

**Corrections for *Four-Mallet Marimba Playing: A Musical Approach for All Levels*  
by Nancy Zeltsman (as of 2/24/08)**

Pertaining to Revised (2<sup>nd</sup>) Edition (To be corrected for the 3<sup>rd</sup> Edition)

- **p. 29 (Study #9)** Replace the last sentence of the introductory comment with: It is suggested that you play this study a total of about five times, for the challenge of pacing a long, gradual fade-out.
- **p. 42 (Study #31)** m. 4 Bass clef G should be tied to the G in m. 5.
- **p. 50 (Study # 42)** 3<sup>rd</sup> line, 3<sup>rd</sup> bar A slur should be added to connect the first chord and the A-sharp.
- **p. 51 (Study #43)** m. 3 The last note (C) should be C-sharp. Delete the sharp from the trill above that note.
- **p. 51 (Study #44)** m. 2 The last C (2<sup>nd</sup>-to-last sixteenth note) should be C-sharp. (The sharp on the trill above it IS correct.)
- **p. 52 (Study #45)** 2<sup>nd</sup> line, 4<sup>th</sup> bar Above this bar, add (in small type): (Optional: “2 + 2” roll)
- **p. 52 (Study #45)** There is a typo in the middle of the footnote. It should be “...mallets form an “L” configuration,...” (i.e. change ‘from’ to ‘form’)
- **p. 53 (Study #47)** m. 7 The chord should not have a “natural” on the F (i.e., it should be F# which is already in the key signature).
- **p. 54 (Study #48)** m. 4 Last dotted-quarter-note chord is missing three roll slashes in the left hand (i.e. notes on lower staff).
- **p. 54 (Study #48)** m. 8 Last dotted-quarter-note chord Top note should be C-flat (instead of C). (The A-flat IS correct.)
- **p. 55 (Study #49)** At the beginning, instead of “2<sup>nd</sup> time,” it should say: “After D.C.!” and “...[as dead strokes] D.C. only!”
- **p. 55 (Study #49)** At the end, it should say: “(play accents and/or staccatos as dead strokes)” That instruction should begin directly beneath the “dim”.
- **p. 56 (Study #50)** Tempo marking should be “half = ca. 56” (i.e. add “ca.”)
- **p. 90 (Solfegietto)** 3<sup>rd</sup> line, 1<sup>st</sup> bar The sticking after the high B should be: “2” below the F, followed by “3” above the D.
- **p. 93, ending** There are six Es (on top staff). Delete the tie between the 2<sup>nd</sup> and 3<sup>rd</sup> Es; and the 4<sup>th</sup> and 5<sup>th</sup> Es (so that the Es following the As will be re-attacked).
- **p. 94** This should be a blank page. (This music is redundant with that on pg. 95.)
- **p. 114 (Morning Glory, 1<sup>st</sup> pg.)** bottom line, 2<sup>nd</sup> bar The chord on beat 2 should be (from the top down): B-flat (as is), B-flat (instead of A-natural), E-flat (as is), G-flat (instead of F).
- **p. 115 (Morning Glory, 2<sup>nd</sup> pg.)** m. 3 last note on top staff (dotted-quarter D) should be D-flat.
- **p. 115 (Morning Glory, 2<sup>nd</sup> pg.)** 3<sup>rd</sup> bar from end There should be an *a tempo* over the chord on the last eighth note (that’s tied across to a quarter note).