



The NEW Mallet Bag

Functions as a backpack

- ① 3-part front divider, including gusseted pockets that easily handle your music sheets, documents and notepads/iPads.
- ② Ergonomic soft-grip handle. Reinforced adjustable straps.
- ③ Strong PU-coated nylon fabric reinforced at stress points. Oversize zippers for ease of use and durability.
- ④ Protective flap for use when hanging on a marimba.
- ⑤ Dual-layer staggered pockets for easy reach of mallets. Holds 18 pairs in orderly fashion. Capacity for many more.
- ⑥ Built-in organization: pencil holder, zippered pockets, business card display.

Get your mallet bag from these dealers

U.S.A.	Percussion Source
	Steve Weiss Music
Mexico	Mikes Percussion
U.K.	Southern Percussion
Germany	Musikhaus Thomann

Kinetic Madness!

It's in Arcata, a crazy little college town in Northern California where we live and work. When we're not building marimbas, we show our love of giraffes in the Kinetic Grand Championship, crossing sand, pavement and water on human-powered contraptions.



Visit
Our
New

Website:

www.marimbaone.com

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Jeff's eye for details guarantees the highest standard

His Dream "Resonates" With Most Craftspeople

"I love to take raw materials and turn them into a high-quality end product for some artist who might eventually be playing it at Carnegie Hall" is the way that Jeff describes his goal at *marimba one*®.

Jeff is the head of the Resonator Department, which means he is in charge with putting together the 75 dizzying lengths and diameters of the tubes that give our marimbas their signature deep, warm sound.

Although he grew up around music--both his father and grandfather were musicians--Jeff got into ceramics at Arcata's Fire and Light company before switching to resonators at *marimba one*® five years ago.

His eye for detail allows the 34-year-old the ability to oversee what he calls "the lots and lots of little steps" into putting a marimba together.

He notes that wherever there is contact between two pieces of metal, a layer of felt is placed so that our resonators never ever rattle.

He mentions the quality hardware, Nylock nuts that allow the instrument to be easily dismantled and yet stay well-secured. He even points out that the instruments are not anodized but are powder-coated. And locally, too.

Taking pains while working with his hands: watchwords for Jeff...and *marimba one*®.

Unique Marimba

This instrument was built by *marimba one*® at the request of Bahui Int'l. Cultural Development, our Chinese distributor based in Beijing.

Because we are dedicated to sound, all our marimbas are made of the finest Honduran rosewood. A number of rare pieces--mainly from the base of the tree--look so different that Ron Samuels has come up with the term "bubble wood" to describe them.

Instead of a straight grain, bubble wood almost looks like redwood burl.

It takes years to collect enough of this wood to make the keyboard shown below.



Bubble wood: Can you see the difference?



Need Financing?

NoteWorthy Federal Credit Union, known as 'the artist's credit union,' specializes in making musical instrument loans.

Fixed rates range from 7.25% to 8.75%, for 36 to 60 months, and your instrument is the collateral.

Here's how it works: *marimba one*® provides you with a quote for your instrument. You present it to NoteWorthy. Once you're approved, NoteWorthy sends a check directly to Marimba One.

To find out more, call *marimba one*® at 888.990.6663.

Or you can contact NoteWorthy Credit Union directly at 1900 Superior Ave, Ste 126, Cleveland, OH 44114; (216) 263-7034; info@noteworthyfcu.com

Thoughts from Valerie Naranjo

Interview By Nicole Riggs

When I was a freshman at the University of Colorado I was fascinated by the sound that a classical composer from Ghana pulled out of the marimba. He explained to me that Ghana's marimba, the gyl, is like Western marimba, a series of wooden bars with resonators that is played with mallets.

I chose the gyl as my graduate research subject while studying with Gordon Stout, although there was, at the time, very little written about it. For years thereafter I transcribed gyl music from recordings. In 1988 I traveled to the Upper West of Ghana, the homeland of Kakraba Lobi, the extraordinary West African gyl maestro famous for advancing the music, traditionally dance music, for the concert audience. He was a strict mentor to me for 17 years, and with him I created the transcriptions series, "West African Music for the Marimba Soloist."

"In order for me to play the "men's only" gyl in a traditional setting, I would need a chiefly decree. When I performed for the council of elders and chief Karbo, in preparation for their gyl festival called Kobine, it created bedlam. The council was torn between the tradition that



Valerie playing the gyl

women were not supposed to even touch the instrument, and the tradition that if someone comes from another place to learn about your culture, they must be aided. Chief Karbo settled the issue when he declared, "from now on, women will play the gyl."

Traditionally the gyl is played when a person dies, and continually during the funeral, a two to three day celebration.

It fascinates me that, like marimbists, gyl maestros are very passionate about their instrument. Neither gyl nor marimba are easy to dabble in.

I've been fortunate to be the percussionist in the Saturday Night Live Band for 16 years now, and to use there the techniques and concepts that I learned from my study of the gyl.

Normally when I play music live, whether in

clinic or concert, I ask for everyone present to participate. Part of the West African music aesthetic that I love so much - it brings a particular song's sound vibration to life within the body and mind of everyone

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in the space and at that moment.

My advice to students: You must be really sure that you love playing. Your passion and fire for music must be bigger than the obstacles that you will encounter. No matter where you are in your career there'll be someone who loves what you do, someone who hates what you do, and someone who couldn't care less. Play music because it is your calling to those whose hearts will be opened.



Valerie playing marimba one®

Innovation from *marimba one*

Historically the junction of the rails and headboard has been a point where damage can happen when improperly assembling or transporting marimbas. The innovation of the Flexible Rail Pin virtually eliminates this concern. In addition to increasing the durability of your marimbas, the Flexible Rail Pin further isolates and prevents the transfer of keyboard or rail vibrations to the frame.

It's the kind of ground-breaking that makes *marimba one* the leader in the industry.



From top left: Team Zeltsman: Mike Truesdell and Nancy Zeltsman at ZMF 2011; the trademark S-curve resonator shape is an original *marimba one*® design—see it clearly on Michael Tiemann's new 5.5 octave marimba and on Colin Currie's marimba. Bottom right: Katarzyna Mycka with 'Marimba Chain'. Below: Ivana Bilic with Budapest Orchestra.



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Marimba One • PO Box 786 • Arcata CA 95518 • +1(707) 822-9570 • www.marimbaone.com