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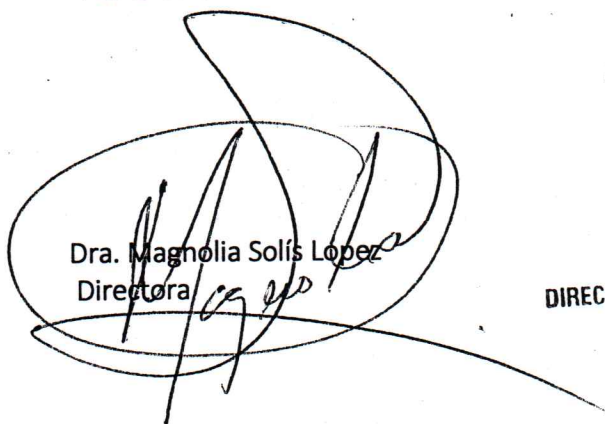
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Presente

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"Por la Cultura de mi Raza"


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INTRODUCTION

The marimba is an instrument relatively much younger, compared to others that we can learn in the conservatories or universities. Unlike the string instruments or the piano, which have a vast repertoire, the marimba began to conform its own repertoire until the second-half of the twentieth century. Before that the repertoire encompassed mostly transcriptions or arrangements of famous works of classical music as it was the case with the xylophone during the first-half of that century. The development of the classical marimba is very interesting because they combine various factors that lead to what we know of marimba today.

I currently reside in Chiapas, Mexico where I have been working for the University of Science and Arts for 10 years. At this University, there is a project to strengthen the teaching of both traditional and contemporary marimba, and all this with the purpose of making aware that musical instruments we all conform as human beings and that music belongs to all people without distinction. Music can also make us understand how roots and cultures are transformed into the new cultural identities.

Why do the marimba of Central America and Japan have a cultural bond? That is what we want to show in this work.

The state of southern Mexico, Chiapas, was part of Guatemala until 1821 and since 1824 belongs to Mexico, but its culture and traditions are still closer to those of Guatemala today and an example is the marimba.

The marimba came to the American continent through African cultures. In America the elemental balaphone became the chromatic marimba of six octaves, which the Chiapanecans and Guatemalans took to the United States at the beginning of the twentieth century, mainly to Chicago and New York. It was in Chicago where the Guatemalans Celso Hurtado and José Bethancourt worked close to John Cahoun Degan to transform his xylophones and xilirimbas into the new four-octave marimbas with metallic resonators; North American xylophonist Clair Omar adopted it, and thus the instrument entered into a new stage.

The Japanese Yoichi Hiraoka is the one who introduces and strengthens the marimba in Japan. And it is precisely in Japan where a new dynamic and repertoire is generated for the new instrument that was born in the 20th century. And it is from Japan that the marimba is also transformed into a solo instrument.

At the same time in Mexico, Zeferino Nandayapa brings the traditional Mexican marimba to concert halls such as Carnegie Hall, and international forums in a similar format to the Japanese solo marimba. In fact, two pillars of the marimba in the world, Keiko Abe and Zeferino Nandayapa, both born in the first half of the twentieth century, are part of the hall of fame of the International Percussion Arts Society.

This project is a tribute to the story of the marimba between Mexico and Japan, which seeks to continue with the strength of the legacy by generating new music where Japan sings to Mexico and Mexico sings to Japan.

The content of this study is presented in five chapters. The first chapter gives an overview of the history of marimba in Japan with topics as education and the most important, marimba players and builders. The second chapter is about marimba in Mexico, remarking the differences between the traditional Mexican marimba and the “classical marimba” used at the universities and conservatories around the world. This chapter focuses as well in the way the Mexican marimba is performed and learned, as well as explores the repertoire, important marimba players and some of its morphological aspects. After acquiring that knowledge, I arranged two Japanese pieces for Mexican marimba.

The first piece is the Japanese traditional folk song, “Sakura.” This song features traditional Japanese scale and Japanese history which can show that most traditional and famous piece from Japan. My arrangement uses Mexican marimba technique specially using rolling technique is especially important to see the differences between classic marimba and Mexican marimba. Usually, they do not use bass part for the melody on Mexican marimba. That is why I tried to have the bass and harmony parts for the melody in my arrangement.

In contrast, the second arrangement "To the Summer", is taken from the original anime music "Spirited Away". It has used with many technique of European classic study which has method of how to learn the classic music in Japan. So this piece can show new composition mixing with traditional melody with classic music.

In Chapter five, I present my biggest project in this document: the arrangement of a famous Mexican song for Mexican marimba and full orchestra on the style of a Marimba concerto. This work was already premiered by Yuriko Toda, and had premiered by Tokyo Philharmonic Orchestra and Shin Nippon Philharmonic Orchestra. It has made a landmark in Japanese music history, since it is the first time that a Mexican marimba plays as a soloist with a professional orchestra in Japan.

Speaking from my own experience, this work has the intention of enhancing the communication between Japan in Mexico that grew out of playing the marimba. Because of the music Japan is sung by the Mexican Marimba, this project is called "Mexico sings Japan."

1. The Marimba in Japan

1.1 Music education in Japan

In Japan, education is compulsory from elementary school (6 years) through junior high school (3 years), making total of nine years. Children of any environment can receive compulsory education for nine years separately, in subject such as national language, mathematics, science, society, life, drawing work, family, physical education, morality, as well as music.

In Japan, lessons are conducted according to the guidelines for teaching guided by the Ministry of Education, Culture, Sports, Science and Technology. As shown in the figure below, music classes are held twice a week for elementary school first graders (6 years old children), amounting a total of 68 hours per year.¹

Elementary school lesson time is about two times per week. Using textbooks, all students sing, and play soprano recorder and pianica. They also learn Western music history and receive music notation training (solfeggio). Depending on the area, when it comes to senior year, they can join a drum or marching band. The lesson frequency during junior high school is about once a week. The content of the lesson is also applied to junior high school too. Children learn to play Alto Recorder as a new instrument. In junior high school, students have the opportunity of joining a brass band and experience various instruments including the marimba.

There are 57 high schools with music departments from a total of 6,714 high schools in Japan.² Those who enter the music department often go on to a Music University. In a regular high school, music classes become selectivity between visual arts or music. The content of the studying are the development from the junior high school. A regular junior high school has brass bands and strings department. Many students who have experienced brass bands go on to Music University from a regular high school. Among

¹ <http://www.mext.go.jp> (Last access in January, 2018).

² <http://www.mext.go.jp> (Last access in January, 2018).

higher-education institutions with music departments are the following: 54 National universities, 34 Private universities, 29 junior colleges, and 6 vocational schools.³

As mentioned above, music notation training encompasses 9 years of music class within compulsory education, preparing students with good aural skills. People who want to study music professionally have cram activities outside the class, such as chorus, brass band, and a significant amount of individual practice. When they take the university entrance exam, they are usually well-equipped with aural training, note-reading, and performing skills. The highest-level music university in Japan is *Tokyo National University of Fine Arts and Music*. It is the only National Institute of Music and offered studies in Western music in the Meiji period from the beginning of the 19th century; it also became the first university program in Japan).

And there are four private music universities such as:

- *Kunitachi College of Music*
- *Tokyo College of Music*
- *Musashino Music College:*

Professor Michiko Takahashi is enrolled as Professor Emeritus of the Marimba Department

- *Toho Music University:*

Professor Keiko Abe is enrolled as Professor Emeritus of the Marimba Department

- *Senzoku College of Music*
- *Syouwa College of Music*

³See more in: <http://www.mext.go.jp> (Last access in February, 2018).

1.2 Marimba in Japanese society

The musical instrument Marimba is not so popular like Piano or Violin; so many people do not know what a Marimba is. Japan has a very large population of marimba players but even the most famous Marimba player from Japan, Keiko Abe, is not so famous in Japan.

Marimba music can be only heard in concert halls. The marimba became a concert instrument had developed the great works written by the first Xylophonist Yoichi Hiraoka.

Professor Yoichi Hiraoka was active as a xylophone player before the World War II. He held a series of concerts of Xylophone throughout Japan and made a name as the first Japanese xylophone player. Also, during the war, he performed in the US; so after the war, he expanded his performances not only in Japan but also in the United States, and became a devote educator for children.⁴

Mr. Hiraoka's students became world-famous marimba players such as Keiko Abe, Michiko Takahashi, and Makoto Aruga.

Each of his students has become a professor of a university. From the 41 schools with music department in Japan, there are at least 100 students graduating from the marimba or percussion department each year.⁵

Without Hiraoka's great works for the percussion and marimba in Japan, we could not have had any development of the marimba as a solo instrument. So, I include his life and biography below:

⁴ Mutsumi Tsuzaki; *Mokkin Days*, koudan sha, Japan, 2013, p.45. Taken by the author from *Xylophone Life*, Sunny novels, 1977. Tsuzaki refers an interview to Hiraoka Noriichi.

⁵ See more in <http://www.mext.go.jp> (Last access in January, 2018).

Yoichi Hiraoka⁶

August 16, 1907, Hyogo, Japan; +July 13, 1981,
Los Angeles, California, U.S.A.

His father Toranosuke was a businessman. His father's brother is Hiroshi Hiraoka, the founder of the first Japanese baseball team in Japan. He started to play the piano in elementary school, but he found that his hands were too small for piano. Even though, he enjoyed playing music with harmonica. He became fascinated by the xylophone, accompanying silent movies at the movie theater "Compal Pavilion" in Ginza, and past many days in theaters.



“When I was in junior high school, I bought a 5-yen xylophone and repeatedly practiced on my own. I began playing at a student-organized party and replaced it with a 300-yen imported xylophone more suitable for public performances”. He went to the university studying at the Faculty of Economics. By this time Hiraoka was a specialist of xylophone with a vast repertory.

In May 1927, he held his first recital at the Imperial Hotel. Also in 1929 he held at the Japan Youth Center, which was once considered a Cypress stage at that time, to gain a great success. In June 1930, his father encouraged him to study abroad, giving him 1000 yen, the equivalent to one-way travel expenses. He passed the auditions out of 80 applicants at NBC that September. In the following year, he appeared on a TV program for 15 minutes. This program has been said that the number of broadcasts reaches 4000

⁶ Akiko Goto; *Yoichi Hiraoka: His Artistic Life and His Influence on The Art of Xylophone Performance*, Dissertation- Doctor of Musical Arts, University of North Texas, 2013, pp.3-33.

times, "Boys and girls all over the United States wake up with the xylophone of Yoichi Hiraoka."⁷ "It was broadcast in Japan through NHK during the war"⁸

In December 1936, a solo show was held at the Town Hall in New York. The performance was successful and the New York Times also acclaimed him. In response to this success, he got the permission of his partner's parents and married in March 1937. In June 1942, he returned to Japan for war. When contracting with RCA Victor and announcing the recording, the existence of Hiraoka became known even in Japan. In addition, he performed domestically during the wartime, and went through more than 2000 concerts by 1963.

Twenty years later in November 1962, he was the first Japanese to appear in Carnegie Hall. The following year he received the US permanent residency and moved to California with his family, and five years later he earned the citizenship. While performing between Japan and the United States, he always gave energized performances.

In 1978, his stomach was completely removed by stomach cancer. In November, he received the Fourth Rising Star of Isao. In 1981, the motto of Hiraoka who finished his life at the age of 73 was "Happiness and success must be earned by efforts".⁹

From his great achievements, Japan has developed a large population of Marimba followers. So, it is important to know how he handed down his xylophone experience to the next generation. Hiraoka was given over to the marimba player to Mutsumi Tsuzaki.¹⁰

When Hiraoka performed in Kyoto in 1977, 10-year-old girl Tsuzaki was on stage as a member of the choir. Since she was studying marimba at that time, he invited her to perform together to the spot. A ten - year - old marimba player and a 71 - year - old

⁷ Mutsumi Tsuzaki; *Mokkin Days*. 2013, pp.10-29.

⁸ See more information in: Booklet of CD information, Yoshi Hiraoka & Sonoko Tanaka *A Lullaby of Xylophone*, FONOTEC-foco9040, 1993.

⁹ “「幸福と成功は努力して得ねばならぬ」” Mutsumi Tsuzaki; *Mokkin Days*, 2013. p.201

¹⁰ Mutsumi Tsuzaki; *Mokkin Days*, 2013. p.120

global xylophone player co - starred. 28 years later, the Tokyo Philharmonic Symphony Orchestra was selected a Tsuzaki as the soloist for "Concerto for Xylophone and Orchestra" with Hiraoka's xylophone. Koji Suzuki composed it for Hiraoka in 1944. After a successful performance, Hiraoka's family who attended the concert confirmed that only Tsuzaki could trust Hiraoka's xylophone. Hiraoka's xylophone, musical score, and mallets were all handed over to her. After that, Tsuzaki strove to perfect the tone quality that she heard from Hiraoka. To date, Hiraoka's xylophone is still played by Tsuzaki.

There are few opportunities to keep performing marimba after graduating from a university music program. That makes it really difficult to make a living as a marimba player. Although marimba performers are increasing, the marimba's popularity is still lower than piano and violin, and the concert repertory with orchestra and ensemble in Japan is very limited. Also, it is difficult to become a member of an orchestra as a marimba player.

I started playing marimba at six years old, had private lessons and graduated at Tokyo University of fine arts and Music with top grade. Later, I studied in Boston Conservatory with Nancy Zeltsman, who is the first 5-Oct marimba player in USA, to focus on solo marimba player.¹¹ After 1 year of studying in Boston, I received my master degree from Pitea music school, studying with Anders Astrand in Sweden for 2 and half years.

I did everything to study to become a marimba player, earning graduate diplomas; but, when I went back to Japan and tried to find any performing jobs, there were neither teaching nor performing job openings at any university.

I became deeply aware of the difficulty of living in a Japanese society as a marimba player. Even though, I did not give up, and I continued looking for performance activities. I knocked various doors, went to the city hall, planned concerts, and continued to promote myself.

¹¹ Interview of Nancy Zeltsman, November, 2017.

The low-name recognition of Marimba as musical instrument in Japanese society, and also my name was unknown as marimba player, it was so hard to find any performance jobs. In order to raise the name recognition, entering the music agency was also an option. However, I could not accept those conditions because they overly limit active performing schedule especially overseas performances. Moreover, the repertoire choice is not up to the performer, taking away the freedom of choosing the music according to my taste.

Even when it is really difficult to find any performing job without being as a member of a music agency, I decided to organize my performances and promote myself. Still, I am fighting to rise up the name of Marimba to become a more popular instrument in Japanese society. I could establish my own performing jobs as a Marimba player in Japan, and now I am working to make a bridge between Japan and Mexico with Marimba music.

Now what I could do for the marimba in Japan is from Hiraoka made a road for the Marimba in Japan.

1.3 Performing style

Marimba performing style in Japan includes mostly solo performance. It is common to play one marimba player, and not sharing it with anyone. Two people at one marimba are considered an ensemble.¹²

The marimba ensemble can be seen as a symphony orchestra. It takes between 20 to 30 marimbas for playing all the orchestra sections. In Japan, brass ensembles are part of high-school club activities, where the percussion section gathers and practices its part. These ensembles often compete at ensemble contests all over the country, all of them aiming to win the gold medal.

¹² This is because unlike Mexico and Central America, where the marimba is a traditional and popular instrument always played with other musicians on the same instrument.

Nowadays, the classic marimba features a five-octave range, and it is usually performed with four mallets by a single player. For this reason, it is important to master four mallets individually, through the practice and study of independence of movements, rhythms, and dynamics. Often, the works for solo marimba require a high level of dexterity and hand-independence.

Mexican marimba is usually performed by four players who play four different sections: First, Second, Harmony and Bass. In the case of classical marimba, normally the left mallet of the left hand plays bass and the right mallet plays harmony, and the left mallet of the right hand plays second melody or harmony and right mallet of right hand plays first melody.

Here is an example of academic marimba repertoire, Concerto for Marimba and orchestra, first movement, called “Greeting” by Ney Rosauero.

Ney Rosauero

CONCERTO FOR MARIMBA AND ORCHESTRA

(piano reduction)

I) SAUDAÇÃO (Greeting)

ALLEGRO ♩ = 152

Mar. *f*

Piano *f*

decresc...

decresc...

Fig. 1: Page 1 of Marimba concerto No.1, Ney Rosauero, piano reduction.

The main rhythmic pattern of the melody is based on grouping 6, 5, 6, and 7 octaves. That rhythm is the base of this piece, and the melody of the right hand enters with this basic rhythm. The melody starts with no other accompaniment, but from the second time, the melody comes with a counter melody.

Program note by composer Ney Rosauero is following below.

“The concerto for Marimba and Orchestra was written in June and July of 1986 in Brasilia and is dedicated to the composer’s son Marcelo. The work was originally written for marimba and string orchestra and was premiered in the USA the same year with the Manitowoc Symphony Orchestra in Wisconsin under the direction of Manuel Prestamo.¹³ With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the Concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concert today, and has been performed by more than eight hundred orchestras worldwide.”

Ney Rosauero¹⁴ is recognized as one of the most original and dynamic symphonic percussionists and composers today. Born in Rio de Janeiro, Brazil on October 24, 1952, he started studying percussion in 1977 with Luiz Anunciacao of the Orquestra Sinfonica Brasilia in Rio de Janeiro.

Rosauero studied composition and conducting at the Universidade de Brasilia (Brazil). He received his Master Degree in Percussion at the Hochschule für Musik Wurzburg in Germany under Prof. Siegfried Fink. He completed his Doctorate Degree at the University of Miami under the supervision of Fred Wickstrom.

¹³ The Wind Ensemble version is arranged by Dr. Thomas McCutchen. The concerto contains four movements- unusual for the concerto form- which follow the fast-slow-fast pattern, with the medium tempo third movements inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from Percussive Notes magazine “the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba.” Taken from: <http://neyrosauero.com/works/concerto-1-marimba> (Last access, November, 2018).

¹⁴ Interview with Ney Rosauero – June 2017, Colombia, Cali.

From 1975 to 1987 he was percussion instructor at the Escola de Musica de Brasilia, and timpanist with the Orquestra do Teatro Nacional de Brasilia in Brazil.

From 1987 until 2000 he directed the Percussion Department at the Federal University of Santa Maria, RS in Brazil. From 2000 until 2009 he was director of Percussion studies at the Miami University, Florida.

As a composer he has published more than 100 pieces for percussion as well as several method books. His compositions are very popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. His Concert for Marimba and Orchestra has been performed by over 2,500 different orchestras worldwide, and his ten solo CDs have received critical acclaim and been hailed by percussionists and general music-lovers alike.

Ney Rosauero has appeared in solo concert, and as a soloist with orchestras, in more than 45 different countries, including the most prestigious International Percussion Festivals. Rosauero is a Yamaha, Sabian and Mallet Works artist and plays exclusively with mallets and sticks by Vic Firth.

1.4 Classical Marimba builders in Japan

Yamaha, Korogi, Mizuno and Saito are the big marimba builders in Japan. Yamaha pioneers among the Japanese musical instrument companies and has reached on a global scale.

YAMAHA¹⁵

"Yamaha Corporation" was changed from its predecessor "Nippon Musical Instrument Manufacturing Co., Ltd." on October 1, 1987 to the present company name.

In 1887 Torayumi Yamaha decided to produce an organ at Hamamatsu Elementary School and founded a joint-stock company Yamaha Funko Mill in 1889 year. On October 12, 1897, he established a Japanese musical instrument manufacturing company with a capital of 100,000 yen and took office as the first president. The Yamaha brand's trademark "YAMAHA" comes from the surname of Torayumi Yamaha, the founder who is a pioneer in the manufacture of Western music instruments.

Tokoragi Yamaha who had the Kishu Tokugawa clan as his father and was familiar with Western science and technology from a young age watched the clocks at that time in Osaka, and learnt the business of clock builders. The birth of the Yamaha brand happened when the Hamamatsu Elementary School asked Tokoragi Yamaha to repair organ, and the repair was successful. He confirmed the possibility as a business and completed the prototype with a drawing design made by him, replicating the interior of the organ during the repair process.

¹⁵ <https://jp.yamaha.com/> (Last access, August, 2018)



Fig. 3 Torayumi Yamaha

Yamaha's Marimba was produced jointly with Keiko Abe.¹⁶ From how Musser's four-octave marimba evolved to five octaves. Abe's idea was written as follows:

The Yamaha Company had been producing marimbas of student quality, but it did not have concert-quality marimbas in its line of products. Collaboration between the manufacturer and the artist Keiko Abe, but developing a new concert marimba was an unusual idea at that time, but it promised unique opportunities. Yamaha agreed to undertake this project. Abe spent many hours working with Shigeo Suzuki, the Yamaha engineer in charge of this project, testing different forms of keys and harmonic tunings. In 1971 Yamaha had finished the design of their first marimba with concert quality, a four-octave instrument, the YM4500 model (today, the model number of this instrument is YM4000). This was a good first step. But Abe needed an instrument with an extended range of low sound, as well as a sound that could complement the contemporary music; she was playing during this period. The next step was a marimba with new dimensions in the keys, new harmonic tuning and an individual adjustment to get the best sound in different concert halls. This instrument materialized in 1973 and became Abe's standard marimba, the YM5000. This instrument can be heard in the recordings Suzuki made between 1973 and 1981.

¹⁶ Rebecca, Kite; *KEIKO ABE Una vida de virtuosismo*, UNICACH, Mexico, 2015, p.221 a 224

Abe asked Yamaha to build a five-octave instrument and because of her experience with Yamaha sound for many years, she also asked for new with this equipment, Abe then requested that the keys on the lower end of the marimba be longer and wider than in the YM5000. The dimensions of the most severe F in the YM5000 were 55cm long and 6.0cm wide. In the new instrument of five octaves, they were 57cm long and 7.5cm wide.

In 1984, Yamaha had finished the design of the first five-octave concert marimba, the Yamaha YM6000 model. Abe premiered this new instrument on his 1984 tour in Europe and on her US tour that fall, where she performed at PASIC 84 in Ann Arbor. Since then, the YM6000 has been its standard instrument. And while it is possible to increase the range of the marimba even more, Abe realized that the technical demands for the performer would be extreme, with which an instrument of six or seven or eight octaves would be impractical.

Nowadays, if a marimba player wants to have a serious concert activity, Abe observed in 1984, must use a five-octave marimba. For a more serious range of five octaves, very special mallets are required for bass. She believed that, in the near future, the standard marimba range will be five octaves.

Due to collaboration between Abe and Yamaha, the shape of the current five-octave has been established and reflected in the marimba production by other manufacturers. Especially, how to create the resonance of the bass is the key point, the sound of the pipe, the thinness of the keyboard. Each manufacturer has its own unique features, but because of the development of Yamaha and Abe, other makers could continue to develop better.

KOROGI

Korogi is also musical instrument company with high quality and has an older history in Japanese as a Marimba Company compared to Yamaha.¹⁷

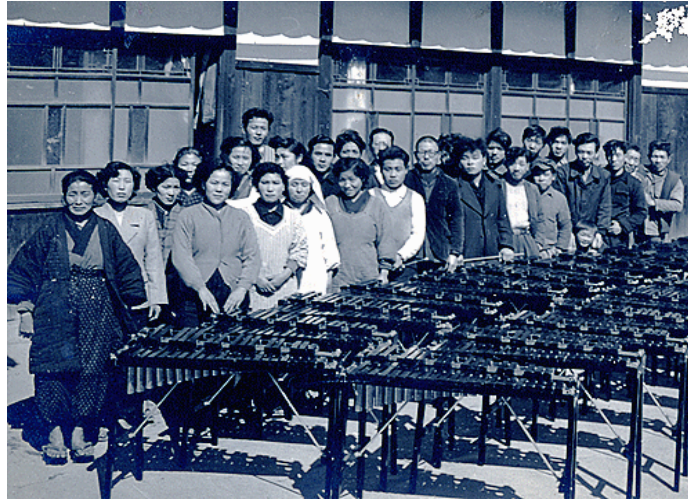


Fig. In the picture, the employees in the first factory of Korogi, around 1949. Fukui, Japan.

Shortly after the World War II, desktop xylophone was used as a teaching material for music education. It dates back to 1949 when it began to be established in elementary schools throughout the country. The tabletop xylophone at that time was made of tree mostly a rustic sound like “Pokopoko”, no spread the sound (really shot sound) it calls Pokopoko in Japanese.

However, there were trees that resonate well among them. Their sense of crown resounded like a melancholy "like a voice of wood in forest" which felt transparent all over the autumn evening. This is the origin of Korogi's company name. At the same time, "beautiful sound" is reminiscent of "Korogi" in general. In search of the ideal sound, the company did a careful research to select the best trees. “As president of Korogi, Ichirou Saitou¹⁸ we will continue to inherit the spirit of our musical instruments manufacturers to the future”

¹⁷ Interview to Ichirou Saitou, President of Korogi Company. July 2017. *Interview about history of Korogi*

¹⁸ Idem. Interview of history of Korogi.



Img. Children playing xylophones built specially to music education.¹⁹

- 1949, at Fujii Prefecture of Sabae City, Representative Saito Fujigoro began the production of tabletop desks for education
- 1955, started the production of the harmonic steel harp
- 1975, started development of full-scale marimba for professional musicians
- 1979, signed custom agency sales agreement with custom music and North America area, launched with KORI brand
- 1980, Massa type marimba (A-C) released
- 1994, High-class marimba perfection marimba released.
- 1999, Gloken UG 01 released with a pedal type damper.
- 2006, Lightweight marimba / La Vue release.
- 2013, KOROGI Vibraphone (KV 700, KV 400) released

The Korogi instrument is much easier to carry since it has been designed for an easy assembling and disassembling. The main feature, however, is the well-balanced tone

¹⁹ Photography of the personal archive of Ichirou Saitou. Also see in: <http://www.korogi.co.jp/> (Last access, February, 2018).

color ranging from the lower thick sound of the bass to its highest penetrating treble tone.

Saburo Mizuno

He locally delivered his completed first Marimba around 1953. It began to manufacture marimbas more than 60 years ago, but now it is discontinued due to aging. Even though it is devalued globally, still many players regard this marimba as their favorite.



Saburo Mizuno²⁰ was born in Ohata-cho, Tajimi city in 1919. He became impressed when he first saw a xylophone during the war, and began making tabletop xylophone soon after the war finished. He started making marimbas for the schools, on a time where there was no marimba-building experts, and he continued his self-study to the extent that the specialized academic book "acoustics" became ragged. His success came in conjunction with the fact that the Tajimi Municipal Yoshimasa Instrumental Club came under the Ministry of Education's Instrumental Encouragement Policy, and Mizuno's xylophones got nationwide prestige.

After that, he began his own marimba production using electric tuning. He completed the first "marimba" around 1953. He met with various musicians to further refine the technology aspect and devoted the instrument.

Praising Saburo Mizuno's accomplishment, a professional marimba concert was held in Tajimi in 2005 and 2007, by "KIZUNA - Yoshimasa", a group of volunteer organizers of former Kirishima elementary school instrument club reunited in 50 years.

Mizuno received Gifu Prefecture Special Governor Recognition "Culture and Art" Category Award.

²⁰ Interview by Keiko Kotoku to Haruka Fujii, about history of Mizuno. July 2017, Tokyo, Japan.

SAITO

With over 60 years since founding the company in 1947, Saito has offered quality products as a key manufacturer of percussion instruments. Currently, the quality of Saito is acknowledged worldwide as being handled by renowned musicians, music universities, and orchestras both domestically and internationally.

In order to deliver a highest-quality instrument,, Saito carries out the building process with a lot of handmade manufacture and lesser machine made. Each valuable material gathered from all over the world goes through the hands of skilled craftsmen, and it is assembled into an ideal instrument.

Saito is a professional manufacturer of keyboard percussion instruments that produces Marimba, Xylophone, Vibraphone, Glocken and various accessories.

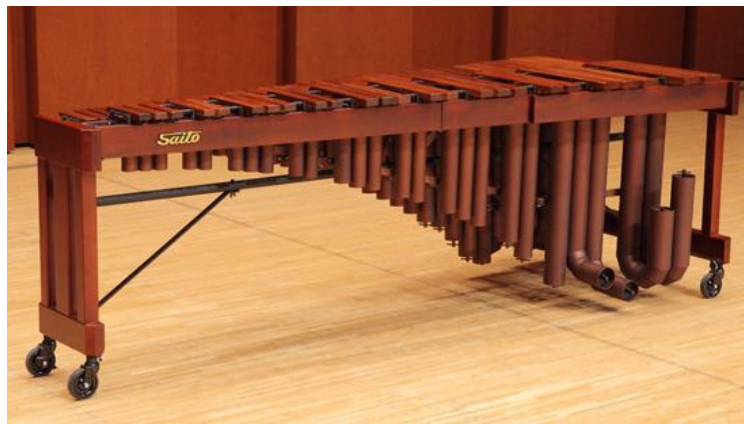


Fig. Saito Marimba, MSK-5500N (five- octaves)

1.5 Marimba players from Japan

Youichi Hiraoka passed on his legacy to Keiko Abe, who is considered one of the greatest exponents of concert marimba around the world. Keiko Abe popularized the 5-octave marimba and defined a new performing style. Makoto Aruga is another figure in the world not only of marimba, but of contemporary percussion. Aruga had premiered over three-hundred music works in Japan and worldwide for the instruments mentioned above. Similarly, my teacher Michiko Takahashi has been performing marimba professionally from the age of ten. Takahashi is now emeritus professor at Musashino Music College, and she is also one of the pioneer of marimba performance and marimba education. I summarize the backgrounds of the three marimba players below.

Makoto Aruga²¹

Aruga was born in 1937. Graduated at Tokyo National University of Fine Arts and Music, he became NHK orchestra's principal timpanist. Aruga studied under Masao Imamura and Vic Firth, and founded the Tokyo Percussion Ensemble in 1960.



He is the one who had performed and commissioned for a new world percussion pieces in Japan and the world.

Aruga became fascinated with the Boston Symphony Orchestra, which he heard in Japan in 1963. In general, he admired America's cutting-edge musicians, and was very fond of fascinating performances. He joined both Boston and New York symphony orchestras, and performed at the Tanglewood festivals.

²¹ Interview with Makoto Aruga, July 2017 in Tokyo

Aruga created his own technique called “UP sensation,” and taught at both Tokyo University of Fine Arts and Music and Tokyo Music University. He promoted and raised all the facets of percussion activities at these institutions, and these universities became leaders among percussion studies. His works are performed in venues both inside and outside the country, and his output is very diverse: music for solo, many types of ensembles, cross-genre music, dance and theater collaborations, music for people with disabilities, etc. His music and imagination has no limits.

Aruga has served as jury in München, Luxembourg International Competition, and has given many concerts in Tanglewood, Mongolia, Chiapas, Freiburg, Beijing, Seoul, Cairo, London, and Manchester. He has made a career not only as a performer but also as producer and Director of staged music. He was awarded the first prize at the Timpani Concert during the Arts Festival in 1978, and was the first to record Xenakis’s composition “Pleiades,” of which he also gave the Japanese premiere.

Below there is a list of the works than Aruga premiered in Japan:

With Orchestra:

1, "Concerto for Percussion" Conductor W. Schuchter NHK Symphony Orchestra	D. Milhaud composition
2, "Concerto for Organ, String, Timpani" Hiroshi Wakasugi Tokyo Philharmonic Orchestra	Poulenc
3, "Concerto for Percussion" Tadayaki Odaka Tokyo Philharmonic Orchestra	A. Jolibet
4, "Concerto for Timpani, Cello, Orchestra" Commander Mori Tadashi Cello Iwamoto Tadao Tokyo Symphony Orchestra (broadcasting premiere) Conductor Hiroshi Wakasugi Cello Iwasaki Kawa Yomiuri Nippon Symphony Orchestra (session recording)	Etsuko Hori (Commissioned work by T. B. S)
5, "Concerto for Timpani, Wind Orchestra" Masato Yamamoto Tokyo Band Orchestra	Ishigami Manoei
6, "Concerto for Timpani, Wind Orchestra" Kanagawa University brass band	White

7, "Concerto for Timpani & Tape"	Jan Hanus
8, "Concerto for Organ, Timpani, Percussion" Organ Jacob	Jan Hanus
9, "Concerto for Organ, Timpani, Strings" Organ Puig Roget	Jan Hanus
10, "Concerto for 4Percussionists & Orchestra" Percussion Yuko Suzuki, Yoshiko Kanda, Takafumi Fujimoto, Seika Ariga	Carl Vine
11, "Concerto for Timpani & Chamber Orchestra"	Heltel
12, "" Z "Concerto for Marimba, Percussion, Orchestra" Commanded by Kotaro Sato Marimba Michiko Takahashi Majidai Philharmonic	Minoru Miki
13, "From me flows what you call time for 5Percussionists & Orchestra" Conductor Kotaro Sato Koi Uni Philharmonia Percussion: Miho Inagaki, Tomoo Inano, Toshiyuki Matsukura, Yoko Ishizaki, Seiko Ariga	Toru Takemitsu
14, "Concerto Fantasy for Two Timpanists & Orchestra" Conductor Pascal Verrot Sendai, Philharmonic Orchestra, Timpani 2 Masaya Takeuchi.	Philip Glass

Percussion Solo:

1, "Turning for Percussion & Tape"	Maki Ishii
2, "TIMPANATA" (Timp, Fl, 3Hr, 3Trb, Tub, 5Percussion)	Ikeno Sogo
3, "Cube for Timpani, 8 Cellos"	Ichiyama Shimoyama
4, "Ancient illusion for Timpani, Soprano, 8 shrine maiden"	Sendo Seika
5, "Timpani Blues" (Marimba, Vibraphone, Drums)	Norio Maeda
6, "Marimba Song"	Mutsuo Tsuruta

7, "Objet for Marimba Band"	Yukihiro Sugano
8, "Spirit of Trees for 16 Marimbas"	Masao Endo
9, "UTA □ for Marimba Solo"	Yamakawa Aki

Michiko Takahashi²²

Making her debut at NHK at age eleven, Ms. Takahashi has performed worldwide as a soloist and with a variety of ensembles over 300 times. She has also appeared on broadcast television and other public media. Ms. Takahashi has released 26 albums in either CD or DVD format. Her CD "Takahashi Michiko Super Marimba" (SONY record) has been released for over 20 years, and "Tomohisa Takahashi- Miracle Contrabass Marimba" (CBS Sony) has become a long-time seller.



Her Awards history is below:

In 1956, she won the first place of All-Japan Wind Instruments Music Competition, as well as the Asahi Shimbun Award and Music Nippon Nozomi Award. In 1973, she also won the first Japanese prize at the Netherlands Gaudiamus International Competition, and also won the International Contemporary Music Award. In 1975, she won the Cultural Agency Arts Festival Excellence Award at "Takahashi Michiko Marimba Recital". Marimba Concerto "Oscillation for marimba and three groups of orchestras" commissioned by Masahira Matsudaira in 1979 received the 28th Otaka Prize for the world premiere with the Tokyo Metropolitan Symphony Orchestra.

In commemoration of the award, she played as the soloist at the NHK Symphony Orchestra No. 805 and 806 concerts. In 1980 she received the Agency for Cultural

²² Interview with Michiko Takahashi, July 2017 in Tokyo

Affairs Art Festival Excellence Award at "Michiko Takahashi Marimba Concerto Evening" with the New Japan Philharmonic Orchestra. In 1998, she won the Japan Audio Association Award "The Third Sound Designer". She won the 19th Nakajima Kenzo Music Award in 2001 "Michiko Takahashi Marimba Concerto Evening" with Tokyo Symphony Orchestra.

In 1985, she participated in the "Council on Promotion of Private Art" by the Agency for Cultural Affairs consisting of 15 people, Ikuo Hirayama, Hidenji Takaya, Ms. Yoko Morishita, etc. In 2004, she was selected as part of a cultural exchange Japan and China, (sponsored by Japan - China Cultural Exchange Association).

Keiko Abe²³

Great Musicians have been linked with their instruments throughout the history of music. We are truly fortunate to be able to hear and experience the artistry of Keiko Abe playing marimba. Audiences hearing her performance for the first time are often astonished by the modern marimba's wealth of tonal nuances and by the tremendous scope of Abe's creativity and musicianship.

Keiko Abe has the ability to merge with her marimba: the resulting union produces music with incredible depth of feeling. She represents a perfect combination of virtuoso technique and passionate artistry.



Keiko Abe has developed her position as a world-class musician thanks to a rare combination of creative power, acute sensitivity and virtuosic technique. She commands an overwhelming repertoire and appears regularly throughout the world in performances of solo concertos, chamber music, and improvisations. She is also in demand as a guest lecturer and has given master-classes in leading music conservatories in North America, Central and South America, Europe, and Asia.

²³ Rebecca Kite/ *Keiko Abe Una vida de virtuosismo P.299~307*

In addition, she has recorded extensively on the Denon label, and has received numerous awards, including induction into the Percussive Arts Society Hall of Fame Award. Keiko Abe's compositions have become some of the standards of marimba literature and can be heard in recitals by marimbists all over the world. Many modern composers have also dedicated new works to her; she has inspired and premiered countless new compositions.

By both pioneering new technical skills and expanding the literature, Keiko Abe has transformed what was once considered a primitive "Folk" instrument into a full-fledged concert instrument welcome in any of the most prestigious concert halls. In addition to her work as Professor of Marimba at Toho Gakuen School of Music in Tokyo, Abe maintains a full schedule of composing and touring.

Awards & Activities

- Awarded the Fine Arts Festival Award in 1968, '69, '71, '74, 76 and '89 (Japan)
- Awarded the Percussive Arts Society Hall of Fame in 1993 (USA)
- Composed over 80 pieces
- Commissioned more than 70 pieces
- Recorded over 50 titles including CD • DVD • VIDEO
- Performed over 186 world premiers
- Master classes and teaching at over 90 Conservatories and universities worldwide
- Participated in over 50 International Festivals
- Concerto Soloist with Orchestra – over 200 concerts
- Solo Concert Artist – over 3000 concerts
- Chamber Music Performer – over 500 concerts
- In concert with jazz musicians – over 50 concerts

- Special jury at the 1st World Marimba Competition Stuttgart, Germany, 1996
- Artistic director at the World Festival Osaka, Japan, 1998
- Chairperson of jury at the 2nd World Marimba Competition Okaya, Japan, 1999
- Artistic director at the Percussion Festival in Japan Week at Seoul, Korea, 1999
- Special jury at the 3rd World Marimba Competition Stuttgart, Germany, 2002
- Special jury at the International Marimba Competition in Paris, 2003
- Honorable Jury at International Marimba Concerto Competition, Ljubljana, Slovenia, 2005
- Artistic Director and Jury at the 4th World Marimba Competition, Shanghai, 2005
- Honorable Jury at the Marimba Competition Belgium 2007
- Jury at the 56th ARD International Music Competition Munich 2007
- Honorable Jury at the 5th World Marimba Competition 2008 Stuttgart
- 1952. Began professional career as xylophone soloist for NHK radio.
- 1957. Began working as freelance marimbist in Tokyo in recording, television. In addition, radio studios and as extra with orchestra.
- 1968. Presented the first solo recital of serious classical music for the marimba:
"Keiko Abe Evening of Marimba".
All compositions written for the marimba: includes four world premiers.
Received the Fine Arts Festival Excellence Award for this concert.
- 1971. Presented the third solo recital of serious classical music for the marimba:
"Keiko Abe Evening of Marimba".

All compositions written for the marimba: includes four world premiers.

Awarded the Fine Arts Festival Excellence Award for this recital.

1969, '74, '76, '89. Awarded the Fine Arts Festival Excellence Award for recording

1970~1991. Lecturer of Toho Gakuen College of Music

1977 Began conducting master classes internationally, resulting in more

Than 90 appearances worldwide to date.

1977 Began annual concert tours in Europe and U.S.A. including

1981 Carnegie Hall (big hall), 1984 Concertgebouw Hall,

1994 Berlin Philharmonie Hall, 2002 Wiener Konzerthaus, Grosser Saal, etc.

1985~1987 Guest Professor at Utrecht University

1987~1997 Annual concert tour series in Japan, featuring international guest artists and music written especially for each tour.

1989~2004 Visiting Professor at Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart.

1991~1993 Associate Professor of Toho Gakuen College of Music

1993~2008 Professor of Toho Gakuen College of Music

1993 Elected to the Percussive Arts Society Hall of Fame.

1996 Member Special Jury at the 1st World Marimba Competition, Stuttgart

1997 Academy Award by Academic Society of Japan for Wind and Band

1998 Artistic/General Director of the World Marimba Festival, Osaka

1999 Artistic/General Director of the Percussion Festival of Japan Week at Seoul, Korea

1999 Chairperson of Jury at the 2nd World Marimba Competition, Okaya

2002 Member Special Jury at the 3rd World Marimba Competition, Stuttgart

2002 Guest Professor at Nagoya College of Music

2003 Member Special Jury at the International Marimba Competition, Paris

2005 Member Honorable Jury at International Marimba Concerto Competition,
Ljubljana, Slovenia

2005 Member Board of Directors of the YAMAHA Music Foundation

2005 Artistic Director, member of the Jury at the 4th World Marimba Competition 2005, Shanghai

2006~2008 Guest Professor of Shanghai Conservatory of Music

2007 Keiko Abe International Marimba Academy in Belgium

2007 Keiko Abe International Marimba Academy in Hamamatsu

2007 Member Honorable Jury at the Marimba Competition Belgium 2007

2007 Member Jury at the 56th ARD International Music Competition Munich 2007

2008 Guest Professor of Toho Gakuen College Music Department

2008 Art Consultant of Shanghai Percussion Association

2008 Honorable Jury Member of the 5th World Marimba Competition 2008 Stuttgart

2009 Professor Emeritus of Toho Gakuen College Music Department

2009 Geneva International Music Competition -Jury (Concourse de Geneve)

2011 Latin American Marimba Competition, Keiko Abe (President of Jury), This competition were dedicated to her.

1.6 Repertoire

Since marimba is a musical instrument of shallow history compared to violin and piano, all works written for marimba are contemporary music. The works premiered by Keiko Abe number up to 177 works, dating from 1962's (Mr. Akira Miyoshi's "Conversation") to the present. The "Conversation" is now a standard piece in the marimba world. So it is important to know how this piece was born.

In 1961, most of the repertory played by marimba players. Based on the new conception of marimba as a concert instrument, Keiko Abe, Ishikawa Shizuko, Tamura Takou²⁴, Hasegawa Noriko, Mizuho Yogaku and Yoshikawa Masao founded the percussion ensemble group called "Tokyo Marimba Group." They commissioned Miki Akira, Yuzo Toyama, Akira Miyoshi, Tadashi Yamanouchi to write repertory for marimba. The piece "Conversation" by Akira Miyoshi was born as a result of this commission. The first public performance of Tokyo Marimba Group included the following program:

Tokyo Marimba Group 1st concert / November 20, 1962, Dai-ichi Life Hall (Hibiya)

- ★ Abe Keiko Suite "Conversation" / Akira Mikasa
- ★ Ishikawa Shizuko Small songs for marimba and piano / Aya Yuyama
- ★ Tamura Tamura Serenata · Marine Burna / Yuzo Toyama
- ★ Hasegawa Noriko Structure pour Marimba et 3 instruments / Tadashi Yamauchi
- ★ Mizuno Yogaku Concertino for Marimba / Paul Creston
- ★ Yoshikawa Masao Conception for Marimba / Higurashi Masanobu

Marimba's solo repertoire encompasses music from baroque (such as J.S. Bach violin sonatas and partitas) to contemporary. International marimba competitions usually request a wide variety of academic repertory originally written or arranged for marimba.

²⁴ Takuo Tamura and Akira Miyoshi made the *Tokyo Marimba Group* 1962~1965.

Here is an example of the repertory requirements from the Belgian International Competition:

- Dream of the Cherry Blossoms, Keiko Abe
- Three monologues for marimba, Keiko Abe
- Variations on Dowland's Lachrimae Pavana, Keiko Abe
- Variations on Japanese Children Songs, Keiko Abe
- Wind across mountains, Keiko Abe
- Wind in the Bamboo Groove, Keiko Abe
- Time for marimba, Minoru Miki
- Two movements for marimba, Toshimitsu Tanaka
- Memory of Woods, Akemi Naito
- Ripple, Akira Miyoshi
- Torse III, Akira Miyoshi
- Improvisation, Akira Nishimura
- Cenote for marimba solo, Kazumi Tsukamoto
- Chain, Kazunori Miyake
- Michi Paraphrase, Keiko Abe
- Marimba d'amore, Keiko Abe
- Hiten Seido III, Maki Ishii
- Ballade and Green Rhythms, Toshi Ichiyanagi
- The Source, Toshi Ichiyanagi
- Mirage pour Marimba, Yasuo Sueyoshi
- Convergence I, Yoshihisa Taira

2. The Marimba in Mexico

To speak of the marimba in Mexico is to refer to a context very different from Japan. It can say that the marimba comes from traditional culture or Mexican folklore. In addition to the contemporary marimba, that is similar to Japan. In fact, if in Mexico one mentions the word marimba, people do not imagine an instrument as Japanese. Mexicans will immediately visualize a Mexican marimba.

Chiapas is a one of the state in Mexico located in the south border with Guatemala where the marimba appears in a very different context from the rest of the country. From Chiapas, it expanded to the rest of Mexico, mainly to the states of Oaxaca, Veracruz and Tabasco, as well as to Mexico City. Marimba was spread from Chiapas between the decades of the 20s and 60s of the last century.

Chiapas was part of the General Captaincy of Guatemala during the Spanish conquest in the sixteenth century, and it was in 1821 that it became independent becoming part of Mexico in 1824. Therefore, the marimba in Chiapas has so much affinity with the marimba in Guatemala.²⁵

2.1 The marimba in Chiapas

There are not many reliable documents about the marimba in Chiapas until before the 18th century. It is in the late nineteenth century that the sources are more reliable, such as a photograph taken by the French explorer Desiré Charnay in 1858 at ex-hacienda of Santa Lucia, today called as Jiquipilas, Chiapas. In the photograph, the explorer is portrayed with some people, and at the center two marimba players are playing a diatonic marimba of three octaves.²⁶

²⁵ Sergio Nicolás Gutiérrez Cruz; *Encrucijada y destino de la provincia de las Chiapas*, Gobierno de Chiapas-CONACULTA, México, 1997.

²⁶ José Israel Moreno Vázquez; *The Marimba in Mexico and Guatemala*, PHD Dissertations - Kunst Universtät Graz, Austria, 2016, pp. 113-114.

Towards the end of the 19th century in 1897, the five-octave chromatic marimba made by Corazón de Jesús Borráz Moreno was premiered in San Bartolomé de los Llanos, today it calls Venustiano Carranza.²⁷

2.1.1 The Chiapas's Marimba and its historical musical context

By the end of the 19th century of the marimba in Chiapas, at least in its version of diatonic marimba, had reached an area of five to six octaves and was already performed by 4 musicians in one marimba. In the twentieth century, with the new chromatic marimba, the marimba quartets were the most common to find. Most of them played seated distributing the voices already in first voice (tipple), second voice (full), harmony and bass.

For the first and second decade of the twentieth century and marimbas groups began to have relevance, and many of them or their musicians traveled to the United States to donate their marimba player stayed long seasons or even to settle as the case of the *Solis Brothers*. In those same years, the Mexican Revolution (civil war) broke out to overthrow the dictator Porfirio Díaz in Mexico.²⁸

For the decades of the 20's and 30's many musicians began their return to Chiapas, some others migrated to Mexico City as the famous Domínguez Brothers and the United States as the case of Carlos Tejada.

In those same years Guatemalan musicians also traveled to the northern country where some stayed to settle mainly in Chicago and New York as the case of José Bethancourt who is Clair Omar Musser's teacher. As well as the Hurtado brothers, who made the first recordings of the marimba groupings thought out history which were an important part in the construction of the classical marimba. That was developed in the United States with the Deagan and Leedy companies mainly.²⁹

²⁷ Laurence Kaptain; *Maderas que Cantan*, Gobierno del Estado de Chiapas, Mexico, 1991.

²⁸ The presidential period of General Porfirio Díaz is known as Porfiriato, from 1876 to 1911, a total of 31 years. He resigned at the beginning of the civil war known as the Mexican Revolution.

²⁹ See more in: Lester Homero Godínez Orantes; *La Marimba: Arte, cultura y Fantasía en Madera*, Guatemala, 2012.

In 1917 the group the Eagle of Mexico, by Francisco Santiago Borráz, created a group where two marimbas were used, the well-known big marimba with four performers, besides introducing the medium marimba known as *requinta* with three other performers as well as a double bass. From then on the groupings began a wider endowment, where the first and second voice were duplicated in the medium marimba but an octave more upper, and melody of the key one octave lower known as *tenor* (medium marimba) In Chiapas, plays with four mallets and improvises in different sections.³⁰

El Aguila de México was one of the first groups to stay of several years in Europe, playing in various European countries.³¹

It is possible to think that in the 30's, there were a lot of marimba groups where each important city had at least 10 groups in Chiapas. The capital of Chiapas, Tuxtla Gutiérrez in the 30's, there appears the first marimba with a fixed salary which formed by the City Police. It was known as the *Poli de Tuxtla*. This group exists up to our days.³²

In that same decade the *Hermanos Dominguez Borraz* (seven brothers) started an important work in Mexican radio, in the most listened station in the country and part of Latin America, the XEW radio, where they performed their compositions. But they were also played by the main singers of the time, and began a long career that includes some of the most famous boleros like “Perfidia”, “Frenesí” composed by Alberto Domínguez, as well as a lot of music for the cinema where they also had sporadic appearances.³³

In Chiapas, under the influence of the Domínguez, the marimba groups played together with other instruments, such as the saxophone, the vibraphone, the drums and the percussion. Towards the end of the 30's, Carlos Tejada from Tonalá, Chiapas, returned

³⁰ *Chiapas Suplemento Cultural*, July 1st 1951:1. Interview with Francisco Santiago Borráz; article mentions the format of three performers (in the marimba *requinta*) and four (in the marimba *grande*).

³¹ José Gustavo Trujillo Tovar; *Marimbas de mi Tierra*, Tuxtla Gutiérrez: Gobierno del Estado, 2010.

³² See more in: Raúl Mendoza Vera; *Memorias de marimbistas: Marimbas tuxtlecas 1900-1980*, Tuxtla Gutiérrez, Chiapas, México, 2015.

³³ Elisa Robledo; *Eternamente los Hermanos Domínguez*, Gobierno de Chiapas, Mexico, 2004.

from living in Chicago and New York, where he worked as a session musician on the radio such as the National Broadcasting Company (NBC). And he brought the influence of the Big Band to Chiapas which has forming the first marimba orchestra. This radically transformed the groups in Chiapas since from that moment imitating the style of Tejada. His marimba Orchestra the Gold Lira,³⁴ had included three saxophones, three trumpets in addition to the drums and percussions as well as the two marimbas with seven marimba players and contrabass. This style had influenced so that many groups seek to have similar instrumental endowments. The dance halls with the influence of the radio, the fashion music came to Chiapas and these orchestras that filled the dance halls weekends generated an identity. Also an unprecedented musical diffusion where the marimba became an essential part of the Chiapas's society.³⁵

2.1.2 The expansion of the marimba in Mexico

In the decades of the 40's and 50's of the 20th century, many groups traveled to Mexico City to seek better working conditions and to be able to transcend as the *Domínguez Brothers* had already done. This is how groups such as *Marimba Cuquita from Los Hermanos Narváez* of San Cristóbal de las Casas traveled, *Los Hermanos Paniagua*, who recorded a number of records and appeared in the gazettes of new recordings.

During those years in this musical migration, many musicians stayed in the states that led to the Capital of Mexico. Like Tabasco and Veracruz, where the marimba was rooted with the passage of time. These states being today also part of popular culture.³⁶

In the decade of the 50's he arrived in Mexico City, who would become the icon of the marimba in Mexico, Zeferino Nandayapa, who since his youth was a prominent musician who managed to improve the technique of the instrument since when he entered the National Conservatory of Music and he studied his piano on the marimba without having a piano lesson.

³⁴ See more in: Hilario Cigarroa; "Carlos Tejada, un músico en el olvido", in: *Revista Artes UNICACH*, 2011, vol. 5, núm. 2, pp. 11-15

³⁵ More in: (Moreno Vázquez, 2016)

³⁶ *Ibid*, pp. 185-194.

Zeferino became the most recognized marimba player for his contributions and took the marimba to different stages beyond dances and music, he encouraged academic composers to focus on the marimba and many introduced it to the percussion sections in many of his works, such as Carlos Chávez, whom he dedicated his work of “Tambuco”. Zeferino took the Mexican marimba to concert stages, premiering works by Darius Milhaud, Mario Kuri Aldana, and others, in addition to the works, he composed for orchestra and marimba.

Along with Zeferino many marimba players arrived in Mexico City and stayed to settle forming diverse groups that being close to the record market, they became popular not only for the society of the southeast of Mexico that lived in the capital, but also in the southern states of Mexico. Among these musicians were Daniel García Blanco, Los Hermanos Moreno Tapía de la *Marimba los Mecateros*, *Los Hermanos Aquino*, Humberto Moreno and *Brisas del Grijalva*, Gabriel Solís, Roque Estrada, René Ruíz Nandayapa and many others.

For the 60's many new groups appeared in Chiapas and achieved an unparalleled transformation in the repertoire and improvisation, generating a unique sound especially in the Pacific coast of Chiapas, marimbas such as *Lira de Oro* by Carlos Tejada, *Corona de Tapachula*, *Perla de Chiapas*, *Palomeque Brothers*, Hugo Reyes and his *Marimba Virreynal*, *Alma de Escuintla*, among others gave this sound without equal to the marimba orchestra in Chiapas, which is still in force.³⁷

2.2 The 80's, 90's and the State Competition of Marimba in Chiapas.

The competition had created so much expectation that it became the annual event not only for the musician but also for society. At that time Chiapas was divided into nine economic regions in which each municipality held a competition to select their representative musician who would travel to the regional stage.³⁸

³⁷ (Moreno Vázquez, 2016: 172-175)

³⁸ Interview to Israel Moreno, February, 2018.

With the rise of electronic music that began in the 70's marimba groups were looking for other ways to survive and maintain their work and way of life, it is in the 80's when many groups are no longer contracted by society that sought the fashionable sound with electronic instruments, so many began to disappear or the marimba players simply stopped playing marimba and organized smaller groups. Only the orchestra with a lot of prestige could overcome this period of crisis and remain valid in certain social groups that continued to listen and hire marimba groups.

However, during this time it coincided that the Government of the State of Chiapas sought a new way to spread the Chiapas instrument and created the state marimba competitions. This helped a lot that the marimba in the Chiapas region could be revalued and passed on to new generations.³⁹

Laurence Kaptain in his book *Maderas que Cantan* captures an interview with the marimba player from Chiapas, Jorge Aquino, who relates that during the 1930s marimba competitions were held every three or five years. He participated in several of these contests that groups had an obligation repertoire.⁴⁰

On the other hand, there is a Chiapas cultural supplement from 1951, where the group led by Francisco Santiago Borraz was mentioned as a participant of a marimba competition in 1931. Also formed a new group that participated a competition in 1933 in Tuxtla Gutiérrez. It was required to interpret the popular music of the state, as well as certain works that a jury gave them to know the night before the competition.⁴¹

In 1934 the municipal president of Tuxtla Gutiérrez, Celso Selvas, realized a medley of composition competition which had formed by parts of several musical compositions. Several musical directors and composers of that time had participated. Juan Morales Joé de Chiapa de Corzo, who won the first place with his composition, called "Nandiume"⁴².

³⁹ See more in: Hilario Cigarroa Vázquez, *Los Concursos estatales de marimba, su historia y su impacto en la cultura musical de Chiapas*, Tesis de Maestría UNICACH, Mexico, 2018.

⁴⁰ Laurence Kaptain; *Maderas que Cantan*, Gobierno del Estado de Chiapas, Mexico, 1991.

⁴¹ Chiapas Cultural Supplement, year 1, number 4. July 1, 1951. Editorial Section.

⁴² Laurence Kaptain; *Maderas que cantan*, Gobierno del Estado de Chiapas, Chiapas Institute of Culture, Chiapas 1991. p. 62

The newspaper called “*Es! Diario Popular*” which had the title of "First Competition of Marimba" by Julián Marín Santiago in April 25, 1962. That narrates the event of a musical meeting, it held on April 22 of the same year.

In the year of 1978 a series of festivals took place that named "Annual Festival of the Marimba", and was sponsored by the secretary of government and the Direction of Culture and Recreation of the State. These festivals continued until 1982.

The main objectives of these annual festivals were to bring together the best performers of marimba, in a kind of state competition. Also, that some marimba players from different regions could make themselves known to the public and conserve and stimulate the traditions and musical folklore of the identity⁴³.

From 1984, the State Competition of Marimba was started, the new cycle of competitions was conceived specifically to promote the tradition of *the pure marimba*, that means, only the marimba and without another instrument for to protect the traditional repertoire of Chiapas regional music and to promote the practice of the marimba in the state. This contrasts directly with the varied instruments that support the eclectic nature of the marimba player performance as common as the "Marimbas orchestra". The bases of this competition were specific and included the specifications which I refer later.

Only marimba groups could participate that had as instrument the marimba, could be two or three marimbas, but could not merge it with any other type of instrument. Each competition had an organization that worked in stages, were developed in three phases: Municipal, Regional and Final. After the municipal qualifiers, regional competitions were held, which had different venues in different years.⁴⁴ At that time, the regions of the state were divided as follows:⁴⁵

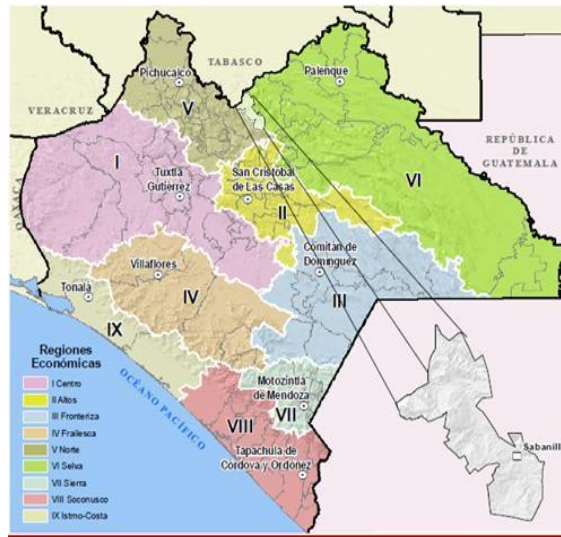
⁴³ Pineda del Valle, Cesar, Fogarada, Anthology of the Marimba. Government of Chiapas state, Chiapas Institute of Culture. Chiapas 1990. P. 263

⁴⁴ Taken from: The Second Marimba State Competition, *Annotations of the program*, October 13th, 1985, p. 4.

⁴⁵ Map of Chiapas State, divided in Regions. See in: Hilario Cigarroa Vázquez, *Los Concursos estatales de marimba, su historia y su impacto en la cultura musical de Chiapas*, Tesis de Maestría UNICACH, Mexico, 2018, p. 121

<http://www.monografias.com/condiciones-sociales-culturales-y-economicas-municipios-chiapas>
Las access: (November, 2018)

- I - Central Region
- II- Region Altos
- III- Border Region
- IV -Frailesca Region
- V – North Region
- VI- Jungle Region
- VII – Sierra Region
- VIII –Soconusco Region
- IX - Istmo-coast Region



Chiapas State divided by Regions

Each region is made up of municipalities and localities, which in different years were the main venues of the municipal and regional qualifiers of the state marimba competition. The following are the most outstanding municipalities in the state marimba competition:⁴⁶

Central Region: *Berriozabal, Cintalapa, Copainalá, Chiapa de Corzo, Nicolas Ruiz, Ixtapa, Jiquipilas, Ocozucuatla de Espinoza, San Fernando, Soyalo, Suchiapa, Tecpatan, Tuxtla Gutierrez (capital) y Venustiano Carranza.*

Region Altos: *Amatenango del Valle, Huixtan, Lárraizar, Villa las Rosas, San Cristobal de las Casas, Teopisca, Zinacantán.*

Border Region: *Comitán de Domínguez, Chicomuselo, Frontera Comalapa, La Independencia, Las Margaritas, La Trinitaria, Socoltenango, Tenejapa Maravilla.*

Frailesca Region: *Ángel Albino Corzo, La Concordia, Villa Corzo, Villaflores, Montecristo de Guerrero.*

North Region: *Bochil, Huitipan, Ixhuatán, Juárez, Pichucalco, Pueblo Nuevo, Rayón, Reforma, Simojovel, Tapilula.*

⁴⁶ Municipality Regions participated in the State Competition of Marimba.

Jungle Region: *Catazajá, La Libertad, Ocosingo, Palenque, Salto de Agua, Yajalón, Benemerito de las Americas.*

Sierra Region: *Amatenango de la Frontera, Bella Vista, Motozintla, Siltepec, El Porvenir.*

Soconusco Region: *Acapetahua, Cacahoatán, Escuintla, Frontera Hidalgo, Huixtla, Mapastepec, Villa Comaltitlán, Tapachula, Tuxtla Chico, Unión Juárez.*

Istmo Region-Costa: *Arriaga, Pijijiapan, Tonalá.*

Some of the contests, took the name as a tribute to post mortem marimba player, some were the cases of the first five editions, and in the year of 1987 the first pre-mortem tribute is made; Later, they were in different non-consecutive editions. It is also important to mention that the winning groups included a disc recording in LP format as part of a prize for the winner of the first place, in this recording, the winners had the opportunity to record a repertoire of works which included those performed during the competition.

During the history of the competitions, there was diversity in the calls, because it was not always the same number of styles or musical genres in which it could be competed. Initially it was only competed in the same genre that was folkloric and popular, later the classic genre is added. In the following years the genres were modified. In the last competitions, there were only three options to belong to the competition which in order to homogenize the age ranges between the members of each group.⁴⁷

During the history of marimba state contests, there were great performers of the marimba, in the early years could be seen distinguished musicians and marimba's groups that already had a prestigious artistic career, such as Limano Vidal, Mario Penagos, the Peña Ríos Brothers, the Hermanas Gutiérrez Niño, and more. Also within the jury were personalities with a long history and national and international recognition, such as: Manuel Vleeschower, Daniel Garcia Blanco, Oscar Ventura, Francisco

⁴⁷ Hilario Cigarroa Vázquez, *Los Concursos estatales de marimba, su historia y su impacto en la cultura musical de Chiapas*, Tesis de Maestría UNICACH, Mexico, 2018.

Chanona, Zeferino Nandayapa, Federico Alvarez del Toro, Laurence Kaptain, Israel Moreno, Reynols Peña, to mention some.

We must also mention marimba player groups that participated, less known at that time, but that would acquire great renown over the years, since they became groups that competed among the first places in different editions. Those directors of ensembles who after becoming participants became members of the jury in later years. Young people who competed in the children and youth level, and over the years became directors of groups or great virtuosos of the instrument, groups of families that they consolidated to participate and to be able to have a place in each edition of the state contests and that until today in our days exist. It was a great development of their great works and thanks to it.⁴⁸

The State competitions of marimba lasted for 23 years, each contest was held consecutively until 2000. In its first edition corresponding to the year of 1984 with the government of Absalón Castellanos Domínguez and its last edition in the year of 2007, governor Juan Sabines Guerrero; and it was tried to rescue the state contest of marimbas in 2010, however this competition failed to be carried out in all its categories for possible circumstances that are mentioned later.

2.3 The musical teaching of the traditional marimba

The process that the traditional marimba ensembles have had in Chiapas has been based mainly on the tradition of "family trades" that existed in Mexico until almost the 20th century. The family unit that preserves these traditions usually includes more relatives than just those that make up the first line nucleus. Being a marimba player is a job that provided sustenance to the family. It did not have as a principle an artistic recognition. So learning started from very young to be an economically active part of the family from a very young age. Usually, the father taught the children and little by little and they were included in the musical activities of the group because when the

⁴⁸ Ibid

children received a payment for the service, payment that would otherwise go outside the family nucleus. That is why many marimba groups carry the prefix Brothers.

Thus, during the first decades of the nineteenth century groups of marimba player were formed consisting mainly of members who belonged directly to the same family. Although other groups were not rare articulated by a prominent marimba player who had the collaboration of other colleagues. In their majority, all these groups had in their beginnings a quartet structure.

The teaching was by imitation, no score was used, and the oral teaching system remains similar to this day. It is usually taught first to play harmony and bass. This is because only have to learn the chords, and the harmonic rhythm that most of the folk music such as *Zapateados*, *Sones*, *Corridos* and *Polkas*, as well as the music tropical use the I and V degrees harmonics and occasionally the IV degree. They are also taught the first voice simultaneously, and with time matures and repertoire with more harmonic richness such as *Boleros*, *Danzon* etc.

After having control of the melodic lines and harmony, they are taught the second voice, this does not always happen, many times because they acquire more experience and can occupy that position. Finally comes the part of the tenor who plays with four mallets, and combines all the elements, melodic, harmonic and rhythmic, and improvises. Being a tenor player is who leads the group and generally who has a better salary in the group.

On the other hand, as a result of the marimba state competitions, many projects of culture center in Chiapas were developed well. These are teaching centers for artistic activities and among these children and young people are taught to play the marimba. Chiapas has more than 100 of culture center with groups of children and young people, not all of them work correctly but many of them disseminate and promote the identity instrument of Chiapas. The teaching is very diverse in those culture centers. Many of these, due to the natural geology of Chiapas are found in villages with very difficult access and many hours of large towns, many teachers are traditional musicians and teach in a very similar way to how they are taught in marimba families. Some other

culture centers, mainly the cities, have teachers who are already graduates of the university and use some more organized teaching systems.⁴⁹

The competitions stimulated for a couple of decades these culture center that managed to train many marimba players currently active in marimba groups of many peoples. Although they are a small percentage, at present not all of them work optimally, and they are in economic crises where they even have instruments already in bad situation.

Also in many of the basic education schools such as: preschool, primary school; and of secondary education, such as: junior high school and high school, have marimba groups, where teachers organize overtime to other subjects, workshops to teach the instrument. During the decade of the 90's, there was internal competition of marimba by educational levels, where some marimba players that are now recognized were also formed.⁵⁰

On the other hand, also found the Faculty of Music of the University of Sciences and Arts of Chiapas, founded in 1975. It started as musical education, later with a high school level and from 1997 with a bachelor's degree. This school has trained many of the music teachers of the educational centers of Chiapas, where the instrument that accompanies the tributes and festivities is the marimba. Therefore, even if they studied any instrument as a main instrument, they always have to bring the marimba as a complementary instrument, since besides the general examination of musical knowledge; it is with the marimba that they are auditioned as teachers at the education centers of all levels.

The Music faculty also generated a different dynamic in Chiapas, since it took the best of the contributions, made by the great traditional marimba player such as Zeferino Nandayapa, Mario Penagos, among others. And it was transformed into new possibilities to pose the new future of the marimba in Chiapas.

Today the most outstanding marimba player of Chiapas, both traditional and academic, are linked to the University. It was Israel Moreno who gave a new impetus to the marimba and who also integrated the classical marimba to formal education at the

⁴⁹ Interview with Dr. Israel Moreno, January 2018

⁵⁰ Interview with Prof. Humberto Gordillo Pérez, January 2018

university, generating a musical dynamic with more contemporary elements that were required in the new times, also organizing the great festivals that repositioned the Mexican marimba as a high level instrument in the environment of the academic marimba player of other countries.

Today the UNICACH also has a master's degree in traditional marimba, which makes it unique in the world and generates academic products of dissemination that recognize and generate documents and files around the Mexican marimba, its musicians and everything that surrounds and it has been generated historically.

Other states where the marimba has taken a new boom in the education of children and young generation are the states of Oaxaca and Tabasco. Both have workshops similar to those of the culture center of Chiapas. In Oaxaca, they are better organized, even better than in Chiapas. They have a coordinated program from their culture secretary where they have bought more than 200 marimbas to distribute in different places and organize the workshops. In Tabasco, the culture secretary also bought more than 100 marimbas for the same purpose and more and more children and young people participate in the workshops and learn about the music of their villages. Unfortunately in Mexico, every change of government that happens every six years, the programs lose continuity and many of them enter financial crises that do not allow consolidating their programs.

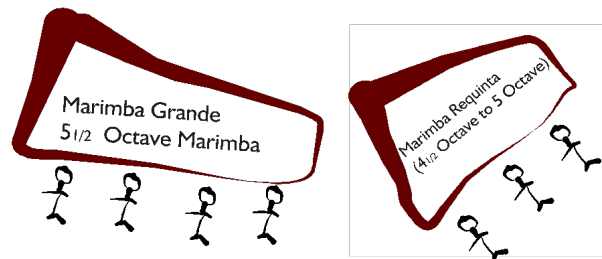
In the rest of Mexico, the traditional marimba is still seen as "traditional" and they resort to performing it in popular spaces, such as private parties, dances, or even in some public squares. There are very few marimba schools, and universities do not include them in activities of their percussion programs. The only contact of classic percussionists with the Mexican marimba in many parts of the country is that it is much more accessible to buy it to study what they learn from contemporary classical repertoire, since a marimba brand like Yamaha, Adams, or others, is 10 times more expensive. However, the prestige that UNICACH has acquired on a national level has placed the eyes of many university percussionists in the traditional repertoire and more and more the ensembles that in their concert programs include some of the popular Mexican themes to their repertoire.

2.4 Form of playing and repertoire

This subchapter addresses the issue of how the traditional marimba ensemble in Chiapas works and some important aspects of its morphology.

As mentioned above one of the most important is that the marimba is an ensemble instrument, but the most important thing is that there are several musicians plays like solo instrument. The most complete groupings is that they have four in the large marimba and three in the medium size of marimba called *Requinta*.

Mexican Marimba Set-up



It placed from left to right in the large marimba
bass, harmony, second voice, first voice

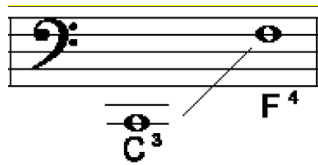
In the marimba 'Requinta'
tenor, second high-pitched voice, first high-pitched voice

2.4.1 The Bass and the Harmony⁵¹

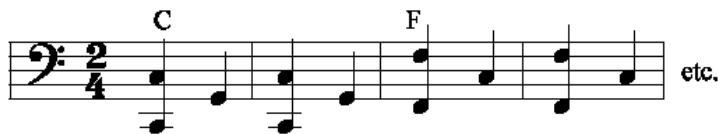
The bass and the harmony are that execute the rhythm sections. That means the bass is moving and give the style of the piece and harmony enrich with chords the melodies but always doing rhythmically. It is really important that the players of these sections understand how their accompaniments should be played.

If the music is written in a score, is use to do it with the chord symbols in the same way of popular music (*jazz, bolero, bossanova, rock, etc.*). There are three ways to write these directions: with a letter, a number, or both; these indicate the type of chord that is to be played, its structure, position (inversions), etc.

We can define the bass as the melodic line with the lower register in a music works which creates the harmony. The bass will use the lower extension of a big marimba and it will extend from a C3 to F4.



The bass accompaniment is based on the fundamental and the fifth of the accompanying harmonic chord. Is also possible to use the third chord. Eventually also be possible to embellish the accompaniment with passing notes, or to create small counterpoints provided they do not overpower the accompaniment.



⁵¹ Israel Moreno y Javier Nandayapa, *Método didáctico para Marimba*, Tuxtla Gutiérrez: UNICACH, 2002, p. 26.

Usually the bass player plays octaves as much possible in the accompaniment to reinforce the harmony.

If a chord inversion is indicated in the chord symbol, the bass will play note of the given inversion, example: C7/Bb means that chord C7 is in the third inversion and the bass will play the B flat.

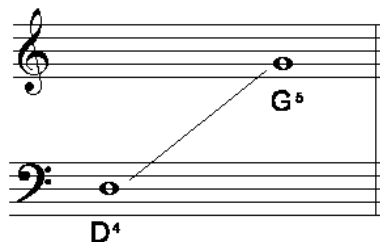
The harmony, or (*tercera*) as it is known in some places, is of great importance in the ensemble. The harmony and the bass will embellish and enhance the melody.

The harmonic accompaniment is usually done by one player using three or four mallets (*bolillos*). The harmonic players must be trained well since they have to bring out the harmony of the melody using just the chord symbols written on the staff line, in case to read a sheet music.

It is important to consider the following observations when playing harmony and the harmonic rhythm accompaniments.

The harmonist stays between the bass player who is at his/her left, and the ‘*segundero*’ or the person playing the second voice. This means that the space for maneuvering will be greatly reduced. Therefore, the harmonist should be sufficiently skilled to carry this out.

The usually extension used by the harmonist is from a D4 to a G5.



The player will follow the chord symbols in order to arrange its chords taking into account that the bass generally plays the base notes (fundamental and fifth); thus, the

harmonist will give more importance to the third and the seventh notes which provide color to the chord.

Harmonists sometimes use passing chords or they harmonize by changing or adding some chords to embellish and improve the musical quality of the piece; however, the harmonist should not overpower the accompaniment.

Always Bass and harmony as a rhythm section they mark the genre and music style, and they do it very clear to figure out when is a *zapateado*, *son*, *tropical music*, *danzón bolero*, etc.

2.4.2 Second Voice⁵²

The second voice is also known as '*lleno*' (full) and it always goes hand-in-hand with the melodic line. Since it evolves using other notes from the harmony, usually thirds and sixths, it is characterized as the most difficult part to play in the marimba ensemble. The '*segundero*' stays between the harmonist and the melody player or first voice (tiple).

The way to play it has its variants, too. For example, in a piece with a fast tempo, the second voice usually carries the melodic line to a third or sixth from the first voice, being careful to avoid strident interferences in the harmony. In pieces with a slow tempo, the second voice can reinforce or "rellenar" (refill) the melody with two or three voices, but one should always take into account the harmony. In some cases, the second voice can also use a melodic line which makes a counterpoint with the first; thus creating a more interesting and beautiful piece of music.

Considering how difficult it is to learn to play the second voice, normally is played by the marimba players with more experience.

⁵² (Moreno/Nandayapa 2002:26)



2.4.3 The melodies, First Voice and Tenor

The melodies in the ensemble are carried in triplicate and sometimes duplicated. They are performed by the first voice of the big marimba and the first voice (tiple) of the marimba Requinta. Also in the most low sound part of the marimba Requinta, play with four mallets and takes a melody at times to octaves for his external mallets and with the interiors, they makes a kind of second voices by the *tenorist*.

The *tenorist's* left hand coincides with the record or tessitura of the one who plays the harmony.

Sometimes the first and second voice of the Requinta make counterpoints or variations to the melodies of the big marimba. It is also common for the *tenorist* to make other contra-melodies and adornments to the first and second voices play.

The *tenorist* is also the one who improvises. Improvisation is very characteristic in Chiapas and has reached surprising levels, with great exponents. The improvisation has different styles and goes according to what the genre and musical style require. Moreno

made a classification called that there are five styles of improvisation very well defined.⁵³



2.4.4 Repertoire

The repertoire in the marimba of Chiapas has had many transformations. Although its oldest repertoire dates back to the Sones and Zapateados of traditional music, the marimba since the nineteenth century sought to interpret the possible genres and styles. With the chromatic marimba, practically the marimba became an instrument like the piano, leaving its repertoire to the skill and dexterity of the musicians.

There is a record that at the beginning of the 20th century, in addition to playing the traditional Sones and Zapateados, they also played Valses, Polkas, Shotis, Mazurcas. In fact, it is assumed that it was the need to include more repertoires by the marimba player, which motivated the transformation of the diatonic marimba to the chromatic one.

There is a journalistic note of 1908, which contains a review of the concert offered by the Solís Brothers at the State Theater, in the capital of Chiapas, Tuxtla Gutiérrez,

⁵³ See more José Israel Moreno Vázquez, “La improvisación en la marimba de Chiapas, una propuesta de tipología, p. 35, en María Luisa de la Garza [Ed.], *Sonidos de Nuestros pueblos*, UNICACH, 2017.

where the program was made up of pure adaptations of classical music, such as the “Fantasia on motives from the opera Rigoletto” by Giuseppe Verdi; “Semiramis Overture” by Gioachino Rossini; “Intermezzo of the Cavalleria Rusticana” by Pietro Mascagni; “Poet and Peasant” by Franz Von Suppe; “Choir of the Repatriates from the Zarzuela, Giants and Big Heads” by Miguel Echegaray y Eizaguirre; “William Tell Overture” by Gioachino Rossini; “Waltz Peaceful Nights” by Abundio Martinez; “The Barber of Seville” by Gioachino Rossini; “Chin Chun Chan Dance” by Luis Gonzaga Jorda.⁵⁴

The recordings of the *Hurtado Brothers of Guatemala*, made in the United States in 1915 and 1916, also include *marches, Ragtimes, Valses*; was common at that time and Chiapas had a more dynamic communication with Guatemala than with the center of Mexico, so the marimba repertoires in both regions were very similar. In the decade of the 20's, the *Marimba El Águila de México* made a tour in Europe, having a stay of several years, according to a hand program and that is preserved at that time shows a list of more than 200 pieces that the group had in his repertoire where included, *Fox-trots, Waltzes, Mazurcas, Shotis, Polkas, Danzones, Tangos, Corridos, Marches*, among others.⁵⁵

With the first recordings, it can be seen how the groups were making more complex arrangements and using new instruments along with the marimba,⁵⁶ such as the recordings of the *Hermanos Domínguez* and the *Lira de San Cristóbal*, where the accordion, drums, trumpet, saxophone, double bass together with the marimba. They are recorded *Fox-trot, Boleros* and *Danzones* that were fashionable in those years.

Towards the 40's and 50's, the first marimbas orchestras begin and have the function of entertaining the dances, since they include all kinds of fashion repertoire, such as *mambo, Chacha, Rock & Roll* and music of the great bands of the United States. Towards the 60's the tropical music boom reaches its peak and all marimbas orchestras include them in their repertoire. Since then, Moreno mentions that what marimbas play

⁵⁴ Carlos Cuartero, *El Eco*, July 18th 1908:2).

⁵⁵ (Moreno Vázquez, 2016)

⁵⁶ For example next LP is clear for this topic: *La Mejor Marimba Del Mundo. Lira De San Cristobal Las Casas De Los Hnos. Dominguez, Coleccion De Oro*, [LP] México D.F. [México] Orfeón Videovox, S.A., Orfeon LP-12-202: 1967

in a lesser proportion is traditional music, in comparison to other musical genres, until today the marimba includes what it can to its repertoire and there are great surprises in this new millennium.⁵⁷

2.4.5 Morphological aspects of Mexican marimba

The process of the morphological, cultural and musical development of the marimba in Chiapas and in Guatemala is very similar, because during the period of greatest development of the instrument, Chiapas and Guatemala had a great commercial boom and great economic, social and cultural exchange in the borders, since the communication was more fluid with the Republic of Guatemala than with the Mexican Republic.⁵⁸

According to some researchers as Moreno, Nandayapa and Arrivillaga who considering as well the oral tradition and by the instruments known today, deduce how the marimba transformed from its most primitive to the most complex form known today. The diatonic marimba is now known as *marimba sencilla*, after the birth of the chromatic marimba, known as *marimba doble*. We know that it continued to increase the number of keys and transforming its appearance, from the resonators to the frame, legs and general aesthetics.

Regarding the evolution of the marimba, Cesar Pineda del Valle suggests a list where he refers to the different diatonic marimbas, (Pineda del Valle 1984:7-10) although his sources are not clear, he maintains that it is based in oral tradition, which without a doubt proposes an idea with certain tendencies that have not been scientifically demonstrated. He makes his own classification of the instruments known to this date even though this researcher lacks musical knowledge and does not play the marimba. Even so, many authors have taken his suggestion about the transformation of the

⁵⁷ See Moreno in (Moreno Vazquez, 2016)

⁵⁸ Ibid:101-104

marimba in Chiapas as a fact, and we can find them quoted in his books and by other authors.⁵⁹

As mentioned previously, in Guatemala and Chiapas the marimbas that developed were the ones with a frame and resonators for each key and their evolution and transformation was reflected in all the aspects of their construction. Let's take a look at the parts that currently constitute a marimba in Chiapas.

Frame and "Table".	It is the structure that holds the keys and the resonators. The front part of the marimba in Mexico is decorated with inlaid work from seven different types of wood. Each builder has its own distinctive design. (Moreno/Nandayapa 2002:24).
Legs:	Those are the pieces that support the instrument. In general in Mexico the legs are decorated, shaped and dyed with a reddish color wood varnish. (Moreno/Nandayapa 2002:24).
The Keyboard:	Keyboards and resonators are the most important parts of the marimba. The keys are wood bars of different tuning and sizes; the lower pitch notes are wider and large, ascending to arrive to the higher pitch notes which are narrow and small. The wood used for the keyboard is "Hormiguillo", ⁶⁰ which can be found in the forests of Chiapas and Guatemala. (Moreno/Nandayapa 2002:24). <i>Granadillo</i> and <i>Zapaluta</i> ⁶¹ are also used in Chiapas.
Resonators:	They are the sound amplifiers. Currently they are built with cedar wood and the size varies but the bigger ones correspond to the low pitch notes and they descend in size to the small ones that correspond to the high pitch notes. "Pumpos or Tecomates" are also called as reminiscent of the old diatonic marimbas of the XIX century. The base of the resonator is in the form of a pyramid. (Moreno/Nandayapa 2002:25).
One essential part of Mexican and Central American marimbas is that they possess in the lower part of the resonators a small orifice where a small piece of "Jobo wood" called "Cachimba" is located and it is there that a small membrane named <i>mirlitón</i> also known as	

⁵⁹ Also quoted by Kaptain 1991:39-40.

⁶⁰ *Platymiscium dimorphandrum*.

⁶¹ *Platymiscium Yucatanum*, and *Dalbergia granadillo*. See more in: Fausto Miranda, *La Vegetación de Chiapas*, Tuxtla Gutiérrez, 1988.

<p>“Tela” is placed and glued with wax from Campeche, extracted from the honeycomb of wild bee hives. This <i>mirlitón</i> is what produces a peculiar wounding (sad), brilliant and exotic sound in these marimbas.⁶²</p>	
<p>The film (<i>tela</i>):</p>	<p>is a membrane extracted from the intestine of the pork. The film produces a peculiar vibration, like the African balaphones, predecessors of the marimba, and in dry gourds a fine membrane of spider’s nest was placed. The vibration produced by the cloth is called “<i>Charleo</i>” and is a buzzing sound.</p>
<p>The Mallets:</p>	<p><i>Baquetas</i> or <i>bolillos</i> are the traditional names in both countries, are built with natural caucho (natural latex) extracted from the Hule tree that rolls around a branch of a tree called Huitzitzil. The bigger and softer mallets are used for the lower registers, and the smaller and harder ones for the higher registers. (Moreno/Nandayapa 2002:26)</p>

2.5 Traditional Marimba players from México

In Mexico there are many traditional marimba players, with legendary groups even famous since the beginning of the 20th century, such as Corazón de Jesús Borraz Moreno, who built the first five-octave chromatic marimba in 1897. The Hermanos Gómez formed since 1906, the Olivar brothers, who they played in Buffalo, United States in 1901, The Solis brothers, who later settled in that country but made a great concert with pure repertoire of classical music in Tuxtla Gutiérrez in 1908. The Hermanos Domínguez, from the Lira de San Cristobal, etc.

But it refers to 4 of them who were a fundamental part of the development of the Chiapas marimba in Mexico and the world.

⁶² (Moreno Vazquez, 2016)

Zeferino Nandayapa Ralda⁶³

He was born in August 26th, 1931, Chiapa de Corzo, Chiapas (Mexico) .He died in December 28th, 2010, Mexico City. He is well known as the greatest exponent of the Mexican marimba, Musician and composer.

He started playing the instrument at the age of six. When he was 21 years old he moved to Mexico City, there he entered to the National Conservatory of Music. Soon he became known in the music field in Mexico City, where he participated in many recordings and radio programs in the XEW station (the biggest in Latin-America) playing many instruments, such as marimba, accordion, melodic, trumpet, saxophone, vibraphone, and piano.

In 1956, he founded *Marimba Nandayapa* and he recorded his first six LP albums with the group. Starting in 1958, he, along with his group, took the marimba music to Europe, Asia and the Americas to different events, such as: *Cultural Olympiad* in Munich, Germany (1972), and in Montreal, Canada (1976), and *Congreso Internacional de Juventudes Musicales* in Zagreb (1979). In 1978, his sons Oscar, Norberto, and Mario entered to the group and went on their first tour to Dominican Republic, Costa Rica, Colombia, Chile, United States, and Austria. *Marimba Nandayapa* participated in the satellite broadcast to 20 countries of the TV show *La noche de la música en el solsticio de verano*, from Teotihuacan, in 1986. Two years later, the aggrupation debuted in the PASIC (The Percussive Arts Society International Convention) event, in San Antonio, Texas.

In 1989, his four sons are part the group. Together as a family, the ensemble continues having presentations in very important events, in Osaka, Japan; New York, San Antonio, and Los Angeles, U.S.; Sevilla, Spain; the Book Fair in Frankfurt, Germany; Texas (1992); Davos, Switzerland; Colombia (1993); The Percussive Arts Society International Convention (PASIC) and the International Percussion Lecture in Phoenix and Tucson, Arizona (1995); Vancouver and Calgary, Canada (1996), the Quetzaltenango Municipal Theatre, Guatemala (1998); two tours in Japan (1994 and

⁶³ Moreno Vazquez, 2016: 318)

1996); Moscow, Russia, and in New York (1999); in 2000; Marimba Nandayapa went on six tours to Denmark where he had more than 100 presentations. As well as in Gothenburg, Sweden; Germany; London, England. He participated in the first and Belgium (2001 and 2004), there, Zeferino Nandayapa was awarded with the Percussion Society Award, and many others.

Moreover, he played in the most important symphony orchestras of the country; most of the pieces he performed were dedicated to him, composed or arranged by him. In 1989, leaded by Eduardo Mata, he performed solo at the VIVA Festival of the Royal Philharmonia Orchestra, at the Royal Festival Hall of London, England. In 2000, he was a soloist of the *Orquesta de la Comunidad de Madrid*, at *Palacio de Bellas Artes* and *Teatro Municipal* of Madrid, Spain.

Due to his successful concerts at Carnegie Hall of New York, Nandayapa was awarded with the United Nations Medal in 1976. In 1973 and 1976, thanks to his contributions to the Chiapanecan marimba, he received *Premio Chiapas*; in 1992, he obtained the *Diploma y Medalla de Oro del Comité de la Excelencia Europea*, in Paris, France. In 1996, due to his 50 years of artistic career dedicated to the marimba diffusion, President Ernesto Zedillo presented him with the National Prize of Arts, in the field of popular art and tradition. In 2009, he was named *Creador Emerito* of the National Fund for Culture and Arts (Fondo Nacional para la Cultura y las Artes, FONCA).

To date, Marimba Nandayapa has done more than 70 recordings (1995, 1996, and 2004) for Auvidis records, in France; King Records, in Japan; and Winter & Winter, in Germany. In 2006, they released a triple CD of Mexican music to celebrate their 50th anniversary.

FILMOGRAPHY: *Al son de la marimba* (Mexico 1956); *Nani ga Kanojo o so Saseta ka* (Tokyo 2001); *Mexican Marimba Legends* (New York 1999).

COMPOSITIONS: “Fantasía Profana”, “Ixchel”, “Aires Mexicanos”, “Sinfonía de la Paz”, “Nandacacué”, “Baquetofinías”, “Marimboleando”, “Chachalacas”, “Himno al Cirijano”, “Himno a la educacion”, among others.

Javier Nandayapa Velasco⁶⁴ *December 3rd, 1970, Mexico City.

He started his musical career in 1989 with the Marimba Nandayapa, he participated in all the records, concerts, and international tours made by the group until 2011. In 1995 he started playing solo, promoting around Mexico a big amount of marimba works made by Mexican and foreigners composers. He has travelled around 38 countries of Europe, Asia, Africa, Middle East, and the Americas. As a soloist he has performed in different universities, forums, and international festivals in Japan, France, Spain, Germany, Denmark, Lithuania, Latvia, Poland, Lebanon, Saudi Arabia, Bahrain, United Arab Emirates, Kenya, United States, Argentina, Uruguay, Brazil, Paraguay, Chile, Peru, Costa Rica, Belize, and Guatemala. Since 1992 he has given clinics of Mexican marimba in universities of the United States and many conservatories and music schools in Europe, Centre and South-America. He has performed as a soloist in several Symphonic Orchestras from Mexico, Lithuania, Argentina, and Paraguay.

To date, he has recorded 12 albums as a soloist and as a session musician he has participated in more than twenty album productions of very different musical genres and styles. Along with *Marimba Nandayapa* he made 15 recordings. He has been a scholar of FOCAEM (Fund for the Culture and Arts of the State of Mexico) in 1999 and 2009 and also of FONCA (National Fund for the Culture and Arts of Mexico) in 1995, 1997, 2002, 2007, he also had the scholarship “Creadores escénicos con trayectoria” from 2012 to 2014, during that time he recorded three CDs and gave 60 concerts in Mexico and abroad.

Javier Nandayapa is one of the marimba players with the most international projection. Besides he is part of the traditional marimba players.

⁶⁴ Nandayapa web site.

Mario Penagos Rojas⁶⁵

*January 18th, 1920. †November 26th, 2011, San Cristóbal de las Casas, Chiapas.

He began playing the marimba at the age of ten under his father's group called *Conjunto Penagos*. Later, in 1944 he studied music at “La Escuela Libre de Música” in Mexico City. In the company of *Conjunto Penagos* he toured several parts of the country. As a music teacher in elementary schools at the service of the Federal and State Government he obtained several prizes in choral group competitions, in addition to his compositions and arrangements for marimba.

The professor Penagos, in addition to playing the marimba, he played the organ, the saxophone, the accordion, the trumpet, the flute and other musical instruments. Also recognized for his career as organizer and director of the *Marimba San Cristóbal*. This group was organized for the State Competition of Marimbas and integrated the best marimba players from San Cristóbal, winning the first place in the contests of 1984 and 1986, where they executed the arrangements of Mario Penagos.

He took several teacher training courses, as well as music courses during his musical career, qualified him as a true music professional in the state. He is also the author of three music books for kindergartens: “Music in my garden”; “Music and Rhythm”; and “Music and Movements”, as well as a method to learn medium level marimba. The arrangements created by Mario Penagos during the 80's are currently performed by marimba groups of Unicach and Cultural Centers of Chiapas.

Santiago Borraz, Ángel Francisco

*October 4th, 1896, San Bartolomé de los Llanos, currently Venustiano Carranza, Chiapas, Mexico. +May 7th, 1974, Tuxtla Gutiérrez, Chiapas.

Better known among the musicians as Pancho Santiago, son of Manuel Trinidad Santiago and Carmen Borraz, started studying music by his father's side who was then part of the first marimba group that played with a chromatic marimba in Chiapas, when

⁶⁵ Information supported by the family of artist.

he was just a kid His father taught him the basics to become a marimba player. At the age of 14 he got fatherless, he continued studying with Luz Moreno, then. Later, he studied music theory and the violin with a professor of music who stayed a short term in San Bartolomé, renowned as Artemio. So he continued taking classes with Manuel Balcazar, who prepared him to the point of being able to play classical pieces.⁶⁶

Along with his brothers José, Segundo, and Hector, he formed his own group to be able to sustain economically his family. In 1915, they decide to go to work to the city of Comitán with his marimba quartet. There, in 1916, Francisco Santiago Borrás built a small marimba of four and a half octaves to complement the “silence he noticed” in his musical arrangements, and this marimba was entitled *requinta*. Francisco invited to join his group to the marimbist Domingo García Gómez and Ciro Juárez, adding the double bass or *tololoche* played by Horacio Trujillo, forming then the first group in Chiapas with two marimbas, a *marimba grande* and a *requinta* one, plus a bass of strings. This group debuted in style cinema of the time, “Piconi” and he called it *El Águila de Mexico*. Francisco Santiago says he took this model to his cousins, the Dominguez brothers in San Cristóbal de las Casas, and then to Mr Librado de la Torre, in Chiapa de Corzo.

In 1922, he moved with his aggrupation to Mexico City where he obtained a contract to travel to Germany, in 1925. Francisco Santiago did not accept, however his brothers José, Segundo and Hector did make the travel, under the representation and direction of Domingo García. Francisco entered to the Conservatory of Music where he studied the piano two years and another one the saxophone, instrumentation, theory and dictation. He also worked as xylophonist in the *Orquesta Tipica Presidencial*, and as musical director in the Alcázar cinema.

In 1931, he moved back to his native land, San Bartolomé de los Llanos where he organized once again a marimba group. In 1933, he went to a competition in the city of Tuxtla Gutiérrez, capital of the state of Chiapas, executing mainly regional music of the town and music proposed by the qualifier jury in the event’s eve, representing his composition “*la Maruchita*”, which became a standard melody of the traditional repertoire of marimba in Chiapas.

⁶⁶ (Trujillo 2010:73).

In 1946, he started his work as professor of music in the kindergarten of Venustiano Carranza where he stayed until his retirement. With his marimba group he traveled all around the state of Chiapas. He had under his direction some of the ones who would become some of the greatest exponents of the marimba in Chiapas such as Jorge Zuñiga Bermúdez, Manuel Vleeshower, Limbano Vidal, and others. Francisco Santiago passed away from a respiratory attack in the capital of Chiapas in 1974. In 1997, the 14th State Marimba Contest in Chiapas hold his name.⁶⁷

Compositions: “La Maruchita”; “Corrido de Carranza”; “Mi Canción”; “Tu Sonrisa”.

Manuel del Carmen Vleeshower Borraz⁶⁸ *April 26th 1923, San Bartolomé de los Llanos; +September 22nd 2000, Venustiano Carranza, Chiapas, Mexico.

Son of Lisandro Vleeshower Coutiño and María Asunción Borraz Fuentes. Lisandro Vleeshower was the son of Emilio Justo Alberto Vleeshower, original of Belgium, who first arrived to San Cristobal and later he moved to San Bartolome de los Llanos, place where he was a mayor in 1886. Manuel was the fifth son out of eight, four of them had contact with the music, but only Manuel and Segundo had recognition in the musical field. Segundo Vleeshower was one of the most acknowledged marimba builders in Chiapas.

He started at the age of eight to work in marimba groups, the first one was the marimba of Luis and Humberto Ordoñez, after with Francisco Santiago Borraz, who accepted him in his aggrupation despite he was very young. In 1933, the group participated in a marimba contest in Tuxtla Gutiérrez, Chiapas, winning the first place. Around those years he listened Hector Santiago Borraz playing with four mallets; something not very common in those days, that event inspired him to practice a technique that made him become one of the most important marimba players in the Mexican history.

⁶⁷ Chiapas, *Suplemento Cultural*, July 1, 1951, 1-2

⁶⁸ (Moreno Vazquez, 2016)

When he was 11 years old, he moved to Comitán to work with Domingo Palacios and despite he was so young he became the soloist of the group, there he studies music theory, piano and other instruments such as saxophone, besides he studied a year of secondary school. Between 1936 and 1941 he moved to the city of Tuxtla Gutiérrez and played in the marimba of José Ruíz “*El Conejo*”, in the marimba of Cicerón Cuesta, and when he was 17 years old, he entered for the first time to the marimba *Poli de Tuxtla*. Later he went on a tour in several cities, such as: Arriaga, Chiapas; Matías Romero, Oaxaca; Minatitlán and the port of Veracruz, Veracruz; and finally in Mexico City, where he worked in nightclubs and some national radio shows from the XEQ. In the year 1941, Vleeshower comes back to his town, Venustiano Carranza.

On November 22nd, 1944, he got married to Margarita Morales Cruz and had five children: Víctor Manuel, Mario, Abraham, Olga del Carmen, Jorge Roberto. In the next ten years he played in Chiapas in several marimbas in the cities of Tuxtla Gutiérrez, San Cristobal, and Venustiano Carranza, in all of them he was a soloist, being the most important ones: Noé Nandayapa, Jorge Ricci, Jorge Zúñiga Bermúdez from Teopisca with whom he travels to Nuevo Laredo, Tamaulipas; *Poli de Tuxtla* in 1947, *Marimba Flor de mi Tierra* of Norberto Nájera Montes de Oca. In 1955 he became part of the famous marimba group *Los Hermanos Paniagua* from the city of San Cristobal, in 1958 he came back for the third time to the “*Poli de Tuxtla*” being part of the recording of more than 20 albums with songs like: “La flor del café”, “Popurri de Lara”, “Sones Chiapanecos”, among others. He also played with *Maderas de mi Tierra* in Tuxtla Gutiérrez; the *Marimba Orquesta Ecos de San Cristóbal* of Arturo Hidalgo; *La Marimba Santa Cecilia* conducted by Arcadio Urbina Camposeco; *La Marimba Lupita* of Horacio Trujillo.

At the beginning of the 1980’s he moves to Venustiano Carranza and became a member of the *Marimba Espiga de Oro* recording with them nine albums, he was a member of this aggrupation until 1988. It’s in that aggrupation where he left his legacy in the maturity and influence in the marimba of Chiapas with songs like: “La calle 12”, “La danza de la pulga”, “Perfidia”, “Frenesí”. Later he played the vibraphone with the group of Flavio Molina in Comitán. After that he was the soloist of the *Marimba Ecos de los Llanos* and the *Marimba Orquesta Orquídea de Chiapas*, in Venustiano Carranza

where he participated in several recordings; he stayed in the aggrupation until he passed away.

Manuel Vleeshower only tried twice to form his own marimba groups, one in 1950 called the Marimba Vleeshower and that lasted less than a year. In 1976, he formed a second marimba, this new aggrupation accompanied the governor Manuel Velasco Suárez to Panamá.

He received several acknowledgements from Civil Organizations and the City Councils of Venustiano Carranza, Tuxtla Gutiérrez, San Cristobal de las Casas, and other cities. In 1991, the 8th Marimba State Contest was named after him, in 1996 he received the *Premio Chiapas* award, the biggest one given by the state of Chiapas in recognition to the researches and artist who contributed to the improvement and development of the state.

Manuel Vleeshower was not known as a composer; however, his song named “Mi cielo eres tú” is a standard in the marimba repertoire in Chiapas. Moreover, he is one of the most influential marimbists in the development of the marimba music in Mexico. His skill in handling four and five mallets was an inspiration for hundreds of marimbists who tried to copy his style. It was in this way that he became a legend and as prove of his legacy, his hometown has a statue in which he has three mallets in each hand.

3. Arrange of “Sakura” for Mexican Marimba

3.1 Sakura

Sakura (cherry blossom) is a generic term for deciduous trees. Sakura is a plant familiar to Japanese culture.⁶⁹ Many of the cherry trees planted as ornamental plants in Japan, are varieties called Somei Yoshino. It is common to call the Cherry blossom in English, but due to the influence of Japanese culture, it called ‘Sakura’ is getting popular.

Currently, it is widely distributed mainly in the temperate zone of the northern hemisphere, such as Europe, West Siberia, Japan, China, USA, and Canada.

Sakura's fruit is called cherry; it is widely edible all over the world. The flower language of Sakura in general is "beauty of mind" and "elegant woman". And also is "excellent education" in Europe.

In Japan, since the influence of the national culture of the Heian era, cherry blossoms became synonymous with flowers and became to occupy a special position even in spring flowers. There are cherry blossoms in various places and also famous cherry blossoms become spring tourist spots.

The flowering time of cherry blossoms in the flatlands of the Kanto area and the west are many from the end of March to the middle of April. And the Japanese year (starting New Year for grade) is beginning in April because cherry blossoms are often planted in schools, and flowers bloom at this time. To Bloom the Sakura’s flower means the turning point of life in Japan.

⁶⁹ See as scientific name: *Prunus serrulata*



Sakura is the most familiar flowers for Japanese people since ancient times, are something of songs, design of a table of 100 yen coin, station name, town name, person's name, company name as product name, besides the cherry-blossom season, our life in various ways.

3.2 Why choose the piece of “Sakura”?

This song is one of the songs that have been selected for "Japanese Songs of 100" selected by the Agency for Cultural Affairs. And also first place among the flowers that Japanese people's favorite is cherry blossoms and the first place among Westerners is roses. I also like Sakura flower and I thought this song is representative of Japan and had reflected Japanese history, soul and spirit.

There is a song that showed that Japanese national consciousness. And also there is a famous poem of President Hon in Heian period (794-1185) which is symbolizing the hearts of Japanese people and how to live.

「敷島の大和心を人間は朝日に匂ふ山ざくら花」

“Cherry blossom flower on the morning with sun can show

How we are as Japanese”

It expresses the hearts of Japanese people with poetry over 1200 years ago. Sakura tree lives along long history of Japan.

And also there is the phrase of Bushido "Samurai is dead and finds".⁷⁰ It means when the Samurai faced on the moment of choosing between life or death; samurai's real intention to choose is death. It is a preface written in Bushido's method. This samurai spirit and the national consciousness of the Japanese matched perfectly in the form of cherry blossoms which has emphasized by Bushido and also in wartime. Unlike roses, cherry blossoms are scattered in one time together. It seems very beautiful. That is why improved the strong unit and cohesiveness of the army. Even now, at the drinking party of Self Defense Force, they sing "Sakura no Sakura" (Sakura of Sakura). In the World War II, "You and I are synchronized cherry blossoms" were sung, and weapons and military terms including "Cherry Blossoms" were also appeared.

Cherry blossom (Yoshino cherry tree) is popular mainly after the Meiji era, as a way of thinking leading to war, especially because there is something that "blooming, blooming and scattering" can be linked to aesthetics of soldiers



⁷⁰ Bushido refers to the systematized thought that underlies ethical and moral norms and value standards of the samurai class in the feudal society since modern period of Japan, and in a broad sense, Japan's own common sense mindset.

3.3 Sakura's lyrics

Sakura is Japanese old song. The composer is an unknown. Although it is said that it was composed for educational purposes for children in Edo at the end of the Tokugawa period (1603 to 1868 years for 265 years). Still there are no truths of composer even how to live the song until now.

Lyrics exist depending on the times, but write in here most popular version of lyrics.

さくら さくら
野山も郷も 見渡す限り かすみか雲か
朝日ににおう さくら さくら 花盛り
さくら さくら
弥生の空は 見渡す限り かすみか雲か
においぞいずる いざやいざや 見にゆかん

Sakura Sakura

As long as both Noyama and Township are overlooked

It is hazy or cloudy.

Sakura cherry blossoms in the morning sun

Sakura Sakura

The sky of Yayoi is hazy or cloud as far as you can see

Smell it and watch it, Sakura cherry blossoms

3.4 The arrangement

I choose this very popular Japanese folk song ‘Sakura’ for arrangement of the Mexican marimba. It because there Classical marimba also has variations that are based on this cherry blossom theme such as Variation of SAKURA II by Ludwig Albert and Dream of the cherry blossom by Keiko Abe.

I made arrangements pursuing the characteristics and techniques of the sound of Mexican marimba.

Figure 1. (bar 1)



Sakura, this piece is a simple melody and chord composition. This intro of hitting repeatedly same scale can show lots of flower blooming.

Tempo is an image of cherry blossoms fluttering in free. It could be nice to change the early tempo or late in many variations.

Figure 2 (bar 5 to 6)



Cadenza is one of the important techniques for Mexican marimba. Just like an intro, change freely and tempo is not steady.

Figure 3 (bar 8 to 9)

The image shows a musical score for two staves, likely representing two voices or instruments. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a '8' at the beginning, indicating an eighth note. The music consists of a continuous stream of sixteenth notes, creating a dense, rhythmic texture. The top staff features a melodic line with a '8va' marking above it, indicating an octave shift. The bottom staff provides a harmonic accompaniment with a similar rhythmic pattern. The score ends with a double bar line and a key signature change to two sharps (F# and C#).

As a big and strong wind attacked cherry blossoms, the flowers dance at a stretch, all four voices are arranged with sixteenth notes for big volume of sound. Rhythm is free with fluent tempo.

Figure 4 (bar 11 to 16)

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style that suggests a marimba or similar instrument. The top staff features a melodic line with a series of eighth notes, followed by a long, sustained note with a fermata. The bottom staff provides a harmonic accompaniment with a similar rhythmic pattern. The score ends with a double bar line and a key signature change to two sharps (F# and C#).

As it is usual that 1 and 2 voices play melodies often on Mexican marimba, so that on purpose, I arranged the first melodies plays with bass and harmony in the intro. To emphasize the full sound of Mexican marimba, chose the middle and bass range for melody.

Figure 5 (bar 17)

Allegro

To change a second part and have a contrast, the tempo 'Allegro' is about a quarter notes 120, but considers the tempo of 32 tulip-lets coming out later.

Figure 6 (bar 17 to 18)



Tempo brings out grooves to give out intros and show contrast. This phrase is not a melody, so that need to show just like percussion.

Figure 7 (bar 19 to 22)



These four measures repeat a number of times, but the first four measures play as a melody and change to accompaniment every time another part is entered.

Figure 8 (bar 23 to 25)



In order to give more sound thickness, I shuffled chords and made 16th notes.

Figure 9 (bar 25 to 36)



After the accompaniment of sixteenth note for eight bars, the melody enters at the base at last to have more contrast of Intro. In order to echo and melt the melody, keep the upper three parts a little volume and the melody is forte. I wanted to make it a rhythmic melody that took advantage of percussion instruments' characteristics. Also added strength and contrast of piece due to the difference in rhythm.

Figure 10 (bar 37 to 48)



In traditional marimba, harmony part is almost always accompaniment; it hardly ever plays a melody. That's why I take melody lines to harmony part, and mellow melodies with medium sounds to find a new sounds which plays with Double Forte.

Figure 11 (bar 37)



In order to increase the sound, not only the previous on E, but also other sounds were increased.

Figure 12 (bar 43)



As for the melody, Harmony continued and brought a melody to the treble of the sixth note as a second melody to find the effect of the sound that reaches far, which is the

Mexican Marimba's characteristic of high notes. I brought the melody at the end of the sixth note, expressing the feeling of flowers dancing.

Figure 13 (bar 49 to 58)



Harmony continues to play melody with FF.

Figure 14 (bar 51 to 58)



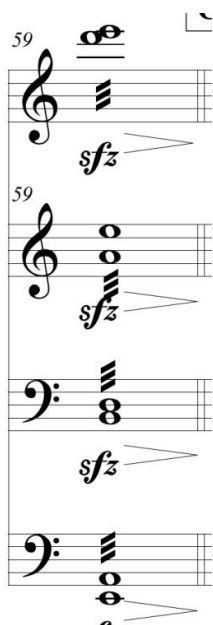
In order to bring the piece grandly with accompanying patterns of magnificent techniques, it needs to decide this tempo of Allegro that allows us to do so quickly. It because it taks 32 notes.

Figure 15 (bar 51 to 54)



Melody is added to the second from the melody of the harmony. The 16th note and 32nd note continued to be repeated is like a expressing of the windblown and get away to the air.

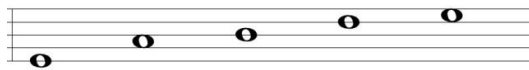
Figure 16 (bar 59)



The speedy velocity roll which is a feature of Mexican marimba, gradually making it a diminuend to Cadenza.

Figure 17 (bar 60)

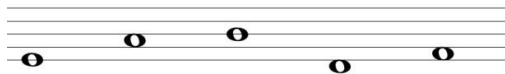
Cadenza



Cadenza of the marimba 1 does not seek the speed; the sound is like a flower follows the ground gradually.

Figure 18 (bar 61)

Cadenza



Like a reflection of marimba 1's Cadenza.

Figure 19 (bar 62 to 75)

The musical score for Figure 19 consists of three systems of staves. The first system has two bass clef staves. The top staff begins with a piano (*p*) dynamic and a *Siempre Rall* instruction. The second system also has two bass clef staves, continuing the *p* dynamic and *Siempre Rall* instruction. The third system starts at bar 68 and features a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melody with a long, expressive note at the end. The bass staff provides harmonic support. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

The melody is quite simple, so I tried to make some unusual harmony which can imagine that Sakura is not only seem beautiful but also having a sadness.

Figure 20 (bar 62 to 66)

The musical score for Figure 20 consists of two systems of staves. Both systems have two treble clef staves. The first system begins at bar 62 with a piano (*p*) dynamic and a *Siempre Rall* instruction. The melody in the top staff is simple and unison. The bottom staff provides harmonic support. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

In order to emphasize the base chord, marimba 1 and 2 simply express melody as unison. The volume is Piano but to express the reverberation characteristic of Mexican marimba need to play with speedy velocity roll.

Figure 21 (bar 76 to 81)



Take a slowly time to express silence. Like the Japanese national anthem, it has no fixed tempo, slowly expressing the long time flows which is like the petals flowing far away.

Figure 22 (82 to 83)

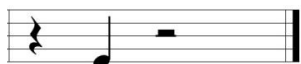
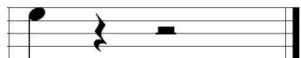


The petals that went far and gradually approached again, the feeling that the flowers are full blooming in front of you. Tempo gradually returns to Allegro.

Figure 23 (bar 82 to 86)

The final climax is FF and gradually crescendos. Playing with the feeling of tension in high notes. I want to express the existence that 'Cherry blossoms in full bloom' exists here to all audience.

Figure 24 (bar 87)



Finally, the illusion of cherry blossom disappears from the stage. When you play the last note, express that also performer disappear from the stage each by one.

4. “To the summer”

4.1 Why choose the piece of ‘To the summer’?

Japan is an advanced country of animation worldwide. The famous anime work as well as the movie is famous for the Ghibli work, "the Nausica of the Valley of the Wind" " is the first animation work I saw when I was very young.⁷¹

Sakura arrangement of Japanese old songs is simple and very traditional music using traditional scale and harmony, but the music of contemporary composers in our days who studied Western music have more idea with many varieties of harmonies.

‘To the summer’ is a main theme song of the anime movie "Spirited Away", that composition suitable for Asian taste and Joe Hisaishi was in charge of music. Hisaishi has compiled all the Miyazaki feature films from "Nausicaa of the Valley of the Wind", seven works in "Spirited Away". Prior to publication Image album was released in April 2001, Miyazaki lyrics with all five vocal songs. Miyazaki likes the piano song "Ocean" recorded in the image album, Hisaishi was pleased that the song was "settled" nicely into the scene of the train running off the coast.

When I listen to Mexican marimba, it is bright music that is positive energy and fun to dance, while there are many things that I feel sorrowful too. I imagine that it is from the hearts, music, and people’s minds that were surely taken from Africa as slaves.

I wanted to arrange my feelings towards Japan and my melancholy as works of Mexican marimba which can also show the Japanese nature and traditional music with more varieties of harmonies. It could match with the sound of Mexican marimba, and take a place of Improvisation.

⁷¹<https://en.wikipedia.org/wiki/Nausica>

Is a manga by Japanese anime director Hayao Miyazaki that ran from 1982 to 1994. It tells the story of Nausicaa, a princess of a small kingdom on a post-apocalyptic Earth with a bioengineered ecological system, who becomes involved in a war between kingdoms while an environmental disaster threatens humankind.

*Spirited Away*⁷² (Japanese: 千と千尋の神隠し)

Is a 2001 Japanese animated coming-of-age fantasy film written and directed by Hayao Miyazaki, animated by Studio Ghibli for Tokuma Shoten, Nippon Television Network.⁷³ The film stars Rumi Hiiragi, Miyu Irino, Mari Natsuki, Takeshi Naito, Yasuko Sawaguchi, Tsunehiko Kamijō, Takehiko Ono, and Bunta Sugawara, and tells the story of Chihiro Ogino (Hiiragi), a sullen 10-year-old girl who, while moving to a new neighborhood, enters the spirit world. After her parents are transformed into pigs by the witch Yubaba (Natsuki), Chihiro takes a job working in Yubaba's bathhouse to find a way to free herself and her parents and return to the human world.

Miyazaki wrote the script after he decided the film would be based on the 10-year-old daughter of his friend, associate producer Seiji Okuda, who came to visit his house each summer. At the time, Miyazaki was developing two personal projects, but they were rejected. With a budget of US\$19 million, production of *Spirited Away* began in 2000. Pixar director John Lasseter, a fan of Miyazaki, was approached by Walt Disney Pictures to supervise an English language translation for the film's North American release. Lasseter hired Kirk Wise as director and Donald W. Ernst as producer of the adaptation. Screenwriters Cindy Davis Hewitt and Donald H. Hewitt wrote the English language dialogue, which they wrote to match the characters' original Japanese language lip movements.

The film was theatrically released in Japan on 20 July 2001 by distributor Toho, and became the most successful film in Japanese history, grossing over \$289 million worldwide. *Spirited Away* received universal acclaim, and is frequently ranked among the greatest animated films ever made. It won the Academy Award for Best Animated Feature at the 75th Academy Awards, making it the only hand drawn and non-English language animated film to do so; the Golden Bear at the 2002 Berlin International Film Festival, tied with *Bloody Sunday*; and is in the top 10 on the British Film Institute's list of "Top 50 films for children up to the age of 14".

⁷² <https://ja.wikipedia.org/wiki/>

⁷³ Dentsu, Buena Vista Home Entertainment, Tohokushinsha Film and Mitsubishi and distributed by Toho.

In 2016, it was voted the fourth best film of the 21st century as picked by 177 film critics from around the world, making it the highest ranking animated film on the list. It was also named the second "Best Film of the 21st Century So Far" in 2017 by the *New York Times*.



Picture of Announcement of the movie spirit away

4.2 Composer, Jyo Hisaishi ⁷⁴

Mamoru Fujisawa was born December 6, 1950, known professionally as Joe Hisaishi is a Japanese composer and musical director known for over 100 film scores and solo albums dating back to 1981.

While possessing a stylistically distinct sound, Hisaishi's music has been known to explore and incorporate different genres, including minimalist, experimental electronic, European classical and Japanese classical. He also as a typesetter, author, arranger, and conductor.

He has been associated with animator Hayao Miyazaki since 1984, having composed scores for all his films. He is also recognized for the soundtracks he has provided for

⁷⁴ https://en.wikipedia.org/wiki/Joe_Hisaishi

filmmaker ‘Beat’ Takeshi Kitano, including A Scene at the Sea (1991), Sonatine (1993), Kid Return (1996), Hana-bi (1997), Kikujiro (1999), and Dolls (2002), as well for the video game series Ni no Kuni. He was a student of legendary anime composer Takeo Watanabe.

4.3 Arrangement of “To the summer”

I choose this very popular Japanese folk song for arrangement of the Mexican marimba. It because this song is world-wide famous from the movie Sento Chihiro no Kamikakushi (*Spirited Away*)⁷⁵. I made arrangements pursuing the characteristics and techniques of the sound of Mexican marimba.

The arrangement is made for traditional Mexican marimba quartet that use to be played by four marimba player on one marimba, (Bass, Harmony, Second voice and first voice).

Figure 1 (bar 1 to 4)

The musical score for Figure 1 (bar 1 to 4) is presented in 4/4 time with a tempo of quarter note = 80. It consists of four staves: First voice, Second Voice, Harmony, and Bass. The key signature is one flat (B-flat). The chord progression is Fmaj7, Em7, and Dm7 B7sus4/C#. Dynamics are marked with 'p' (piano) and hairpins indicating volume changes.

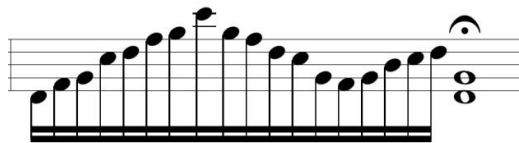
⁷⁵<https://ja.wikipedia.org/wiki/>

A feature animation film produced by Studio Ghibli. Director Hayao Miyazaki

The piece is tonal but in the Japanese traditional way, in this case the arrangement is in E minor, but in a pentatonic scale using (E-F-A-B-D).

Intro that expressed the feeling of euphoria that feels like cannot wait for summer like the title ‘To the summer’. Make an atmosphere as an intro with a speedy velocity roll that is characteristic of Mexican marimba.

Figure 2 (bar 5)



The first voice on marimba, plays many Cadenzas,⁷⁶ so bass plays the Cadenza is unusual, but I want to emphasize the thickness of the sound of Mexican marimba with bass.

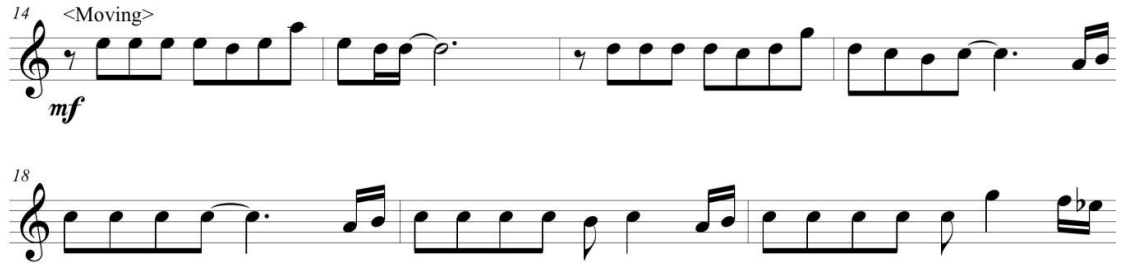
Figure 3 (bar 6 to13)



Emphasize the speedy velocity roll, which is the characteristic of Mexican marimba, eighth notes play as well with roll. Since the first melody line is presented, play the phrase in melodic with a slow tempo.

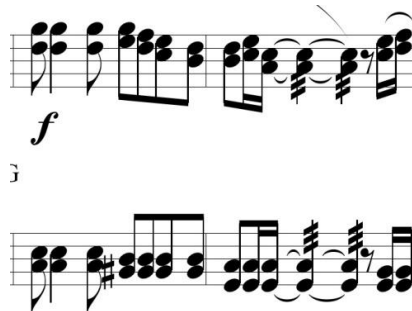
⁷⁶ Cadenza is a common way to play a short improvisation taken as a reference some chords or scale, and the characteristic is play it in free tempo of changing from slow to fast or very fast to slow. Is common to use for join two different parts or change to other key. See more in (Moreno 2016)

Figure 4 (bar 14 to 20)



The eighth note at a slightly earlier tempo is played with short notes instead of rolls.

Figure 5 (bar 22 to 23)



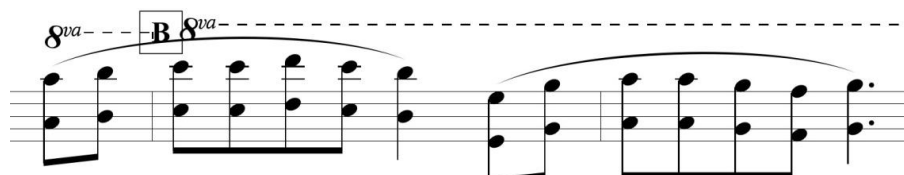
While leaving the melody in first marimba, add a chord to the melody in the part of second marimba, which is the feature of Mexican marimba, making it a thick sound.

Figure 6 (bar 22 to 26)



Because the marimba 1 and 2 are sufficiently covering the chord and the sound is quit thick so that the part of the harmony dared to be simple.

Figure 7 (bar 29 to 31)



Play in octave to ne clear the melody more.

Figure 8 (bar 30 to 35)



Play in octave of bass is one of the specialty of Mexican Marimba for the sound thickness

Figure 9 (bar 41 to 43)



Melody is not only marimba 1, but also brings melody to marimba 2 like questions and Answers.

Figure 10 (bar 52 to 55)

A musical score for four staves. The top staff is in treble clef, starting at bar 52 with a piano (*p*) dynamic. It features a melodic line with a trill-like figure in bar 54 and a ritardando (*rit.*) marking in bar 55. The second staff is also in treble clef, with a piano (*p*) dynamic, showing a rhythmic accompaniment. The third staff is in bass clef, with a piano (*p*) dynamic, showing a bass line. The fourth staff is in bass clef, with a piano (*p*) dynamic, showing a bass line with a double bar line and a fermata in bar 54.

Before returning to the theme again, show a tranquility back as a bridge to the melody.

Figure 11 (bar 56 to 57)

A musical score for two staves. The top staff is in treble clef, showing a melodic line with a trill-like figure in bar 56 and a fermata in bar 57. The bottom staff is in bass clef, showing a bass line with a fermata in bar 57.

It is the climax which is the greatest excitement part of this piece with full sound; full volume of rich sound.

Figure 12 (bar 67)

Esus4/F

Cadenza

A musical score for two staves. The top staff is in treble clef, showing a cadenza with a fermata in bar 67. The bottom staff is in bass clef, showing a bass line with a fermata in bar 67.

Bridge for connection from the melody that showed excitement to the next.

Figure 13 (bar 68)

♩ = 110

Firmly change the tempo, causing changes in the song.

Figure 14 (bar 69)

Cadenza
Esus4/F



The moment of becoming a new tempo, still the same as the first time Cadenza seems to drag ahead of the atmosphere but it is not to be too long.

Figure 15 (bar 68)



Hold the tempo firmly with the presentation that something will happen next.

Figure 16 (bar 70)

a tempo

Also with the same tempo ♩ = 110 firmly put out contrast with Cadenza.

Figure 17 (bar 71)



Cadenza's Tempo has a feeling of liberty.

Figure 18 (bar 77)



Finish off this part coolly with Unison, which is the great taste of the ensemble, it is important to play together especially the accent.

And this accent will bring the contrast of the next.

Figure 19 (bar 78)

<Improvisación>

Improvisation' is one of the characteristic of Mexican marimba, there is no limit in play, and it plays with free feeling of the performer. Both marimba 1 and marimba 2 part play in both.

Figure 20 (bar 88 to 93)

The musical score for Figure 20 consists of four staves, all in 4/4 time. The first two staves are in treble clef, and the last two are in bass clef. The music begins at bar 89 with a dynamic marking of *p* (piano). The first staff has a *8va* marking above it, indicating an octave shift. The music features a crescendo from *p* to *ff* (fortissimo) across the six bars. The notation includes chords and individual notes, with some notes marked with a circled 'c'.

Long summer journey finally finishes and play likes an appearance of gradually disappearing.

Speedy velocity roll which is a characteristic of Mexican marimba plays faster according to crescendo and it gives out the thickness of sound.

When it reaches the FF at the end, it brings it to the diminuendo in a stroke to reach the end.

5. Arrangement of “Las Chiapanecas” for Classical Marimba

5.1) Las Chiapanecas

“Las Chiapaneca”, it is entitled "Youki ni Utaeba (If you sing merrily)" and it is a song with a high profile in Japan, because broadcasted on TV many times even on the NHK's song program.⁷⁷

There is this song also in the song book of nursery rhymes. Although most Japanese know the melody, they do not know that the real title of this song is “Las Chiapanecas”, that means Chiapas’s woman. And also it is one of the popular repertoires of Mexican marimba and it is also not known that it is now a song symbolizing Chiapas State. This song was originally a piano piece written by Chiapa de Corzo's musician Bulmaro Lopez Fernández (1878-1960). He was born and raised in the town of Chiapa de Corzo, he wrote this song with an idea inspired by the national costume which it was wearing by his fiancé Chiapaneca (Chiapas’s woman). After his death, Juana Maria Vargas, who became a widow, kept the original score. Later, Juan Arozamena (1899-1926) a composer and a conductor from Mexico City played this song and applied the widely-known and lyrics.

Lyrics⁷⁸ of *Las chiapanecas* (by Juan Arozamena)

Un clavel corté	A cut carnation
por la sierra azul	By the blue mountain
caminito de mi rancho	walked from my ranch
como el viento fue	like the wings gone
mi caballo fiel	my faithful horse
a llevarme hasta su lado	o take me to your side
Linda flor de abril	Cute April flower
toma este clavel	take this carnation
que te brindo con pasión	that I offer you with passion
No me digas no	Do not tell me no
que en tu boca está	that in your mouth is
el secreto de mi amor	the secret of my love

⁷⁷ December 1964 - January 1965 was broadcast on NHK's song program "Minna no Uta"

⁷⁸ https://es.wikipedia.org/wiki/Las_chiapanecas

Cuando la noche llegó
y con su manto de azul
el blanco rancho cubrió,
alegre el baile empezó.

Baila, mi chiapaneca
baila, baila con garbo
baila, suave rayo de luz.
Baila mi chiapaneca
baila, baila con garbo
que en el baile
la reina eres tú

When the night arrived
and with his blue cloak
the white ranch covered,
happy the dance started

Dance, my chiapaneca
dance, dance with panache
dance, soft ray of light.
Dance, my chiapaneca
dance, dance with panache
that in the dance
the queen is you



Chiapas's Traditional dress

5.2 Composer of “Las Chiapanecas”

Doctor, musician and revolutionary, Bulmaro López Fernández⁷⁹ was born in Chiapa de Corzo, Chiapas, on June 20, 1878. His parents were Mr. Pascual López Escobar and Mrs. Nieves Fernández Ruiz. He married with Isaura Ezquerro.

In 1947, he returned to his hometown, to be present at the traditional *Feria de Enero*.⁸⁰ At the time he arrived, he made a trip to the place where he had studied high school, he stayed in the same place where he lived when he was a student, and there was a piano where Don Bulmaro executed with perfect skill the music of "La Chiapaneca". At that time he confessed that he was the true author of the melody and that he had composed it inspired by his beautiful girlfriend, the young lady Chiapaneca (a young native of Chiapa de Corzo) Dominga Cortés Montero. The original score of the melody was found by one of the chroniclers of Chiapa de Corzo. Later, Dr. Bulmaro López became a widow and married again with Miss Juana María Vargas, who currently lives and has the original score of the musical composition.

In 2001, Doctor Nereo Nigenda Fernández published and demonstrated that the creator of the music of the piece “Las Chiapanecas” is Dr. Bulmaro López Fernández and not the musician originally from Mexico City, Juan Arozamena Sánchez, who has been given the credit for a long time even when he only did the choreography, Esther Zúñiga explains that the piece is actually called “Las Chiapanecas” because Bulmaro López wrote it for his girlfriend and took it in serenade as a gift for her birthday, even in Chiapa de Corzo , the corner of the presidency in the house of a plaque where says that Dr. Bulmaro López, the creator of La Chiapaneca music, was born and lived there. He died in Mexico City in 1960, at the age of 82 years. His remains rest in the Tepeyac Pantheon, on the hill.

⁷⁹ https://es.wikipedia.org/wiki/Bulmaro_L%C3%B3pez_Fern%C3%A1ndez

⁸⁰ “Feria de Enero” is a religious, traditional and popular celebration, in which the entire population of the city of Chiapa de Corzo participates

5.3) Arrangement

I deeply thought what song of Mexican marimba solo is the best to play with the orchestra which will be the first time of music history in Japan. I decided this piece, “Las Chiapanecas”, well-known song in Japan, which is representative of Chiapas where in the born of Mexican Marimba and where I live now.

The first thing to solve is that the style of Mexican marimba's performance is not a solo performance, it is ensemble. I knew that great Mexican marimba player Zeferino Nandayapa played Mexican marimba with the orchestra, but again mostly of the works were an ensemble and played with one of four marimba players. Just the piece “El espíritu de la tierra” by Federico Alvarez del Toro, is the unique piece for Mexican marimba solo and orchestra.

Taking advantage of my classical marimba's solo experience to make Mexican marimba concerto as a solo instrument. I spent over time for Mexican Marimba Concerto and arranged with Japanese composer Yuriko Toda.

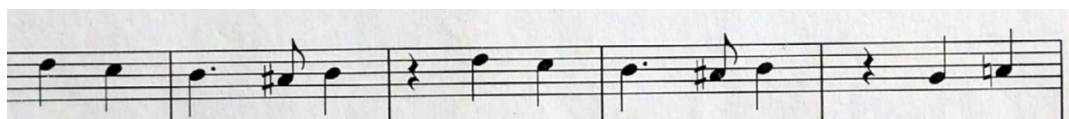
The piece is originally written in F major. We use for this arrangement the key of G major, same key that Zeferino Nandayapa use to play and the introduction is based on his idea. The arrangement is made for full orchestra.

The structure of the original piece, is [A- A' - B - C - D - D']

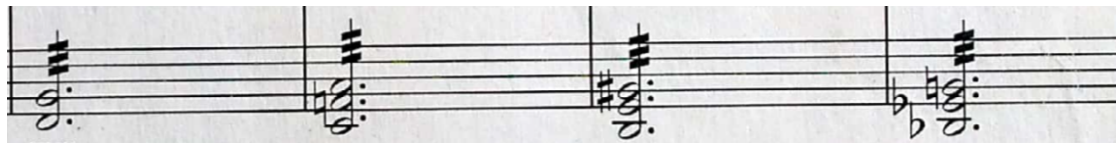
The most knowing part is the C part, even is used as a cheering in some baseball a football teams in the United States and Mexico.

Now we take references of the ideas for the arrangement and some considerations to use to the marimba solo part.

Figure 1 (Theme A, bar 1 to 5)

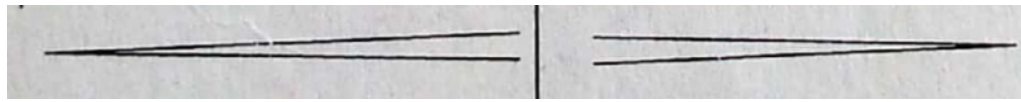


Re-harmonization in introduction similar as Nandayapa style.



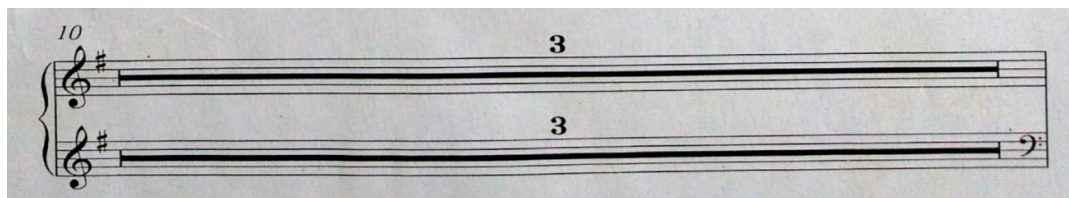
Since the instrument Mexican Marimba is an ensemble instrument which is originally played by four players, in order to thicken the harmony even with a single note, Mallet 4 is set as a melody and the other mallets 1, 2, 3 are harmonized.

Figure 2 (bar 6 to 7)



Also, in order to express 'expressivo', the strength of the sound is very effective, so it is necessary to play crescendo and di-crescendo carefully.

Figure 3 (10 to 13)



When the silence comes on the score, you just do not make a sound. But need to not forget the music you share with. Especially in this part the bass of Contrabass and Timpani, those two instruments creates a new tempo, so need to hear well at that tempo and grooving.

Figure 4 (bar 14 to 21)



When tempo changes to presto and early passages increase, it becomes difficult to match as an ensemble. Especially for this eighth note, since Bass Trombone, fagot, Clarinet, Oboe, Flute play with Unisons with marimba, it is important to listen and match the sound sufficiently. Especially when the marimba solo plays with the orchestra, the position of the marimba is mostly next to the conductor, and the sound of the wind instruments and percussion instruments on the base is often delayed by the distance. Also, since musical instruments sound immediately after marimba hitting, it is necessary to carefully check the timing of the instruments that produce sound by breathing wind instruments, and to play it accordingly

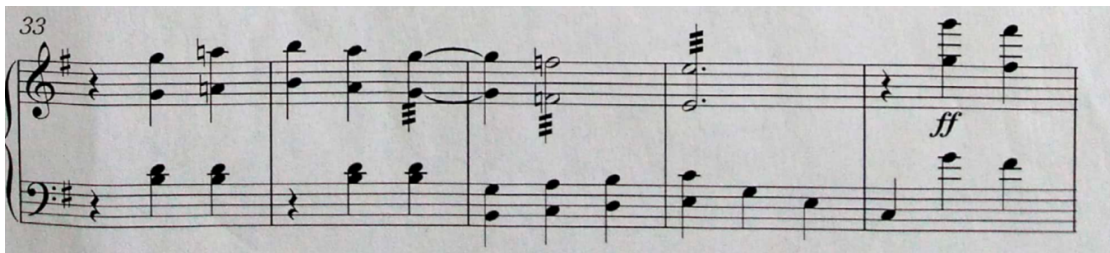
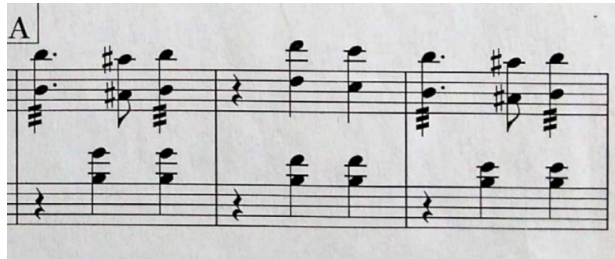
Figure 5 (bar 21 to 29)



Since the orchestra is the largest ensemble of many instruments, considering the volume of all the musical instruments, when entering the marimba solo only part, the volume decreases at a stroke, presence disappears as a solo instrument.

On the contrary, the solo instruments cannot beat the entire orchestra and cannot be said to be a great performance unless they can make a enough strong sound as a solo, so that 'mf' should be the big sound can reach enough. Firmly puts out the melody and base, then comes in next induce instruments.

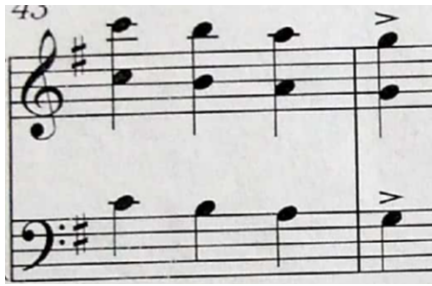
Figure 6 (bar 29 to 37)



It is necessary to know what kind of instruments and unison it is this melody line. The interpretation should change considerably by that instrument. Here we have the same melody as woodwind instruments, so we listen to those sounds adequately and adjust them. And since the right hand plays a melody with one octave, be careful to not to make a miss note.

Figure 7 (bar 38 to 44)



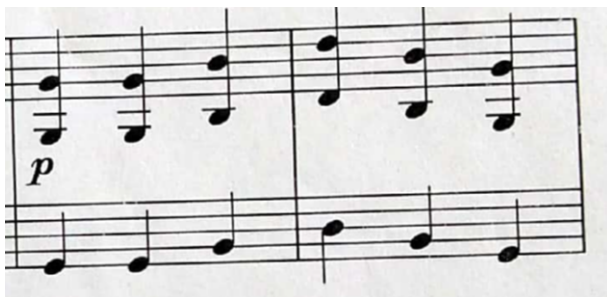


The sound of Mexican marimba on the high notes lost immediately with only one hits, so should play with a roll to emphasize longer sound. However, when playing with all the melodies in rolls, it is difficult in terms of technique at this presto tempo. So that it made two- octaves unisons to emphasize the melody.

Figure 8 (bar 44 to 45)

It is difficult to play eighth notes with 2 octaves unison at this presto tempo, so it is divided into short sounds, bass sounds and accented to emphasize the sound

Figure 9 (bar 47 to 48)



It is not common to play two octaves with the same unison in classical marimba; melody is made by mallet 4, and mix with mallet 3 and 2 for harmony.

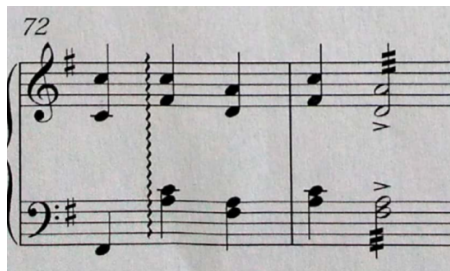
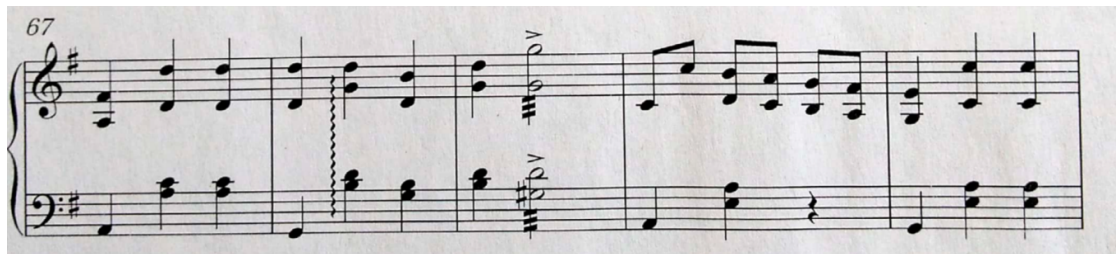
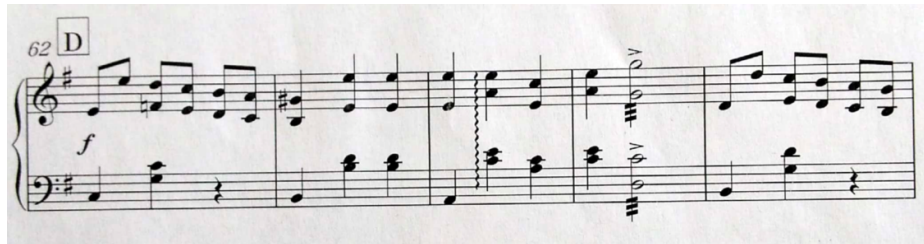
Mexican marimba's base sound is not much to be a melody, so I decided to give it out to produce pure sound.

Figure 10 (bar 60 to 61)



Express the marimba's magnificent feeling with triplet notes as a bridge to go to the next melody. To avoid losing beat feeling, make it a double note and connect to the next melody with a crescendo.

Figure 11 (bar 62 to 73)



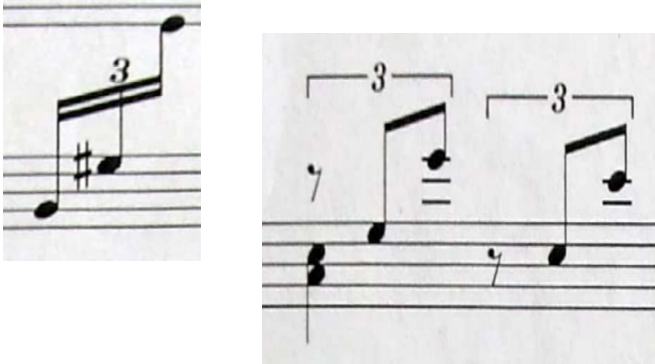
In the way of traditional form for Mexican Marimba is four performers in one Marimba, arrange to fully use 4 mallets to cover bass, harmony, 2nd melody, 1st melody alone. On the right hand is a sixth chord, making use of the characteristics of Mexican marimba as it is. It became a very difficult part as a technique, but in order to ring instruments alone as a soloist, this absolutely requires this difficult part.

Figure 12 (bar 74 to 77)



Speedy velocity roll is also a feature of Mexican marimba, playing the four chords spectacularly as if there are four performers, and connecting to the melody. By emphasizing crescendo, rhythm can ride and it can be integrated with the orchestra.

Figure 13 (bar 79 to 80)



Using a style of manipulates a large note range for five octaves marimba is one of the marimba solo's greatest impressions and gives out the width of the sound.

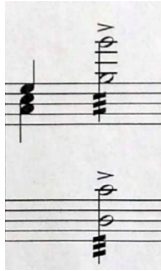
Figure 14 (bar 79)



When you hit the four chords together, you should know exactly which sound is the most necessary, and by playing it sounds and you can hear it as a solo instrument.

In this case, (E) on the right hand is a melody, but moves are emphasized by slightly the descent chord on the left hand. Especially since the melody plays other instruments.

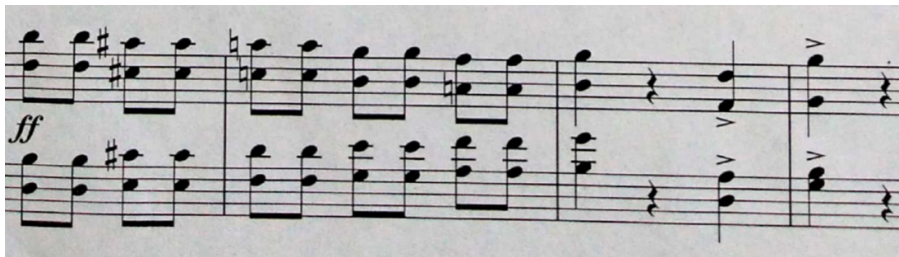
Figure 15 (bar 81)



Wide chords are conscious of the four parts which are the style of the Mexican marimba, and the octave of the right hand's G emphasizes the melody.

Express the technique of four mallets that spreads out from the 3rd chord of A, C, E, momentarily at a stretch. Rather than adjusting the width of the pitch by hand motion alone, it is important to remember the exact position of the sound using the body, and it is important to manipulate a large marimba by you.

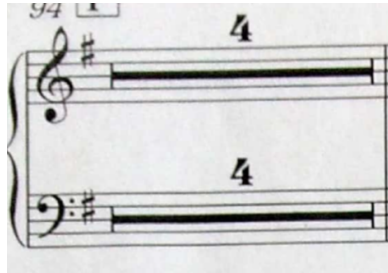
Figure 16 (bar 90 to 93)



The sixth chord is often used in Mexican marimba of first and second. It should be expressed more.

To express the sound thickness of ff, change the melody attack on the right hand and the attack on the left hand and end the end of this section vigorously. Especially the last two accent is important because it is a big expression in the entire orchestra.

Figure 17 (bar 94 to 97)



Impregnate the base of the contrabass and Timpani, listen well, confirm the entrance of the trumpet solo.

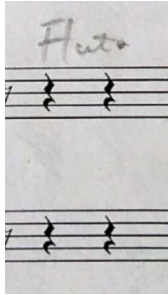
Recognize that no playing are not sound breaks, and that no sound is also music.

Figure 18 (bar 98 to 101)



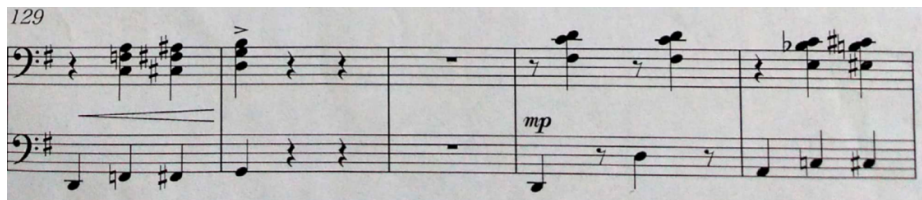
With the accompaniment that fits the trumpet solo, the rotation of the roll emphasizes crescendo and di-crescendo as fast as the feature of Mexican marimba.

Figure 19 (bar 125)



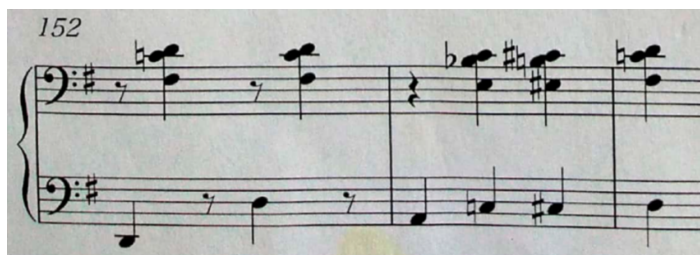
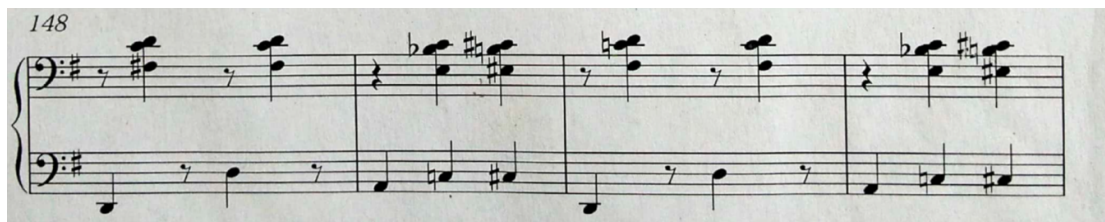
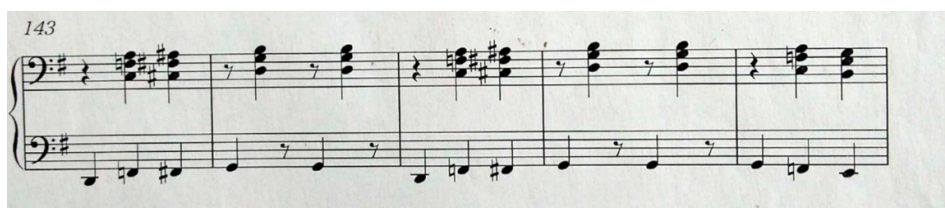
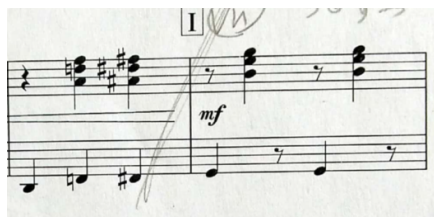
Confirm well entry of Flute solo.

Figure 20 (bar 125 to 133)



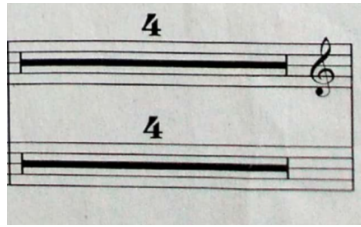
Timpani and contrabass, with the cello play the marimba with the base. It is important not to play solstice sound for accompaniment, since the 4th mallets are the same unison as the violin, listen to the violin well. Search expression of marimba that accompanies for string instruments.

Figure 21 (bar 141 to 154)



Since a melody different from the chord section comes in, it expresses it rhythmically while listening well. Notice that the tempo and feel does not become heavy when it becomes 4 chords.

Figure 22 (bar 155 to 158)



Listen carefully to the end of the clarinet solo and accompaniment of the string section, grasp the feeling and prepare to the marimba solo.

Figure 23 (bar 208 to 210)



Express a wide range of sounds. In two octaves, Unison is the same as other instruments, so be careful not to make a miss note.

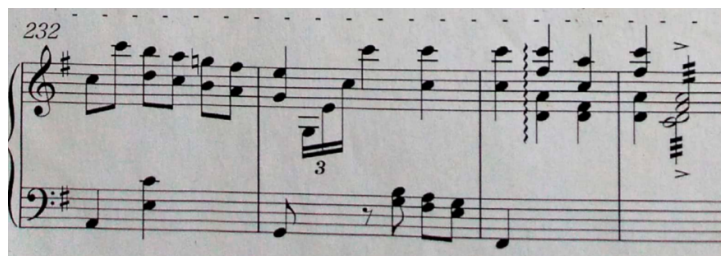
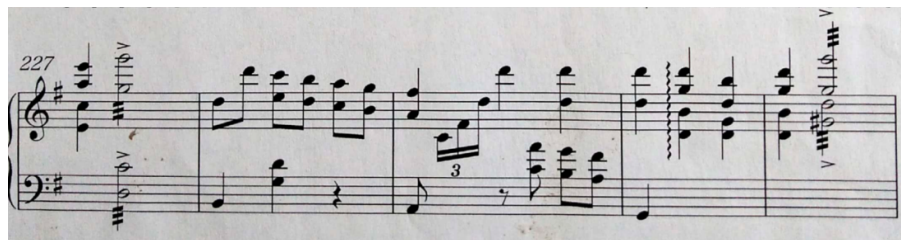
Figure 24 (bar 222 to 223)



'Allargando' is written, suddenly the tempo changes in these two measures.

It is important to match the sound and movement of the conductor and concertmaster carefully, so be careful not to let the sound of the marimba go out first. Because the violin I is playing triplet and sixteenth note with five quarter beat, listen carefully to that sound.

Figure 25 (bar 224 to 235)



'Meno Mosso' makes it difficult to match the tempo's change, but emphasizes your own tempo by giving out well accent.

It is very important this accent as a melody. Although it is a difficult scene in terms of technique, it expresses the magnificent feeling suitable for the climax of the song.

Figure 26 (bar 236 to 239)



Although the tempo is fast, play with a speedy velocity fast roll which is characteristic of Mexican marimba.

Even while rolling as crescendo, every single hitting sound is solid. By following the melody firmly in the four notes, it matches other instruments.

Figure 27 (bar 240 to 252)

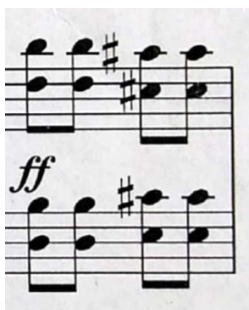




In 'Prestissimo' the tempo gets much faster. Technically it is difficult with a wide range of pitches and fast passages, but can express the magnificence as part of the last climax.

Need to take care of the balance between the right hand melody and harmony well.

Figure 28 (bar 252 to 255)



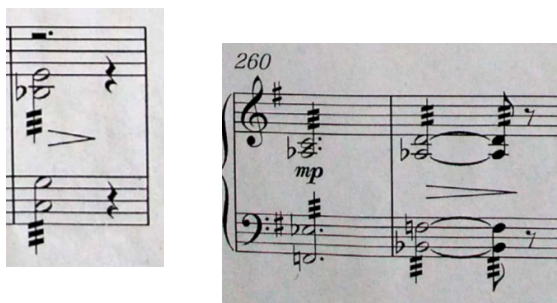
It is the place where FF is put out first in this piece, the measure which shows the most excitement. Because it uses the same sound as wind instruments, the sound of marimba is easy to be covered, but by using the marimba's hammering sound and tapping it strongly, the sound would stand up.

Figure 29 (bar 255 to 258)



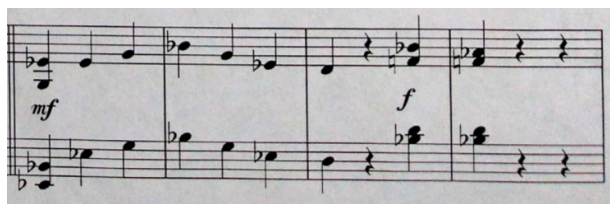
Tempo Primo 'Expressivo' responds quickly to the original tempo again. The melody is not written by the roll, but it expresses as a roll. Roll effect can be obtained by expressing crescendo and di-minuend firmly.

Figure 30 (bar 259 to 261)



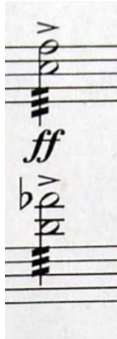
Play as speedy velocity fast roll while listening to the sound well of oboe's melody.

Figure 31 (bar 262 to 265)



'Presto' change to an even faster tempo and listen to the sound of the cello and contrabass well and adjust.

Figure 32 (bar 269)



Effect sound is FF and speedy velocity roll.

Figure 33 (bar 272 to 275)





Need to look carefully at the conductor and tightly fit the end. And since it is the last sound, it is important to practice as remember of the body firmly to not miss note.

CONCLUSIONS

This musical instrument with the same name as marimba is able to know a lot of differences (tone color, music, performance style, recognition in society, etc.) by two different countries Japan and Mexico.

After understanding this difference, I arranged two Japanese songs (Sakura and To the summer) for Mexican marimba in order to bring out new possibilities and played in Mexico even in Japan, so that I learned that I can interact in both countries.

In addition, at the piece “Las Chiapanecas”, as the first plan to remain in Japanese music history, Mexican marimba concerto had been performed with Tokyo Symphony Orchestra and New Japan Philharmonic orchestra in my own arrangement with composer Yuriko Toda. That shows that the Mexican Marimba can be a solo instrument not only ensemble instruments as traditional way.

It was the moment that the marimba of both countries respected and came together to create possibilities for new music.

This possibility will continue to expand indefinitely and the history of marimba will further develop more.

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APPENDIX

- Music score; arrangement of 'Sakura' for Mexican marimba

-Music score; arrangement of "To the Summer" for Mexican Marimba

-Music score; arrangement of “Las Chiapanecas” for Mexican Marimba
Concerto

Sakura

(Versión de Marimba Chiapaneca)

D.P.

Arr. Keiko Kotoku

<Cadenza> Libre

Marimba 1

Marimba 2

Marimba 3

Marimba 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

A Allegro

Mrb. 1 

Mrb. 2 

Mrb. 3 

Mrb. 4 

Mrb. 1 

Mrb. 2 

Mrb. 3 

Mrb. 4 

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

23

23

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Bien Ritmico

25

25

Mrb. 1 ²⁷ **2** **//**

Mrb. 2 ²⁷

Mrb. 3

Mrb. 4

Mrb. 1 ²⁹ **2** **//**

Mrb. 2 ²⁹

Mrb. 3

Mrb. 4

Mrb. 1 ³¹ **2**

Mrb. 2 ³¹

Mrb. 3

Mrb. 4

Mrb. 1 ³³ **2**

Mrb. 2 ³³

Mrb. 3

Mrb. 4

Mrb. 1 ³⁵ **2** **//**

Mrb. 2 ³⁵

Mrb. 3 **/** **/** **/**

Mrb. 4

B

Mrb. 1 **/**

Mrb. 2 ³⁷

Mrb. 3 **/**

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

47

6 6 6 6 6 6 6 6

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

49

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

55

55

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

57

57

C Cadenza

Mrb. 1

59 *sfz*

Mrb. 2

59 *sfz* Cadenza

Mrb. 3

sfz

Mrb. 4

sfz

Mrb. 1

62 **<Lento>**
p *Siempre Rall*

Mrb. 2

62 *p* *Siempre Rall*

Mrb. 3

p *Siempre Rall*

Mrb. 4

p *Siempre Rall*

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

66

66

Mrb. 1: Treble clef, melodic line with eighth and sixteenth notes, accents, and hairpins.

Mrb. 2: Treble clef, melodic line with eighth and sixteenth notes, accents, and hairpins.

Mrb. 3: Bass clef, accompaniment with a key signature change to one flat (B-flat), eighth notes, and hairpins.

Mrb. 4: Bass clef, accompaniment with eighth notes and chords, hairpins.

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

74

74

Mrb. 1: Treble clef, melodic line with long slurs and accents.

Mrb. 2: Treble clef, melodic line with long slurs and accents.

Mrb. 3: Treble clef, accompaniment with long slurs and accents.

Mrb. 4: Bass clef, accompaniment with eighth notes and long slurs.

82

Mrb. 1  D.S. al Coda

Mrb. 2 

Mrb. 3 

Mrb. 4 

86 

Mrb. 2 

Mrb. 3 

Mrb. 4 

16

Sakura

(8^{va})

Mrb. 1

89

Musical staff for Mrb. 1, Treble clef. The staff contains a sequence of notes and chords. It begins with a series of eighth notes, followed by chords with slurs and accents. A dashed line above the staff indicates an octave transposition. The staff ends with a double bar line.

Mrb. 2

89

Musical staff for Mrb. 2, Treble clef. The staff contains a sequence of notes and chords. It begins with a series of eighth notes, followed by chords with slurs and accents. A dashed line above the staff indicates an octave transposition. The staff ends with a double bar line.

Mrb. 3

89

Musical staff for Mrb. 3, Bass clef. The staff contains a sequence of notes and chords. It begins with a series of eighth notes, followed by chords with slurs and accents. A dashed line above the staff indicates an octave transposition. The staff ends with a double bar line.

Mrb. 4

89

Musical staff for Mrb. 4, Bass clef. The staff contains a sequence of notes and chords. It begins with a series of eighth notes, followed by chords with slurs and accents. A dashed line above the staff indicates an octave transposition. The staff ends with a double bar line.

To The Summer

Comp. Joe Hisaishi

Arr. Keiko Kotoku

♩ = 110

F maj7 Em7 Dm7B7sus4/C#

Marimba 1

Marimba 2

Marimba 3

Marimba 4

A Lento <Muy Melodico>

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Esus4/F Gsus4/A Csus4/G Esus4/F

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

12

<Moving>

mf

Dsus4/E

Gsus4/Dsus4/Esus4/F

G7

A7sus4/C

18

f

Dm7

C/E

Fm

Dm7/G Abdim/G

f

To The Summer

Mrb. 1 *mf*

Mrb. 2 *mf*

Mrb. 3 *mf*

Mrb. 4 *mf*

B *Sva-*

Mrb. 1

Mrb. 2 *mf*

Mrb. 3

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

To The Summer

8^{va}-----

Mrb. 1

48

Esus4/F Gsus4/E F sus4/Eb Gsus4/A *p*

Mrb. 2

48

p

Mrb. 3

p

Mrb. 4

p

Mrb. 1

54

rit. *ff*

8^{va}-----

Mrb. 2

54

ff

Am Em/G F C/F

Mrb. 3

ff

Mrb. 4

ff

To The Summer

6

Mrb. 1

(8va)

58

Mrb. 2

58

Cm/Eb Dm7 Db7 G7 Am Em/G F C/E

Mrb. 3

Mrb. 4

Mrb. 1

(8va)

62

Mrb. 2

62

Cm/Eb Dm7 Bbm/Db C7 Fm Dm7(b5)

Mrb. 3

Mrb. 4

To The Summer

Mrb. 1

66

Esus4/F

Cadenza Esus4/F

f

<Bien Ritmico>

Mrb. 2

66

G

Cadenza

f

<Bien Ritmico>

Mrb. 3

f

Mrb. 4

<Bien Ritmico>

f

Mrb. 1

70

a tempo

(♩=♩.)

f

Mrb. 2

70

f

8va

Mrb. 3

Cadenza G

f

Mrb. 4

f

Mrb. 1

Mrb. 2

Mrb. 3

Mrb. 4

Mrb. 1

Mrb. 2

Mrb. 3

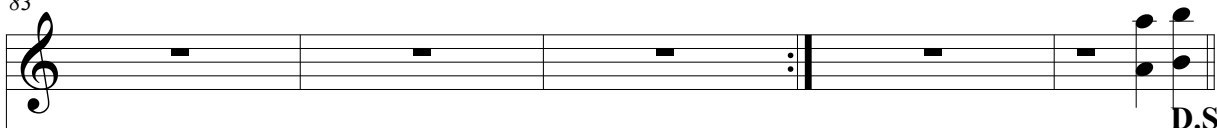
Mrb. 4


<Improvisación>

F maj7 G Eb Eb F maj7

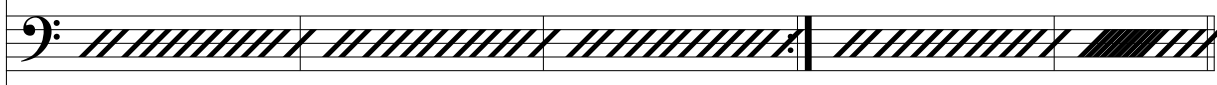
To The Summer

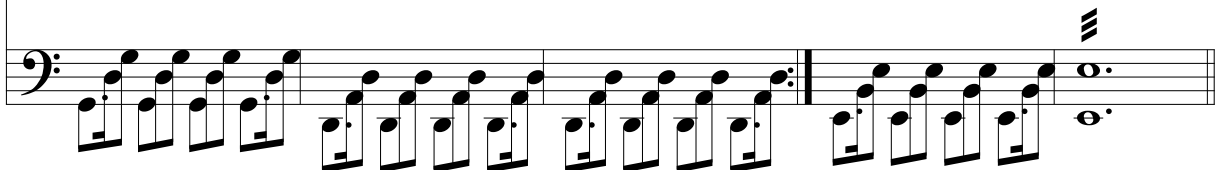
(♩.=♩)

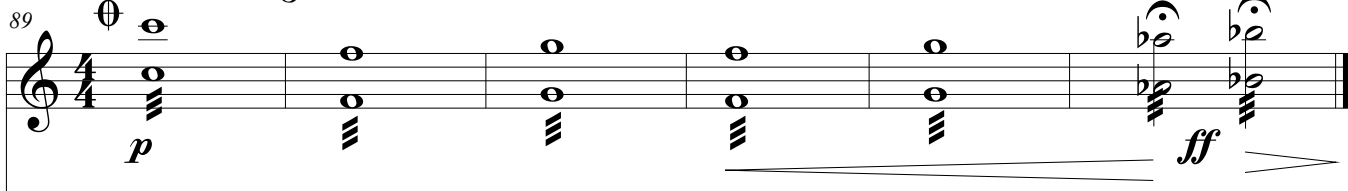
Mrb. 1 83  4/4
D.S. al Coda

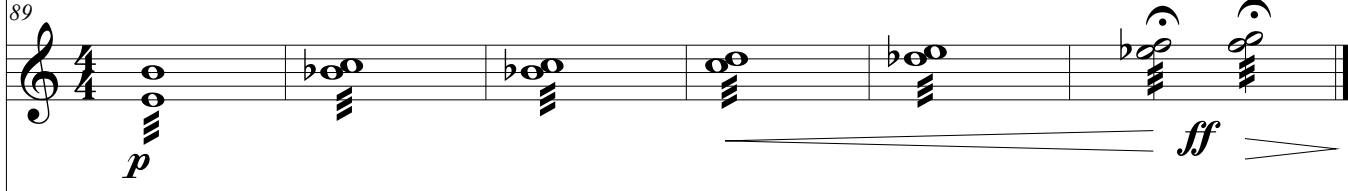
Mrb. 2 83  4/4

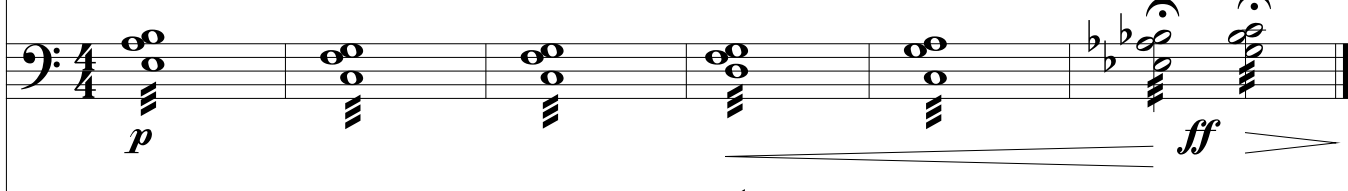
G Dm Dm E7 E7


Mrb. 3  4/4

Mrb. 4  4/4

89 *8^{va}*  *p* *ff*

Mrb. 2 89  *p* *ff*

Mrb. 3  *p* *ff*

Mrb. 4  *p* *ff*

編曲：戸田有里子

LAS CHIAPANECAS

LAS CHIAPANECAS

Arr. 戸田有留子

Andante Expressivo Presto

The score is divided into two main sections: **Andante Expressivo** and **Presto**. The woodwind section includes Piccolo, Flute, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1, Trumpet in Bb 2 & 3, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Part 1 (Timp.), Part 2, Part 3 (Snare), Part 4, and Part 5 (Tamb.). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics such as *mf cresc.*, *f cresc.*, *pp*, *mp*, *f*, *div.*, and *rit.* are used throughout. Performance markings include *Andante Expressivo*, *Presto*, *div.*, and *rit.*. The score is arranged by 戸田有留子.

4

B **C**

Part 1

Part 2

Part 3

Part 4

Part 5

Maracas

Tom tom

Mar.

B **C**

Viol. I

Viol. II

Vla.

Vc.

Du.

div.

unis.

pizz.

arco

This page of a musical score, page 5, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb.), Bassoon (Bsn.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tuba). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The percussion section includes five parts (Part 1 to Part 5), with Part 4 specifically marked for Triangle. The score is written in 4/4 time and includes dynamic markings such as *p*, *mf*, and *f*. Performance instructions like *arco*, *div.*, and *unis.* are present. A rehearsal mark 'D' is placed above the Piccolo staff at the beginning of the page.

This page of a musical score contains the following elements:

- Rehearsal Mark:** A large letter 'E' is positioned at the top center of the page.
- Instrumentation:** The score is divided into several systems:
 - String Section:** Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.).
 - Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cb.).
 - Brass:** Trumpets (Trp.), Trombones (Trbn.), and Tuba (Tuba).
 - Percussion:** Five parts labeled Part 1 through Part 5.
 - Other:** Maracas (Mar.).
- Dynamic Markings:** 'f' (forte) and 'p' (piano) are used throughout the score to indicate volume levels.
- Performance Instructions:** 'unis.' (unison), 'div.' (divisi), and 'arco' (arco) are used to specify playing techniques.
- Other Notations:** A note at the bottom right of the Percussion 5 staff reads 'p1下から上に振り'.

This page of a musical score, numbered 7, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Horn (Hn.), Trumpet (Tpt.), Trumpet (Tpt.), Trombone (Tbn.), Trombone (B. Tbn.), Trombone (T. Tbn.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.).
- Percussion:** Part 1 through Part 5.
- Other:** Maracas (Mar.).
- Performance Markings:**
 - Dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), *f* (forte), *pp* (pianissimo).
 - Tempo/Character markings: *rit.* (ritardando), *sol.* (soliloquy), *div.* (divisi).
 - Other markings: *unis.* (unison), *pizz.* (pizzicato), *tr.* (trill), *acc.* (accents).
- Structural Markings:** A box labeled 'F' appears at the top right and bottom right of the page.

100

G

Per.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tr.

Tr.

Tr.

B. Trb.

T. Trb.

Par.1

Par.2

Par.3

Par.4

Par.5

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

Rain stick

p

mf

f

ppizz.

Picc. Fl. Oboe No. 1 Bassoon

Horn I Horn II Trumpet I Trumpet II Trombone I Trombone II

Part 1 Part 2 Part 3 Part 4 Part 5

Mariacello

Vln. I Vln. II Vla. Vcl. Dbl.

154

Picc.

Fl.

Ob.

B. Cl.

Bsn.

Hr.

Hr.

Tpc.

Tpc.

Tbn.

B. Tbn.

T. Tbn.

Part 1

Part 2

Part 3

Part 4

Part 5

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

J

plunger mute

plunger mute

solo

pizz.

mf

mp

unis. pizz.

mf

mp

pizz.

mf

mp

pizz.

mf

mp

This page of a musical score, numbered 14, contains the following parts and markings:

- Perc.**: Percussion part with various rhythmic patterns.
- Fl.**: Flute part.
- Ob.**: Oboe part.
- Cl.**: Clarinet part.
- Fg.**: Bassoon part.
- Hr.**: Horn part.
- Tr.**: Trumpet part.
- Tb.**: Trombone part.
- Ttu**: Tuba part.
- Part 1-5**: Five parts with specific rhythmic patterns.
- Mar.**: Maracas part.
- Vin. I**: Violin I part.
- Vin. II**: Violin II part.
- Vla.**: Viola part, with markings *unis.* and *div.*
- Vc.**: Violoncello part, with markings *div.* and *unis.*
- Db.**: Double Bass part.

Dynamic markings include *f*, *mf*, *ff*, and *pp*. Performance instructions such as *rit.* and *tr.* are also present.

I **M** **N**
 Fl. I
 Fl. II
 Oboe
 Clarinet
 Bassoon
 Trumpet I
 Trumpet II
 Trombone I
 Trombone II
 Tuba
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Mar.

This section of the score covers measures 1 through 15. It includes parts for Flute I and II, Oboe, Clarinet, Bassoon, Trumpet I and II, Trombone I and II, Tuba, five different Percussion parts, and Mallets. The music is marked with dynamics such as *f*, *ff*, and *mf*. Section markers **I**, **M**, and **N** are placed above the first, eighth, and fifteenth measures respectively.

L **M** **N**
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

This section of the score covers measures 1 through 15 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is marked with dynamics such as *f*, *ff*, and *mf*. Section markers **L**, **M**, and **N** are placed above the first, eighth, and fifteenth measures respectively. Performance instructions like *pizz.*, *div.*, *unis.*, and *arco* are present in the lower staves.

Allargando

Meno mosso

f, *mf*, *ff*, *pp*, *ppp*, *arco*, *uns. arco*, *div*, *arco*

Vibraslap

Slap stick

Tam tam

P Prestissimo

Musical score for Percussion 1-5, Maracas, and Piano. Percussion 1-5 parts feature complex rhythmic patterns with various articulations. The Maracas part consists of a steady, rhythmic accompaniment. The Piano part features a melodic line with dynamic markings such as *f* and *ff*.

Musical score for Percussion 6-10, Maracas, and Piano. Percussion 6-10 parts continue the rhythmic complexity. The Maracas part remains consistent. The Piano part features a melodic line with dynamic markings such as *f* and *ff*.

Musical score for Percussion 11-15, Maracas, and Piano. Percussion 11-15 parts continue the rhythmic complexity. The Maracas part remains consistent. The Piano part features a melodic line with dynamic markings such as *f* and *ff*.

Musical score for Maracas and Piano. The Maracas part continues its rhythmic accompaniment. The Piano part features a melodic line with dynamic markings such as *f* and *ff*.

P Prestissimo

Musical score for Violins I and II, Viola, and Cello. Violin I and II parts feature melodic lines with dynamic markings such as *f* and *ff*. The Viola and Cello parts provide harmonic support with dynamic markings such as *f* and *ff*. Performance instructions include *div.* (divisi) and *unis.* (unison).

accel.

The musical score is arranged in a standard orchestral format. At the top, the woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (Fg.), Horn in F (Hr.), Horn in C (Hr.), Trumpet in C (Tr.), Trumpet in Bb (Tr.), Trombone in C (Tbn.), Trombone in Bb (Tbn.), and Percussion (Part 1-5). Below the woodwinds are the strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Mallet section (Mar.) is also present. The score is marked with a forte dynamic (*ff*) and includes an acceleration instruction (*accel.*). The percussion parts are marked with *ff* and include a section labeled '(2. 6: 8. 6)'. The string parts include markings for *arco* and *div.* (divisi). The score is written in a common time signature and features complex rhythmic patterns and articulation marks throughout.