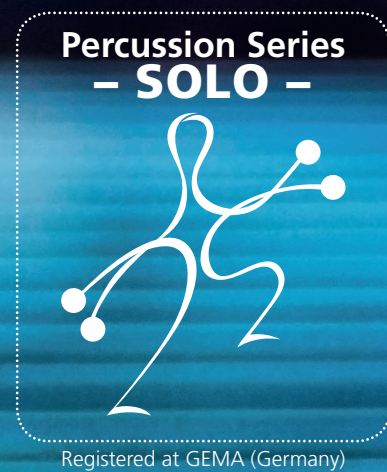


# 5 Concert Pieces for Vibraphone

Karl Matthias Goebel



ARS | METAPHONIA  
MUSIC · PUBLISHING · LABEL

## Table of Contents:

1.	<b>Albatrosse</b>	4
2.	<b>Windspiel</b>	6
3.	<b>Metro Al Madina</b>	8
4.	<b>Choral 21°</b>	10
5.	<b>Just Another Popsong</b>	12

---

## Notice:

These pieces can be played as a solo or duo. They can also serve as the basis for ensemble versions. Occasionally the score can be a bit complex in the beginning. In the case of **"Albatrosse"**, it is expected to be played to the students and repeated by them with the hint: "...and this is what it looks like in the musical notes".

All pieces try to make the characteristics and peculiarities of the vibraphone audible and physically tangible from the start.

Whether it is the full width of the instrument in **"Albatrosse"**, the typical music box sounds in **"Windspiel"**, the pulsating, drum-like rhythms in **"Metro Al Madina"**, the depth of sound in **"Choral 21°"** or the guitar-like song accompaniment in **"Just Another Popsong"** - each piece offers focal points and basics for the development of one's own technical etudes.

.

:

Karl Matthias Goebel

## 5 Concert Pieces for Vibraphone

– Solo + Optional Accompaniment –

Thanks to Stefan Bauer for the English translation

Percussion Series  
– SOLO –



Registered at GEMA (Germany)

Katalognummer: AM 2101  
ISBN: 978-3-947561-03-2  
ISMN: 979-0-700403-03-4



[www.ars-metaphonia.com](http://www.ars-metaphonia.com)

Copyright © 2021 ARS METAPHONIA Publishing  
All Rights Reserved

PLEASE DON'T COPY!

Any unauthorized use or copying of this material is forbidden by law, and may result in criminal or civil action.



## “Albatrosse”

Similar to the wide flap of the Albatross’ wings the range of the vibraphone is felt in the first line of the piece.

In the second line, its feet splash in flight over the surface of a large lake. Here it may come to a musical action, in which the tempo of the eighths may be varied freely. Finally, one tone remains standing clear and well formulated.

The song-like part in the third and fourth line describes the landscape, the surroundings of the lake and ends with a view into the distance.

Lines 5 and 6 let the Albatrosses circle over the lake again.

In line 7 they glide through the thermals of the mountain slopes, then glide over the lake again in lines 8 and 9 and “tread” with their feet one last time on the water.

Finally, the concert pitch A sounds.



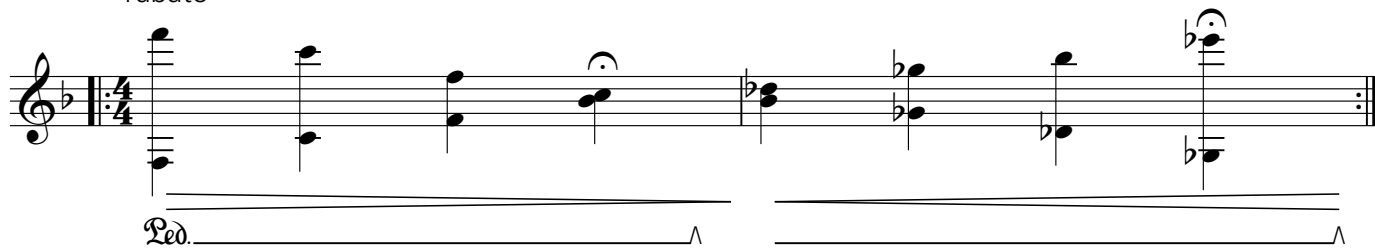


# ALBATROSSE

5

Music by  
Karl Matthias Goebel

rubato



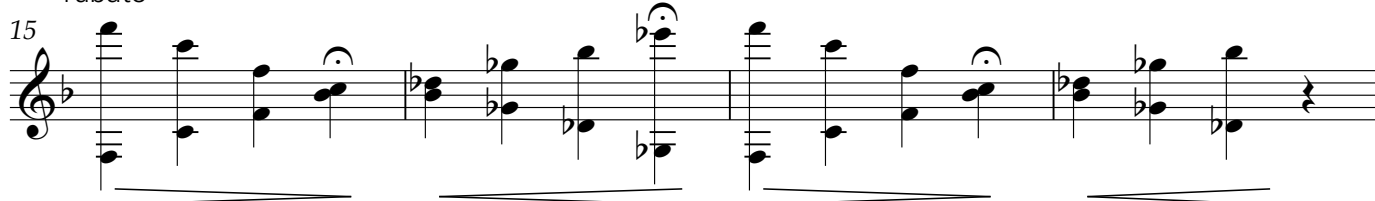
7 cantabile



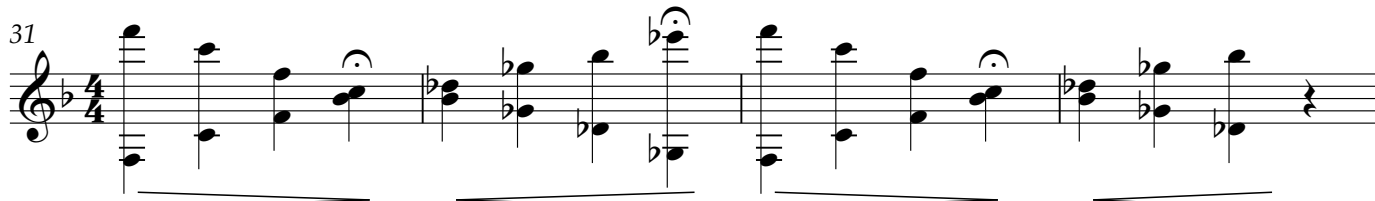
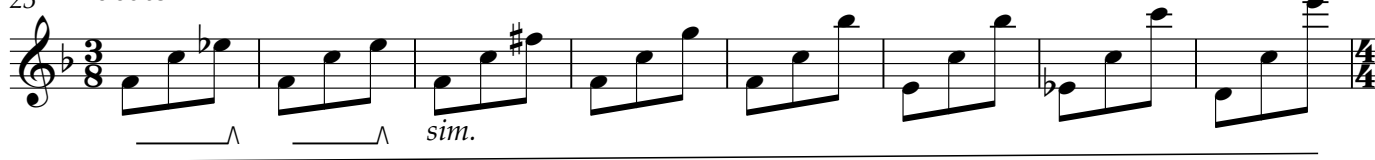
11 misterioso



rubato



23 rubato



35 marcato



## “Windspiel”

The music is inspired by the dreamy play of big windchimes. It is dedicated to the various damping techniques of vibraphone playing: mallet-, wipe-, finger- and pedal-dampening. The dynamic balance between mallets 1, 2 and 3 has to be worked out in a flowing, undulating movement of the hands. The “Windchimes” - fermatas are not only a sparkling sound event, but also serve to prepare for the next part.

This is also a good moment to make eye contact with one another.

Piano accompaniment: Second voices, atmospheres and groove patterns can be played according to the chords. The accompanying draft is the basis for possible duo, trio or ensemble parts to be worked on in class.

**FORM:** Intro | A | B | C1 + C2 (ohne Windchimes) | Intro | C1 (ohne Windchimes) | Outro

**INTRO** ♩ = 62 unisono mit Vibraphon

Klavier

Windchimes

1.mal

**A & C1** ♩ = 104

Windchimes

B $\flat$ (add9) F $\flat$ /A Gm(sus4) F $\flat$ /A

**B & C2**

Windchimes

B $\flat$ (add9) C $\flat$  Dm7 C $\flat$

**OUTRO** unisono mit Vibraphon

The musical score is written for piano and vibraphone. It consists of several sections: an Intro, two main sections (A & C1, B & C2), and an Outro. The Intro is marked 'unisono mit Vibraphon' and has a tempo of 62. The main sections are marked 'A & C1' and 'B & C2' with a tempo of 104. The piano part provides harmonic support with specific chords: B $\flat$ (add9), F $\flat$ /A, Gm(sus4), C $\flat$ , and Dm7. The vibraphone part features melodic lines and fermatas labeled 'Windchimes'. The score is written for two staves (treble and bass clef) and includes dynamic markings and articulation symbols.

# WINDSPIEL

X = Schlägeldämpfen / \* = Wisch-Dämpfen

° = erst alle Töne klingen lassen, dann mit Finger nacheinander dämpfen

Music by  
Karl Matthias Goebel

**Windchimes**

$\text{♩} = 62$  *maestoso*  $>$

**A**  $\text{♩} = 104$  *andante leggiero*

**B**

**C**

*f* *mf* *p*

*mf* *p*

*f*  $\text{♩} = 104$  **optional: Motor On**

*mf* *p* *mf*

*f* *mf* *p* *pp*

**Zimbel / Windchime**

**D.C. al Coda**

## “Metro Al Madina”

The music was created on a tour with the Tabadoul Orchestra in Beirut during an extended tour. The “Metro Al Madina” is located on the 1st basement level on the vibrant Hamra Street. The melody plays with a scale that is often attributed to the Far East, the “harmonic minor scale starting a fifth down”, or HM5 for short. The pulse of the city is played in the feet, the lyrics of the local people are played in

the hands. The piece ends mysteriously, eccentrically and abruptly. It reflects life in Beirut.

With the accompanying pattern B and the rhythm of the melody, second and third voices up to an ensemble can be worked out very quickly. Foot pattern A is also often adopted by the audience.

### • Bodypercussion Warm Up

Brustkorb/Oberschenkel R/L

Fuß

Schnipsen

Klatschen

- Optionale tonale Begleitung: Pedalton F (Takt 1-4) & A (Takt 5-8) | Unisono (ab Takt 9)
- Groove-Vorlage für Schlagzeug, Cajon oder Percussion ad libitum

A

Basis-Pattern im Fuß

B

C

Unisono Part, Halbe-Fermaten mit Klang füllen

rhythmisch, energisch





# METRO AL MADINA

9

Music by  
Karl Matthias Goebel

**A**

♩ = 110

spiele 3 x

1. / 3. *mf* 2. *p* *sim.* *mp* *f*

Fuß / Schelle / opt. Cajon mit Pedal

spiele 3 x

5 1. / 3. *f* 2. *p* *sim.* *p* *f* *pp*

**B**

9 *f* *ff*

13 subito molto trascinando - poco a poco accelerando (über 8 Takte hinweg) *f* *p*

**C**

misterioso

marcato

espressivo con forza

17 *ff* *Ped.*

21 *fz*

## "Choral 21°"

Chants are often associated with churches. This chorale takes place in a location that the players choose themselves. For this purpose, everyday background noise is recorded and played back with a smartphone while "Choral 21°" is being

played on the vibraphone at the same time. Melody and bass make up the "chords"; the pedal is consistently "legato" and can be played close to the sound bars.

Klavier

5 Fmaj7(add9) C/E Dm7(b5) G7

9 C Am Fm/Ab C Am D/F#

13 Fmaj7(add9) C/E Dm7(b5) G7(b9)

17 C Am Fm6/Ab C Am D/F#

21 Fmaj7(add9) C/E D7/F# G7/F C/E Dm7 Cmaj7

25 Bbmaj7(add9) Dm7 Cmaj7 Fm7(add9)/Ab C/E C13 C



# CHORAL 21°

11

Music by  
Karl Matthias Goebel

nur bei  
Wiederholung

5

9

13

17

21

25

8va--1

rubato

## "Just Another Popsong"

Four mallets from the start? Why not! In this pop song, all clichés are fulfilled: poppy chords in the middle section with a half-time feel, catchy melody, ostinati and atmospheric chords at the

end. This song is the entry into the supreme discipline of vibraphone playing: self-accompanied solo playing.

Klavier

Fmaj7 Em7 Am7 Em7/B

**A**

Fmaj7 Em7 Am7 Em7/B

Fmaj7 Em7 Am7 G(sus4)

**B** ♩ = ♩

Fmaj7 G7 Bbmaj7(#11) Bbmaj7 F/A Fm/A♭ D.C.

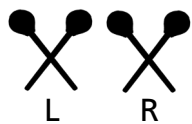
**C** ♩ = ♩

Fmaj7 Em7 Am7 Em7/B A♭maj7 B♭13

**D** ♩ = ♩

Cmaj7 Cmaj7 C7/B♭ F9/A Fm9/A♭

F#m(b5) A♭13 B♭9 Cmaj7



# JUST ANOTHER POPSONG

13

Music by  
Karl Matthias Goebel

easy shuffle | easy pedal

5 **A**

9 *sim.*

14 **B** ♩ = ♩ straight 8ths

18 D.C.

22 **C** ♩ = ♩ easy shuffle

26

30 **D** ♩ = ♩ straight 8ths

34





## Karl Matthias Goebel

\*1978

[www.matthiasgoebel.com](http://www.matthiasgoebel.com)

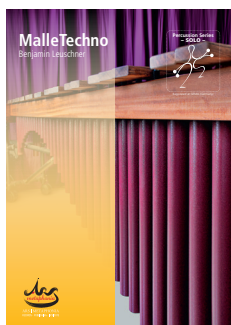
[www.mallet-institute.com](http://www.mallet-institute.com)

- Gründer und Leiter des „Mallet Institute“ in Düsseldorf (Institut für Musik, Marimba, Vibraphon, Ensemble)
- Co-Leitung des „Forum Intuitive Musik“ gemeinsam mit Markus Stockhausen
- Dozent für Bodypercussion und Didaktik an der Hochschule für Musik und Tanz Köln
- Als Musiker von Jazz bis Neuer Musik, von Kammermusik bis Solo national und international aktiv



- 
- Founder and director of the Mallet Institute in Düsseldorf (Institute for Music, Marimba, Vibraphone, Ensemble)
  - Co-director of the Forum Intuitive Musik in cooperation with Markus Stockhausen
  - Lecturer for Bodypercussion and Didactics at the Hochschule für Musik und Tanz Köln
  - Performs in Germany and internationally – jazz to contemporary music, in chamber ensembles and as a soloist

## Publications already released



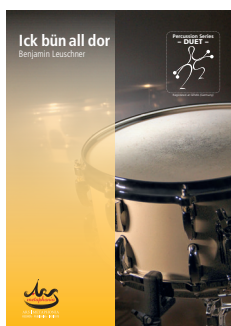
### »MalleTechno« by Benjamin Leuschner

– Solo for Marimba & Multiple Percussion –  
*dedicated to Kilian Enzweiler*

Katalognummer: AM 1801

ISBN: 978-3-947561-00-1

ISMN: 979-0-700403-00-3



### »Ick bün all dor« by Benjamin Leuschner

– duel between two percussionists –

Katalognummer: AM 1802

ISBN: 978-3-947561-01-8

ISMN: 979-0-700403-01-0



### »Expecting Whales« by Karl Matthias Goebel

– Trio for Vibraphone, Marimba & Drums –

Katalognummer: AM 2005

ISBN: 978-3-947561-02-5

ISMN: 979-0-700403-02-7

Future Releases

### »Cello Suites – BWV 1007-1012«

by Johann Sebastian Bach

– arranged by Christian Roderburg for Solo Marimba –

### »Baya Baya« for Percussion Ensemble by Safri Duo/Uffe Savery & Morten Friis

– arranged by Benjamin Leuschner –

### »Zodiac I« 12 easy Mallet-Studies

by Benjamin Leuschner

ISMN 979-0-700403-03-4

