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About The Book

Once a pun a time there were eight little marimba duets that were written for very serious and high-minded educational purposes. But every time these sophisticated compositions were played, there were pun intended consequences: people had fun!

Safaris I know, having fun and learning at the same time is a good thing, and since there is no danger of experiencing banana split pants while performing these duets, why not go for it? (Although eating too many banana splits before performing might not be a good idea.)

These duets can be performed on one 4.3 octave marimba with two mallets for each player. They are a great way to develop independence, confidence, and musicianship. Playing independently of other musicians takes practice and is an important musical skill - and what better way to practice than side-by-side with a mallet-playing buddy!

Duets help players develop independence and improve counting. These pieces provide opportunities to work on grooving, musical expression, soloistic playing, and even a little improvising, and to explore a variety of musical styles from contemporary to classical and world music to jazz and classic rock, but never fear: I've always got your Bach!

The real elephant in the rumba is that mallet maniacs will want to play these tunes over and over again.

Pun Intended Consequences is a collection of intermediate marimba duets designed for a pair of ambitious young mallet players who want to explore new musical territory together.

Performance Notes

Pun Intended Consequences is based on the popular Latin dance style called the cha cha cha. It should have a nice grooving feel that makes you want to move your feet. This duet features interlocking rhythms that require you to think independently and be confident in your counting.

Safaris I Know might be the soundtrack for a movie about an African Safari. Keep the tempo at a nice walking pace - so you can stop along the way and take photographs of the animals. Safaris I know, that's the best kind of an African adventure. This duet makes use of the hemiola rhythm - a ratio of three notes in the space of two.

Banana Split Pants is a musical escapade in 7/8 meter. Your hands have to constantly split up and come back together on this perky little composition. Bring out the melody notes as marked and make sure to give it a playful feeling throughout.

Got A Black Magic Marker has a classic rock feel with rhythms and riffs made popular in the 1970s by Carlos Santana. At letter C, you can play the written solo or make up your own from the chord changes above each measure. Trade off playing the bass line so you both have a turn at improvising. Soloing is easy using just the D-flat pentatonic scale (D-flat, E-flat, F, A-flat, B-flat), so why not give it a try!

Soca De Beans is composed in the style of Soca music from the steel band traditions of Trinidad and Tobago. Soca is some of the happiest music on the planet and should have a good dancing feel, but don't play it too fast - give it a happy, bouncy, and relaxed rhythmic feel.

I've Got Your Bach is your chance to show that percussionists can play musically and sensitively. This duet draws on the style of J. S. Bach, whose influence is heard in the opening chord progression. In the middle (3/4) section, the duet becomes a full-fledged Bach-inspired episode featuring Baroque compositional techniques such as fugue and imitation. Perform it with delicate expression.

Once A Pun A Time sounds like music to accompany a fairy tale, but it is actually inspired by a chord progression recorded by American guitarist and composer Frank Zappa and by the compositional style of Erik Satie. This duet should have a relaxed, minimalist quality. Play expressively. Be patient and let the composition develop slowly from beginning to end.

Elephant In The Rumba is another Latin dance, although I don't recall ever seeing it danced by elephants. This composition features interlocking rhythms. Both players have to be very accurate with their counting before putting this duet together. Practice as a duo slowly until the rhythms are relaxed and comfortable.

Pun Intended Consequences

Dan Moore
ASCAP

♩ = 126 - 132

Marimba (Top) *mf*

Marimba (Bottom) *f*

A

f

mf

B

mf

f

Safaris I Know

Dan Moore
ASCAP

♩ = 136 - 144

Marimba (Top)

Marimba (Bottom)

mf

f

A

mf

B

mf

mf

C

mf

Banana Split Pants

Dan Moore
ASCAP

♩ = 126 - 142

Marimba (Top)

Marimba (Bottom)

mf

Musical score for Marimba (Top and Bottom). The top staff is labeled 'Marimba (Top)' and the bottom staff is labeled 'Marimba (Bottom)'. The tempo is marked as ♩ = 126 - 142. The music is in 7/8 time and features a rhythmic pattern of eighth notes with accents. The bottom staff starts with a dynamic marking of *mf*. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated above the top staff.

A (bring out bottom note)

mf

Musical score for section A, marked with a repeat sign and the instruction '(bring out bottom note)'. The dynamic marking is *mf*. The score is in 7/8 time and features a rhythmic pattern of eighth notes with accents. The score is divided into four measures, with measure numbers 6, 7, and 8 indicated above the top staff.

B

(bring out top note)

Musical score for section B, marked with the instruction '(bring out top note)'. The score is in 7/8 time and features a rhythmic pattern of eighth notes with accents. The score is divided into four measures, with measure numbers 10, 11, and 12 indicated above the top staff.

C

f

Musical score for section C, marked with a dynamic marking of *f*. The score is in 7/8 time and features a rhythmic pattern of eighth notes with accents. The score is divided into four measures, with measure numbers 14, 15, and 16 indicated above the top staff.

Fine

Got A Black Magic Marker

Dan Moore
ASCAP

♩ = 128 - 132

Marimba (Top)

Marimba (Bottom)

mp

mp

A

f

mf

mf

1st

B

2nd

f

Soca De Beans

Dan Moore
ASCAP

♩ = 106 - 113

Marimba (Top)

Marimba (Bottom)

f

f

A

mf

mf

1st

2nd

f

B

(to Coda after repeat)

f

f

1st

2nd

C

f

mp

f

1st

I've Got Your Back

Dan Moore
ASCAP

Andante ♩ = 106 - 110

Marimba (Top)

Marimba (Bottom)

p *mp*

p *mf*

A

mf

mp

B

p

1st 2nd

mf

C

Like a bell

Like a bell

(like a bell)

Like a bell

Once A Pun A Time

Dan Moore
ASCAP

♩ = 110 - 120

Marimba (Top)

pp

2

3

4

Marimba (Bottom)

mp

A

mp

6

7

8

p

mp

p

9

10

11

12

mp

mp

B

14

15

16

mf

mf

17

18

19

20

21

Elephant In The Rumba

Dan Moore
ASCAP

♩ = 100 - 116

A 

Marimba (Top)

Marimba (Bottom)



B



1st

2nd

C

