
INTRODUCTION

Before concentrating my energies on improvisation, I played a great deal of Baroque music. I felt this stylistic period lent itself especially well to the marimba and vibraphone. My favorite pieces were the Sonatas and Partitas for Solo Violin and the Cello Suites by J.S. Bach.

I enjoyed how the single-line writing was uniquely angular and at the same time suggested ingeniously conceived harmonies. I am still fascinated by this kind of multi-dimensionality.

Because of Bach's choice of interval relationships, the simplest of lines, from a technical standpoint, have as much interest on a vertical level as on a horizontal one. The term "horizontal" pertains to "linear" or "line" and vertical pertains to harmonies or chords.

Thinking about the concepts of simplicity and fullness (often diametrical opposites these days), I decided to write this collection of vibraphone works with precisely these ideas in mind. The challenge was to create complete musical statements of limited technical difficulty for mallet players having various levels of ability. The performer's challenge is to make music out of the notes on the page.

In order to make the pieces immediately accessible, one staff was used whenever possible. Sometimes note values were abbreviated to avoid cluttering a measure, so reading a particular line would not be awkward. (For example, at letter C in MIDNIGHT STAR, the note values of the melody line are certainly longer than sixteenth notes, but the proper sustain is controlled by the pedal marking.)

Dynamics are extremely important and should be exaggerated. After all, dynamic contrast is what makes the vibraphone breathe.

All pieces except MIRROR FROM ANOTHER and TRANCE are predominantly melody and accompaniment. Dynamic control of these two musical elements is essential for a proper rendition of these works.

Because each piece ends with a "vamp" or repeated figure which fades out, "segueing" or connecting one piece to another works very well.

If any of you are interested in communicating with me about this music or anything else, please do so at the following address:

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TITLES

1. MIRROR FROM ANOTHER

This work is about a static environment created by an ostinato figure in the middle register with sudden melodic and harmonic suggestions for the extreme upper and lower registers.

2. VIENNA

VIENNA is a spirited, up-tempo, somewhat "tongue-in-cheek" waltz. The rallentandos and ritardandos should be treated dramatically in order to recreate that "old" eighteenth-century feeling.

3. WIND

The challenge here is to play the melody without losing the rhythmic flow of the accompaniment. Practice the accompaniment figure by itself for as long as it needs to "play itself."

4. MIDNIGHT STAR

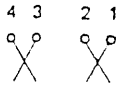
Originally a duo piece from the "Double Image" album, "In Lands I Never Saw," MIDNIGHT STAR is a ballad with an eighth note feel. The melody notes have stems going up. Observe the dampening markings carefully, especially in letter A. Be sure the melody notes in letter C are sufficiently brought out.

5. LOOKING BACK

This piece is the "tour de force" of the collection. In letter D1, the melody is on the bottom with stems going down. Again, watch the dynamics! Letter F1 should flow similarly to the accompaniment figure at the beginning of WIND. Try practicing this section over and over again until you have the impression your hands are moving as a separate entity.

6. TRANCE

TRANCE is a "minimal" piece consisting of 21 events. Play it first as written, then try juxtaposing the events according to your own taste. Exaggerate the accented sixteenths in letter C, D, and H.



Mirror From Another

David Friedman

$\text{♩} = 60-63$ *CG*

3 3 2 1 3 2 1 3

(4)

(8)

3 2 1 3 2 1 4

[A]

1. 2.

mf [B]

1 1

4

Musical staff with notes and rests. Includes an 'X' mark and a 'p...' dynamic marking.

Musical staff with notes and rests. Includes an 'X' mark and a '1.' first ending bracket.

Musical staff with notes and rests. Includes an 'X' mark and a '2.' second ending bracket.

Musical staff with notes and rests. Includes a [C] chord symbol, 'mf' dynamic, and fingerings.

Musical staff with notes and rests. Includes a 'f' dynamic and fingerings.

Musical staff with notes and rests. Includes fingerings.

Musical staff with notes and rests. Includes a [D] chord symbol and 'sub. mp' dynamic.

Musical staff with notes and rests. Includes a 'mf' dynamic and a slur.

*
 PISTON
 PA L

[E] mp
 p

rit. a tempo
 pp mp
 rit. Repeat and fade

4 3 3 3 3 4 3 3 3 3

* + = Dead notes. Leave mallet on bar, stopping the tone.