Stephen's 5.0 Korogi Marimba Guide

Hello! You have chosen to rent and/or move/construct/deconstruct my marimba. This guide has been made so we can make this happen with the least stress for everyone. **Read carefully, or I will kill you. :)**

Quick Notes for Renters, On Value/Damages:

1. The replacement cost of this instrument would be somewhere between $12 000 and $16 000. *Be careful, take time where needed.*

2. *If something does happen, be honest*. There will likely be minor scratches with use (sigh!) and I will eventually stain/refinish the instrument (this is life: let's not stress too much, but do our best). If you are renting, if a more *major scratch* (or other damage) I will hold the right to take what I feel is an appropriate amount from your damage deposit (up to 100%). I will do my best to be fair and reasonable in such a situation.

3. *If you do really serious damage* (beyond scratches, going beyond the value of the damage deposit), *I will hold you liable* (ie, will ask for $ = to cost of replacement of damaged parts + shipping). I will look at legal action if necessary.

On Proper Care

1. Be careful. Don't be a reckless.

2. Take **very good care of the Rosewood Keys**. Do not leave the keys out in excessively hot, cold or moist or dry climates (ie when transporting, do not leave in a vehicle without proper temperature conditioning for an excessive period of time). Do not let anything harder than a blanket come in contact with the keys.

3. Allow yourself proper time and space for set-up and deconstruction. For one person, this could be **1 hour**, especially doing this the first time.

4. Wait for someone's help if you can't manage heavy lifting.

On what I will require from you:

1. Read the contract and this page before meeting to get the marimba (or at the time of, if unable to open).

2. Read p 2-7 on Inventory (Pieces and Cases) and Construction of the Marimba before meeting.

3. We will do a damage assessment/state of the instrument inspection when the person picking up the marimba arrives.

4. **The Person Picking up the Marimba Must Also Be Involved with Constructing and Deconstructing the Marimba**. I will supervise this person as s/he goes through the deconstruction instructions and dissembles the marimba when this person comes to pick it up.

5. Then, the person picking up the marimba will sign the rental contract.

Marimba dimensions, in cases (if stacked in most efficient cube shape):

-**Width:** 3 feet wide **-Length** 44" long (3 feet 8" long") (this is the widest least fit-able piece)

-**Height:** at least 3 feet, if 3' 4" is budgeted, it is preferable.

Additional: -The longest set of cases (which the 2 crossbar pieces go in) are just short of 57" (4'9"). In a small vehicle though, this could fit between seats (8" wide at widest). The rails (next longest) are 53" long (4'5") and 10" wide (there are 2 of them). These would fit **outside of the cube-stacked shape**.

Inventory of Pieces and Cases (cases are labelled)

A: Base Frame

1. Cross-Bar (2 pieces, in 2 individual silk cases, in soft case)

2. Frame: End Piece, Low

3. Frame: End Piece, High

B: Resonators

4. Resonators: Naturals, Low.

5. Resonators: Naturals, High

6. Resonators: Accidentals, Low

7. Resonators: Accidentals, High

C: Rails

8. Rails: Accidentals (2 pieces in one bag)

9. Rails: Naturals (2 pieces in one bag)

D: Keys

10. Keys: Naturals

11. Keys: Accidentals

Extreme Care must be taken to ensure that the *Rosewood Keys* are not scratched/damaged:

Make sure **1) wood does not go on top of wood** (keys are **spaced** before rolling to put away, blanket inside) and **2) the metal nodal hooks are well away from the keys when** rolling or unrolling the keys.

Keys go inside the blankets, metal hooks go outside of blankets; outside/away from rolling.

Construction of Marimba

A: Assembling the Base Frame

Step 1: Ensure sufficient space for marimba assembly is cleared, taking into account keys to be unrolled beside the marimba and cases to be unpacked beside the marimba.

Step 2: Bring the cases for **1. Cross-Bar 2. Frame: End-Piece, Low** and **3. Frame: End-Piece High** close by, but not in the way. Remove from cases, get cases out of the way.

Step 3 Screw both **1. Cross-Bar** pieces together.

Step 4: -**Step 4 Note: before starting, make sure 1) you can adequately balance these pieces either on your own or with the help of another person (or two people) and 2) that the correct side of the Cross-Bar goes into the correct Frame End-Piece**. **There is a #4 labelled on both one side of the Cross-Bar and its Corresponding Frame Piece Insert-Location**. This only fits one way.

Slide the full **1. Cross-Bar (assembled)** into its attaching place the **2. Frame: End-Piece, Low** (then lower the attaching hook for its 2nd connection) and then slide the other side of **1. Cross-Bar (assembled)** into the **3. Frame: End-Piece, High** (again, lowering the attaching hook after for its second connection).

The Base-Frame is now assembled.

B: Assembly and Placement of Resonators

Step 5: Bring the cases for **4. Resonators: Naturals, Low** and **5. Resonators: Naturals, High** to the lower Natural side of the assembled Base-Frame.

Step 6: **-Step 6 Note: ensure you can adequately balance these pieces on your own or with help and that you read through the entire step before starting**.

-Attach 4. Resonators: Naturals, Low and **5. Resonators: Naturals, High**:

• Keep **4. Resonators: Naturals, Low** on the ground. Lift the smaller **5. Resonators: Naturals, High**.

• Slide the low-end of (the smaller) **5. Resonators: Naturals, High** so that its bottom hole takes in the upward facing plastic hook of **4. Resonators: Naturals, Low**

• Ensure that the golden coloured Protruding metal Part on the High Resonators inserts into the empty (awaiting space) of Low Resonators.

• Close the *silver* latches from one set of resonators onto the other set, locking the two resonator halves together.

-The Natural Resonators are now assembled.

Step 7: **-Step 7 note: this lifting is somewhat heavy. Correct placement is also easier with assistance. Ask someone for help lifting and placing if needed**.

• Lift the assembled Natural Resonators to the lower end of the marimba. Place the protruding grey rubber into their related holes on either side of the assembled Base Frame. This is likely most easily done if both sides of the Resonators are lowered into the Base Frame holes evenly at the same time.

Step 8: Bring the cases for **6. Resonators: Naturals, Low** and **7. Resonators: Naturals, High** to the font/Accidental side of the assembled Base-Frame.

Step 9 and 10: Repeat the process of assembly, lifting and placement done for the Natural Resonators with the Accidental Resonators.

C: Set-Up and Placement of Rails

Step 11: Bring out the cases for both **8. Rails: Naturals** and **9. Rails: Accidentals.** Unzip, remove rails individually as you decide to place on the assembled Base Frame.

Step 12: Place rails on to assembled frame. **Note:** it is often easier to place (/fit) the rails onto the frame **if the rails are slightly bent (not fully straightened) before placing.** With this method, one person placing the rails on to the frame could in fact be easier than two or more.

Notes on placement:

• There are protruding wooden parts on the Frame End Pieces which insert into holes on the Rails.

• The golden metal hooks on either side of the rails face outward from resonators/where the keys will go. [Note to self: stickers labelling rail placement would be helpful]

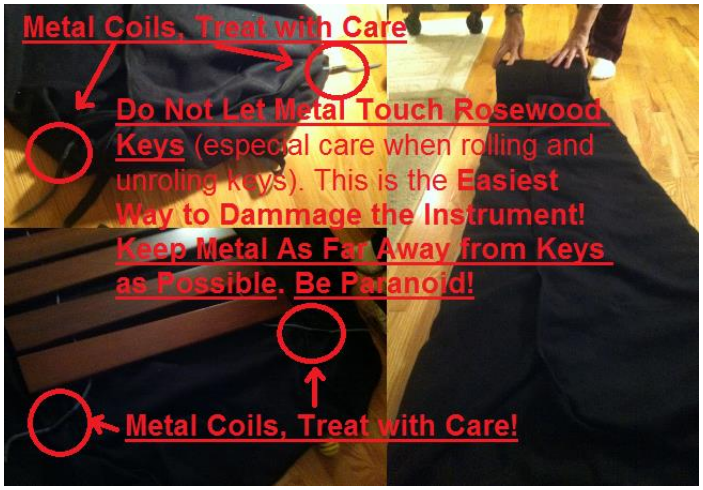
• The rail with *Korogi* on it faces outwards to the audience (by the higher accidentals). It is the furthest rail from the performer.

• The rail with the *specifications* for the marimba faces outwards, towards the player (ie is the closest rail to the performer, so that the performer could read the specifications)

• Inside rails are thin at the low end. Outside rails are thick.

Step 13: Metal Stabilisers on rails reach across from one rail to the next at the center. They must be brought over and inserted into their corresponding hole. Once in, they must be pushed downwards until they find a stable position.

D: Unrolling and Placement of Keys



Step 14: Bring out the cases for both **10. Keys: Naturals** and **11. Keys: Accidentals**. Make sure there is a space to unroll the **Natural Keys on the ground by the lower Natural Rails/Resonators** and the **Accidental Keys on the ground in front of the higher Accidental Rails/Resonators**.

Step 15: Take out the **10. Keys: Naturals** (wrapped in blankets) in front of the Natural Rails/Resonators. Ensure the Metal Coils on the nodal strings are well distanced from the blanket and keys. Then, very carefully unroll the keys.

Step 16: **Get Someone's Help** (unless you have done this step many times before). Have one person grab the top (higher) nodal-strings of the Natural Keys, while the other person grabs the bottom (lower) nodal strings. **Carefuly** lift the **10. Keys: Naturals** unto the Natural Rails, placing them on the Rails so that the top (higher) nodal strings can hook into the golden hooks of the rails first.

Step 17: From top to bottom, carefully space the natural keys in their places and hook the nodal strings into the golden rail hooks.


<u>Step 18</u>: Attach the metal cords at the lower (bass) end of the keys together after the nodal cord has been hooked around the lowest golden rail hook.

<u>Step 19</u>: Repeat the same process of **Steps 14-17** for the **Accidental Keys**.

20: The Marimba should be complete! Double check everything looks good (nodal cords properly in rail hooks etc) and put cases away. **If not using the marimba immediately, place its cover overtop the instrument to prevent dust build-up on keys and in resonators.**