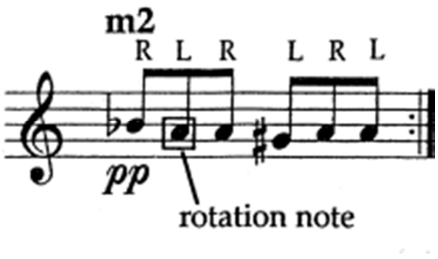

Figure 3.4: Rotation note position[33]

Music selections for sight-reading exercise

There is an abundant source of standard piano and vocal literature in the library to transcribe and arrange for marimba duo or trio. Here are a few examples[34]:

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[30] Gordon Stout, interview with the author, August 14, 2012.

[31] The rotation note is the starting note of the exercise. Focus on this rotation note at the instrument while playing through the exercise.

[32] Stout, Gordon. *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001, p. 7.

[33] Stout, Gordon. *Ideo-Kinetics a workbook for marimba technique*. Asbury Park, NJ: Keyboard Percussion Publications, 2001, p. 11.

[34] Piano to Marimba duo (P – M duo) or Piano to Marimba trio (P – M trio)

Composer	Composition	Measures	Feature Study	Other
J. S. Bach	*Prelude in D minor*, BWV 926 (P – M duo)	48	Arpeggiated melody	Right hand[35] part is mostly in the staff
	Minuet in G major, BWV 841 (P – M duo)	24	RH part is mostly in the staff	Ignore the ornament marking for the first run.
	Invention in C major, D minor, F major, G major, and A minor, BWV 772, 775, 779, 781, and 784 (P – M duo)		RH part mostly in the staff/ Scales type of melody/ Arpeggiated melody/repeated figures	Ignore the ornament marking for the first run./ Many accidental key signature, large intervals
	Sinfonia in C major, C minor, D major, D minor, G major, A minor, B^b major, and B minor, BWV 787, 788, 789, 790, 796, 799, 800, and 801.(P – M duo)			
5A. W. Mozart	*Canon for 3 Voices in F major*, K. 507 (Marimba trio)	14	Notes are mostly in the staff	
	Canon for 3 Voices in C major, K. 508a (2 pieces) (Marimba trio)	7 and 10	Notes are mostly in the staff	Bass clef on voice 3 of second canon
	The London Sketchbook, K15a- K15ss (43 pieces) (P – M duo)		Scales & arpeggiated melody/ repeated figures/ sequences/ pedal tones with melody/ double stops/ Alberti bass/ intervals.	There are only two pieces with four flats, the rest of them are three flats and sharps or less.
Friedrich Burgmüller	*25 Leichte Etüden*, op. 100. (No. 2, 5, 10) (P – M duo)		Scale type of melody	Arpeggiated melody

Table 3.1: Music selection for Level One

Level Two – Two-note images

Piano teacher Denes Agay[36] suggests the next goal after playing single notes without hesitation is the "instant perception of two-note images in the form of melodic

[35] RH

[36] The author of *Teaching Piano*. Denes Agay's compositions, anthologies and teaching collections are used widely in the United States and throughout the world.

and harmonic intervals" from small to large intervals. The purpose is to build up a sense of visual clues on distances between the notes[37]. In Figure 3.5, the easiest interval to identify is a second because the note heads are almost side by side with a stem in the middle. In a third the notes are connected together. A fourth is very close but there is a gap between the two notes. It is more difficult to quickly identify fifths, sixths, sevenths and octaves. Students should remember that odd number intervals are in a line-to-line or space-to-space orientation similar to a root position chord with missing inner voice(s).

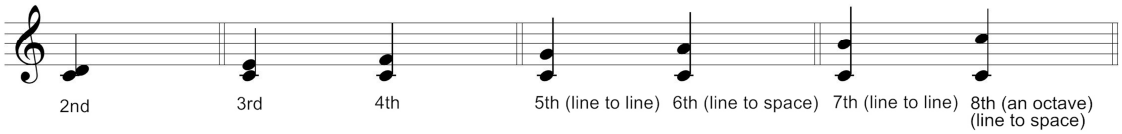

Figure 3.5: Visual clues for vertical intervals

In addition to using Gordon Stout's *Ideo-Kinetics: A Workbook for Marimba Technique* for developing a strong sense of melodic intervals on marimba, a double-stop[38] vertical interval exercise should be included in the daily warm up routine. Practice drilling intervals in relative major and minor key signatures to develop proficiency with intervals in all keys. A third interval drill is shown in Figure 3.6. After this exercise students will feel a lot more confident with their sight-reading of double-stop figures. This thinking allows students to read the top or lower line of the melody and "guess" the other note based on the specific graphic of each interval.

[37] Denes Agay, *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor, vol. 1*. New York, etc: Yorktown Music Press, 1981, p. 201.
[38] The double-stop is a keyboard percussion instrument technique for playing vertical intervals.

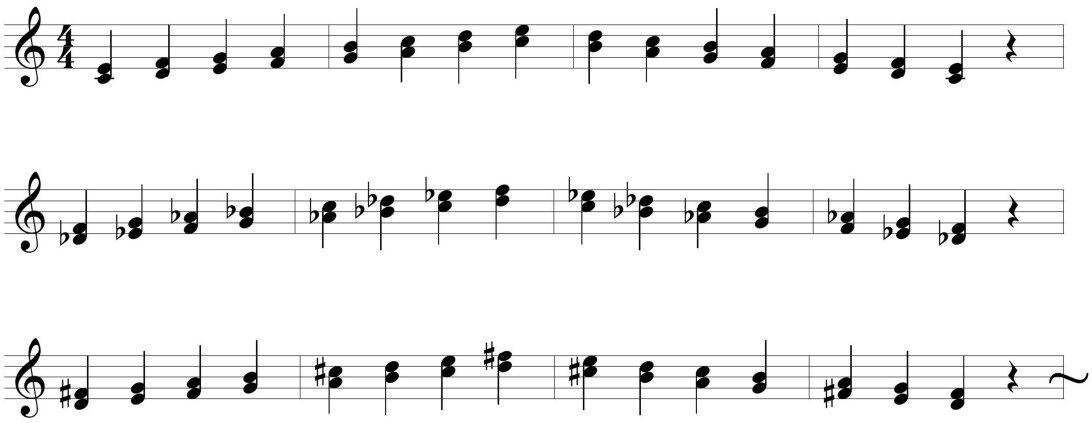

Figure 3.6: The third interval drill

In Figure 3.7, read the top line and let the left hand follow the right hand through recognition of the third intervals in C major except when an accidental appears in mm. 4-5. Notice that the first measure is repeated in the left hand part of measures 2 and 4.

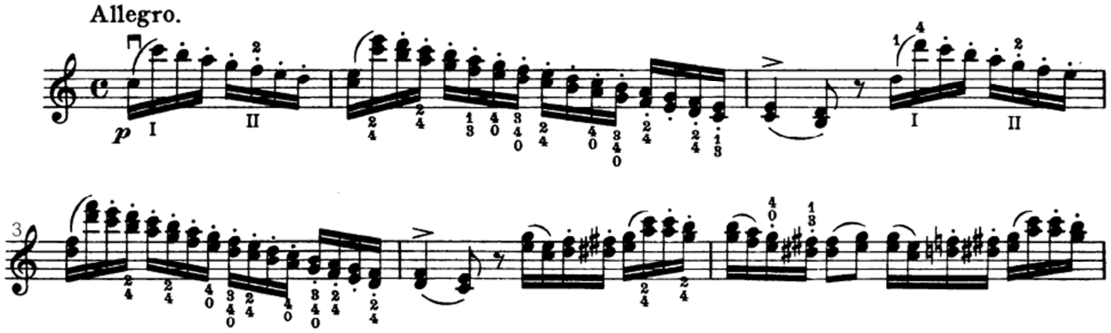

Figure 3.7: Melody in double stop format[39]. (*24 Caprices for Violin* by Niccolò Paganini, no. 18 Allegro, mm. 1-5) Emil Kross editor/ New York: Carl Fischer, 1922

[39] Niccolò Paganini, 24 Caprices for Solo Violin, Op. 1, ed. Emil Kross (New York: Carl Fischer, 1922), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/24_Caprices_for_Solo_Violin,_Op.1_(Paganini,_Niccol%C3%B2).

Students should also work on interval drills in all registers of the marimba with a single hand and then both hands using wrist rotation (Figure 2.3 and 2.4) or arm rotation (Figure 3.8) - as suggested by Stout. Students can decide which technical approach works the best for them.

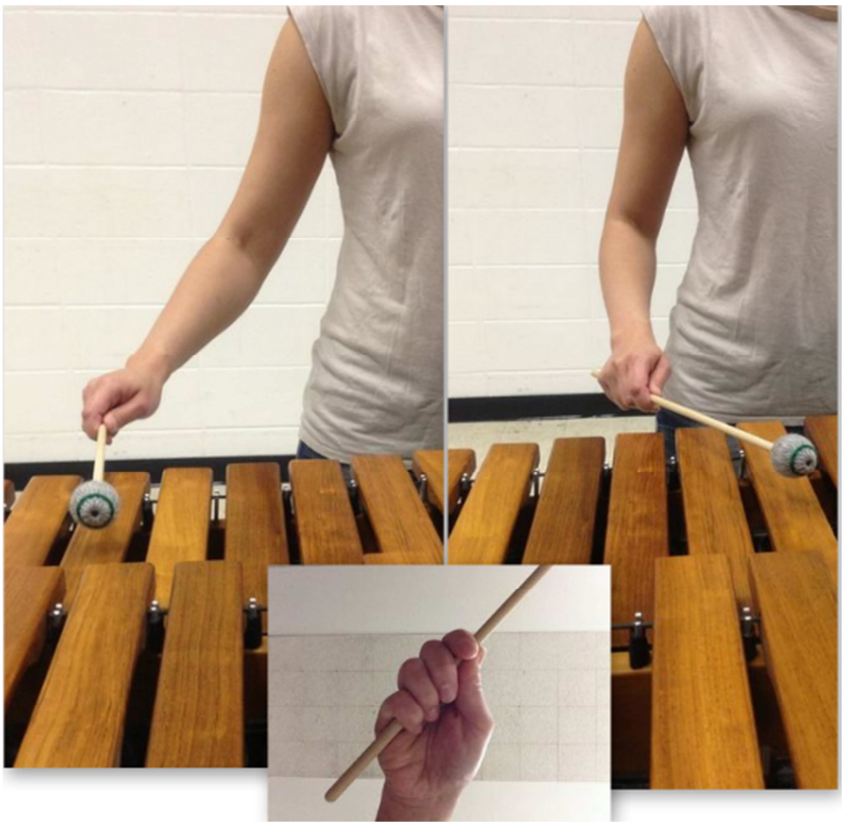

Figure 3.8: Arm rotation – keep the same mallet grip and move the arm to change the intervals.

A sight-singing anthology is a good source for standard-range sight-reading practice. In *Sight-Singing* by Samuel Adler, the order of the melodic studies is from smaller to larger intervals with tritone and seventh intervals introduced last, followed by modal, chromatic, whole-tone, octatonic, and other synthetic scales. Each interval study has "dot note" exercises that feature notes without stems. These short pieces are typically two to five staff systems in length, and do not include dynamic markings.

Another sight-singing book is *Music for Sight-Singing* by Robert W. Ottman and Nancy Rogers. *Music for Sight-Singing* increases the difficulty of diatonic intervals along with rhythmic complexity. The last chapter of this book includes a short introductory study on rhythms and melodies in the twentieth century and features short etudes with meter changes, articulation marks, and more accidentals. I suggest using this for Level Six study as well. There are also etudes in every chapter with key signatures of four, five and six sharps/flats that make useful sight-reading materials for Level Six.

Music selection for sight-reading exercise

Sight-reading music selection in Level two features intervallic melodic study in both vertical and horizontal formats.

Composer	**Composition**	**Measures**	**Feature Study**	**Other**
Friedrich Burgmüller	*25 Leichte Etüden*, op. 100. (No. 4, 9, 19, 23, 25) (P – M duo)		Double stop intervals	
	25 Leichte Etüden, op. 100. (No. 6, 7) (P – M duo)		Horizontal interval melody	Pedal tone with melody
J. S. Bach	*Air in F major*, BWV Anh. 131 (P – M duo)	15	Double stop intervals	Simple rhythm

Table 3.2: Music selection for Level Two

Level Three - Pattern Recognition

Music theory is a very important aspect of developing advanced and continued musicianship. In Wolf's interview for his research he writes, "All the pianists interviewed unanimously agreed that musical sight-reading was essentially a task in pattern recognition (i.e., in recognizing familiar musical configurations on the printed page)" and "As the pianist reads the music, he will probably be analyzing chord structures. A

knowledge of harmony will help him to locate familiar chord patterns[40]". This is confirmed in my interview with piano accompanist Chialing Hsieh. Through her extensive accompaniment experience, she has developed an ability to recognize familiar music patterns. When she encounters a new work from a familiar composer, all related forms, harmonic progressions, and typical composition techniques common to that composer are brought to mind. A mature musician is able to see structural content (sequences, chord progression, cadences, modulation) easily and quickly through making it a habit to put single notes into a unit while playing through new music.

The first step towards recognition of the pattern is to know its style, structure, and form. The second step is an ability to find typical musical patterns, such as motives, sequences, phrases, cadences, repeated figures, and intervals in both horizontal and vertical combinations. Third, collect all of the different musical patterns encountered and save them into the long-term memory.

J. S. Bach's music is the most popular choice for adaptation or arrangement for marimba performance. His music contains many spun-out [41] phrases, sequential repetitions, irregular phrase structures, and phrase groupings[42]. Other popular choices are works by Beethoven, Chopin, Debussy, Handel, Paganini, and Schuman. Percussionists should relate college theory class materials encountered during the study of the works these composers into their field of applied performance study. In addition to the scale, arpeggio and double-stop figures of Level One and Two, the following examples are

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[40] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 145, 149.

[41] Baroque phrase that is often associated with the use of sequence. It represents varied repetitions of a short music idea or motive (James Mathes, *The Analysis of Musical Form*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007, p. 50-1.)

[42] This is a group of phrases which are related together by motives, and don't have the cadential relationships found in a period structure. (James Mathes, *The Analysis of Musical Form*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007, p. 51.)

suggestions for common patterns in music that address the idea of a kinesthetic sense and also how to prepare for a first attempt at sight reading a work.

1. Repeating figures:

Denes Agay says "he or she should be reminded to look for repeated features in the note image. Once a note image is absorbed and remembered visually, aurally, and kinetically, its sequential recurrence will trigger the appropriate sensory function and finger action more or less automatically.[43]" The image of the repeating figure or phrase can increase efficiency of reading and allow time for a player to look ahead in the music.

In Figure 3.9, I suggest that the mallet sticking from the first measure on the treble clef should be RLRR, LRLL, RLRR, LRLL. The idea in here is to keep the double strokes in smaller intervals. There is a better chance of striking the right notes in smaller intervals than in larger ones. Using the kinesthetic sense in conjunction with wrist motion, the eyes can focus on the notes, especially if they are repeated. Reading comprehension should occur during the first two beats. Then move on to the second measure and just let the hands play through the remaining two beats of the first measure.

[43] Denes Agay, *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor, vol. 1*. New York, etc: Yorktown Music Press, p. 210

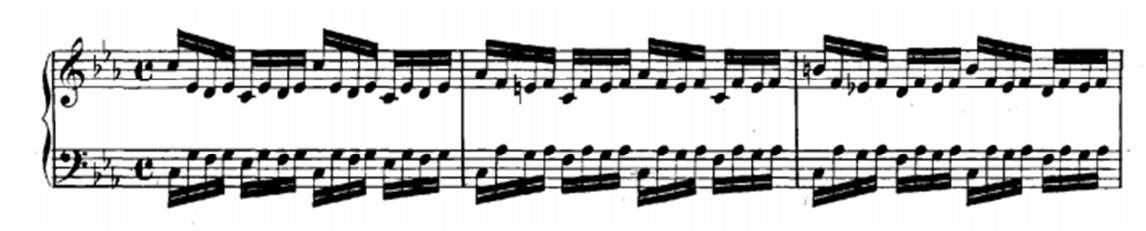

Figure 3.9: Repeating Figures[44]. (*Prelude No. 2 in C minor* from *Well-Tempered Clavier*, mm. 1-3*)*

2. Sequences:

This is one of my favorite figures that allow me to quickly read without mistakes. In Figure 3.10, the beginning notes of each unit moving are stepwise. The last notes of each unit are the same as the second notes of the following sequence (E and E on beat four in m. 10 and first beat of m. 11) except the fourth sixteenth note on the second beat and second sixteenth notes on the third beat of m. 10 are $F^{\#}$ and F. The right hand should quickly move down a half step from $F^{\#}$ to F as soon as possible, and then remain on the same note. This will help to reduce the chance of hitting a wrong note and eliminate the need to look down at the bars. Now focus on the left hand movement and base the seventh interval on the kinesthetic sense from your right hand to the left hand.

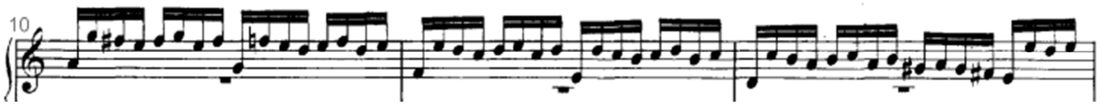

Figure 3.10: Sequences[45]. *Bach's Fugue in C major*, mm. 10-12.

[44] Johann Sebastian Bach, *Prelude No. 2 in C minor* from *Well-Tempered Clavier*. ed. Franz Kroll (Leipzig: Breitkopf & Härtel, 1866), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_(Bach,_Johann_Sebastian).

Figure 3.11 is a xylophone/marimba adaptation by Morris Goldenberg from Bach's *Violin Concerto in A Minor* (mm. 27-35). The sequence is from m. 29 to m. 31. Avoid cross sticking before the big leap to increase accuracy when sight-reading. In this example, the sticking RRLL on the second beat is recommended. When eye contact is maintained with the music this sticking creates slightly more time for the right hand to find the next notes by feel. For example, the right hand on the second beat of m. 29 ends on D, then recall the sensation of a 6th interval spread in the right hand while the left hand is playing the melody C to D.

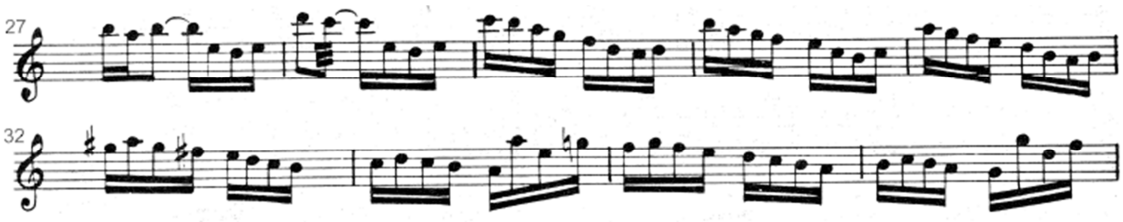

Figure 3.11: mm. 27-35 from Bach's *Violin Concerto in A Minor*[46].

[45] Johann Sebastian Bach, *Fugue in C major*, BWV 953. ed. Ernst Naumann (Leipzig: Breitkopf & Härtel, 1890), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Fugue_in_C_major,_BWV_953_(Bach,_Johann_Sebastian).
[46] Morris Goldenberg, *Modern school for xylophone, marimba, vibraphone*. New York: Chappell, 1950, p. 94.

3. Pedal tone with melody:

In Figure 3.12, m. 31 to 38, all of the up beats of each sixteenth note group are a pedal tone. The right hand should stay on the A and only focus on the running notes in the left hand in mm. 31-36. Then switch the focus to the right hand in mm. 37-38 while the left hand remains on D. Notice the voice crossing over the right hand in the second half of m.33 to m. 35. Here the eyes should focus on the notes ,which have a down stem.

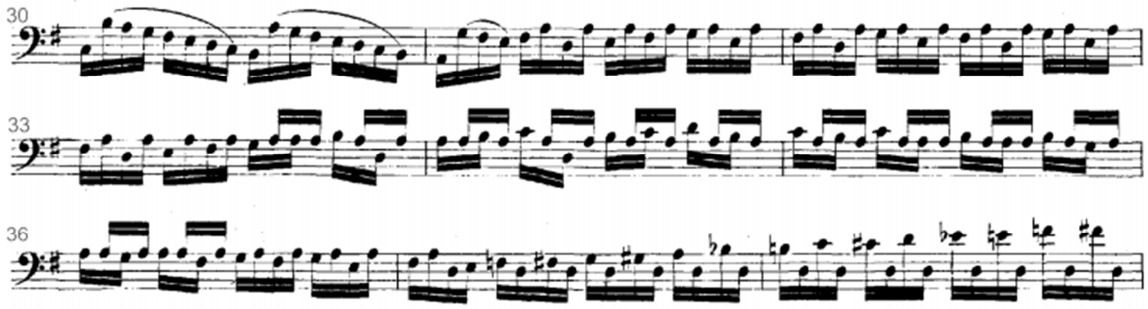

Figure 3.12: Pedal tone with melody[47] (Bach's *Cello Suite No.1 in G major*, BWV 1007, mm. 30-38).

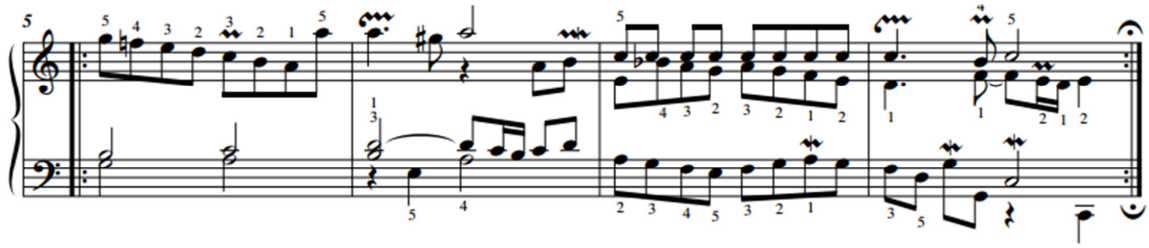

Figure 3.13: *Applicatio*, BWV 994 by J. S. Bach, measure seven on the treble clef is another type of pedal tone with melody[48].

[47] Johann Sebastian Bach, *Cello Suite No.1 in G major*, BWV 1007. ed. Alfred Dörffel (Leipzig: Breitkopf & Härtel, 1879), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Cello_Suite_No.1_in_G_major,_BWV_1007_(Bach,_Johann_Sebastian).
[48] Johann Sebastian Bach, *Applicatio*, BWV 994. ed. Pierre Gouin (Montréal: Les Éditions Outremontaises, 2012), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Applicatio_in_C_major,_BWV_994_(Bach,_Johann_Sebastian).

4. Fugue:

This piece is an excellent candidate for adapting to marimba trio and for use as a sight-reading exercise. The teacher or the advanced sight-reader of the group should play the subject. Due to the counterpoint composition technique, the students will know what to expect in their own part after hearing it played in an earlier voice[49].

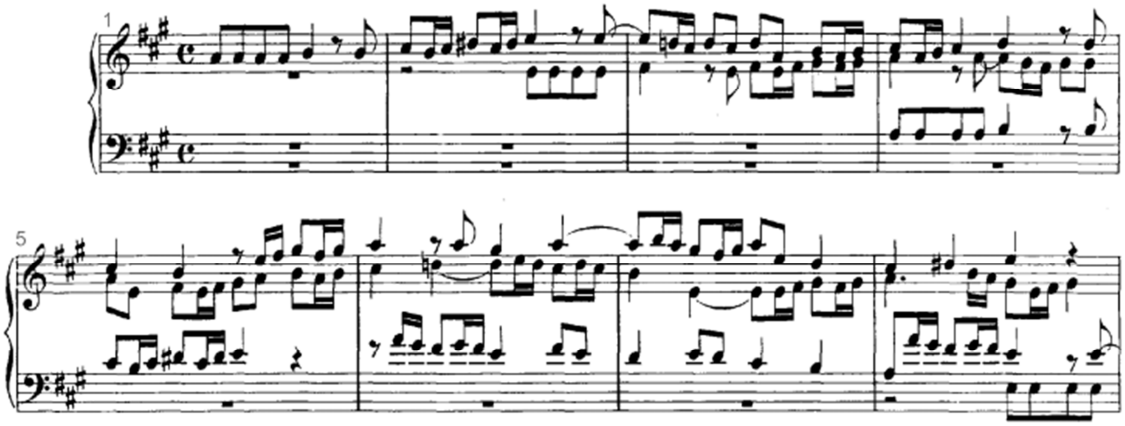

Figure 3.14: Bach's *Fugue in A major*, BWV, 949, mm. 1-8[50].

5. Repeated phrase:

In Figure 3.15, the first four measures of these three parts are identical to mm 5-8. The violin repeats mm 9-11 in mm12-14. The viola and cello part are also repeated except in measure 14. In adapting this String Trio to Marimba Trio, all of the note values larger than the half note should be rolled. While the hands are rolling on a held note for several beats, one can take an opportunity to look ahead at new notes.

[49] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 147.
[50] Johann Sebastian Bach, *Fugue in A major*, BWV, 949. ed. Ernst Naumann (Leipzig: Breitkopf & Härtel, 1890), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Fugue_in_A_major,_BWV_949_(Bach,_Johann_Sebastian).

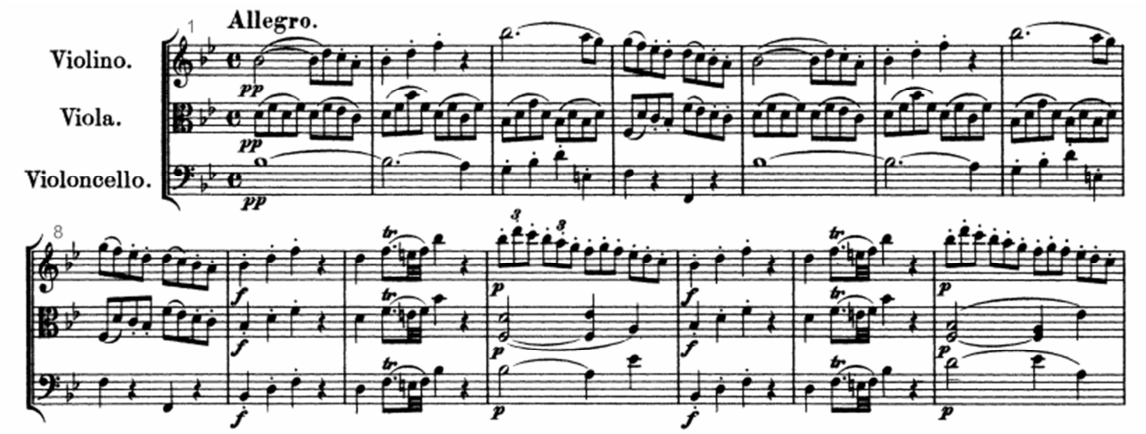

Figure 3.15: Schubert's *String Trio*, D. 471, mm 1–14[51].

The next example is a parallel period[52] but in different octaves. Notice mm. 22-27 is a repeated phrase an octave lower than mm. 16-21. Thus, after noticing this on the first glance though the music, the student can read mm. 22–27 and simply play it an octave higher during mm. 16-21 in order to avoid sight reading unfamiliar ledger lines.

[51] Franz Schubert, *String Trio*, D. 471. ed. Eusebius Mandyczewski (Leipzig: Breitkopf & Härtel, 1890), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/String_Trio,_D.471_(Schubert,_Franz).

[52] The second sentence in the period structure opens with restatement of the material in the first sentence. (James Mathes, *The Analysis of Musical Form*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007, p. 44.)

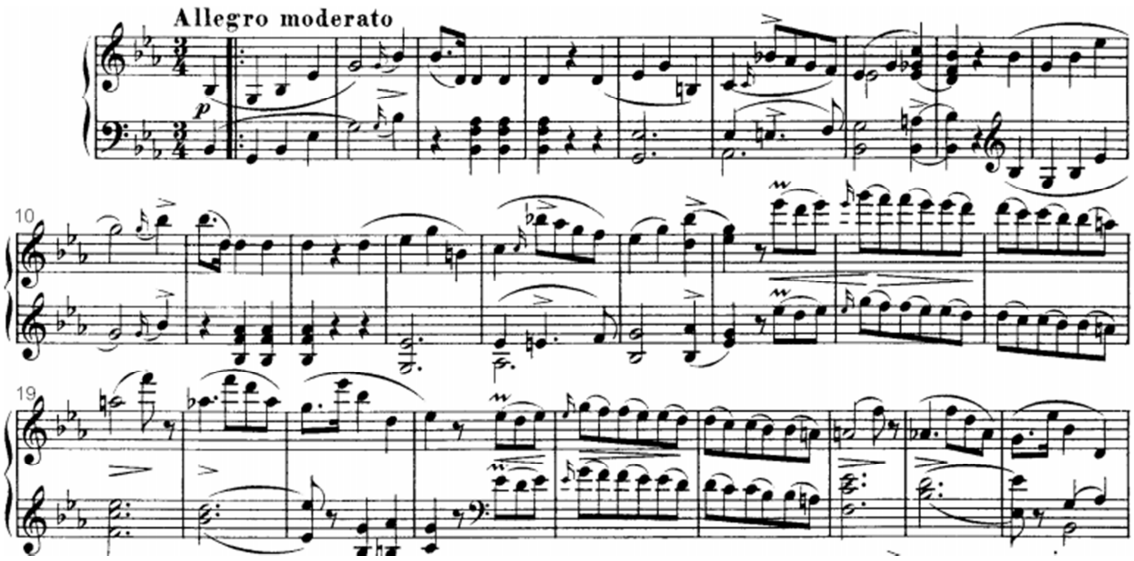

Figure 3.16: Schubert's *Piano Sonata in E^b major*, D. 568, op. 122, mm. 1-27[53].

6. Motive:

A Motive is defined as a small group of ideas including rhythm, contour, and interval succession that recur as elements in melodies and themes[54]. The repeated nature of a motive provides an opportunity for the player to read ahead in the music. Recognizing a motive as a unit and playing it from memory helps to free the reader from the need to actively read the group of notes multiple times, thereby increasing efficiency.

Beethoven's *Bagatelle No. 2* from *11 Bagatelles*, op. 119 works well for three or four mallets on the top line and two mallets on the bottom line when sight-reading as a duo. It also makes an excellent piece for beginning four-mallet sight-reading. The interval changes are between thirds and sixths in the right hand mallets throughout this short piece

[53] Franz Schubert, *Piano Sonata in E^b major*, D. 568, op. 122. ed. Julius Epstein (Leipzig: Breitkopf & Härtel, 1888), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Piano_Sonata,_D.568_(Schubert,_Franz).
[54] James Mathes, *The Analysis of Musical Form*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007, p. 38.

except for the running melodic motives ,which use alternating stickings. Notice that the upbeats after the intervals are pedal tones.

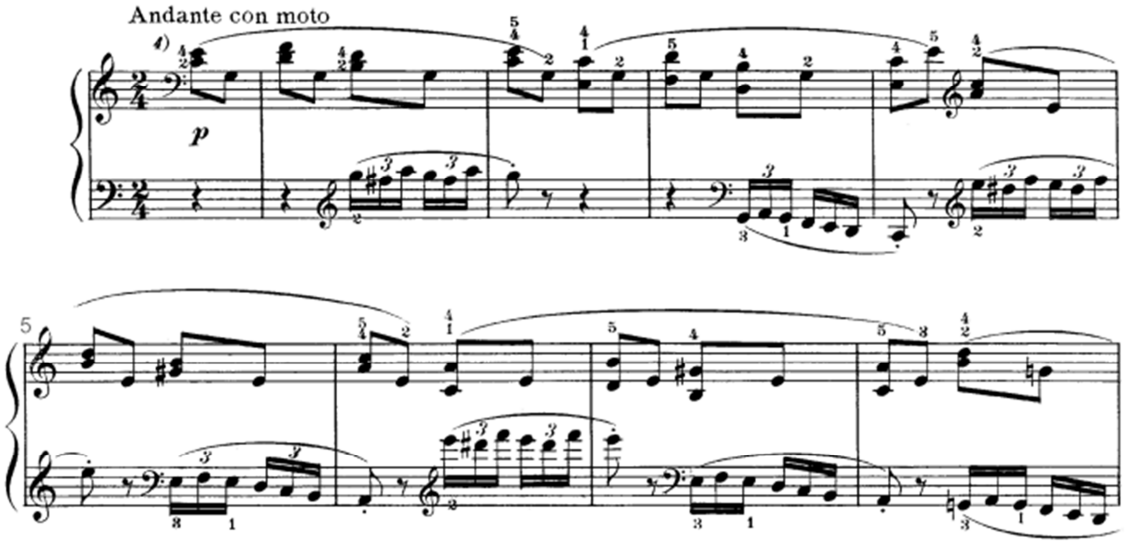

Figure 3.17: Beethoven's *Bagatelle No. 2* (mm. 1-8) from *11 Bagatelles*, op. 119[55].

7. Broken chord and double neighbor tone figures

Both of these examples demonstrate a technique that features the right hand leading, and the left hand following through common patterns. The broken chord figure is a B^b major triad spanning two octaves (see Figure 3.18). The right and left hands are both moving through the same shape, but at different times. Thinking about the note location on the marimba (Figure 3.19 and 3.20) in a graphic form will help students create these two arpeggiated lines faster than reading each individual note on the staff. Measure 38 of

[55] Ludwig van Beethoven, *Bagatelle No. 2* from *11 Bagatelles*, op. 119. ed. Eugen d'Albert (Boston: O. Ditson, 1909), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/11_Bagatelles,_Op.119_(Beethoven,_Ludwig_van).

Figure 3.21[56] shows a similar idea expressed in a scale pattern. The right hand begins the scale pattern through a B^b major scale, and the left hand follows it a step below.

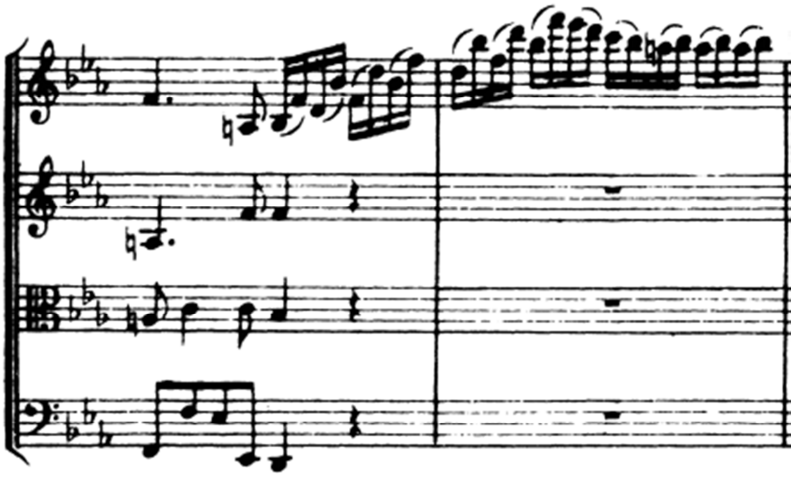

Figure 3.18. Haydn's *String Quartet*, Op. 20, No. 1 *in E^b Major*, mm. 24-5[57].

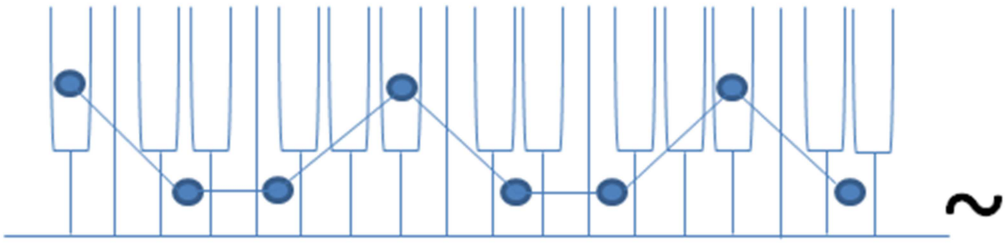

Figure 3.19: B^b major triad – note location on marimba in a graphic form

[56] There are three sets of double neighbor tones from second beat to the fourth beat. In Schenkerian's terms, it is also called reaching over.

[57] Joseph Haydn, *String Quartet*, Op. 20, No. 1. ed. Wilhelm Altmann (Leipzig: Ernst Eulenburg,1930, reprint, Mineola: Dover Publications, 1985), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/String_Quartets,_Op.20_(Haydn,_Joseph).

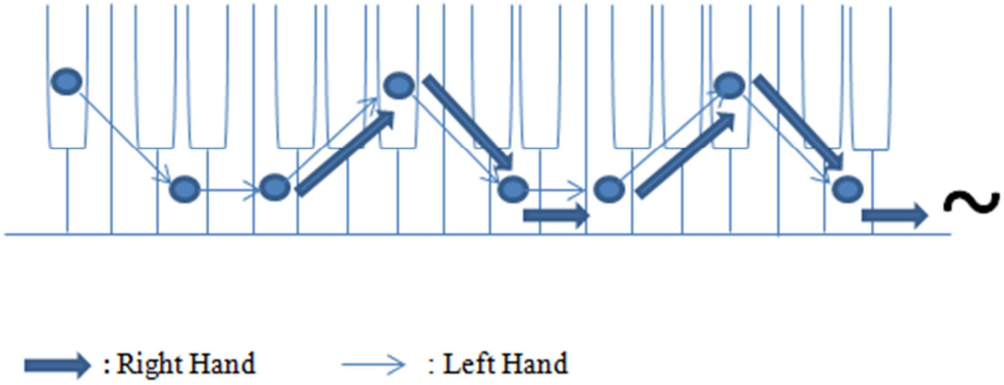

Figure 3.20: Two arpeggiated lines

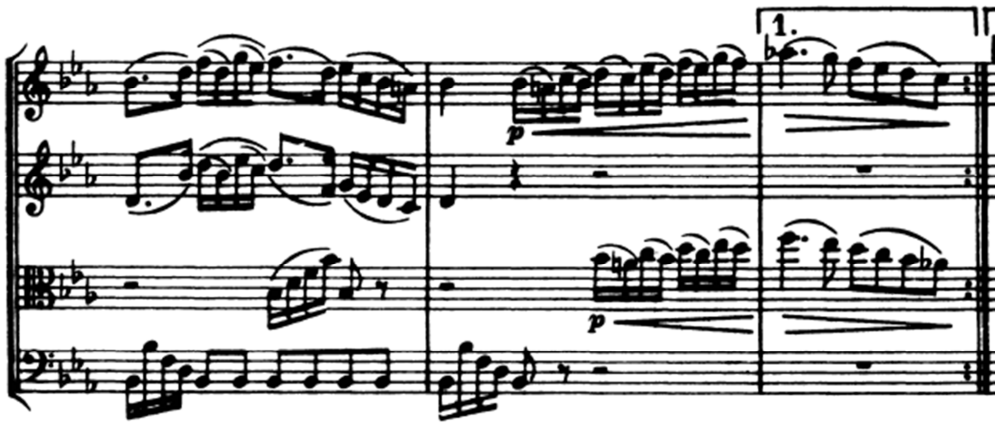

Figure 3.21: Haydn's *String Quartet*, Op. 20, No. 1 *in E^b Major*, mm. 37-9[58].

8. Cadence

Cadences in tonal music typically mark the end of a phrase. This gives the eyes a resting place after looking at a large musical structure. Denes Agay states,

> "the eyes of a good [sight-reader] should not move measure by measure, but rather follow the natural divisions of the musical line, regardless of the placement

[58] Joseph Haydn, *String Quartet*, Op. 20, No. 1. ed. Wilhelm Altmann (Leipzig: Ernst Eulenburg,1930, reprint, Mineola: Dover Publications, 1985), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/String_Quartets,_Op.20_(Haydn,_Joseph).

of the bars; the eyes should seek out the "breathing spots" (cadences, cadence-like inflections, pertinent long notes, and rests) and thus determine the note group to be perceived by one eye-span[59]".

Most short tonal sight-reading materials begin and end on the tonic chord with a half or deceptive cadence in the middle. Longer pieces might also include many modulations. If students are familiar with cadences, they may able to predict what is going to happen at the end of each phrase. Figure 3.22 is an example of a modulation to the relative minor in measure 10 and then uses a direct modulation to return to G major after the first ending, and then modulates to C major after the second ending. When sight-reading during the first run through, students might not be able to do a quick harmonic analysis but they can notice that the tonality changes to the minor key in measure 10.

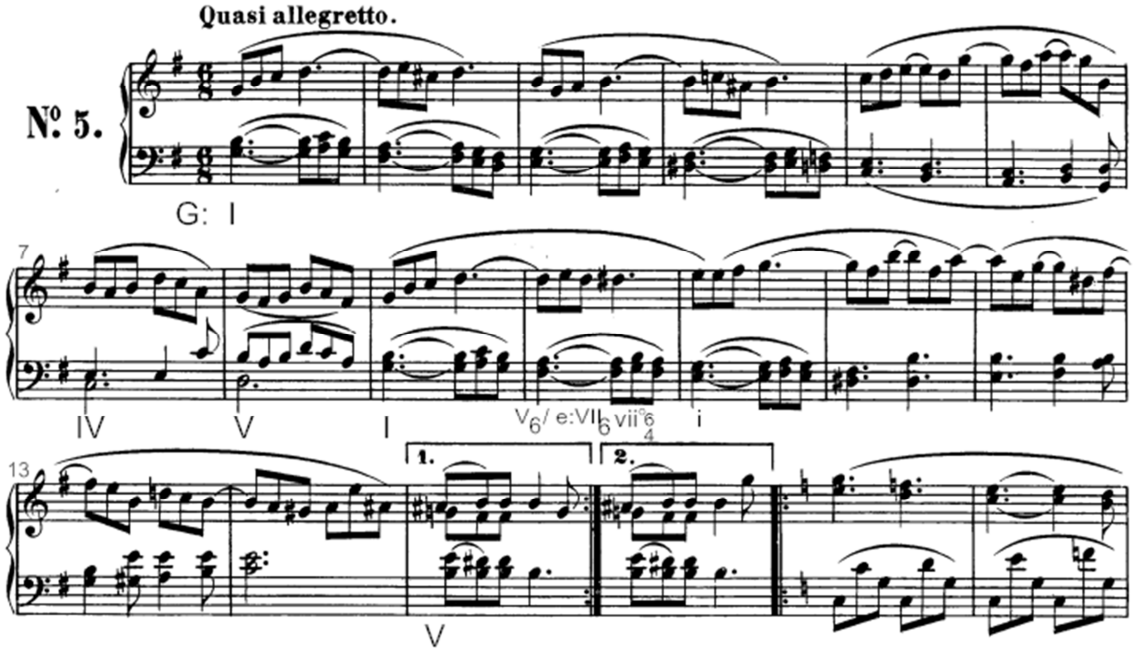

Figure 3.22: Beethoven's *Bagatelle No. 5* from *Six Bagatelles*, op. 126[60].

[59] Denes Agay, *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor, vol. 1*. New York, etc: Yorktown Music Press, p. 208.

Music selection for sight-reading exercise

Group sight-reading on piano[61] and string music transcribed into marimba duo, trio, or quartet formats can accommodate a class that contain students of different sight-reading abilities.

Composer	Composition	Measures	Feature Study	Other
J. S. Bach	*Prelude in C major*, BWV 846a (P – M duo)	35	Repeated figures	Arpeggiated melody
	Prelude in C minor, BWV 999 (P – M duo)	43	Pedal tone with melody and same rhythm through out	Arpeggiated melody
Thomas McMillan	*Masterpieces for Marimba* (two-mallet)			
Friedrich Burgmüller	*25 Leichte Etüden*, op. 100. (No. 1, 3, 18, 24, 25) (P – M duo)		Repeated rhythm/figures	Motive, Repeated phrase

Table 3.3: Music selection for Level Three

[60] Ludwig van Beethoven, *Bagatelle No. 5* from *Six Bagatelles*, op. 126. Leipzig: Breitkopf & Härtel, 1862-90, accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/6_Bagatelles,_Op.126_(Beethoven,_Ludwig_van).
[61] Most piano music is suggested for arrangement into marimba duo or trio.

Level Four - Pattern Recognition on bass clef and grand staff

The tonic-dominant chord pattern is one of the many types of bass accompaniment patterns found in piano and string quartet music. I also chose a common bass design found in J. S. Bach and two easy accompaniment patterns in Mozart and Beethoven.

1. Descending bass (Lament bass)

Many of J. S. Bach's compositions have this kind of stepwise descending ground bass. The basso continuo in his *Orchestral Suite No. 3 in D major* (Figure 3.23), which has been adapted or arranged to fit many different instrumentations, has a clear descending bass line from the beginning. The most famous version is for string quartet and is called *Air on the G String*. The example in Figure 3.24 starts with the tonic note E on the downbeat with repeated figuration that prolongs the chord until the next chord change.

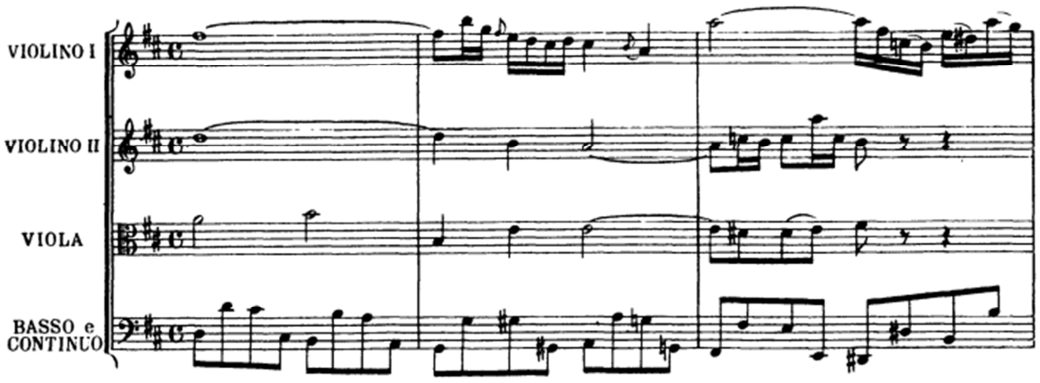

Figure: 3.23: *Orchestral Suite No. 3 in D major, BWV 1068* by J. S. Bach, mm. 1-3[62].

[62] Johann Sebastian Bach, *Orchestral Suite No. 3 in D Major*, BWV 1068. Paris: Heugel & Cie., 1950, accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Orchestral_Suite_No.3_in_D_major,_BWV_1068_(Bach,_Johann_Sebastian).

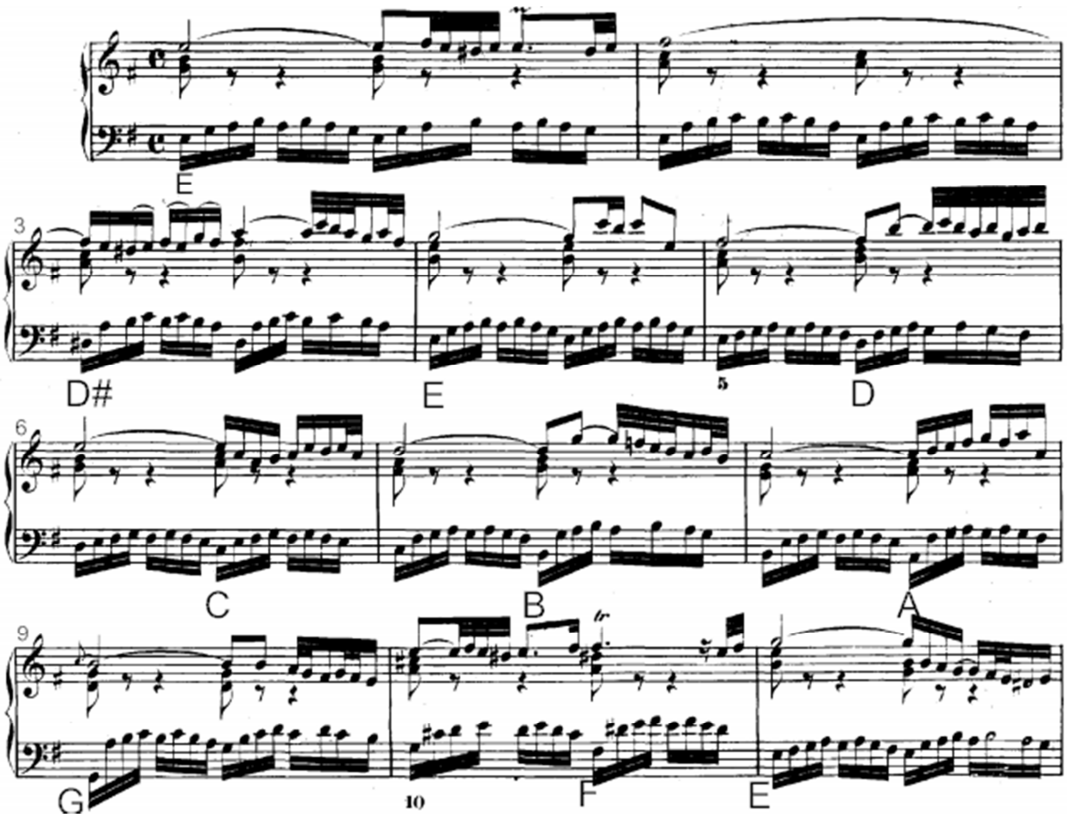

Figure 3.24: *Prelude no. 10 in E minor* from *Well-Tempered Clavier*, BWV 855 by J. S. Bach, mm. 1-11[63].

2. Alberti bass and repeated figures in Mozart's music

The broken triad accompaniment consists of repeating figurations which helps the sight-reader move their eyes toward the right faster, while the hands are playing the same figure. If students have difficulty recognizing chords quickly, the teacher should encourage them to read using spatial visualization and chordal relationships based on the intervals ,which will be discussed in the next level. Another accompaniment type is alternating and repeating two notes of a chord (Figure 3.26).

[63] Johann Sebastian Bach, *Prelude No. 10 in E minor* from *Well-Tempered Clavier*. ed. Franz Kroll (Leipzig: Breitkopf & Härtel, 1866), accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Das_wohltemperierte_Klavier_I,_BWV_846-869_(Bach,_Johann_Sebastian).

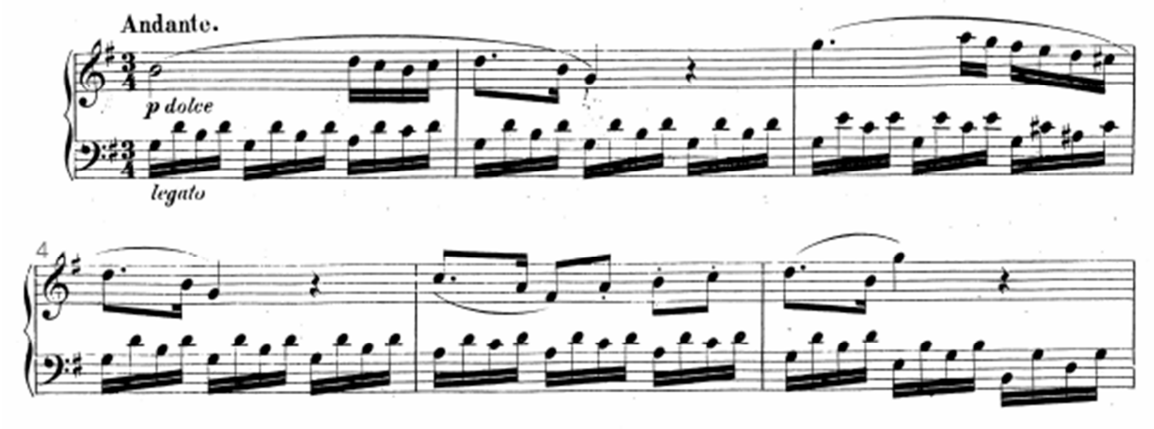

Figure 3.25: Mozart's Andante from *Piano Sonata no. 16 in C major*, K. 545. (mm.1-6)[64].

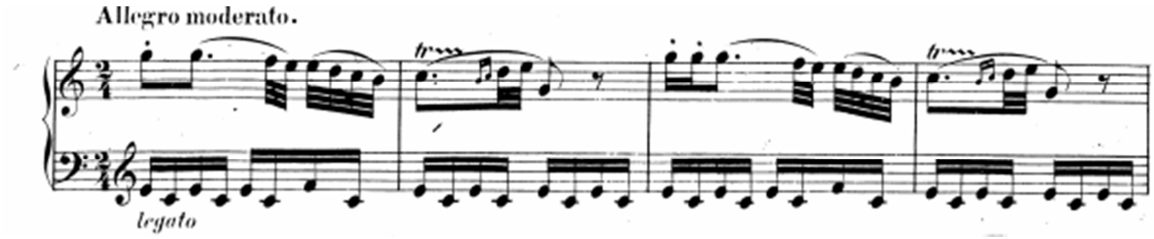

Figure 3.26: Mozart's Allegro moderato from *Piano Sonata no. 10 in C major*, K. 300 (mm. 1-4)[65].

[64] Wolfgang Amadeus Mozart, Andante from *Piano Sonata no. 16 in C major*, K. 545. Leipzig: Breitkopf & Härtel, 1878, accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Piano_Sonata_No.16_in_C_major,_K.545_(Mozart,_Wolfgang_Amadeus).
[65] Wolfgang Amadeus Mozart, *Piano Sonata No. 10 in C Major*, K. 330/300h. Leipzig: Breitkopf & Härtel, 1878, accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/Piano_Sonata_No.10_in_C_major,_K.330/300h_(Mozart,_Wolfgang_Amadeus).

3. Octave

Here the strategy is the same as level two but now in the bass clef. Use intervallic relationships to only read the notes ,which are mostly in the staff system and add another note above or below its position.

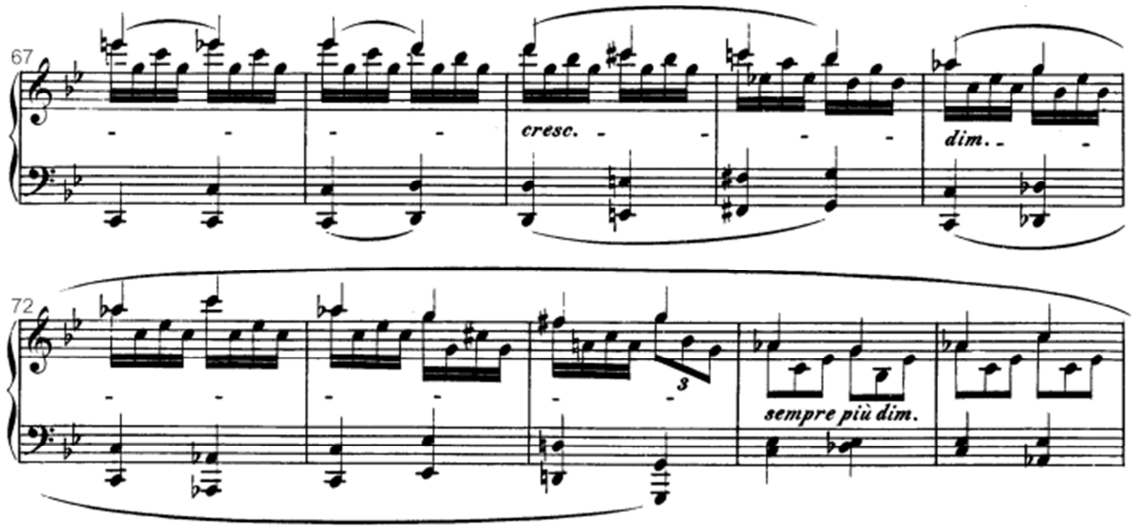

Figure 3.27: Beethoven's *Bagatelle no. 2* from *Six Bagatelles*, op. 126 (mm. 67-76)[66].

Many bass accompaniments in four-mallet marimba literature begin with the tonic and dominant notes of a chord because of the limitation of intervals ,which are playable on one hand. For example *Parody for solo marimba* by Jesse Monkman, *Ilijaš* by Nebojša J. Živković, or *Prelude 1* and *Prelude 5* by Michael Burritt.

[66] Ludwig van Beethoven, *Bagatelle No. 2* from *Six Bagatelles*, op. 126. Leipzig: Breitkopf & Härtel, 1862-90, accessed September 24, 2012, International Scores Music Library Project, http://imslp.org/wiki/6_Bagatelles,_Op.126_(Beethoven,_Ludwig_van).

Music selection for sight-reading exercise

The selection from cello music, string quartet adapted to marimba quartet[67]

Composer	Composition	Measures	Feature Study	Other
J. S. Bach	*Praeambulum in F major*, BWV 927 (P – M duo)	15	Alberti accompaniment	Arpeggiated melody and double stops.
	Air on the G String (SQ – MQ)	24	Descending bass line	Slow tempo
Rebecca Kite	*Anthology of Lute and Guitar Music for Marimba* (four-mallet)			

Table 3.4: Music Selection for Level Four

Level Five - Chordal Relationships

Students should transfer the spatial relationships from the notation to the marimba in different inversions of a chord with their kinesthetic sense (Figure 3.28). It is the same idea as when a pianist sees the different inversions of a triad on the score and can shape their hands quickly with their sense of chord position.

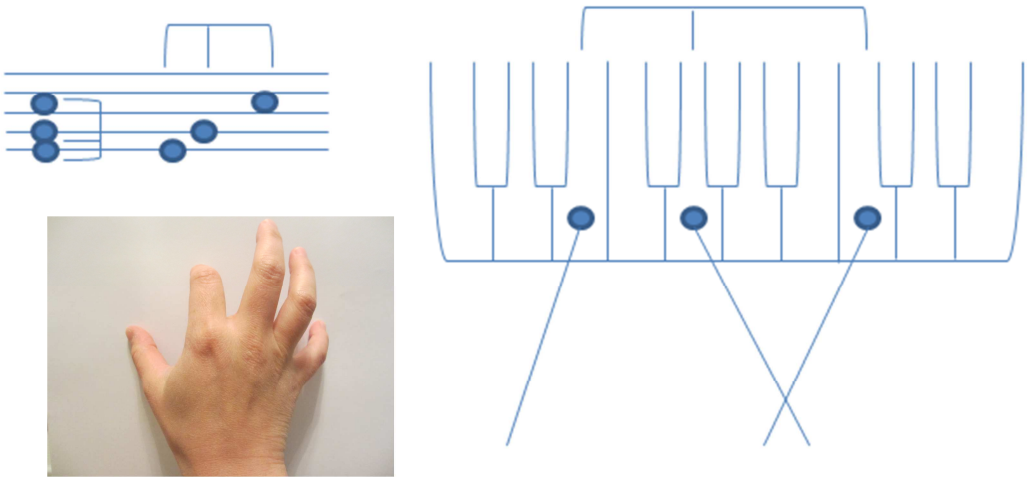

Figure 3.28: First inversion with keyboard layout

[67] Cello music adapt to marimba : (C – M); String quartet adapt to marimba quartet (SQ – MQ)

On the marimba this involves transferring intervals from the printed page to the instrument by recognizing what distance between the mallets is indicated by the interval on the page. Students who may still be slow with analysis of chords while sight-reading can combine sets of interval images together and still increase their accuracy over a note-to-note approach[68].

This visual recognition will help in quicker sight-reading of some beginning level solo marimba literature, such as *Etudes* op. 6, no. 9 in B major and no. 10 in C major by Clair Omar Musser, *Yellow after the rain* by Mitchell Peters, and *The Offering* by Michael Burritt, among others. Figure 3.29 shows a four-mallet example of the two-mallet visualization concept from Figure 3.5. In measure 21 there is a fourth in the right hand[69] (visualized as close note head - but not touching each other as close note heads), and on the left hand there is a third (visualized as close note heads and touching each other). The chord is then created by using the kinesthetic sense of spacing in fourths for the right hand, and thirds for the left hand.

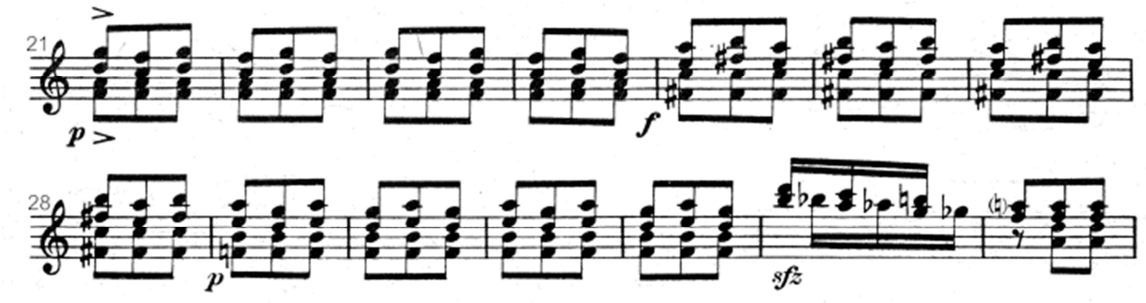

Figure 3.29: Chordal relationships[70].

[68] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 158. "the very process itself is largely a reflex of being able to look at the note on the printed page and to not have to think of it as a note on a page…".

[69] In this marimba music, the right and left hands are separated by the note stems. The stem up refers to the right hand, down is left hand.

[70] Musser, Clair Omar. *Etude in C major, op. 6, no. 10*. (Northbridge, Ca.): Studio 4 Productions, 1948.

Music selection for sight-reading exercise

Composer	Composition	Measures	Feature Study	Other
J. S. Bach	Prelude no 5 in E minor, BWV 855 (P – M duo) (one sharp)	23	4-mallet chordal on treble clef	Repeated figures on bass clef
J. Bernhard Bach	*Chaconne in A major*	114	4-mallet chordal on treble clef	Simple rhythm on bass clef/ double stops
	Chaconne in B^b major	184	4-mallet chordal on treble clef	Simple rhythm on bass clef/ double stops
Friedrich Burgmüller	*25 Leichte Etüden*, op. 100. (No. 21, 23)			

Table 3.5: Music Selection for Level Five

Level Six – Four-Mallet Sight-Reading

After developing proficiency with pattern recognition students should move on to this level and focus on keys with four or more sharps or flats, odd notation, meter changes, and experience with a variety of styles. Using four mallets on single-line sight-reading material is encouraged. In this level, students should be able to determine different styles and composition techniques based on the knowledge that they have received in music history class.

Zeltsman mentions in her method book that using the two inner mallets to play the single-line melody and then using the outer mallets to cover wide intervallic leaps can minimize the body/hand movements and reduce errors[71]. A marimbist who has good four-mallet technique should understand that sight-reading with four-mallets helps to improve their mallet control skills and overall facility.

[71] Nancy Zeltsman, *Four- Mallet Marimba Playing: A Musical Approach for All Levels*, p. 11

Percussion music contains many tricky rhythms and meter changes. The reader may need extra time to figure out these complexities while surveying music. Even experienced percussionists may still struggle to sight-read music with frequent key signature changes, especially when modulations use accidentals only. This will increase the difficulty of both visualization and sense of tonality.

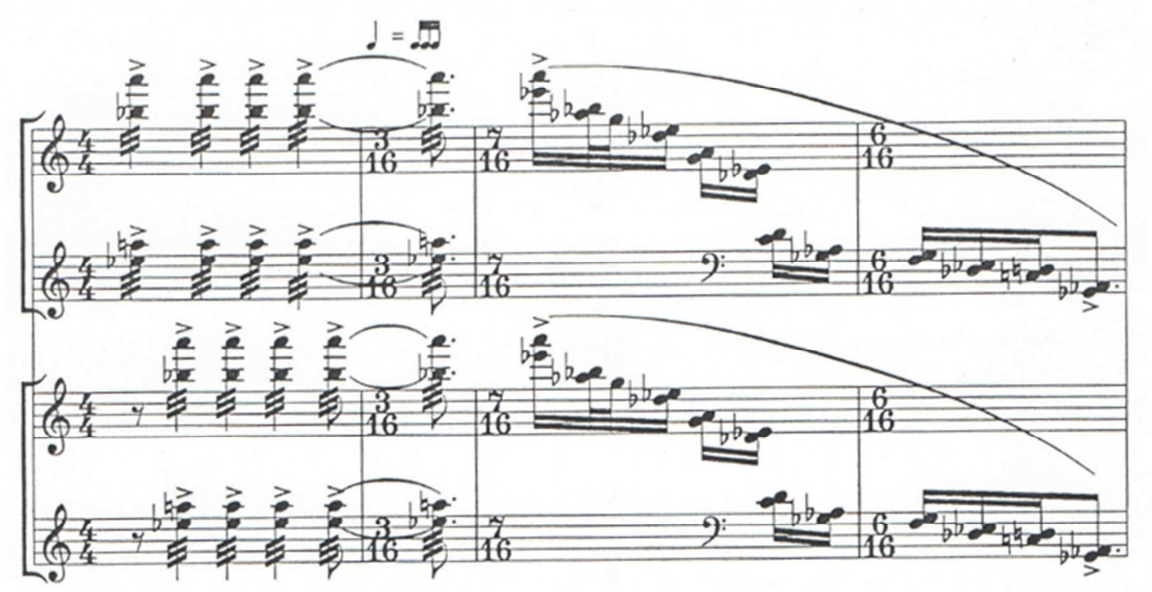

Figure 3.30: Meter changes[72].

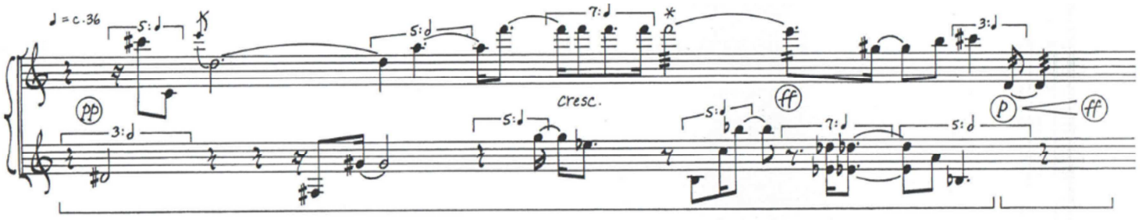

Figure 3.31: Atonal music with complex rhythms[73]

[72] Nebojsa Jovan Zivkovic, *Ultimatum II: for marimba duo*. Böblingen: Edition Musica Europea, 1994.
[73] Stuaft S. Smith, *Links No. 4 (Monk)* for solo vibraphone. (Sharon, VT): Smith Publications and Sonic Art Editions, 1987.

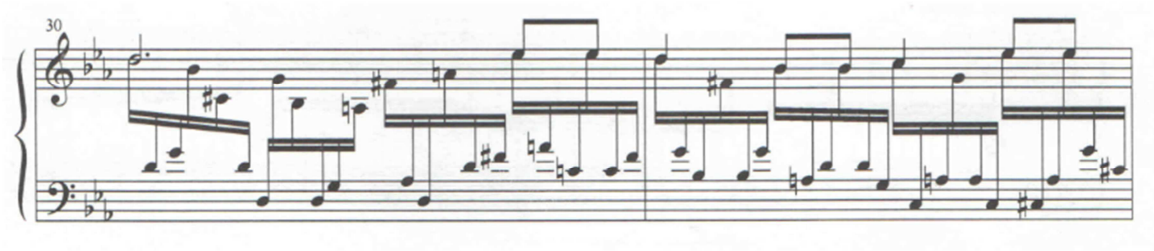

Figure 3.32: Modulation by accidentals[74].

James Campbell gives a tip for reading contemporary and atonal works by noticing the physical motions ,which are involved.

> Sometimes I will group certain notes together as gestures. You have to be aware of movement and gestures, not just notes and rhythms. Physical motion should be the same at fast and slow tempos. Planning movement to and away from notes is very important. It should be practiced in the same way as practicing what pitches and rhythms you are playing[75].

Zeltsman explains how she deals with music that challenges her to sight-reading ability:

> I try to relax (remember that everything is
> possible to figure out!), and sit down and work it out on paper. Then I play it slowly, and gradually faster until I understand the desired effect[76].

Gordon Stout will select some of his old piano books and play them on piano before moving back to marimba.

> What I do is get out some of my old piano books which could be anything from collections of beginning or intermediate pieces for solo piano by contemporary composers. I might get out the book of Beethoven piano sonatas, or Mozart piano sonatas, or anything like that and I'll try to read those things – often on piano.
>
> Because I'm a pianist before I was a marimbist – so to improve my sight reading I often go to the piano, and then maybe go to the marimba. Also what I love to do is get out Bach's Well Tempered Clavier volume I and II because I love that music

[74] Yasutaki Inamori, *Japanese Fold Song Suite I, Mother's Song*. (Van Nus, CA): Alfred Publishing Co., Inc., mm. 30-31.
[75] James Campbell, interview with professional, August 2012,
[76] Nancy Zeltsman, interview with the author, August 2012.

> and there are pieces in there in all different keys. So I'll pick out the ones in the keys that I am not very good at[77].

Advice from pianist Chialing Hsieh for this issue is "mastering more contemporary works".

Music selection for sight-reading exercise

Many short piano works by Béla Bartók are perfect four-mallet sight-reading materials in this level, such as the selections from his *Mikrokosmos, Romanian Folk Dances, Romanian Christmas Carol*s, *Fifteen Hungarian Peasant Songs, Ten Easy Piece,, Sz. 39,* and *For Children, Sz. 42 (Book 1, based on Hungarian Folksongs and Book II, based on Slovak Folksongs)*. His *Suite, op. 14, Etudes, op. 18,* and *Improvisations on Hungarian Peasant Songs, op. 20* are suggested for four-mallet duet sight-reading. *The Twentieth Century - an Anthology of Piano Music,* volume IV, selected and edited by Denes Agay, is also great book for four-mallet duet sight-reading.

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[77] Gordon Stout, interview with the professional, August 14, 2012.

CHAPTER FOUR: RECOMMENDATION FOR FURTHER RESEARCH AND CONCLUSIONS

A collection and analysis of common musical patterns found in typical compositions originally written for marimba is desired. The research for this literature can be divided into two parts. One is the works of marimbist-composers such as Keiko Abe, Michael Burritt, Pius Cheung, Ney Rosauro, Eric Sammut, Emmanuel Sejourne, Julie Spencer, Leigh Howard Stevens, Gordon Stout, and Nebojsa Zivkovic. Second is commissioned marimba music written by non-marimbist composers. Perhaps another future project can be is the creation of a marimba sight-reading anthology based on my levels of progression.

During the research and organization of sight-reading techniques for this project, I realized my sight-reading ability has been greatly improved - especially with regard to reading chords with the melody on the top line and the Alto clef. I also took Gordon Stout's advice to play some music on the piano, and then went back to play it on the marimba. After reading through some piano literature, I feel increased confidence with reading marimba music.

There are some cases of good sight-readers who might have difficulty memorizing music. Wolf's experiment and following interviews prove that sight-reading and memorizing are two distinct kinds of mental processes.

> "Gifted musicians who are poor sight-readers use a work technique which favors utilization of long-term memory; skilled sight-readers, at least while engaging in this activity, depend almost entirely on short-term memory storage"[78].

[78] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistic*, p. 167-8.

Although they are using different mental processes for learning music, it cannot completely explain why good sight-readers might not be good memorizers. After using short-term memory for sight-reading, the music tends to remain in storage in long-term memory for those familiar patterns. My interviews with professionals and educators indicate that they don't see any conflict with having both skills but that they are different learning processes. Zeltsman explains that for her, reading music while performing helps with organizing what her hands are doing. This is also evidenced in the cognitive models of visual and kinesthetic imagery that mark Thomas Wolf's approach[79].

Any type of music study will help to improve a student's musicianship. All music subjects contribute to the improvement of sight-reading ability. Sight-reading ability is an integrated music subject in miniature. Music history helps students to quickly recall style periods, form, tonality, and composers for application when surveying a piece for the first time. You cannot be a good sight-reader without knowledge of music theory. Students cannot skip any of these subjects without reducing their effectiveness as sight-readers. Maintaining a sense of curiosity and discovering new repertoire is great motivation for practicing sight-reading on a regular basis. There is not a short cut to becoming a good sight-reader or a great musician. It is a lifetime pursuit.

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[79] Thomas Wolf, A Cognitive Model of Musical Sight-Reading, *Journal of Psycholinguistics*, p. 158-9.

PART TWO

CHAPTER FIVE: PROGRAM NOTES

A candidate for the Doctor of Musical Arts degree at the University of Kentucky must present five recitals in partial fulfillment of program requirements. This chapter includes the program notes from the DMA Solo Recital on Monday, February 22, 2010; the DMA Chamber Recital - Marimba Duo on Monday, November 15, 2010; DMA Chamber Recital on Tuesday, November 29, 2011; the DMA Lecture Recital - Chien-Hui Hung's musical style and her "Woman Series" on Wednesday, February 22, 2012; DMA Chamber Recital on Saturday, November 10, 2012.

DMA Solo Recital

Ming-Hui Kuo
Monday, February 22, 2010, 7:30 pm
Singletary Center for the Arts
Recital Hall

Program

Merlin **Andrew Thomas (b. 1939)**
I
II

Matre's Dance **John Psathas (b. 1966)**
Chia-Ling Hsieh, piano

Concerto pour Vibra et Orchestre à cordes **Emmanuel Séjourné (b. 1961)**
I
Chia-Ling Hsieh, piano

The Final Precipice **Jeffrey Peyton (b. 1962)**

Concerto for Marimba and String Orchestra **Emmanuel Séjourné (b. 1961)**
I
II
Chia-Ling Hsieh, piano

Merlin

Merlin is a marimba solo that was written in 1985 by Andrew Thomas. Commissioned by William Moersch, Merlin was premiered in 1987 at the Merkin Concert Hall in New York. Since then Moersch has performed this work extensively in his concert touring. Inspired by the Edwin Arlington Robinson poem, Merlin, which describes King Arthur's court and its destruction, this marimba solo is composed in two movements. The first movement is a slow chorale-like work. According to Thomas it depicts the knight Gawaine "looking from the battlements of Arthur's castle towards the horizon, sensing the terrible events to come." As expected the music creates an eerie atmosphere of an unsettled calm. Rarely is the chorale predictable as it moves to a loud climax before it drifts into a fading diminuendo.

The second movement is a fast virtuosic work that is full of musical and technical challenges. Rhythm is Thomas' vehicle as the music lifts and falls in shifting groupings of sixteenth notes over different meters. The work gradually increases in tempo as it approaches a charging fortissimo ending.[80]

- Reviewed by Mark Ford

Matre's Dance

This complex duet for multiple percussion and piano is full of excitement, groove, and rhythmic energy. "Matre's Dance" was composed in 1991 for Bruce Kinnon (percussion) and David Guerin (piano). It has been most notably performed and recorded by Evelyn Glennie on her Drumming and Greatest Hits CDs. The percussion part is scored entirely for drums. The composer gives two choices of instrumentation. The first (using marimba mallets) is high bongo, high, medium, and low tom-toms, and timpani in C and A. The second, and seemingly more popular, option (using drumsticks) is high, medium, medium-low, and low Roto-toms, and high and low tom-toms.

The composer specifies that the piano should be amplified. The music consists of unison and hocketed rhythms scored between percussion and piano, often creating a composite "moto perpetuo" feeling. Although none of the figures are polyrhythmic or asymmetrical, constantly shifting meters create interesting turns of phrase and ensemble challenges. While two performance scores are included, the percussionist would benefit from making a "cut and paste" version on poster board, due to the many page turns. The piano part is very advanced and requires a professional-level player, as this is a showcase for both performers and not simply drums with piano accompaniment.[81]

- Reviewed by Jason Baker

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[80] Mark Ford, "Selected Reviews of New Percussion Literature and Recordings". *Percussive Notes*. Vol. 31, No. 7, October 1993. P. 97.

[81] Jason Baker, "New Percussion Literature and Recordings". *Percussive Notes*. Vol. 48, No. 5, September 2012. p. 81.

Concerto pour Vibra et Orchestre à cordes
It was commissioned by the International Vibe Competition in 1999. The piece was premiered by Orchestre d'Auvergne with the composer himself as the soloist. Séjourné is an active performer, composer, and educator, often creating works from improvisations. There are three versions of accompaniment available for this composition – piano, percussion ensemble and orchestra. The first movement opens and ends with a simple string line interacting with the soloist by using bows on the vibraphone. It creates a nice connection between strings and vibraphone. The accompaniment part keeps the same light pattern with a repetitive chord progression.

The Final Precipice
The Final Precipice was written in the spring of 1993, and arose out of the composer's interest in creating a work for acoustic percussion and computer-generated soundscapes. As a timpanist, he felt the need to contribute to the body of repertoire for the instrument, and this composition is the result. The Final Precipice is dedicated to David Jarvis, Professor of Percussion at Washington State University in Pullman, Washington, for whom it was written.

The composer suggest that this piece could be subtitled, Concerto for Timpani. The piece begins with extreme excitement moving around the five required drums and moves into a more melodic section soon after. The tuning changes are marked very clearly for the performer and ample time is given for the bigger changes. The middle section is slower, and requires rolling around the drums. The performer should be comfortable with rolling for an extended period of time, and at varying pitches on the drums. The piece ends with another fast section and an exciting build up[82].

Concerto for Marimba and String Orchestra
It was commissioned by Bogdan Bacanu and completed in 2005. This 14 minutes concerto features two movements. This concert is using piano reduction version. The first movement opens with violins in a solemn style follow by a long lyrical flighty cadenza. It is a dramatic, passionate and emotional movement. The second movement is an energetic with exotic Spanish dance style. The pleasant quasi cadenza in middle section of this movement has free rhythmic interpretation on solo part while the accompaniment is keeping the same pattern in different chords. The last section of this movement recalls the first movement solemn material as a passage to contrast the energetic motion ending.

[82] http://www.percussionmusiconline.com/6594.shtml.

DMA Chamber Recital – Marimba Duo

Ming-Hui Kuo
Isabelle Huang
Monday, November 15, 2010, 4:00 pm
Singletary Center for the Arts
Recital Hall

Program

Departures **Emmanuel Séjourné (b. 1961)**

Three Transformations **Andrew Thomas (b. 1939)**

Lord Cavendish Strikes the Right Note
Pedro and Olga Learn to Dance
Rhumbarubio

Brief Pause

Eight Tarot Cards **Thomas Oboe Lee (b. 1945)**

I. Il Saltimbanco (Samba!!!)
XVI. La Torre (Surge!)
II. La Papessa (Mazurka)
XXI. Il Mondo (Sabrinha choroso)
XIII. Il Morte (Dirge...)
X. La Ruota della Fortuna (robotic groove!)
III. I'Imperatrice ("Waltzing...")
XIX. Il Sole (Salsa cubana!)

Departures
This marimba duet was commissioned by a consortium of marimbists, pedagogues and industry leaders from the U.S., Europe and Asia. The work requires two 5-octave marimbas and two accomplished performers. The first large section explores the sonorous characteristics of the marimba and features rolled chords and fluid lines. This gives way to a shared cadenza in which the two performers trade off ascending linear figures that gradually build momentum. The interlocking rhythmic patterns in the following section create an intense groove in D minor. After slowly winding down, a forceful subito-fortissimo unison introduces the final section, which features alternating, fiery linear licks, often scored in thirds, and block-chord unisons. After a D.S. of the groove section, a coda with burning thirty-second-note and sixteenth-note triplet figures brings the work to an exciting conclusion[83].

- Reviewed by Scott Herring

Three Transformations

I derived each of these three movements from works by J. S. Bach that I have recast and reconstructed in a new form and harmonic structure. I used every piece as the starting point for homage to the original. All three of Bach's compositions are in triple meters. I rebarred each in duple (4/4) meter, thus forcing myself to rethink the harmonic rhythms. The music had to be plausible in the new time signature.

I originally composed the first movement, 'Lord Cavendish', for Marimba and Harpsichord. This score is dedicated to William Moersch and Charlotte Mattox for their wedding. The music in 'Lord Cavendish' is the closest to Bach's original composition. 'Pedro and Olga Learn to Dance' was the message (in the 1960s) of a second story neon sign on Manhattan's upper Westside. I have interpolated more of my own music into this work, also changing the original from major to minor. I dedicate Rhumbarubio to Nancy Zeltsman and Janice Potter. The structure is a kind of mad chorale prelude with Bach's music flickering 'ghost-like' in and out of a perpetually moving texture.

Here are the sources for the music:
Lord Cavendish: Prelude in E flat Major from Book Two of the WTC.
Pedro and Olga: Fugue in F Major from Book One of the WTC
Rhumbarubio: Gigue from the e minor English Suite.

All three Transformations are dedicated to Madam Rubio.

(From the composer's notes)

Eight Tarot Cards
It was originally a 22-movement work for two pianos entitled, "The Visconti-Sforza Tarot Cards." Lee sent a copy of the two-piano version to Nancy Zeltsman who, with

[83] Scott Herring, "New Percussion Literature and Recordings". *Percussive Notes*. Vol. 45, No. 6, December 2007. p. 79.

Janis Potter, recently created the marimba duo, Madam Rubio. They thought some of the pieces could translate very well as pieces for two marimbas. Lee gave complete credit to Nancy's ingenuity and creativity for this version. The transcription, arrangement and order of **Eight Tarot Cards for Madam Rubio!** Are completely Nancy's. [The numbering of the movements may look bizarre, but it is the original Tarot numbering.]

Saltimbanco: The Mounteback shuffles his cards and does a samba.
La Torre: The Tower topples and crashes onto the populace gathered below.
La Papessa: The High Priestess concocts a magic potion.
Il Mondo: The World would be a happier place if we all dance together.
Il Morte: Death lurks around the corner.
La Ruota della Fortuna: Fortunes rise and fall unpredictably.
I'Imperatrice: The Empress dances all night.
Il Sole: Sunshine, margaritas and salsa cubana.

(From the composer's notes)

DMA Chamber Recital

Ming-Hui Kuo
Tuesday, November 29, 2011, 7:30 pm
Singletary Center for the Arts
Recital Hall

Program

Duo for Flute and Marimba **Robert Paterson (b. 1970)**

I. *Allegro Misterioso*
II. *Playfully Seductive*
III. *Vivace*

Jennifer Brimson, flute

This is the World **David Maslanka (b. 1943)**

I. *Nighthawks*

Ling-Ling Chen, percussion
Chialing Hsieh and Eunbyol Ko, piano

Athens Sonata for Marimba and Trombone **Pete Zambito (b. 1975)**

I.
II.
III.

Bill Mann, trombone

Suite for Saxophone and Marimba **Gaspar Cassadó (1897-1966)**
arranged by Masahito Sugihara

I. *Preludio-Fantasia*
II. *Sardana (Danza)*
III. *Intermezzo e Danza Finale*

Masahito Sugihara, saxophone

Duo for Flute and Marimba

This duo is constructed in three contrasting movements. Although the two outer movements have more in common with each other than with the jazzy, "playfully seductive" second movement, shared motives, melodic fragments, textures and rhythmic ideas permeate all three.

The first movement is meant to have a somewhat soothing quality, defined by lightly ornamented flute lines and sound planes in the marimba part. The structure of this movement is essentially a simple A, B, A' form.

The jazz-influenced second movement is written for a friend I met during the summer of 1998 named Elyse, with whom my wife Victoria and I became good friends. Elyse not only has a beautiful singing voice but also happens to be a flutist. During one discussion, she told me that her father played the role of Tony in the first Broadway production of Leonard Bernstein's *West Side Story*. A few times, we had fun playing and singing through her *West Side Story* songbook. During this movement, I refer to *West Side Story* and also to Elyse, her bass-playing ex-boyfriend [now her husband], Victoria and even myself through thematic leitmotifs. The form of this movement is similar to the first, in that the introductory material is re-introduced near the end of the movement.

The third movement is similar to the first movement in that it also contains marimba sound planes and ornamented flute lines. Themes are borrowed and developed from the first two movements, and both the first and third movements contain flute cadenzas. The end of this movement is intended to provide an exciting conclusion to the entire three-movement work.

– Robert Paterson

This is the World

The full composition title is "*This is the World We Know, the World of Air and Breathing and Sun and Beating Hearts*", commissioned by the CanAm Piano duo & Lance Drege with funds from the LINKS commissioning Project of the Thomas S. Kenan Institute for the Arts. The world premiere was at the University of North Carolina School of the Arts on January 12, 2010. The five movements, about a 45-minute work, are titled Nighthawks, Do You Know My Name?, Out of the Blue, The Closer You Get the Stranger the Stars Look, and Let It Be. This work has some beautiful, long melodies and quotes from Bach chorales.

Athens Sonata for Marimba and Trombone

Athens Sonata was written in the fall of 2004, after discovering that there were very few pieces written originally for trombone and marimba. The piece was premiered by myself and trombonist Daniel Rice at a faculty recital given at Concord University in February 2005.

The title, “Athens Sonata,” comes from the fact that the piece was written at Concord University in Athens, WV, and that it is uses the fast-slow-fast sonata form of the Classical era.

Some of the figures that are written throughout for the marimba are meant to resemble drum fills. While this is a duet, the first and third movements are frequently meant for the trombone to be used as a solo instrument, while the second movement puts the trombone in the accompaniment figure position. The third movement puts both instruments as accompaniment and melody, and much of the writing in the marimba is inspired by the piano.

- Pete Zambito

Suite for Saxophone and Marimba

Inspired by the *Unaccompanied Cello Suites* perfected by J. S. Bach, Cassadó composed his *Suite* consisting of three dance movements with a Spanish flavor. The first movement starts out with a freer prelude which leads into a zarabanda, a stately Spanish dance related to the Baroque sarabande. Playful second movement is in a style of Catalonian circle dance in duple meter called Sardana. The movement begins with an introduction in 6/8 and it includes a slow rustic middle section. The last movement alternates between introspective intermezzo section and more lively rhythm of Jota (Spanish dance in ¾ time). Cassadó successfully combines the folk elements, modern harmony and Baroque formalism in this *Suite*.

- Masahito Sugihara

DMA Lecture Recital– Chien-Hui Hung's musical style and her "Woman Series"

Ming-Hui Kuo

Assisted by

Kyle Forsthoff, Ben Stiers, Brandon Wood, Jonathan Sharp, and Mike McSweeney

Wednesday, February 22, 2012, 7:30 pm
Singletary Center for the Arts
Recital Hall

Program

1. Introduction

2. Biography

3. Musical style
College Years
Arrangement： Song of the Mountain Stream
II. Study in Paris

III. Return to Taiwan
Le Cercle de 5 Elements for five marimbas
Le Visage de Paris

IV. Composer in Residence at Ju Percussion Group - composition and education

Children concerts

"Woman Series":
Bai Suzhen (Legend of the White Snake): Moving Moonlight
Mu Kuei-Yin: Mu Kuei-Yin in Percussion
Flamingo dancer: Le Rouge pour Marimba solo
Lin Dai-Yu：Dreaming of the Red Chamber

DMA Marimba Recital

Ming-Hui Kuo
Saturday, November 10, 2012, 3:00 pm
Singletary Center for the Arts
Recital Hall

Program

Toward the Sea for alto flute and guitar — Toru Takemitsu
marimba adaptation by Ming-Hui Kuo

Jennifer Brimson-Cooper, alto flute

Piacer d'amor for Solo Marimba from Three Monologues — Keiko Abe

Wind in the Bamboo Groove II — Keiko Abe
Ling-Ling Chen, marimba

Divertimento for Marimba and Alto Saxophone — Akira Yuyama

Masahito Sugihara, saxophone

Intermezzo Sinfonico from "Cavalleria Rusticana"
Pietro Mascagni
arranged by Ming-Hui Kuo

The Wave for solo marimba and four percussionists — Keiko Abe
percussion accompaniment by Kaoru Wada

Cody Goode, Ling-Ling Chen, Jordan McFarland, and Evan Forbes, percussion

Toward the Sea was composed as a contribution to the "Save the Whales" campaign of Greenpeace. In Japan, historically a whale-hunting nation, this contribution was a political statement. In writing about this composition, Takemitsu said that his interest was in the sea as a "spiritual domain" and cited a passage in Herman Melville's novel Moby Dick: "Let the most absent-minded of men be plunged in his deepest reveries...and he will infallibly lead you to water.... Yes, as everyone knows, meditation and water are wedded together." Melville's novel also provided the form of the work, which is an 11-minute composition in three movements named "The Night," "Moby Dick," and "Cape Cod." Its tone, overall, is calm and meditative.

It is based on the motive E flat, E natural, A. In German notation these notes are "Es, E, A," spelling the English word "SEA." The original version of the composition Toward the Sea I is for alto flute and guitar. The music is often written in free, non-measured notation, although there are frequently passages in 3/16 in the more rhythmic final movement[84].

- Joseph Stevenson

Piacer d'amor for Solo Marimba is based on a theme by Giovanni Martini. This solo marimba piece is originally one of Abe's marimba encore collections. Abe uses her unique improvisational composition technique to have a "conversation" with the marimba and create music from an Italian song Piacer d'amor (The Joys of Love). The conversation begins with the theme in the lowest register of the marimba with a single note accompaniment to create a deep and peaceful feeling. Upon repeat, the accompaniment changes to more fluid running notes creating an expressive and emotional phrasing. This five minute piece exhibits many color shifts within the Allegretto Grazioso, Espressivo, Cadenza, Allargando, Agitato, Andante, and Presto markings.

Wind in the Bamboo Grove II is a work for marimba duo ,which is based on Abe's solo marimba piece Wind in the Bamboo Groove II. "In the early morning haze as I stood in the middle of a bamboo grove, I became enwrapped in a rich medley of sound. Listening to the bamboo leaves rustling against each other in the occasional whip of the breeze, I seemed to hear the song of the wind...I sensed the dynamic and powerful nature of life forces. I took out of my pocket a marble and threw it into the grove. The blue marble disappeared into the morning haze, leaving behind it beautiful echoes as it rebounded from stalk to stalk."

- Keiko Abe

Divertimento for Marimba and Alto Saxophone was commissioned and premiered by Keiko Abe on October 4, 1968. "Being commissioned by Ms. (Keiko) Abe to compose a piece for the marimba provided me with the ideal opportunity to work together with her in exploring the possibilities of the instrument. I immediately set a pen to paper and became engrossed in compositing a work which combined the marimba, an instrument

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[84] (http://www.allmusic.com/composition/toward-the-sea-i-for-alto-flute-guitar-mc0002376202).

with a rich overtone structure, with the saxophone, an instrument which also has a rich overtone structure together with a fluent and lyrical nature, in an attempt to bring forth the effervescent, burning energy of the marimba."

– Akira Yuyama

Intermezzo from Pietro Mascagni's opera *Cavalleria Rusticana* is a serene interlude played to an empty stage representing the calm before the storm, the final climax of the death of Turiddu[85]. It is arranged for four-mallets on a five octave marimba and lasts approximately five minutes. This beautiful chorale type interlude contains different types of rolling technique, such as alternated rolls with different rolling speeds depending on the melody contour, the independent roll, and ripple roll.

The Wave by Keiko Abe and Kaoru Wada is a work for solo marimba and four percussionists. There are four diversity sections in this piece. It features energetic interaction between the pitched and non-pitched players at the beginning of the piece. The following section is contrasted by a grave chorale supported by timpani and suspended cymbals. The third section is inspired by Flamingo style by using hand clapping and foot stomping for accompanying marimba. Last section is based on a driving triplet, includes aggressive percussion solo and recalls the melody from grave chorale section with driving triplets brings the piece to a close.

[85] Steve Armitage, *Program notes for BHSO performance on November 2004*, accessed October 28, 2012, http://www.bhso.org.uk/repert-180-Mascagni-Cavalleria-Rusticana-(Intermezzo).htm

Appendix A: James Campbell, percussionist, composer, and educator

Interview transcript: August 13, 2012

K – Ming-Hui Kuo
C – James Campbell

K: Do you require students to do sight-reading during their audition for the university? What kind of sight-reading materials do you choose for a college level audition? 2 mallets, 4 mallets, or both?

C: Yes. I require just two mallet sight reading for auditions. I look for something where I can hear the musicianship of the students and determine what their level of musicianship might be. I try to find music that I think they should be able to play as a freshman because if I pick something that is too hard, I can't tell how good they sight read. I can only tell what they can't do. I want to use sight reading to tell what they can do. I pick something that is not just a solid string of quick notes, but I try to find something that has melody in it so I can tell if they can add phrasing and style and musicianship to it. I look for something much more melodic than technical.

K: Do you require your student to practice sight-reading? How many times/hours a week or a day of sight-reading would you suggest for a music major student? What materials do you prepare for students?

C: I don't require sight reading of the students. That being said, I don't think there is a way for me to be assured that they are practicing sight reading unless I make part of every audition we do. At the beginning of every semester we have a placement audition, and half of the score is sight reading. So, if they don't get better at sight reading, if they are not motivated to practice it every day as a part of their practice routine, then they will never get a higher placement in the studio for playing in an ensemble. Every freshman learns how to sight read through a system we have of teaching sight reading, then they are on their own to make it part of their daily routine. But I can't require it just like I can't require that they practice a certain number of hours. I think of it more as I have to find ways to motivate them so they know that if they practice they will be rewarded later on.

Even though I don't require sight reading, I show them all of the materials. I think that they should be reading new music every day. And when they start their first semester as a freshman I require them to go to the library and bring a piece of music in each week for the first of the semester so they know how to check out a piece of music, they know how to find a piece of music and that virtually any piece of music - even piano, ten fingers - can be sight reading for two mallet marimba. They could just read the series of notes up and down the staves. They don't have to go horizontally. They could also go vertically, and just play the pitches with a rhythm that they make up on their own.

I think teaching them how to sight read is more important than requiring it, so that it becomes a habit for them. The tests require them at each semester to be good sight readers in order to move up to the higher ensembles. That is the motivation.

K: What barriers do you commonly encounter that prevent students from learning to be a good sight-reader? Many experienced musicians are great players but not good sight-readers. How do you help them to improve?

C: First of all I think it is important to know that there is a tempo that you can play a piece of music that is put in front of you for the first time, perfectly. You have to find that and work from there. Too many people put up a piece of music and then they look at one note at a time, and then they play it, correct their mistakes. But if you sight read as if you are going to play the piece that is in front of you perfectly the first time then it becomes a matter of playing slow enough that you can see all of the musical material, dynamics, you can play the style, you can play the articulations, you can alternate your sticking or play the correct sticking. Find that tempo that you can play what is put in front of you correctly the first time. Then, as you sight read you are working from a success rate. You are working from good habits, and the only thing that you are trying to do is make them faster.

Some barriers that students encounter are that they try to go too fast. Another thing that they try to do is correct their mistakes. Instead of going ahead, they will make a mistake and try to correct it that puts them back. The third thing that they do is take their strong hand, and try to play the next note with the same hand every time, rather than having a kinesthetic system of awareness for the keyboard that gives them a better feel for the area and spacing of the keyboard.

Some people think learning music is repertoire and memorizing pieces and then presenting it to the public. There are players that are good players who don't sight read well. It takes them longer to learn a piece of music, than someone who sight read well. I think the even if you are a person who is looking to have a career that is having a set of repertoire memorized and under your fingers - the better that you can sight read, even if you are not going to ever sight read for a living, the quicker you can learn and build your repertoire. For me, your daily practice in front of a keyboard instrument is not just memorizing new pieces, but it has to include drills like scales and arpeggios. Because that develops spacing for you on that instrument. Music that you don't have to read is important too.

K: If you require sight-reading during the jury each semester, how do you measure or score the level of sight-reading ability for the students?

C: We don't do sight reading as a part of the jury at the end of the semester. We do sight reading as a part of the placement audition at the beginning of the semester. We simply record the number of errors they make in pitch or rhythm or time and tempo. It is a behind-the-screen audition so we can't tell who is sight reading. 50% of points come

from their prepared etude, which everybody plays the same etude. Then everybody sight reads. We take those two scores to create their ranking and placement each semester.

K: As a teacher, how many marimba/ keyboard percussion pieces do you assign to your student for each lesson for the beginning level? Intermediate level? Advanced level?

C: Sometimes we will get a freshman coming in that has been playing piano for ten years and they sight read very well. But for the younger players, I want them to be working on a new piece every couple of weeks. I don't want them to spend an entire semester working on one repertoire piece. If they work for fifteen weeks on "Dream of the Cherry Blossoms" they are not learning their instrument. If it takes them that long to do it, then I picked the wrong piece. Freshmen and sophomores should have a new piece every two weeks. They should be learning a lot of repertoire and styles, not just learning how to do one thing. I do a lot of shorter pieces and etudes. Smadbeck etudes, Emmanuel Sejourne, Musser, shorter Bach pieces - and then move on. By the time they get to be a senior then they can spend a lot of time on a larger work. But if they do that from the time they are a freshman, I think that they are cheating themselves out of learning a lot of styles and learning how to play the instrument. As they get older I look for longer, more art pieces. But when they are younger I look for more scholastic pieces. There are a lot of beautiful and artistic etudes out there but they should be shorter so that the students are playing a lot of different things on the marimba, and not just one piece. For each student I try to find what their capacity is. Usually there is only one piece per semester that I ask them to memorize.

K: Do you think is there is a conflict that inhibits a musician to have a high level of both sight-reading and memorization ability? Please give an example(s) based on your experience.

C: I don't know if they conflict. I think you have to balance them. The memorizing skills are good - especially if you are going to play something with a group such as an orchestral concerto. It is an important skill to have, and you have to work on that throughout your career. Just like sight reading - you also have to work on throughout your career. Some of my best sight readers have also been able to memorize their whole recital. Memorizing comes from performing the music a lot. As a percussionist, memorizing something gives you more freedom than if you are tied to the music stand due to the physical nature of what we do.

K: Do you have any tips for reading contemporary and atonal types of work?

C: Sometimes I will group certain notes together as gestures. You have to be aware of movement and gestures, not just notes and rhythms. Physical motion should be the same at fast and slow tempos. Planning movement to and away from notes is very important. It should be practiced in the same way as practicing what pitches and rhythms you are playing.

Appendix B: Gordon Stout, marimbist, composer, and educator

Interview transcript: August 14, 2012

K – Ming-Hui Kuo
S – Gordon Stout

K: How many new pieces do you perform or play through every month, on average?

S: It's hard for me to say. Some months perhaps none. Other months there are probably many. It varies depending on what I'm preparing for, what performances I might have coming up, and what my students are working on in their lessons. In concert I play almost all of my own music now. So often there are really no new pieces in my concert repertoire.

When I was a college student, I was six years at the Eastman school, and I believe I did a recital every single semester for six years. So there was a lot of repertoire that I was learning and playing at that time - many new pieces. Plus there was the percussion ensemble music that I was preparing for maybe, two concerts every semester. I was in a new music group that some of us students formed at the time because there was no new music ensemble through the school. So we just did it on our own and maybe gave two or three concerts in a couple of years. I was also the house percussionist for the composer's forums. Anytime somebody wanted their new piece played on the composer's forums I usually did those pieces. So I was learning as a college student many pieces every month.

K: Which type of music is a challenge for you to sight read? How do you deal with this challenge and improve yourself?

S: The most challenging for me at this point is to sight read music in a key of four, five or six sharps or flats, because I just don't do that very often. Some contemporary percussion music is not written in a key signature, so when I have to do that on occasion that is very difficult for me. What I do is get out some of my old piano books which could be anything from collections of beginning or intermediate pieces for solo piano by contemporary composers. I might get out the book of Beethoven piano sonatas, or Mozart piano sonatas, or anything like that and I'll try to read those things - often on piano. Because I'm a pianist before I was a marimbist - so to improve my sight reading I often go to the piano, and then maybe go to the marimba. Also what I love to do is get out Bach's *Well Tempered Clavier* volume I and II because I love that music and there are pieces in there in all different keys. So I'll pick out the ones in the keys that I am not very good at.

For my students I try to convince them that they have to sight read every day when they practice. I have a two hour formula. The first half hour is technique and warm up. Then I tell them that the next thing they should do is sight read for a half an hour. The second hour they work on their literature. I try to convince them that is a very good thing to do.

If they just sight read every day – in six months they will be amazed at how much better they are. But I tell them that they have to do it every single day.

K: Do you include sight reading for juries?

S: I used to. I am not currently requiring sight reading in the juries. I probably should start doing it again. I used to use the rhythmic articulation book by Bona. I would pick out, say, number forty through sixty for the freshman level or sixty through eighty for the sophomore level – I don't remember specifically what numbers for that book, but I would have certain sections in that book that they would go to know what level I expected them to be able to sight read at. I do require my students to keep a notebook. One section of that notebook has to do with their lessons. Another section of their notebook is their practice log. So that should have information in it about sight reading. The third section is about our repertoire class. I collect those notebooks at midterms, and I'll look through the practice log to see if there is any indication that they are sight reading. At the end of the semester I grade the notebook as part of their lesson grade.

K: When first browsing through a new piece during the preparation for reading, what do you see and think about besides the common things such as tempo, time and key signatures?

S: Meter changes, any difficult rhythms, form (if there are repeats or D.S. or coda parts) any ornamentation or trills - which I generally tell the students just ignore those when you are sight reading. Just forget that because it does nothing but confuse them. Also dynamics. I try to encourage my students to get as much of the musical issues as possible in their performance when they are sight reading. I tell them to look for the lowest note and the highest note, so that they know what range of the instrument the piece is in. Then I have them center the music in the middle of that range. And generally stand in the middle of that range so that they are not playing the instrument here and looking at the music over there. It is very important to have the music directly facing one's head and one's eyes. The other really important thing is that I tell them to pick a tempo so that they can get more of it right than wrong. And then start at the beginning and go straight through without stopping. It doesn't challenge them if they pick a tempo that is slow they read it perfectly. It is also not good if they go so fast that they get most of it wrong. It is OK to miss notes as long as you don't stop every time you hit a wrong note.

K: How do you adjust quickly to varying lengths and widths of bars if you have to play on a marimba that you are not familiar with? In Ideo-Kinetics Workbook, Do you use only "arm-rotation" on all intervals? Do you use "wrist rotation"?

S: Over the years I have performed on almost all of the different marimbas. So I hardly notice the difference myself. But that difference is mainly in the low octave. Malletech has the widest bars. If I use that, then it is easier to go smaller. When playing on a different marimba I will often practice a few ideo-kinetic exercises to get me tuned in to the size of the bars on that instrument. That usually does it pretty quickly for me.

Usually what I recommend is that they keep the mallets constant in their hand and use their arm to get the mallet over the right note. I would call that "arm rotation". Keep the mallets very low and just move the arm the back and forth.

K: Is the pivot point from the elbow?

S: It's from the elbow and the shoulder, depending on the intervals.

K: How many works are in your solo and chamber repertoire?

S: Ten or eleven solo marimba pieces. Also, I still play a lot of xylophone, which would be the music of George Hamilton Green, Harry Breuer, Red Norvo. So there are probably twenty or thirty of those pieces in my repertoire that I play.

K: Do you think is there is a conflict that inhibits a musician to have a high level of both sight-reading and memorization ability? Please give an example(s) based on your experience.

S: Well, I have known some marimba players that have a high level of technical achievement and are really good sight readers. Most of the students like that have had extensive piano background. The piano background more than anything else helps the sight reading. If they happen to be technically gifted as well then they have both. I had a student who could sight read better than me. He would come on to his lesson sometimes and we would sight read for maybe an hour. It was like - Josh is here, I really have to work now. He had a lot of piano background. On piano he was a very accomplished accompanist. He worked a lot with singers. He could instantly change keys. If the piece was in E, he could play the whole piece in D. He was really good at solfege.

One of my graduate students who finished a couple of years ago was a great soloist. He could play the Khan Variations and all of that really difficult literature, and he was a good sight reader too. Another of my students was quite a good sight reader and also technically very good. But most of the time, the students that do both have a lot of piano background.

K: Do they have a problem with memorization?

S: Not the students that I am mentioning. I tell my students that is more important to be able to sight read than memorize. Nobody has ever paid me to play from memory. They don't say. "We will pay to do a recital only if you play from memory." So I often don't because I am such a good reader. I am not a great memorizer. But I have seen all different kinds of students in my years of teaching. I don't know the percentages in terms of sight reading and memorization - I am just not sure. But I have seen all combinations.

K: You mentioned in the workbook that many of the concepts for playing marimba are largely influenced by your piano background. Can you tell me "what piano techniques do you apply to marimba technique besides the kinesthetic idea?"

S: I think one area in particular is the use of weight in the stroke. There are pianists who play everything from the finger. There are other pianists who will play from the weight of the arm rotating. For me, I play more with the weight of my arm. I also learned that from string players. Not only can they play louder by moving the bow faster, but they can also add weight to the bow. That is the primary technical thing that I got from pianists and string players - was the use of transferring weight from the arm through the loose and relaxed hand, into the mallet and therefor into the sound of the bar so that you can control dynamics without raising the stick higher.

K: Do you think that there is a lot of influence from other instruments on the marimba?

S: I do think that it is very important for marimba players to play and work with other musicians. I used to work a lot with a trumpet player. That is where I learned about breathing. I would get so mad because he always had to stop to take a breath, but then I realized that is the way music is - you have to breathe. It improved my musicality by working with a wind player. I have also done a lot of work with singers. I have always learned from the other musicians and that affects the way that I think as a musician with my ears. That improves my hands as well.

We don't have the history of technique. So there is not the French School, or the German School, or the Russian School of piano playing that has been around for hundreds of years. There are schools of marimba playing based on the way that we hold four mallets. There is the Stevens School, and then there is the cross grip school, and the Burton grip and the traditional. They all have their own technique they are developing over time. Who knows where it will end up. Maybe there is a new technique that nobody has thought of yet. I don’t know. We will find out in a hundred years maybe.

Appendix C: Nancy Zeltsman, marimbist and educator

Interview transcript: email interviewed on August 22, 2012.

K – Ming-Hui Kuo
Z – Nancy Zeltsman

K: How many new pieces do you perform or play through every month, on average?

Z: (You mean me, personally, right?) If I'm preparing for a recital, then it's a program of roughly 40-70 minutes of music. At the same time, I may be working on a piece or two for upcoming recording sessions, chamber rehearsals, or checking out a piece for a potential adaptation project.

K: Which type of music is a challenge for you to sight read? How do you deal with this challenge and improve yourself?

Z: Music with really tricky rhythms. I try to relax (remember that everything is possible to figure out!), and sit down and work it out on paper. Then I play it slowly, and gradually faster until I understand the desired effect.

K: When first browsing through a new piece during the preparation for reading, what do you see and think about besides the common things such as tempo, time and key signatures?

Z: The style or "vibe" of the music, the textures (e.g. multiple lines to be balanced?), articulations that could enhance both of the latter.

K: As a teacher, how many marimba/ keyboard percussion pieces do you assign to your students for each lesson for the beginning level? Intermediate level? Advanced level? What type of music (etude, solo...)?

Z: Usually, I recommend that students at all levels have a main piece they're studying, as well as something in a contrasting style that either addresses some opposite issues or will take some time to learn (so it will behoove them to get a slow start on it when they need a break from the main piece).

Sometimes there could even be two "front-burner" and/or two "back-burner" pieces, depending on how well-organized the student is with their practice.

Mostly, I assign solo pieces more than studies, but it works well for some students to augment their main piece by working on some short studies, such as the ones in my method book, "Four-Mallet Marimba Playing."

K: Do you think is there is a conflict that inhibits a musician to have a high level of both sight-reading and memorization ability? Please give an example(s) based on your experience.

Z: For students good at both, I see no conflict. For students who are weak at sight-reading, they often tend to memorize too quickly (and possibly not correctly or thoroughly).

For me personally, I definitely prefer reading as I am playing, and don't memorize (I have little confidence with memorization). I'm very visually-oriented and comfortable with reading—so I feel inspired seeing the notes and directives on the page ... I constantly try to see more and more that is implied by notation; it helps me organize what my hands are doing.

Appendix D: Chialing Hsieh, pianist and piano accompanist

Interview transcript: email interviewed on August 17, 2012

K – Ming-Hui Kuo
H – Chialing Hsieh

K: Do you require your student to practice sight-reading? How many times/hours a week or a day of sight-reading would you suggest for a music major student? What materials do you prepare for students?

H: Sight reading is a great exercise for mental warm-up; thus, I recommend college students to practice sight-reading every day. It not only helps students to be familiar with notes, intervals, scales, chords, keys, but also formal recognition, harmonic structure, and on-sight analysis.

For level one, I start with *Complete Series of Sight Reading and Ear Tests* Book 5, and finish with Book 6. While Book 5 consists of 2-3 system long pieces, Book 6 lengthens to 3-7 system long. They help students understand and be familiar with simple harmonic progression, chord shifts, stylistic differences between Baroque, Classical, and Romantic, canon, sequences, imitations, and simple AB and ABA forms when sigh read. It also makes students be familiar with position of chords shifting positions, and help students be comfortable with keyboard quickly.

For level two, I use *Right At Sight* Grade 6 and 7, which increase the difficulty of techniques, rhythmic combination between hands, meter and key changes, and forms.

By far, advanced students should be comfortable with Baroque, Classical, and some Romantic works reading. I will encourage students to read music with stylistic variety. It can be any movement of a sonata by Haydn, Mozart, or Beethoven, any nocturne, mazurkas, or waltzs by Chopin, Lyric Pieces by Grieg, or preludes by Debussy. They need to immediately recognize a large scale of organization of the piece: keys, cadences, forms, and styles. After all, sight-reading is not accomplished by reading individual note; it is a synthetic practice of combining knowledge of theory and the familiarity of piano.

When I was in college, my teacher required us sight read a Bach's fugue every morning as a mental warm up exercise before our routine finger warm up. I also use Beethoven sonata or Chopin's work. The goal is to play through the piece without any mistakes.

K: When first browsing through a new piece during the preparation for reading, what do you see and think about besides the common things such as tempo, time and key signatures?

H: I divide reading into structural and rhythmic reading. The first glance focuses on structural reading. Instead of looking at individual notes, I analyze its forms, harmonic progression, and style (contrapuntal Baroque, Classical, Romantic, late-Romantic,

Impressionistic, pointillistic atonal, Neo-classic, or any other 20th-century musical styles). If it is in Baroque or some 20thcentury style, I will quickly find the sequence and pattern and define the fingerings, and its cadences. If it is Classical and Romantic, I will look at the melody-accompanying pattern, and any special harmonic progression (such as augmented or Neapolitan). I normally pay extra attention to any accidental notes and quick define its harmonic purpose.

Next, look at the rhythm: its pattern and combination. Pay extra attention to ties, syncopations, super triplets, and irregular meters. Always follow the main principals for sight-reading: eyes look ahead a measure or two of hands, carefully pick a comfortable tempo, and never stop

K: Which type of music will be a challenge for you to sight read? How do you deal with this challenge and improve yourself?

H: Atonal music with irregular meter and rhythm is always a challenge. When notes have no connection to each other (no thematic pattern or harmonic progression), you are reading individual notes.

Mastering more contemporary works.

K: As a piano teacher, how many pieces do you assign to your student for each lesson for the beginning level? Intermediate level? Advanced level?

H: Level One: two long pieces and one short one, plus scales and exercises.
Level Two: three pieces in different styles.
Level Three: three to four pieces in different styles with more demanded techniques.

K: How many works are in your repertoire?

H: Close to 1000 intermediate to advanced pieces.

K: Do you think is there is a conflict that inhibits a musician to have a high level of both sight-reading and memorization ability? Please give an example(s) based on your experience.

H: No. Sight-reading and memorization are both mental practices. I believe sight-reading and memorization has its own learning process. My memorization approaches starts with individual lines (also divide accompaniment into lines), combinations of any two lines, and gradually add more. Analyze the music, and memorize in sections. With the understanding of its harmonic progression of shorter and longer goal, it is easier to memorize without getting lost. I believe a good sight-reading skill will help memorization since both deal with a great understanding of music theory, but it needs its own way of practice.

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PERSONAL INFORMATION

Date of Birth: April 21, 1975
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Education

In Progress	Doctor of Music Art in Percussion, University of Kentucky, Lexington, KY
2003	Master of Music, Percussion Performance, Morehead State University, Morehead, KY
2000	Bachelor of Music, Percussion Performance, Eternal Life Christ College, Taipei, Taiwan
1994	Guo Guang Performing Arts High School (Upgraded to National Taiwan College of Performing Arts on August 1, 2006), Taipei, Taiwan

Teaching Experience

2007 - Present	Morehead State University: Percussion Lecturer.
	Rowan County Middle School Percussion Sectional Instructor
	Morehead State University Summer Arts Academy Percussion Instructor
2011- Present	Lexington Chinese School teacher
2007	Rowan County Middle School: Percussion Instructor.
2006	Daniel Boon Forrest Music Camp: Percussion Instructor.
	MSU Graduate Assistantship, undergraduate private lessons and percussion methods class.
2004 – 2005	WVU Graduate Assistantship, undergraduate private lessons and percussion ensemble director.
2004	WVU Community Program, private teaching.
2000 – 2002	Tu-Cheng Elementary School: Percussion Instructor.

2001 – 2002 Taipei International Percussion Summer Camp: Assistant Percussion Instructor.

1996 – Present Private Teaching, all levels, beginner to advanced.

Work Experience

2011 Co-founder of XPlorium Chamber Ensemble.

2007 Staff Assistant, Department of Music, Morehead State University, Morehead, KY

1993 – 2002 Ju Percussion Group: Performing Member, Intern.

1999 – 2000 Butterfly Percussion Group: Performing Member.

Performance Experience

2012 DMA Marimba Recital, Singletary Recital Hall, University of Kentucky

Sight-Reading Clinic at East Kentucky University

Jennifer Brimsom-Cooper Faculty Recital, Duncan Recital Hall, Morehead State University.

Masahito Sugihara Faculty Recital, Duncan Recital Hall, Morehead State University.

MSU Faculty Showcase Concert

DMA Chamber Recital, Singletary Recital Hall, University of Kentucky

DMA Lecturer Recital, Singletary Recital Hall, University of Kentucky

Two Faculty Showcase Concerts during Morehead State University Summer Arts Academy.

XPlorium Ensemble represent one clinic and a performance in the evening concert in The North American Saxophone Alliance Biennial Conference 2012 at University of Arizona, AZ.

Clinic with Masahito Sugihara in The North American Saxophone Alliance Biennial Conference 2012 at University of Arizona, AZ.

Sight-Reading Clinics at Twenhofel Middle School and Campbell County High School

2011 Masahito Sugihara Faculty Recital, Duncan Recital Hall, Morehead State University.

DMA Chamber Recital with other instruments, Singletary Recital Hall, University of Kentucky.

"A Hundred Marimbaists Concert for Centenary Celebrations of the Republic of China" invited by Ju Percussion Group.

- Nov. 20: Jhihde Hall, Bureau of Cultural Affairs Kaohsiung City Government, Kaohsiung city
- Nov. 23: Taichung Chung Hsing Hall, Taichung city.
- Nov. 24 & 25: Taipei National Concert Hall, Taipei city.

Sight Reading Clinic at Grant County High School and Oak Hill High School

A Co-founder of XPlorium Chamber Ensemble.

- Invited performances at the 2011 WASBE Conference & 20th Chiayi City International Band Festival.
    - Jul. 14: Chiayi Cultural Centre Concert Hall, Chiayi city.
    - Jul. 15: Chiayi City Wen-hwa Park.

Percussion clinic at MSU Band Clinic, Morehead, KY.

2010 Kuo/Huang Keyboard Percussion Duet Concert at Montgomery County Council-Arts, Mt. Sterling, KY.

DMA Keyboard Percussion Duet Chamber Recital, Singletary Recital Hall, University of Kentucky.

Faculty Recital with Guest Artist Isabelle Huang: Keyboard Percussion Duet Concert, Duncan Recital Hall, Morehead State University.

University of Kentucky Percussion Ensemble Concert

Joint Faculty Recital: Percussion, Duncan Recital Hall, Morehead State University.

DMA Percussion Solo Recital, Singletary Recital Hall, University of Kentucky.

2009 Brian Mason Faculty Percussion Recital, Duncan Recital Hall, Morehead State University.

2008	Faculty Recital: Percussion, Duncan Recital Hall, Morehead State University.
	David Oyen Faculty Bassoon Recital, Duncan Recital Hall, Morehead State University.
	Concert and Master class at Slippery Rock University.
	Outdoor Concert at Feng-Chia University, Taichung, Taiwan
2007	Marimba clinic at Youth Performing Arts School, Louisville, KY
	Faculty Showcase Concert at Duncan Recital Hall, Morehead State University (Concerto for Vibraphone and Orchestra by Emmanuel Sejourne).
	Featured marimba soloist and Consortium Premiere with MSU Symphony Band in Morehead Concert Band Clinic (Concerto for Marimba and Wind Ensemble by David Gillingham).
2006	Keyboard Percussion Recital at Duncan Recital Hall, Morehead State University.
	Marimba clinic at Youth Performing Arts School, Louisville, KY
2005	Reinaldo Moya Composition Recital: solo marimba “Rippling Ruminations” premiere.
	Featured marimba soloist with West Virginia University Percussion Ensemble in Fall concert.
	Featured marimba soloist of WVU Percussion Ensemble at the Pocahontas County Opera House.
	Taipei International Percussion Convention – 100-Person Marimba Orchestra
2004	DMA Recital at West Virginia University.
	Featured marimba soloist with WVU Percussion Ensemble in Spring and Fall concerts.
2003	Percussive Arts Society International Convention, Featured soloist with Morehead State University.

Master of Music Art Graduate Recital at Morehead State University.

"Mixed Media" Television Performance, WKET, Louisville, KY.

Brazil concert tour with Morehead State University.

2002 Taipei International Percussion Convention with Ju Percussion Group (JPG).

Australia Concert Tour – Queensland Music Conservatorium, Brisbane, Australia.

Budapest Spring Festival with JPG – Budapest Spring Festival, Hungary

"Unimaginable" – JPG Macao Tour – Centro Cultural De Macau, Macau

JPG Spring Concert - The World Image of Percussion

2001 JPG North America Tour:
New Jersey Performing Arts Center, New Jersey
Stephens Hall, Towson University, Maryland
Taipei Theatre, Chinese Information and Culture Center, New York city
Longy School of Music, Boston
The Lied Center of Kansas, Lawrence City, Kansas
Vancouver Playhouse, Vancouver, Canada

The Annual JPG Children's Concert Tour

JPG Music Theatre - See the Sound

The "Ney Rosaro and Amores Percussion" concert

JPG 15th Anniversary Concert

2000 The Grand Hotel "Inventec Group New Millennium Concert" with Butterfly Percussion Group.

1999 Inventec Charity Concert with Butterfly Percussion Group

1998 Senior Percussion Recital

"Steve Houghton and JPG" concert

"Taipei-Seoul Exchange Concert"

"JPG China Concert Tour" – Xian, Shanghai, and Nanjing.

	"1998 Macau Arts Festival with JPG"
	"JPG Hong-Kong Concert.
1997	"Keelung International Modern Music Festival" with China Found Music Workshop.
	"Grooving with L. H. Steven and JPG" concert
1996	"JPG Spain Concert" – Valencia Percussion Festival
	"JPG Malaysia Concert Tour" – Pinang, Seremban, Johor, and Kuala Lumpur.
1995 – 1998	The Annual Lantern Festival (Taipei) with JPG
2001 - 2002	The Annual Lantern Festival (Kaohsiung) with JPG
1995	"JPG Singapore Chinese New Year Concert Tour"
	"JPG China Concert Tour" – Xian, Beijing, and Shenzun
	"JPG Japan Concert" Tokyo, Japan
	Musical "Cyrano de Bergerac" with Godot Theatre Company
1994 – 1997	The Annual JPG Children's Concert Tour
1994	"JPG Music Theatre – Dream • Wind bell II"
	JPG Taipei Theater, Chinese Information and Culture Center, New York, U. S. A.
	"JPG Malaysia Concert Tour" – Johor Bahru, Melaka, Seremban, Kuala Lumpur, and Ipoh
1993	"JPG Music Theatre – Dream • Wind bell I"

Has performed with the Ju Percussion Group (JPG) in over 500 concerts from 1993.

Audio Recording

2012	CD Project: XPlorium Ensemble
2011	CD Project with Dr. William Mann

2010	CD Project with Dr. Nathan Nabb (Hout for Tenor Saxophone, Marimba, Guitar and Piano by Louis Andriessen)
2007	Morehead State University, Department of Music Holiday CD project (The Christmas Song by Mel Torme/ Robert Wells; arranged by David Friedman).
	Morehead State University, Department of Music Faculty Showcase Concert CD project
2002	“Shiny Days” with Ju Percussion Group