

Termindra

Mallet Quartet

By

Billy Madison

Performance Notes:

One of the most interesting aspects of “Termindra” is the use of several different tempos. The first section is marked *Vivace* and should be played very fast followed by a slower *Moderato* section. The *Vivace* section is in four bar phrases and passes the melody from player to player while the other parts provide a rhythmic accompaniment. The slower middle section uses counterpoint between all the parts which requires independent performance by each player. The original theme returns at the original *Vivace* tempo, but is interrupted by an unexpected *Grandioso* tempo of the third four bar phrase and then goes back to the *Vivace* tempo ending with a *molto ritardando*. All of these tempo changes require the players to focus on playing together, which is what playing in an ensemble is all about.

Always be conscious of good balance throughout this piece. It is important that the melody be heard above the other parts so it is usually marked one level louder than the background. Mallet selection will play a big part in achieving proper balance. The bells and xylophone should be played with hard mallets. The marimba 1 part should be played with medium hard yarn mallets and the marimba 2 part with medium yarn mallets. This is only a suggestion and the performers are encouraged to experiment with different mallets until they find the sound that works best for them. However, balance should always be the top consideration. Also, an additional marimba 2 part in treble clef is included for non-bass-clef reading players.