



HISTORICAL DEVELOPMENT AND LEARNING OF MARIMBA IN CHINESE
EDUCATIONAL INSTITUTIONS



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A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of MASTER OF ARTS
(M.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

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EDUCATIONAL INSTITUTIONS

BY
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This thesis examines the historical development and learning of the marimba in Chinese educational institutions. According to ancient Greek literature and history, the marimba first originated in Guatemala, then spread to other parts of the world, and began to enter China in the 1980s. In China, the marimba experienced an early spread and development, and gradually became an important part of the music education system. Over time, Chinese conservatories, colleges and universities, and primary and secondary schools have established marimba courses and training program, training a significant number of marimba teachers and enthusiasts. Learning the marimba requires the mastery of basic skills, but more importantly, the pursuit of artistic expression and cultural understanding. In the future, with the further development of music education in China and the acceleration of the internationalization process, the marimba will have a broader development prospect in China.

Keyword : Marimba, Chinese educational institutions, historical development

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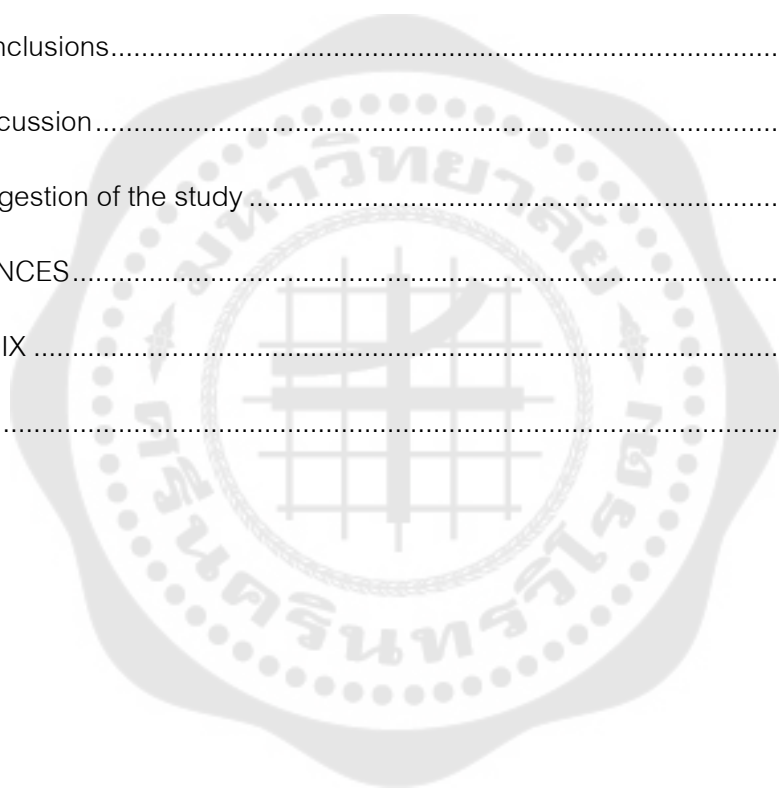
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CHAPTER 1

INTRODUCTION

Background

The marimba is one of the most significant surviving melodic percussion instruments. It is employed in a variety of contexts, including solo and orchestral ensembles. The marimba produces a melodious sound with a distinctive timbre that is widely appreciated by the general public.

The marimba is an instrument that combines rhythm and intonation. In the world of music, both rhythm and intonation are indispensable to make beautiful music. The marimba was introduced to Latin America in the 17th and 18th centuries, and later became the instrument of the Indians. Moreover, the playing of the marimba has become part of the rituals of some Indian tribes. These ceremonies pray for the harmony of the universe and the happiness of the people. (Encounter Marimba Come to the town to listen to heavenly music, Family Town, 2019, p. 1)

The marimba was introduced to Latin America in the 17th and 18th centuries as a musical instrument of the Indians and as part of the rituals of certain Indian tribes. Although the origins of the marimba are not clearly documented, sources indicate that it originated in Guatemala and was introduced to Latin America as a result of the slave trade. The development of the marimba in China has undergone several stages. In 1986, Wang Jiaxun designed and produced China's first domestically produced marimba, filling a gap in the field of marimbas in China. Since then, with the continuous progress of Chinese science and technology, the structure and craftsmanship of the domestic marimba have been greatly improved and perfected. Now, the percussion majors of music colleges across the country have incorporated the marimba into their professional teaching system, creating better conditions for the development of the marimba. Although the marimba has been developed in China for only a few decades, its development speed is extremely rapid and the results are very remarkable. (A study of the percussion instrument marimba and its music, Zhang Yuan, 2016, p. 52)

The marimba's arrival in China was relatively recent. Despite its recent introduction to China, the marimba has spread rapidly in the country. It is believed that the marimba was first introduced to China in the 1980s. Over time, Chinese musicians have increasingly recognized and promoted the marimba, making it one of the most respected instruments in the Chinese music industry. (China Conservatory of Music Out-of-School Music Examination National Common Textbook: Marimba. Wang Jiaxun, 2001, p. 1)

The marimba has also been integrated into the professional teaching system and has become a component of music education in China. A number of Chinese conservatories and music departments offer marimba courses to instruct students in the playing of this instrument. Furthermore, a number of Chinese musicians and composers have begun to compose marimba works, thereby further promoting the development of the marimba in China.

The interesting learning process of the marimba when it comes into the Chinese education system and educational institutions can include the following aspects:

Stimulating interest: The appearance and sound of the marimba can attract students' attention and stimulate their interest in learning. Teachers can lead students to develop an interest in this instrument by playing the marimba and letting them feel its wonderful tone and unique rhythm.

Learning basic skills: Learning the marimba requires mastering some basic playing skills, such as correct hand position, strength control and sense of rhythm. Teachers can help students gradually master these skills through demonstration and guidance. At the same time, students can consolidate the skills they have learned by practicing and playing simple pieces.

Cultivation of music sense and musicality: Marimba playing requires a good sense of music and musicality, which needs to be cultivated and practiced by students in the learning process. Teachers can cultivate students' sense of music and musicality by guiding them to appreciate the music, analyzing the structure of the piece, and helping them to understand the meaning of the music.

Cooperative performance: The marimba can be played as a soloist, ensemble or concerto, so in the learning process, students can play cooperatively with other learners. This form of collaborative playing helps students to better understand the meaning of the music and playing techniques, and at the same time develops the spirit of collaboration and collective consciousness.

Creativity and improvisation: The marimba is very expressive and playable, and students can try to be creative and improvise after mastering the basic skills. Teachers can guide students to utilize their imagination and creativity and try to play their own works, thus cultivating students' innovative ability and musical expression.

Due to the far-reaching significance of the evolutionary history and developmental process of important educational institutions, as well as the interesting nature of the learning process, it is necessary to study the introduction of the marimba and the process of learning.

There is very little literature on the marimba in China, which seriously affects the teaching of the marimba in China. As a student of marimba for many years, the author also has his own knowledge and understanding of marimba playing methods and techniques. I think it is necessary to write this thesis to let everyone know and understand the marimba, and the author hopes that through this thesis I can make a small contribution to the relevant educational cause in China.

Objectives of the Study

1. To study the historical development of Marimba in China.
2. To study the Marimba learning in Chinese educational institutions

Significance of the Study

1. Passing on and promoting Chinese culture: The marimba, as a percussion instrument with a unique sound and playing technique, has been widely spread and developed in Chinese educational institutions since its introduction to China. An in-depth study of the learning process of the marimba in Chinese educational institutions will

provide further insights into the important role this instrument plays in the transmission and promotion of Chinese culture.

2.Improvement of musical literacy and comprehensive quality: The learning process of marimba is a fun and challenging process. At the same time, through the study of marimba, it can also cultivate students' creative ability and musical expression.

3.Promoting the development of music education and percussion instrument education: Through an in-depth study of the learning process of marimba in Chinese educational institutions, it is possible to understand the important role played by this instrument in music education and percussion instrument education. At the same time, the study and research of the marimba can also provide lessons and references for the study and education of other percussion instruments.

4.Enriching musical history and cultural heritage: As an instrument with unique charm and expressiveness, the marimba has played an important role in China's musical history and cultural heritage since its introduction to China. Through an in-depth study of the marimba's learning process in Chinese educational institutions, China's musical history and cultural heritage can be further enriched.

Scope of the Study

This research has the scope of research to cover the research objectives is as follows:

1.Scope of the area

1.1 Xinghai Conservatory of Music

The authors chose the Xinghai Conservatory of Music to conduct the research study because it is a higher music institution in Guangzhou and has authority in the study of marimba-related aspects.

1.2 School of Arts, South China University of Technology

The author chose the School of Arts of South China University of Technology for the research study because the Art School of South China University of Technology (SCUT) is an art school in an institution with a science and technology

background, and its art education model may be different from that of traditional music colleges.

It can reflect the characteristics and innovations of marimba education in different disciplinary contexts.

1.3 Xinghai Conservatory Affiliated High School

As an affiliated secondary school of Xinghai Conservatory of Music, its music education system has continuity and specialization.

It is possible to understand the early cultivation and development trajectory of marimba in the stage of secondary school music education.

1.4 Shanxi University School of Music

The authors chose the School of Music of Shanxi University for their research study because they could compare the differences in the degree of importance attached to marimba education and the teaching methods of schools in different geographical areas to enrich the dimension of the study.

1.5 South China Normal University School of Music

The School of Music at South China Normal University (SCNU) is a music school within a comprehensive university and represents a different type of music education institution.

It may be unique in its philosophy and approach to music education, contributing to a comprehensive understanding of the diversity of marimba education.

1.6 Pinggang High School

Pinggang High School is one of the three schools with the longest history of operation in Shenzhen, with a profound cultural heritage and historical accumulation. Its college entrance examination results are outstanding, and it has specialties in arts and sports. The school's wind band, choir, dance troupe and other art teams have won many awards in provincial and municipal competitions. Choosing Pinggang High School will give you an idea of how Marimba develops and learns in general secondary education in China.

2.Scope of time

The research period for this paper runs from September 2023 to June 2024, a total of more than nine months.

3.Scope of the contents

3.1 The introduction and development of the marimba: introducing the origin of the marimba, when and how it was introduced to China, as well as its spread and development in China.

3.2 Learning Process and Methods of Marimba: To explore the learning process and methods of marimba, including the mastery of basic skills, the cultivation of musicality and musicality, cooperative playing and creativity.

3.3 Teaching Practice and Achievements of Marimba: Analyze the teaching practice and achievements of Marimba, including teachers' teaching methods and students' learning achievements, as well as Marimba's performance in various competitions and performances.

3.4 Future development and trend of marimba: to explore the future development and trend of marimba, including its prospect and development direction in music education and percussion instrument education.

In conclusion, the scope of this dissertation focuses on the learning, status and role of marimba in Chinese educational institutions, as well as its future development trends, aiming to gain an in-depth understanding of the important role played by marimba in Chinese music education and percussion instrument education, and to provide references and lessons for future music education and percussion instrument education.

Definition of terms

Marimba: The marimba is a melodic percussion instrument known for its wider keys than the xylophone, wider range, cooler sound, and many special strikes.

Xylophone: The xylophone is a percussion instrument in which wooden keys are placed on top of a resonating tube and struck with mallets to produce a melody, but the keys are narrower, the tone is cooler, and there are fewer special strokes.

Music education: Music education refers to the cultivation of students' musical literacy and musical ability, including singing, playing, music appreciation and other aspects, through music courses and music activities.

Percussion instrument education: Percussion instrument education refers to the cultivation of students' musical perception and expression ability through teaching percussion instrument playing skills and methods, including rhythm, pitch and strength.

Quality education: Quality education refers to the cultivation of students' overall quality and ability through various educational means and methods, including knowledge, ability, emotion, value and other aspects.

Learning process: Learning process refers to the steps and methods experienced by learners in the process of mastering knowledge and skills, including aspects such as learning objectives, learning content, and learning methods.

Teaching practice: Teaching practice refers to the process of teachers realizing teaching goals through specific teaching activities and methods according to certain teaching concepts and goals.

Educational Institutions Educational institutions are conservatories, art schools, music training courses, etc. These are institutions that specialize in music education and aim to develop students' musical literacy and musical abilities.

CHAPTER 2

REVIEW OF THE LITERATURE

In a research study on "Historical Development and Learning of Marimba in Chinese Educational Institutions." The researcher has studied the document and research as a conceptual basis for this research.

1.The historical development of Marimba

Wang Jiaxun (2001, p. 1) explains that there is still no international consensus on the origin of the marimba. Some say that the marimba originated in Africa, others in Guatemala (a Central American country), and still others in South-East Asia. According to ancient Greek literature and history, the marimba originated in Guatemala, then travelled to the East (mainly Malaysia, Indonesia and the Pacific Islands and other Southeast Asian countries) and was developed, and then travelled to Africa via the Indian Ocean. In the 16th century, black African slaves brought the marimba to Guatemala, where it was perfected and developed through a number of refinements.

Musicube (2022, p. 1) explains that the origin of the marimba is very early. According to the available data, the wooden keyboard percussion instrument in the form of the marimba first appeared in Southeast Asia such as Indonesia, Cambodia, Thailand, Malaysia, and Burma, and its history can be traced back to the 4th century BC. Moreover, the "ugad" mentioned in the Bible is the earliest mallet instrument in the form of a marimba. It is a portable percussion instrument that can be traced back to 3500 BC. In Africa, there are mainly three styles: one is to place the board on a pit or earthenware pot, another is to arrange the board on two logs, and yet another is to fix the board on a frame with a resonating gourd hanging below (known as the dipper style). The way of playing is either sitting on the ground or hanging on the body, and it is usually struck with a stick with rubber wrapped on the head. The earliest marimba had only a few soundboards, making it very difficult to play. First, a pit had to be dug in the ground, then the soundboard was placed in the pit, and the player had to sit on the ground and hit it with two mallets. At this time, although the marimba had a pitch, its

range was too limited to play music, and it could only be used as a rhythmic part in the percussion, which is why it was also called a big drum. In addition, with the later refinement, the marimba obtained a full C scale, but lacked chromaticism. It required the player to make adjustments with wax as the key changed, which was often inconvenient.

Lu Zhengdao (2008, p. 1) posits that the 'ugab', as described in the Bible as a highly developed wood-keyed percussion instrument from around 3500 BCE, with wooden soundboards of varying lengths and a frame to hold a gourd or bamboo resonator, is in alignment with the standards of the marimba. The ancient marimba (at that time the marimba did not have a specific regulation) is more widely distributed, in Africa and Asia, some remote mountain villages, tribes and towns have. Affected by the regional and national culture, marimba in the form of rows and colors, colorful, in addition to those mentioned above, there are also elephant foot type marimba, tree trunk marimba, table marimba and so on.

Wen Jie (2013, p. 1) explains that in the 16th century, with the prosperity of the South American colonies, slaves brought the African marimba to South America, where it developed to a certain extent after being combined with similar instruments of the local indigenous people. The boards are constructed using a variety of materials, including fruit shells, gourds (commonly known as ladybird xylophones) and canning boxes, rectangular wooden boxes, and so forth. These materials are used to create the resonance body, which is then shaped to the desired size and length. The boards themselves are designed to be adaptable in terms of size and length, allowing for the resonance body to be constructed in a way that suits the specific needs of each instrument.

Lu Zhengdao (2008, p. 2) explains that the marimba evolved from the African xylophone, and in the 16th century large numbers of Africans were brought to the central United States, parts of Mexico and the Pacific coast, where they joined Indians to form the Mesoamerican labor force. These people, along with the Indians, formed the foundation of the labor force in Central America's coastal regions. The African marimba

was most likely present at the time. The African marimba concept, form, and structure were most likely passed down to the region's Indians during this time period.

Shi Yuran (2023, p. 160) explains that there is a portable instrument with plates of varying lengths suspended from a bamboo or gourd resonator frame, similar to the marimba, and musical instruments with marimba forms date back to the 4th century BC according to literary and historical sources. The first xylophones were mallet-strike instruments made by primitive humans from bamboo or gourds. Shi Yuran also elaborates on various aspects of the marimba. Later, the marimba became popular in Guatemala and Chiapas, was widely used by the indigenous people and became the national instrument of Guatemala. There is historical evidence of the presence of calabash in the region of Guanacaste where marimbas with calabash resonators and wooden sticks for stands or handles have been discovered, opening up new possibilities. The marimbas found in the highlands of Guatemala, south-western Nicaragua and north-western Costa Rica are structurally similar to modern African xylophones, and although there are various versions of the marimba around the world, they all use the same wooden keys and resonators. The marimba was originally known as the marimbula, and the earliest ones were cumbersome to play, with a pit dug and the soundboard placed in it and the player sitting on the ground and striking it with mallets, having a certain pitch but limited range and being used mainly as a rhythmic part like a big drum; later it had a complete scale in the key of C but without chromatic notes and had to be adjusted with wax according to the tonality change, causing inconvenience. Throughout history, the chromatic scale has been a great leap, and in 1894, the Guatemalan musician Sebastián Hurtado perfected the marimba based on the piano scale arrangement, allowing it to be played in various keys. Subsequently, Sebastian Hurtado made improvements by replacing the gourd resonator with a wooden cone covered with a membrane, adding the chromatic plate and piano key arrangement, enabling players to play works in any key, marking a great leap in the marimba's history.

Baidu Baike (2024, p. 1) explains that the gourd resonator was then replaced by a wooden box resonator, giving rise to the box marimba. The resonator of the box marimba is made of wood in the shape of a pyramid, with the apex at the bottom and the opening at the top. In the 1920s the Americans modified the box marimba by using metal tubes to construct the resonator, giving rise to the tube marimba.

Robert Jackson (2023, p. 1) explains that as the most representative keyboard instrument among percussion instruments, the marimba is the most beautiful instrument in the world, with the ability to emphasize rhythm while also presenting a beautiful melody similar to that of a piano.

The historical development of Marimba could conclude there are multiple viewpoints regarding the origin of the marimba. Some say that it originated in Africa, Guatemala or Southeast Asia. Some literature points out that musical instruments in the form of the marimba appeared very early, such as in some Southeast Asian countries which can be traced back to the 4th century BC. The "ugab" mentioned in the Bible is considered related to the marimba. In the 16th century, African slaves brought the marimba to Guatemala and other places and developed it. The marimba evolved from the African xylophone and once appeared in central America, some parts of Mexico and the Pacific coast. There are portable instruments similar to the marimba that can be traced back to the 4th century BC. Later, the marimba became popular and developed in places like Guatemala, and it went through a process from the primitive form to gradual improvement, including the expansion and improvement of the scale, and there also emerged variants such as the box marimba and the tube marimba. Some people think that the marimba is the most representative and the most beautiful musical instrument among percussion instruments.

2.Marimba learning

Mo Hanyin (2020, p. 154) explains about to learn how to play the Marimba, you should first master the correct posture. Before striking the Marimba, you should relax your shoulders, stand with your feet shoulder-width apart, relax your arms, and let your arms hang naturally. With the correct posture, you can then start to strike the Marimba.

Mo Hanyin (2020, p. 153) explains that as a prominent melodic solo percussion instrument, Marimba comes with various playing techniques. In the initial stages of learning Marimba, the two-mallet method is employed and early Marimba compositions were played using two mallets, with a single form of expression and only one melody. From the Baroque period to the 20th century, Marimba adapted to various types of music to enrich its repertoire, and the performer adapts a wide range of music from the Baroque period to the 20th century with piano accompaniment to stimulate the interest of beginners. With the development of Marimba, to enhance musical expression and rich musical color, Marimba playing methods have also diversified, including the two-mallet playing method, the four-mallet playing method, and the six-mallet playing method, among which the most widely used are the two-mallet playing method and the four-mallet playing method. The four-mallet method can be further classified into four distinct mallet grips: traditional grip, Stevens grip, Marcel grip, and Boodon grip, and each of these four mallet grips has its own unique advantages and disadvantages. Four-mallet playing refers to holding two Marimba mallets in each hand for playing. Compared to two-mallet playing, it is much more difficult, and the player must master two-mallet playing completely before learning four-mallet playing. The four-mallet method is more expressive than the two-mallet method as it allows the player to play four notes at the same time, not only enabling the playing of the techniques of the two-mallet method but also allowing for more complex patterns such as harmonics, making the music more colorful, and of course, the difficulty increases as the musical expression increases. When playing with the four-mallet method, the player needs to control the strength of the mallets very well so that each mallet can become an individual and strike the keys.

1. Traditional method

Li Yingmei (2007, p. 12) explains that the earliest four-mallet playing method for Marimba is known as the traditional method. The way to hold the mallets is as follows: each hand holds two mallets, crossed in the palm of the hand at the 1/2 way point, with the hand in a horizontal position. The outer mallet is placed under the inner

mallet, and the mallets cross to form the center of the shaft. Use the first part of the little finger and the second part of the ring finger to hold the outer mallet shaft at the end of the mallet shaft 3-4 centimeters from the intersection of the mallet shafts, controlling the intersection point and forming a glue chain function (the ring finger uses the first part of the mallet when the mallet is expanding). The tip of the ring finger gently touches the interosseous muscle (the protruding area under the thumb) ; the second and third parts of the middle finger flex around the outer hammer handle; the outer third part of the index finger rests against the outer hammer handle. The wrist is in a horizontal position and is locked for playing.

Li Yingmei (2007, p. 13) explains that this method of holding the mallets is also known as the "crossed mallet method", because the two mallets are crossed in the shape of an axis. When playing in the traditional method, about 70% of the power support comes from the ring and little fingers, 20% from the middle finger, and 10% from the thumb. The playing of different intervals is accomplished by controlling and adjusting the opening and closing of the mallets with the thumb, middle finger and index finger of each hand. For clarity, three representative intervals are used to illustrate the hand shapes: diatonic, pentatonic, and octave intervals.

Shi Yuran (2023, p. 162) explains that when playing the mallets, the second-degree interval refers to the smallest range between the two mallets. When playing, the thumb is placed with the palm against the inner side of the inner measuring rod, the second joint of the index finger is placed between the two mallet rods and the middle, ring, and little fingers are naturally curved around the mallet rods, with the shape of the hand in the shape of a grasping object.

Mo Hanyin (2020, p. 154) explains that the fifth interval hand shape is a natural and comfortable method for controlling the opening and closing of each hand's two mallets. When playing, the thumb is slightly bent and the second part of the finger is placed above the inner mallet bar, regulating the inner mallet. The second joint of the index finger is placed against the outer mallet bar, while the middle finger is naturally bent to encircle the outer mallet bar, thus assisting in the control and regulation of the

outer mallet's closing and opening movement. The pinky and ring fingers are bent to control the intersection of the two mallets, with the tips of the fingers placed against the center of the palm to assume most of the force of the mallets' opening and closing and movement. This creates a natural hand shape, with the whole hand extended. In marimba four-mallet playing, the maximum number of intervals that can be played with each hand's two mallets is an octave or more, and the hand shape is quite different from that used when playing the second and fifth intervals. The thumb is straight, with the outer side placed on top of the inner mallet bar. The index finger is straight, with the outer side of the second joint resting on the mallet bar and expanded outward, while the middle finger curves to encircle the outer mallet bar, and works together with the index finger to control the outer mallet. The little finger and ring finger remain bent to control the intersection of the mallet bars. When playing intervals of an octave or more, the thumb, index finger, and palm of each hand should be stretched to the maximum, and the hand shape is expansive.

2. Stevens method

Li Yingmei (2007, p. 15) explains that in the mid-to-late 20th century, Stevens, an American marimba player, educator, and composer, summarized Marcel's playing technique and improved and perfected it, making it the most popular playing method in the world, especially in Europe and the United States, namely the "Stevens" playing method. This playing method is characterized by emphasizing sound quality and dynamic control, as well as having a unique interpretation of rhythm and musical expression, and it has also become a standard teaching material for marimba players around the world. Stevens's playing also involves holding the mallets separately, with each hand holding two mallets independently in the palm, the inner mallet controlled by the thumb, middle finger, and index finger, while the outer mallet is controlled by the little finger and ring finger, and the end of the mallet shaft should not protrude beyond the palm of the hand. The little finger and ring finger provide the holding power for the outer mallet, with the little finger bearing about 55% of the weight, the ring finger about 35%, and the middle finger about 10%, and the holding power of the inner mallet is

mainly provided by the thumb and middle finger. When playing, the palm of the hand faces inward, with the back of the hand rotated to 90 degrees to the outside and the wrist moving vertically up and down, which is a unique straight wrist movement in the four-mallet method. The innovation in Stevens's method lies not only in the posture and movement of the wrist but also in that the extension of the two mallets is not simultaneous, instead mainly carried out by the thumb and forefinger controlling the rotational movement of the inner mallet, and this innovation provides a very good guarantee for the accuracy of the struck intervals (whether they are decomposed or harmonic) when the distance between the intervals is changed.

3. Marcel method

Li Yingmei (2007, p. 14) explains that the Marcel method of playing involves holding the mallets separately, with each hand controlling two mallets. In contrast to Stevens' method where the two mallets cross within the palm of the hand, in the Marcel method each mallet is controlled by a different finger, with the thumb and index finger controlling the inner two mallets and the ring and little fingers controlling the outer two mallets. The two mallets occupy the inner and outer halves of the hand, with the wrist in a horizontal position. This method also emphasizes the importance of finger strength and dexterity, as well as wrist flexibility and control. It allows for maximum flexibility in the use of the two mallets and a more open range, but the fingers are held at the very end of the mallet ends, which may require greater force to hold the mallets, and thus places greater emphasis on finger strength and dexterity, as well as wrist flexibility and control.

4. Boodon method

Li Yingmei (2007, p. 13) explains that in the Boodon playing method, two mallets are held in a horizontal position with the palms of both hands crossed. The outer two mallets are held between the first joint of the index finger and the first joint of the middle finger, while the inner two mallets are held under the first joint of the thumb of each hand. This method emphasizes the strength and dexterity of the fingers, as well as the flexibility and control of the wrist. Unlike the traditional mallet grip where the outer

mallet is not on top of the inner mallet, in the Boodon grip the outer mallet is on top of the inner mallet. When playing, the fingers are concentrated towards the inside of the palm, with the ring and little fingers responsible for opening the mallet, and the thumb, index and middle fingers responsible for closing it. Compared to the traditional method of holding the mallets, the Boodon playing method relies mainly on the fingers to complete the opening and closing of the two mallets and places more emphasis on the strength and dexterity of the fingers, as well as the flexibility and control of the wrist.

Li Yingmei (2007, p. 8) With the gradual improvement of the marimba's production technology and the continuous advancement of playing skills, the musical expression has been greatly enhanced and the musical content has been greatly enriched. The marimba became more precise and responsive, and players were able to express their emotions and techniques more freely and accurately. In addition, the development of various playing techniques and styles has greatly expanded the breadth and depth of marimba music.

Wang Kunpeng (2015, p. 1) explains that the four-mallet method is a technique that originated in the early 20th century and revolutionized marimba music. This method uses four hands to play two mallets at the same time, allowing the player to produce a more colorful tone on the instrument. As the four-mallet method gained popularity, it opened up new possibilities for composers and performers to create more complex and innovative marimba works.

Li Yingmei (2007, p. 15) explains that the four four-mallet playing methods, namely the traditional method, the Boodon method, the Marcel method and the Stevens method, vary in style and technique. Each method has its own unique characteristics and advantages, which players can utilize to enhance their playing. For example, the traditional method emphasizes a relaxed hand position with the thumb and index finger serving as the fulcrum of the mallet; in contrast, the Boodon method emphasizes flexibility and control, while the Marcel method emphasizes more on the flexibility and control of the wrist. Finally, the Stevens method emphasizes an upright hand position, which is believed to produce a purer tone and stronger finger flexibility. Li

Yingmei further explains that these different grips enable marimba players to express themselves more freely and accurately, further enriching the timbre and texture of the instrument, and as the art of marimba playing continues to develop, new techniques and timbres will continue to emerge.

Mo Hanyin (2020, p. 153) explains that both the traditional and Boodon playing methods cross two mallets on an axis, but the main difference is the position of the inner and outer mallets. In the traditional method, the inner and outer mallets are positioned opposite each other, while in the Boodon method, the inner and outer mallets are positioned upside down. Also, the Marcel and Stevens methods are known as the split grip method, where each mallet is held separately. In both these methods, the thumb, middle finger, and index finger control the inner mallet, while the ring and little fingers control the outer mallet.

Li Yingmei (2007, p. 15) explains that it's important to note that there may be variations and differences in technique and approach among performers, so it's always good to experiment and find what works best for you.

Mo Hanyin (2020, p. 154) explains that each of these methods has its advantages. The crossed mallet grip is less strenuous, easier to use and puts less pressure on the fingers to control the mallet, giving it an advantage over the split mallet grip when playing fast marches, and it is recommended for players with small hands or less strength; the split grip, on the other hand, requires a great deal of finger strength but offers better independent control of the tone and is recommended for players with large, strong hands. The six-mallet method is a new technique that has emerged in recent years based on the four-mallet method, using both hands to play three mallets at the same time, three each in the left and right hand, giving the player a more colourful sound. Compared to the four-mallet method, the six-mallet method offers more flexible control of the instrument's timbre, allowing players to create more complex and innovative marimba works, but it requires a higher level of technique and training as it is still relatively new and requires players to have a solid technical foundation in marimba playing. Currently, the quadruple legato method is still the most widely used in marimba

playing as it has a more stable foundation and simpler techniques, but with the continuous development and improvement of the six-mallet method, it may become more popular in the future. The four-mallet method is still the most common technique, but the six-mallet method has become increasingly popular in recent years due to its ability to produce more varied and richer sounds, allowing the player to achieve a more complex and refined tone, resulting in greater expressiveness and musical color, and giving greater control over the timbre of the instrument for a more dynamic and flexible performance, though it requires a higher level of skill and training than the four-mallet method, needing a solid foundation in marimba technique and good finger dexterity, and also taking time and practice to master. Regardless of the method chosen, marimba players should strive to improve their skills and explore new techniques to enhance their performance.

Li Yingmei (2007, p. 15) explains that it's important to note that there may be variations and differences in technique and approach among performers, so it's always good to experiment and find what works best for you.

Wang Kunpeng (2015, p. 15) explains that players with small or weak hands may find the four-mallet method more suitable, as it is less strenuous and easier to use. On the other hand, players with large, strong hands may find the six-mallet method more effective in achieving the desired tone and musical expression.

Ultimately, the choice between the four- and six-mallet methods depends on each player's preference, technique and physical fitness. Both techniques have their own unique appeal, and marimba players should continue to explore and experiment to find the method that works best for them.

Marimba learning could conclude to learn the marimba, one must first master the correct posture. Relax your shoulders, stand with your feet shoulder-width apart, and let your arms hang naturally. The marimba has various playing techniques. In the initial stages of learning, a two-mallet method is used, and early marimba compositions were played using two mallets, with a single form of expression and only one melody. With the development of the marimba, four-mallet and six-mallet playing

methods have emerged. The four-mallet playing method has four different grips: traditional grip, Stevens grip, Marcel grip, and Boodon grip, each with its own advantages and disadvantages. The traditional grip is also known as the crossed mallet grip, where about 70% of the power comes from the ring and little fingers, 20% from the middle finger, and 10% from the thumb. The Stevens grip emphasizes sound quality and dynamic control, as well as a unique interpretation of rhythm and musical expression. The Marcel grip emphasizes finger strength and dexterity, as well as wrist flexibility and control. The Boodon grip emphasizes finger strength and flexibility, as well as wrist control. The four-mallet playing method can be further divided into traditional method, Stevens method, Marcel method, and Boodon method, each with its own unique characteristics and advantages. The emergence of the four-mallet playing method has greatly enriched the expressiveness and content of marimba music, and promoted the development of marimba playing techniques and styles. Different players may have different techniques and approaches, so it is necessary to constantly try and explore to find the most suitable method. The four-mallet playing method may be more suitable for players with small or weak hands, while the six-mallet playing method may be more suitable for players with large, strong hands. The final choice depends on the player's personal preference, technique, and physical condition.

3. Music Chinese educational institutions

1. Outline of the development of popular percussion

Lu Zhengdao (2020, p. 182) explains that from the 1980s, when the popularization of percussion in Chinese society began, people's perception of percussion was mainly led by jazz drum playing. At that time, many children became interested in percussion instruments because they were inspired by the jazz drumming in pop bands. Initially, players from music performing groups and some famous drummers from pop bands were taught through "private lessons" and "masters with apprentices". During this period, jazz drumming dominated social percussion teaching, and many experienced players used popular songs and pieces of music as their teaching materials, training a large number of excellent drummers with excellent skills

and practicality. These talents set a successful example for subsequent youth and laid a solid foundation for the subsequent development of percussion social education. By the end of the 1980s, the number of people learning percussion gradually increased, and this kind of practical workshop-style teaching could no longer satisfy the strong desire for knowledge of the young "drum children". Therefore, the establishment of a set of popular percussion teaching system and the preparation of teaching materials has become an urgent task, so the first set of systematic "jazz drum tutorial 1-4" came into being. This book, edited by Mr. Liu Guangsi, professor of percussion at the Central Conservatory of Music, is a self-study tutorial for percussion students at the Central Conservatory of Music. With comprehensive performance techniques, scientific teaching progress, and rich rhythmic styles, this book has become an auxiliary textbook for students of the Conservatory of Music to become self-taught. This textbook is of great significance in popularizing and promoting popular percussion, and its influence is becoming more and more far-reaching. In order to meet the needs of the society, mass percussion teaching platforms have also been opened around the world, and jazz drums have also been included in the enrollment exams of some art colleges.

2. Outline of the development of classical percussion

Lu Zhengdao (2020, p. 183-184) explains that the concept of classical percussion refers to Western percussion, and its instruments include the marimba, snare drum, and timpani. These instruments were initially common in symphony orchestras and dance troupes. However, by the 1980s, the awareness and understanding of percussion instruments began with jazz drums. Due to the impact of popular percussion, some classical percussionists had to turn to jazz drums to meet the needs of society. The revival of classical percussion performance can be traced back to the snare drumming technique in jazz drumming. While new requirements were placed on jazz drumming technique, people were surprised to find that snare drumming technique is one of the most important techniques in jazz drumming. As a result, many "drum kids" aiming to improve their jazz drumming skills began to learn classical percussion. Keyboard percussion performance started late in China. Except for the vibraphone and

xylophone as solo instruments, and even in professional performing groups, only a few players from the Central Conservatory of Music occasionally presented works, and the xylophones used were arranged as Azerbaijani national instruments. The marimba was first introduced to China in 1981, when Japanese performer Kiko Tanigaya played the solo marimba piece "La campanella" adapted from Paganini's work in Beijing, Shenyang, Guangzhou, Shanghai and other places with a four-mallet performance method, and then the Japanese Polaris Association (a folk marimba association) led by Mr. Kitahara Chitsu came to China many times for exchange performances.

Lu Zhengdao (2020, p. 184) explains that it wasn't until 1993 that American marimba player Mr. Stevens played "Rhythmic Caprice" in a live broadcast on CCTV at the Beijing International Music Festival. Chinese percussionists recognized the marimba's place in the classical percussion family, and in the mid-1980s it was first incorporated into the Central Conservatory of Music's percussion teaching system. The social popularization of percussion has been a significant factor in the evolution of percussion over the past two decades. The demonstration and influence of educational institutions and the teaching results of vocational colleges and universities have contributed to the establishment of a balanced social education system for all kinds of percussion arts and the appropriate path for the social development of percussion. Over the next two decades, the marimba gained more and more prominence until 2008, when it was introduced into the teaching system.

The Music Chinese educational institutions could conclude since the 1980s, the popularization of percussion in Chinese society has begun. People's perception of percussion was mainly led by jazz drum playing. At that time, many children became interested in percussion instruments because of the jazz drums in pop bands. In the initial stage, teaching was carried out through "private lessons" and "mentoring system". Jazz drums dominated social percussion teaching and cultivated a large number of excellent and practical drummers. By the end of the 1980s, the number of people learning percussion gradually increased, which prompted the establishment of a popular percussion teaching system and the compilation of teaching materials, such as

"Jazz Drum Tutorial 1-4" edited by Professor Liu Guangsi. At the same time, public percussion teaching platforms have also been opened all over the world, and jazz drums have also been included in the entrance examination of some art colleges.

The concept of classical percussion refers to Western percussion, including the marimba, snare drum, and timpani, which were initially commonly seen in symphony orchestras and dance troupes. In the 1980s, due to the influence of popular percussion, some classical percussionists turned to jazz drums to meet social needs. The revival of classical percussion performance can be traced back to the snare drum technique in jazz drums. Many "drum kids" who wanted to improve their jazz drum skills began to learn classical percussion. Keyboard percussion started late in China. The marimba was introduced to China in 1981. In 1993, after the American marimba player Stevens performed in a live broadcast on CCTV, Chinese percussionists recognized its position in the classical percussion family. It was incorporated into the percussion teaching system of the Central Conservatory of Music in the mid-1980s and was introduced into more teaching systems in 2008. The popularization of social percussion is an important factor in the evolution of percussion in the past two decades. The demonstration and influence of educational institutions and the teaching achievements of vocational colleges and universities have promoted the establishment of a balanced social education system for all kinds of percussion arts and the appropriate path for the social development of percussion.

4. Historical Theory

Li Jiawei (2017, p. 2-3) explains that in 2012, researchers discovered the earliest flutes in the Hochtles Cave in southwestern Germany, which scientists believe appeared about 42,000 to 43,000 years ago, and the materials used to make them were bear bones and mammoth tusks. Not only in Germany but also in many countries around the world, such as China's Jiahu bone flute 7000-9000 years ago and the 19,000-year-old Austrian reindeer bone flute, bone flutes have frequently appeared in historical records and archaeological achievements, and most of the ancient flutes were made of animal bones. In Spain, France, and the United Kingdom, various wind instruments

made of bone have been found since the Paleolithic, Neolithic, Bronze, and Iron Ages. These prehistoric instruments cannot be categorized as flutes even if they can play modern music. With the rapid development of human material civilization, the use of animal bones to make flute-like musical instrument products gradually declined, and the replacement material for flute-making was the stems of arboreal plants. The flute really came into being in the 12th century AD. During the Middle Ages, the flute became a generic term for all types of flutes, including the flute, the harp, and the transverse flute. Around the 15th century, most flutes were made from a 60-centimeter wooden tube without joints or connectors, and were mainly used for singing and dancing in the homes of vagabonds and aristocrats in European society and in military bands. Generally speaking, the flutes at that time were calmer sounding marching band instruments with limited soloing, and the uneven thickness of the inner tube made it difficult to control pitch when playing. During the Renaissance, instrumental music, including the flute, developed much less rapidly than vocal music, and the flute remained in the definition of an ensemble flute. In the Baroque period, the importance of instrumental music increased unprecedentedly, and many musical works were composed for the represented instruments. Some of these works were composed to meet the needs of the church and the aristocratic courts. In 1660, at the French court, the flute underwent the first major change in the history of flute making when the Hottetaille family, a family of woodwind instrument makers, succeeded in making the first keyed flute in history, which came to be known as the "Baroque flute".

The Historical Theory could conclude in 2012, researchers discovered the earliest flute about 42,000 to 43,000 years ago in the Hohlenfels Cave in southwestern Germany, and the materials were bear bones and mammoth tusks. The Jiahu bone flute in China and the Austrian reindeer bone flute also indicate that bone flutes are commonly seen in historical records and archaeology in many countries. Ancient flutes were mostly made of animal bones. In Spain, France, and the United Kingdom, there have been various bone wind instruments since the Paleolithic and other eras. Prehistoric instruments cannot be classified as flutes even if they can play modern

music. The development of human material civilization has led to a decrease in animal bone musical instruments, and the replacement material is the stems of arbor plants. The flute really came into being in the 12th century AD. In the Middle Ages, the flute became a general term for all kinds of flutes. In the 15th century, most flutes were 60 centimeters long unjointed wooden tubes and were mainly used in certain scenes in European society, and at that time the flute was a relatively calm military band instrument with limited soloing. During the Renaissance, the development of instrumental music, including the flute, was slower than that of vocal music, and the flute still belonged to the definition of ensemble. In the Baroque period, the importance of instrumental music increased unprecedentedly, and in 1660, at the French court, the Hottetaille family made the first keyed flute in history, which came to be known as the "Baroque flute".

5. Music Theory

Li yingmei (2007, p. 24-25) explains that the rich tonal variety of the marimba is obtained by the player using different mallets with different hammer strokes. For marimba tone control training, several issues should be noted. Firstly, good tone color is directly related to the position of the keyboard strike. The soundboard is the main part of the marimba's articulation, and the position of the upper and lower stringing of the soundboard has the least resonance and the worst volume and tone, while the middle of the soundboard is the thinnest position with a full and rounded tone and full resonance, so we should try to play in this position as much as possible. Additionally, the top and bottom ends of the soundboard also resonate okay, and in a pinch, one can temporarily strike the bottom and top ends of the top row of keys (equivalent to the black keys on a piano) and the bottom end of the bottom row of keys (equivalent to the white keys on a piano), noting that when striking the bottom end, it should be the corner. The best strike point for each soundboard is right in the center, and one should try to place all points of the falling mallet on the best strike point to produce a good tone and sound effect. Secondly, good tone is directly related to the action of the mallet during playing. Different mallet strokes produce different tones; smooth, light and fast melody requires

the mallet to fall fast with a small contact area of the mallet head with the soundboard surface for a strong granularity; singing strong melody requires the mallet to strike slowly; strong and powerful sound requires a strong strike with a high rebound force and the height of the mallet fall being twice as high; soft sound requires light hammering strength with the mallet head controlled to be at a lower position from the soundboard for a slower spread of sound. Thirdly, good tone is directly related to the use of weight. Different weights produce different tones. The ultimate purpose of playing marimba is to express music, and the reasonable application of power is the foundation and guarantee of good sound, which is an important means for marimba to express music. The weight is primarily the weight of the arms, and then the body parts that complement and combine with the weight. The weight of the mallets and the whole hand should vary according to the intensity of the piece. When the piece requires a lot of strength (f, ff, fff), the strength of the wrist and even the whole arm needs to be used; when the piece requires softness (p, pp, ppp), only the strength of the wrist or even just a little bit of finger strength is needed. Of course, regardless of the intensity of the piece, it is crucial that the hand relaxes completely and naturally in a smooth manner. Finally, good tone is also directly related to the material of the mallets. There are dozens of types and materials of marimba mallets, which can be roughly categorized into soft, medium, and hard. When a light, jumpy tone is needed, very hard mallets are used, such as for playing the last section of Jacques Offenbach's "Orpheus in the Underworld", the popular "Cancan". Secondly, when a thick, low tone is to be played, very heavy and soft mallets can achieve great results, like playing Johann Sebastian Bach's "Cello Suite No. 3 in C Major, BWV 1009: VII. Gigue" for an unexpected sound effect.

Music Theory could conclude in order to achieve the rich tonal variety of the marimba, several factors are crucial. The position of the keyboard strike is very important, and the middle of the soundboard is the ideal position to obtain a full and rounded tone, while the top and bottom ends also have fairly good resonance. The action of the mallet during playing will affect the tone, and different striking methods will produce different tones according to the melody and the required sound. The use of

weight is related to the tone, and different weights are suitable for various intensities of the piece, and the hand needs to relax. In addition, the material of the mallet is also very important, and different types are suitable for different tones, such as very hard ones for a light and jumpy tone, and very heavy and soft ones for a deep and low tone.



CHAPTER 3

METHODOLOGY

The Study of Historical Development and Learning of Marimba in Chinese Educational Institutions have 2 objectives of the research to study the historical development of Marimba in China and study the Marimba learning in Chinese educational institutions which uses qualitative research methods.

1.Data Collection

1. Document study

In order to comprehensively collect relevant information, this study will be collected mainly through the Internet, with China National Knowledge Infrastructure and Baidu Academic as the main platforms. Meanwhile, we will also refer to other literature websites, such as Wan fang and Wipe, to obtain more extensive and diverse information.

- 1.1 The Central Library of Srinakharinwirot University
- 1.2 China National Knowledge Infrastructure
- 1.3 Wan fang
- 1.4 Wipe
- 1.5 Digital media

2. Fieldwork

2.1 Survey

The authors conducted interviews with teachers and professors from several schools, including:

- 1.Xinghai Conservatory of Music

The author interviewed Mr. Zhang Lide at the Xinghai Conservatory of Music. The author mainly interviewed the marimba's learning process in Chinese educational institutions and other related issues

2.School of Arts of South China University of Technology

The author interviewed Ms. Chen Yao at the School of Arts of South China University of Technology. The author mainly interviewed issues related to the learning process of marimba in Chinese educational institutions and the historical development of marimba in China.

3..Affiliated High School of Xinghai Conservatory of Music

The author interviewed Mr. Hao Bo at the Affiliated High School of Xinghai Conservatory of Music. The author mainly interviewed Mr. Hao Bo about the historical development of marimba in China and the learning process of marimba in Chinese educational institutions, and other related issues.

4.Shanxi University Conservatory of Music

The author interviewed Ms. Chen Ge at the Conservatory of Music of Shanxi University. The author mainly interviewed the marimba's learning process in Chinese educational institutions and other related issues

5.Pinggang High School

The author interviewed Mr. Li Zihan at Pinggang High School. The author mainly interviewed Mr. Li Zihan about the historical development of Marimba in China and the learning process of Marimba in Chinese educational institutions and other related issues.

2.1.1 Interview

1. Li Zihan (Percussion Teacher of Pinggang High School, Principal Percussion of Shenzhen City Philharmonic Orchestra)

As a percussion teacher at Pinggang High School, he has direct teaching experience in the field of basic education and is able to provide practical information and insights about marimba education at the secondary school level.

As Principal Percussion of Shenzhen City Philharmonic Symphony Orchestra, he has rich experience in playing in professional orchestras and

can share the development and requirements of marimba in the professional field from a practical point of view.

2. Zhang Lide (Associate Professor of Percussion, Xinghai Conservatory of Music, Principal Timpani of Guangzhou Symphony Orchestra)

As an Associate Professor of Percussion at the Xinghai Conservatory of Music, Zhang Lide has accumulated profound expertise and teaching experience in higher music education, which provides valuable perspectives on the development of marimba in colleges and universities.

As Principal Timpani of the Guangzhou Symphony Orchestra, he has a deep understanding of the requirements and expectations of professional symphony orchestras for percussionists, which helps to understand the high standards of marimba learning.

3. Chen Yao (Associate Professor of Percussion, School of Arts, South China University of Technology)

As an Associate Professor of Percussion at the School of Arts, South China University of Technology, she is able to elaborate on the characteristics and development direction of marimba education from the perspective of art education in a comprehensive university.

Her teaching experience and research can provide an important reference for exploring the differences of marimba in different educational institutions.

4. Hao Bo (Head of Chinese Folk Music Department, Percussion Teacher, Affiliated High School of Xinghai Conservatory)

As the head of the Chinese Folk Music Department and percussion teacher at the High School Affiliated to the Xinghai Conservatory of Music, Hao Bo has an in-depth knowledge of the marimba in professional music education at the secondary school level, and may have unique insights into the integration of the marimba with Chinese folk music in particular.

His leadership role in the folk music department also contributes to a more macro view of the development and integration of marimba in Chinese educational institutions.

5. Chen Ge (Young Percussion Teacher of the Conservatory of Music, Shanxi University, Artistic Director of “Feng Dong” Percussion Ensemble)

As a young percussion teacher at the School of Music of Shanxi University, Chen Ge is able to provide information about marimba education in universities in different regions, showing regional differences and characteristics.

As the Artistic Director of the “Feng Dong” Percussion Ensemble, she can also share her unique insights on marimba learning and talent cultivation in the practice of the ensemble, as well as how to promote the development of marimba education through the activities of the ensemble.

2.2 Structured Interview

This interview will centre on the two research aims of this thesis, which are the research aims of this thesis:

2.2.1 To study the historical development of the marimba in China.

Li Zihan, Percussion Teacher of Pinggang High School, Principal Percussion of Shenzhen City Philharmonic Orchestra.

Hao Bo, Head of Chinese Folk Music Department, Percussion Teacher, Affiliated High School of Xinghai Conservatory.

Chen Yao, Associate Professor of Percussion, School of Arts, South China University of Technology.

Through interviews, the author may ask questions about the historical origins of the marimba, how the marimba was introduced to China, the changes that have taken place since the introduction of the marimba to China, and the changes in the status of the marimba in China over time.

2.2.2 To study the learning of the marimba in educational institutions in China.

Li Zihan, Percussion Teacher of Pinggang High School, Principal Percussion of Shenzhen City Philharmonic Orchestra.

Hao Bo, Head of Chinese Folk Music Department, Percussion Teacher, Affiliated High School of Xinghai Conservatory.

Zhang Lide, Associate Professor of Percussion, Xinghai Conservatory of Music, Principal Timpani of Guangzhou Symphony Orchestra.

Chen Yao, Associate Professor of Percussion, School of Arts, South China University of Technology.

Chen Ge, Young Percussion Teacher of the Conservatory of Music, Shanxi University, Artistic Director of “Feng Dong” Percussion Ensemble.

Through interviews, the author may ask questions related to the process of learning marimba in Chinese educational institutions, what tunes are used when Chinese people learn marimba, and what melodies Chinese people learn when they learn marimba.

2.3 Unstructured Interview

In addition to this, the author also learned through Ms. Chen Yao at the School of Arts of South China University of Technology that the marimba is indispensable in modern Chinese music and plays an important role in symphony orchestras. However, the marimba, as a common instrument among orchestral instruments, could not have much influence on the Chinese music education system.

Ms. Chen Yao knows the marimba very well, and she has rich experience in teaching and playing the marimba.

2.4 Observation

2.4.1 Participant Observation

The author has studied Marimba with Mr. Li Zihan, Associate Professor Zhang Lide, Associate Professor Chen Yao and Mr. Hao Bo.

The approximate teaching process of a marimba specialty class:

Practice the basic skills before class, after practicing the basic skills, start the class formally, start to play the marimba tune, then the teacher will correct the

students' mistakes, after dealing with the marimba tune, start to play the snare drum tune (students majoring in percussion must learn the snare drum, and will be required to take the professional exam).

2.4.2 Non - Participant Observation

The author observed the learning of marimba and the teaching process of teachers in the School of Music at South China Normal University as a bystander. By participating in classroom activities, observing teaching and learning, and communicating with teachers and students, the author gained an insight into the teaching and learning of marimba. The teachers were professional, using various teaching methods to develop students' musical sense and expressive playing. The students showed a positive attitude and high interest in learning. The author also discovered some characteristics and strengths of teachers' teaching, such as focusing on individual differences and emphasizing communication and interaction with students. In conclusion, this observation and study provided an in-depth understanding of marimba education and teaching, as well as the characteristics and development trends of marimba teaching in Chinese educational institutions, which is of great significance for further promoting the popularization and development of marimba.

3. Research Instrument

- 3.1 Interview Form
- 3.2 Observational Form
- 3.3 Audio Recorder
- 3.4 Camera
- 3.5 VDO Camera

4. Scrutinizing data

4.1 The authors obtained data from interviews and observations, so had categorized the data obtained from interviews and observations according to the relevant content.

4.2 The authors stored the data through cell phone photos and tape recorder recordings, etc.

5. Analysis of data

5.1 In study of the historical development of Marimba in China.

The data analysis principles and content analysis methods of the historical development of the Chinese marimba, including historical classification and historical organization, are as follows:

5.1.1 Marimba's arrival into China

5.1.2 Changes of Marimba entering China

5.1.3 Status and Development of the Marimba in China

5.1.4 Marimba and entering educational institutions in China.

5.1.5 Differences in Marimba from time to time and Marimba status in n China.

5.2 In study of the Marimba learning in Chinese educational institutions

Principles of data analysis and methods of content analysis of marimba learning in Chinese educational institutions, the authors carry out the collation of relevant music data and classifications as follows:

5.2.1 Marimba learning process in Chinese educational institutions.

5.2.2 Marimba songs used in teaching and learning of Chinese people.

5.2.3 Melody used in learning marimba management of Chinese people.

5.2.4 Development of marimba learning in Chinese educational institutions.

6. Research Presentation

The Study of Historical Development and Learning of Marimba in Chinese Educational Institutions uses the compilation of stylistic descriptive writings and sequencing of the data as follows:

6.1 Introduction

6.2 Review of the literature

6.3 Methodology

6.4 Finding

6.5 Discussion and suggestions



CHAPTER 4

FINDINGS

In research on Historical Development and Learning of Marimba in Chinese Educational Institutions. The researcher has studied the research documents and went to the field data collection area. to obtain results according to the objectives of the research the results of the study are as follows.

1.The historical development of Marimba in China.

1.1 Marimba's arrival into China

Two main views exist regarding the introduction of the marimba to China. The first view is that the marimba was introduced to China in the 1940s, while the second view is that the marimba was introduced to China in the 1980s. It is widely believed that the marimba was first introduced to China in the 1980s. The marimba first entered the Chinese music scene in the early 1980s, making a profound impact. (The Difference Between the Marimba and the Xylophone, Wang Jiaxun, 2015, pp. 20-21).



FIGURE 1 Mr. Li Zihan, Percussion Teacher of Pinggang High School, Principal
Percussion of Shenzhen City Philharmonic Orchestra

Source: Li Zihan, 2024

Li Zihan has studied the marimba since childhood. He believes that the marimba was introduced to China through musical exchange. There is a growing view that the marimba was introduced to China by Chinese musicians in the 1980s and combined with elements of traditional music to form a unique style.



FIGURE 2 Gourd Marimba

Source: Musicube, retrieved from <https://mp.weixin.qq.com/s/G-yNOUFbyZJSLChsfH7uDQ>

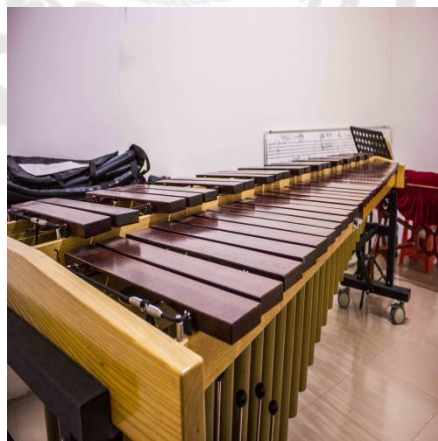


FIGURE 3 Modern Marimba

Source: Miao, 2024

The "ugab" described in the Bible is a highly developed wood-keyed percussion instrument from around 3500 B.C., with wooden soundboards of varying lengths and a frame to hold a gourd or bamboo resonator, which is very much in keeping with the marimba standard. The ancient marimba (at that time the marimba did not have a specific regulation) is more widely distributed, in Africa and Asia, some remote mountain villages, tribes and towns have. Affected by the regional and national culture, marimba in the form of rows and colors, colorful, in addition to those mentioned above, there are also elephant foot type marimba, tree trunk marimba, table marimba and so on.

Guatemalan musician Sebastian Hurtado improved the chromatic marimba. He replaced the gourd resonator with a wooden cone covered at one end with a membrane. With the addition of the chromatic plate and the arrangement of the piano keys, players were no longer restricted to the key of performance and could play works in any key. This development marked a great leap forward in the history of the marimba.

The gourd resonator was then replaced by a wooden box resonator, giving rise to the box marimba. The resonator of the box marimba is made of wood in the shape of a pyramid, with the apex at the bottom and the opening at the top. In the 1920s the Americans modified the box marimba by using metal tubes to construct the resonator, giving rise to the tube marimba.

1.2 Changes of Marimba entering China

The marimba belongs to the same family as the xylophone and both are keyboard percussion instruments. Before the 1970s, European-style trapezoidal xylophones were commonly used in China, which are similar to the Chinese yangqin's tonal arrangement, with three sets of chromatic ranges.

In the early 1980s, the marimba was introduced into China (along with the xylophone, which has a similar soundboard arrangement to the marimba). After decades of development, more and more people have come to love this instrument. (The Difference Between Marimba and Xylophone, Wang Jiaxun, 2015, p. 20)

Mr. Li Zihan introduced us to the Chinese stone zither, a percussion instrument similar to the marimba, which appeared in China 4,000 years ago and is known as the Chinese stone zither because it is made of stone. Prior to the introduction of the marimba to China, European-style trapezoidal xylophones were commonly used in China. It was not until the 1980s, when the first marimba was introduced to China, that the Chinese began to recognize the marimba.

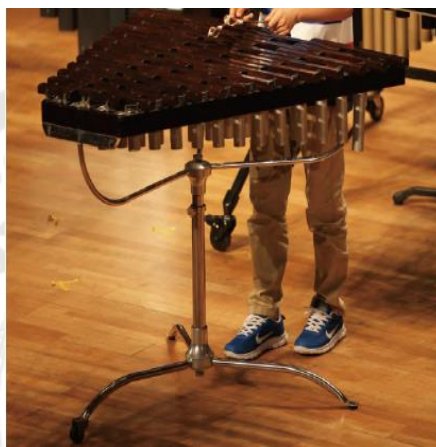


FIGURE 4 European trapezoidal xylophone

Source: Musicube, retrieved from <https://mp.weixin.qq.com/s/G-yNOUFbyZJSLChsfH7uDQ>



FIGURE 5 Chinese stone zither

Source: <https://i1.hdslb.com/bfs/archive/204c37df5eb8ca14fff88220a56dc15f0b1a294f.jpg>

In terms of playing method, China follows the international mainstream approach, which can be divided into two-mallet, four-mallet and six-mallet playing methods. Of these, the four-mallet method can be further divided into four different types: the traditional method, the Stevens method, the Marcel method and the Boodon method.



FIGURE 6 Traditional playing method

Source: Miao, 2024



FIGURE 7 Traditional playing method

Source: Miao, 2024

The earliest four-mallet method of playing the marimba is known as the traditional method. The way the mallets are held is as follows: each hand holds two mallets crossed in the middle of the palm, with the hand in a horizontal position. The outer mallet is placed under the inner mallet and the mallets cross to form the center of the shaft. Use the first part of the little finger and the second part of the ring finger to hold the outer mallet shaft at the end of the mallet shaft, 3-4 centimeter from the intersection of the mallet shafts, controlling the intersection point and forming a glue chain function (the ring finger uses the first part of the mallet as the mallet expands).

The tip of the ring finger gently touches the intercostal muscle (the protrusion below the thumb); the second and third parts of the middle finger bend around the outer mallet handle; the outer third of the index finger rests against the outer mallet handle. The wrist remains horizontal and locked while playing.

This method of holding the mallets is also known as the "crossed mallet method" because the two mallets are crossed in the shape of an axis. When playing in the traditional method, about 70% of the power support comes from the ring and little fingers, 20% from the middle finger and 10% from the thumb. Playing different intervals is achieved by controlling and adjusting the opening and closing of the mallets with the thumb, middle finger and index finger of each hand.



FIGURE 8 Boodon playing method

Source: Miao, 2024

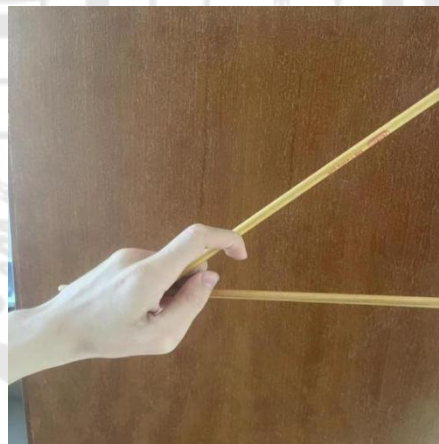


FIGURE 9 Boodon playing method

Source: Miao, 2024

In Boodon playing, the palms of both hands are crossed and the two mallets are held horizontally. The outer two mallets are held between the first joint of the index finger and the first joint of the middle finger, while the inner two mallets are held below the first joint of the thumb on each hand. This method emphasizes finger strength and dexterity, as well as wrist dexterity and control.

Unlike the conventional approach, the Boodon method places the outer mallet on top of the inner mallet. When playing, the fingers are oriented towards the inside of the palm, with the ring and little fingers opening the mallet and the thumb, index and middle fingers closing it. In contrast to the traditional method of playing, which relies heavily on the fingers to open and close the two mallets, the Boodon method places greater emphasis on finger strength, dexterity and wrist dexterity and control.



FIGURE 10 Marcel playing method

Source: Miao, 2024



FIGURE 11 Marcel playing method

Source: Miao, 2024

In the Marcel method, the mallets are held separately, with each hand controlling two mallets. Instead of the two mallets crossing in the palm, as in the Stevens method, each mallet is controlled by a different finger. The thumb and index finger control the two inner mallets, while the ring and little fingers control the two outer mallets. The two mallets occupy the inner and outer halves of the hand, with the wrist in a horizontal position. The Marcel Method also emphasizes the importance of finger strength and dexterity, as well as wrist flexibility and control.

The Marcel method allows maximum flexibility in the use of the two hammers and a more open range, but the fingers are held at the very end of the hammer ends, which may require greater strength to hold the hammers. This method places greater emphasis on finger strength and dexterity, as well as wrist flexibility and control.



FIGURE 12 Stevens playing method

Source: Miao, 2024



FIGURE 13 Stevens playing method

Source: Miao, 2024

In the mid-to-late 20th century, Stevens, an American marimba player, educator, and composer, summarized Marcel's playing technique and improved and perfected it, making it the most popular playing method in the world, especially in Europe and the United States - the Stevens playing method. Stevens's playing method is characterized by its emphasis on sound quality and dynamic control, as well as its

unique interpretation of rhythm and musical expression. Stevens's method has also become a standard teaching material for Marimba players around the world.

The Stevens method of playing also involves holding the mallets separately. Each hand holds two mallets independently in the palm. The inner mallet is controlled by the thumb, middle finger, and index finger, while the outer mallet is controlled by the little finger and ring finger. The end of the mallet shaft should not protrude beyond the palm of the hand. The little finger and ring finger provide the holding power for the outer mallet, with the little finger bearing about 55% of the weight, the ring finger about 35%, and the middle finger about 10%. The holding power of the inner mallet is mainly provided by the thumb and middle finger. When playing, the palm of the hand faces inward, with the back of the hand rotated to 90 degrees to the outside and the wrist moving vertically up and down. This is a unique straight wrist movement in the four-mallet method. The change in wrist shape constitutes a vertical extension of the small arm, which plays an active role in extending the two mallets.

The innovation in Stevens's method lies not only in the posture and movement of the wrist, but also in the crucial change that the extension of the two mallets is not simultaneous. Instead, it is mainly carried out by the thumb and forefinger controlling the rotational movement of the inner mallet. This innovation provides a very good guarantee for the accuracy of the struck intervals (whether they are decomposed or harmonic) when the distance between the intervals is changed.



FIGURE 14 Ms. Chen Yao, Associate Professor of Percussion, School of Arts, South China University of Technology

Source: Chen Yao, 2024

Before the marimba came to China, the Chinese people commonly used European trapezoidal xylophone, which have not changed in appearance or playing style since the first marimba came to China. Miss Chen Yao said.

1.3 The Status and Development of Marimba in China.

Mr. Li Zihan said: The marimba has not been in China for a long time and its popularity is not high. Ordinary high schools do not offer marimba courses. Only art high schools, general high school music classes or professional colleges offer marimba courses.

Marimba is mainly distributed and popularized in developed cities in China, such as Beijing, Shanghai, Guangzhou, Shenzhen and other developed cities, but it is rarely distributed and popularized in some relatively backward cities, which may be due to the economic backwardness of these cities, the lack of sufficient funds and resources to support the distribution and popularization of marimba, and the limited educational resources and insufficient cultural atmosphere in these cities, are the reasons why marimba is rarely popularized in backward cities.

Even in developed cities, there are relatively few educational resources for marimba, and students who want to learn marimba have to find specialized music institutes to hire professional teachers to learn marimba, and ordinary students will not go to learn marimba as a musical instrument, only those who want to specialize in marimba and take the percussion course at the conservatory will go to learn this instrument.

Miss Chen Yao told us: Marimba is not popular in China at the moment, not all schools offer this course, and students have to study it if they want to go to a conservatory or the music department of a certain university.



FIGURE 15 Mr. Hao Bo, Head of Chinese Folk Music Department, Percussion Teacher, Affiliated High School of Xinghai Conservatory of Music

Source: Hao Bo, 2024

Mr. Hao Bo informed us that he was uncertain of the precise era in question. He arrived at the Xinghai Conservatory of Music in 1998, at a time when the marimba had already become a mainstream percussion instrument.

The marimba started in the era of Professors Liu Guangsi and Zhao Ji of the Central Conservatory of Music, and the now famous Liu Gang and Li Biao were the first students taught by them. The marimba was slowly being approached by some people at that time, but it was still relatively rare.

Prof Liu Guangsi and Prof Zhao Ji were the first group of people to come into contact with the marimba, and it was only in the era of Prof Yang Ruwen at the Shanghai Conservatory of Music that the marimba became popular in colleges and universities, which was close to the 2000 at that time. said Mr. Zhang Lide.

1.4 Differences in Marimba from time to time and Marimba status in China.

As mentioned above, the marimba has not been in China for a long time. It was introduced to China in the 1980s, so people do not know much about it. Until today, there are still many people who do not know or have not heard of the marimba, which shows that the popularity of the marimba in China is not high.

However, the marimba has experienced decades of development in China, and more and more people are beginning to understand the marimba.

The marimba has gone through decades of development and changes in form in China; before the 1970s, European-style trapezoidal xylophones were used in China, similar to the tonal arrangement of the Chinese yangqin. It was not until the 1980s that the marimba came to the attention of the Chinese people. It was also the first marimba to be imported from abroad.

At that time, China was penniless and did not yet have an independently developed marimba, which was very distressing to Wang Jiaxun. At that time, he was also a percussionist and xylophone soloist of the People's Liberation Army Military Band.

He was determined to develop China's own marimba. Finally, in 1986, Wang Jiaxun completed China's first domestically produced marimba, the fiberglass marimba, which was unanimously praised by all sectors of society.

Later, Wang Jiaxun insisted on early retirement, left the military band, and after more than twenty years, he created his own brand: JIAXUN marimba.

With the continuous development of China, the material of the original marimba has been changed from fiberglass to the finest materials such as African mahogany and rosewood.

With the continuous development of Chinese science and technology, the world's first marimba with an automatic lifting system was born. (Love for Marimba--An Interview with Marimba Maker Wang Jiaxun, Meng Jianjun, 2011, p.22-25)



FIGURE 16 Mr. Wang Jiaxun, a famous Chinese percussionist and an expert in marimba making in China

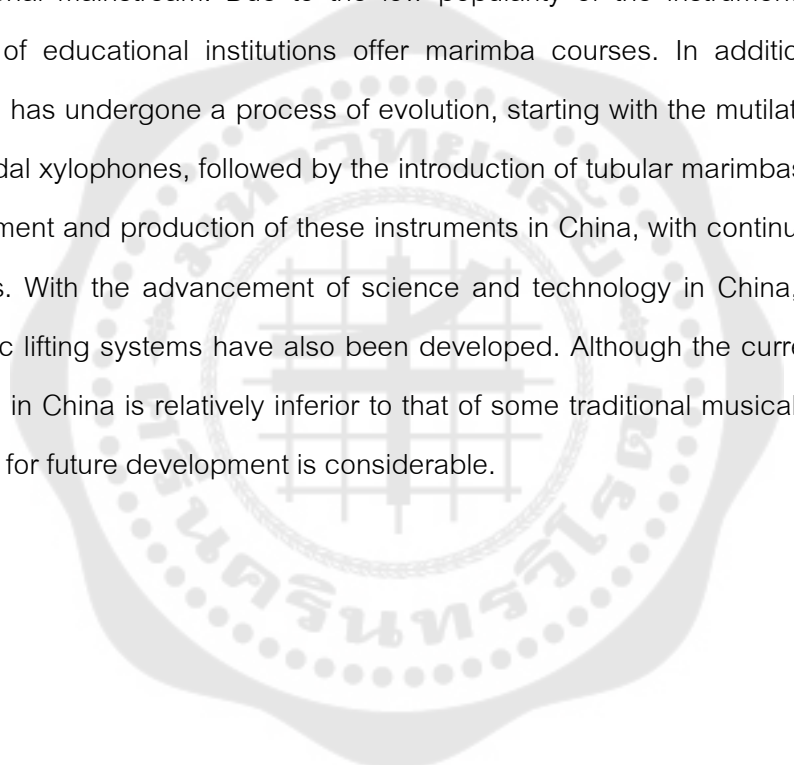
Source:<https://img0.baidu.com/it/u=518116043,541171288&fm=253&fmt=auto&app=138&f=JPEG?w=341&h=500>

The marimba has been one of the most important percussion instruments since it was introduced to China and this has never changed. Miss Chen Yao said.

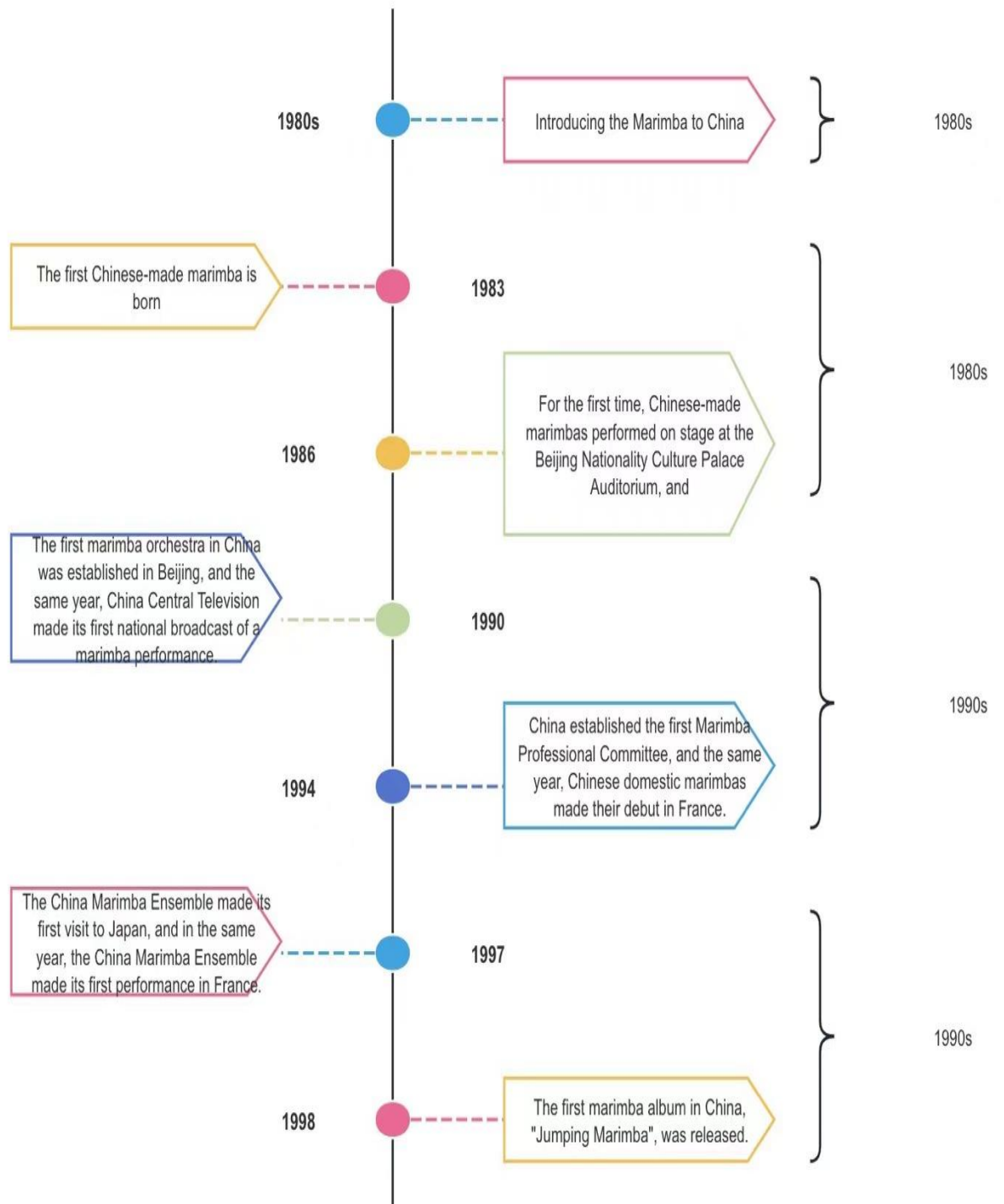
The marimba is a percussion instrument with a long history. Over time, there have been some differences in the design, manufacturing, and playing techniques of the marimba. For example, in different eras, the material, size, and number of keys of the marimba may change to meet the needs and preferences of musicians. In addition, different musical styles and cultural backgrounds may also affect the performance and interpretation of the marimba. In China, the marimba is not as well-known and popular as some traditional Chinese musical instruments. However, in recent years, the marimba has begun to attract more attention and interest due to the development of music education and the increasing exchange of international music. Some music schools and art institutions now offer marimba courses and performances, and more and more Chinese musicians are beginning to explore and perform on this instrument. The marimba is an intriguing and distinctive musical instrument. Its status and development

in China are gradually increasing. Whether in the international music scene or in the local music community, the marimba is anticipated to gain more recognition and space for display in the future.

As mentioned above, the marimba was introduced to China in the 1980s. It is similar to the xylophone and belongs to the category of keyboard percussion instruments. After decades of development, the marimba is becoming increasingly popular with a wider audience. In terms of playing techniques, China mainly follows the international mainstream. Due to the low popularity of the instrument, only a limited number of educational institutions offer marimba courses. In addition, the Chinese marimba has undergone a process of evolution, starting with the mutilation of European trapezoidal xylophones, followed by the introduction of tubular marimbas, and finally the development and production of these instruments in China, with continuous updating of materials. With the advancement of science and technology in China, marimbas with automatic lifting systems have also been developed. Although the current status of the marimba in China is relatively inferior to that of some traditional musical instruments, its potential for future development is considerable.



Timeline of Chinese Marimba Development (1980s-2019)



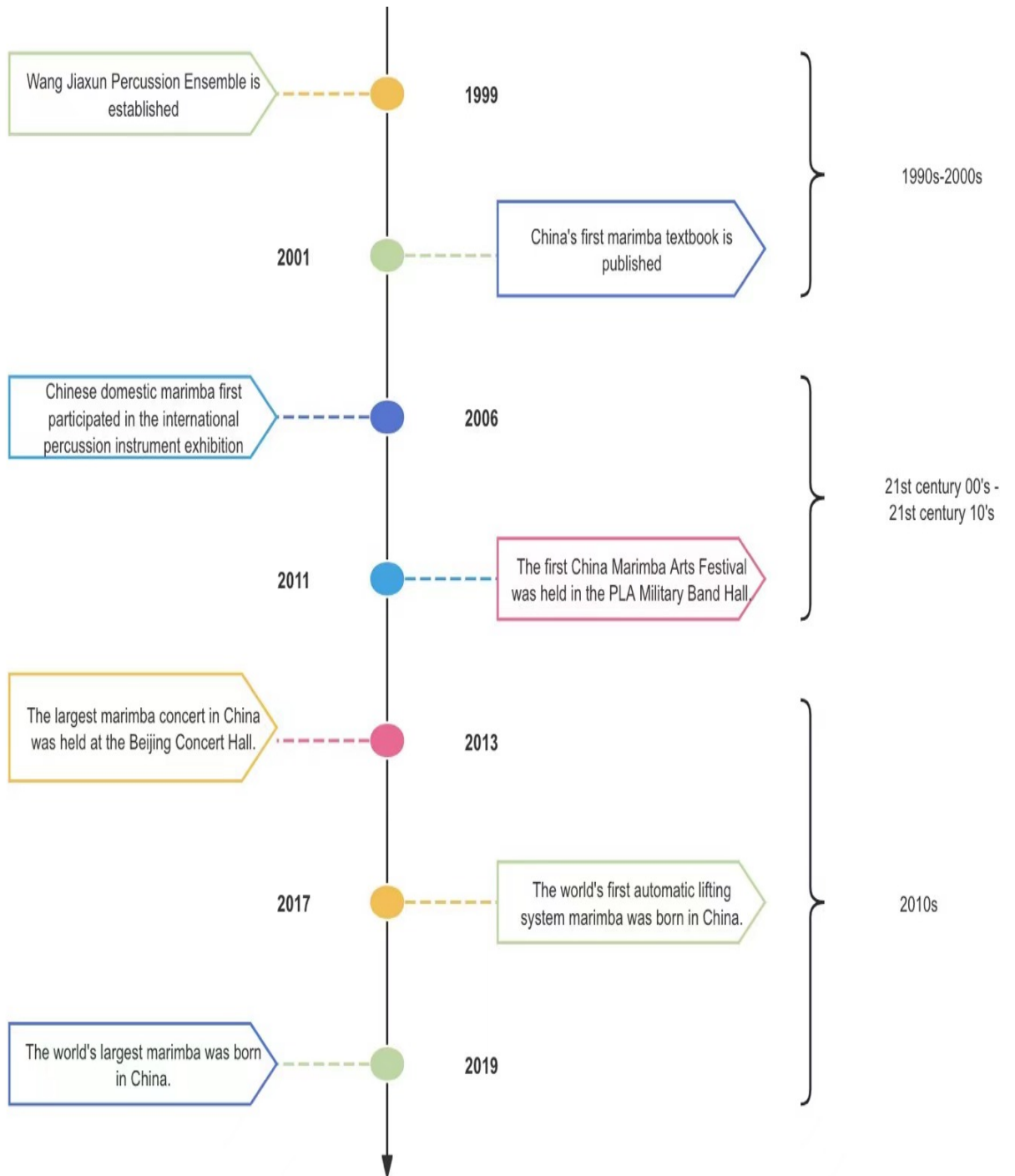


FIGURE 17 Timeline of Chinese Marimba Development

Source: Miao, 2024

2.The Marimba learning in Chinese educational institutions

2.1 Marimba learning process in Chinese educational institutions

The marimba is quite complex, and it is a highly virtuosity and difficult keyboard percussion instrument with multiple mallets playing melody and harmony. In terms of mallet holding, it is not only necessary to familiarize yourself with playing with two mallets, but also to train for playing with four or even six mallets. In terms of playing techniques, there are single-note wheeling and rolling, double-note hitting and rolling (i.e. vibrato), continuous running patterns (scales), ornamentation, and harmonic playing. (Teaching Research on Marimba Technique and Performance, Li Yingmei, 2007, p. 11)

The marimba is the principal instrument in the percussion program. Prior to learning the marimba, students are required to master the snare drum. Following a period of approximately three to four months of basic training on the snare drum, students are prepared to embark on their studies of the melodic instrument, the marimba.

Percussion students are required to learn not only the snare drum and marimba, but also a variety of drums, keyboards, and small percussion instruments, including, but not limited to, timpani, bass drum, vibraphone, and gongs. This is according to Mr Li Zihan.

Specialized marimba classes are usually held once a week for forty-five minutes to an hour per session. Students are required to practice basic skills before the formal class, usually for five to ten minutes. After practicing the basic skills, the teacher will check that the students have completed the homework assigned last week, and not only that, the teacher will also teach the students new techniques, so the time for this class is very limited and the marimba practice can only be completed by the students themselves.

I've seen students who don't practice at all and only start practising when the lesson is about to start, and as a result the lesson is full of loopholes and the lesson time is wasted, which gives the teacher a big headache. Mr. Li ZiHan said.



FIGURE 18 The student is practising marimba

Source: Miao, 2024



FIGURE 19 The student is practising marimba

Source: Miao, 2024



FIGURE 20 Mr. Li Zihan instructing his student

Source: Miao, 2024

The majority of lessons are conducted by professional teachers. Initially, foreign teaching materials were employed, but currently, a significant number of teaching materials have been created by domestic personnel. The majority of teachers are returnees, and on an annual basis, a considerable number of European and American percussionists visit China to conduct masterclasses or festivals. Mr Hao Bo provided us with an overview of this subject.



FIGURE 21 Mr. Zhang Lide, Associate Professor of Percussion, Xinghai Conservatory of Music, Principal Timpani of Guangzhou Symphony Orchestra

Source: Miao, 2024

Students initially learn the marimba with one mallet. In the last century, there were numerous xylophone tunes with one mallet, including Rick Time and League Time. Additionally, Yellow After the Rain and some of Keiko Abe's tunes were also popular. The learning process focused on popular tunes from the last century, such as To Movement, C Major Etude, and B-flat Major Etude. These were all popular tunes from the last century. Subsequently, in the 1980s and 1990s, for instance, Mexican Dance 1-2 was a popular piece at that time. Mr Zhang Lide introduced this to us.

2.2 Marimba songs used in teaching and learning of Chinese people

Mr. Li Zihan said that a wide variety of marimba songs are used in class, ranging from traditional classics to modern works, as well as music from different cultural backgrounds. This variety allows the students to appreciate the beauty of different styles of music and to broaden their musical horizons.

Of course, it is not a matter of letting students learn the marimba repertoire blindly. Teachers usually consider the overall qualities of the students, such as their current level and mastery of the skills.

There is a considerable corpus of marimba repertoire, the majority of which was composed for the marimba. As it was written for the marimba, it can only be performed on that instrument. Ms. Chen Yao introduced.



FIGURE 22 Ms. Chen Ge, Young Percussion Teacher of Shanxi University Conservatory of Music, Artistic Director of “Feng Dong” Percussion Ensemble

Source: Miao, 2024

Ms. Chen Ge told us that China is currently experiencing a boom in the percussion profession, and that both the content and teaching materials are constantly being refined and innovated.

二. 独奏曲

Marimba solo

1. 加沃特舞曲

Composed by Gosek.
Adapted by Eiichi Asabuki

The Gavotte

哥赛克曲
朝吹英-编

Allegretto (♩=132)

p

pp

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a piano (*pp*) dynamic and includes fingerings: L, R, L, R for the first four notes, and L for the eighth note. The music features a crescendo (*cresc.*) over the first two measures. The lower staff is in bass clef with the same key signature and time signature, also starting at *pp* and including a *cresc.* marking.

Second system of the musical score. The upper staff starts with a mezzo-forte (*mf*) dynamic and includes markings for *rit.* (ritardando) and *a tempo*. The dynamic changes to piano (*p*) in the third measure. The system concludes with a *Fine* marking. The lower staff starts at *p*, includes *rit.* and *a tempo* markings, and also ends with a *Fine* marking.

Third system of the musical score. The upper staff begins with a forte (*f*) dynamic and includes a right-hand (*R*) fingering. The dynamic changes to mezzo-forte (*mf*) in the second measure. The system ends with a right-hand (*R*) fingering. The lower staff starts at *mf* and features a melodic line in the right hand and a bass line in the left hand.

The image displays three systems of musical notation for a piano and violin. Each system consists of a violin staff (top) and a piano staff (bottom). The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system features a violin part starting with a forte (*f*) dynamic and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The second system shows the violin part with dynamics of mezzo-piano (*mp*) and pianissimo (*pp*), while the piano accompaniment has dynamics of piano (*p*) and pianissimo (*pp*). The third system concludes with the violin part marked piano (*p*) and crescendo (*cresc.*) leading to a forte (*f*) dynamic, and the piano accompaniment marked piano (*p*) and crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. Both parts of the third system end with the instruction "D.C. al Fine".

FIGURE 23 Picture Example 1

The musical piece in question is entitled Gavotte and was composed by the French composer Gossek. It was subsequently adapted for the marimba by the Japanese xylophone player Eiichi Asabuki.

The Gavotte originated in Gap, France, and Gossek is a composer who has made an important contribution to the history of music, particularly to the development of the French symphony. The Gavotte dances are composed in long phrases, all of which may be considered to be of a single sentence. However, one is shorter than the other. One is characterized by a simplicity of line and a directness of expression akin to that of a cello, while the other is more complex and intricate, evoking the rich and varied textures of a violin concerto. The two pieces occupy distinct sonic and rhythmic realms, yet they are not merely juxtaposed but rather intertwined, blurring the boundaries between space and time. This is presented as a conscious decision, yet in reality, it was an unplanned occurrence, driven solely by the music of the heart.

The Gavotte is an ancient French folk-dance song, also translated as the Harvest Dance, with an uninspiring rhythm in 4/4 time, beginning on a weak beat. The gavotte is a piece that is played in an easy technique, with a beat. The piece is in three-step form, with the first section comprising a symmetrical riff, comprising tightly-jumping eighth notes and staccato quarter notes, which are played one after the other. These elements complement each other to create a lively, bright, and somewhat humorous color. The second section is smoother and more vocal, contrasting with the first and second sections. As the piece progresses, the second part of the melody undergoes a significant leap, resulting in an increasingly vibrant atmosphere. This is followed by a reiteration of the initial section, before the piece concludes in its original state.

This is a melody that all marimba students are expected to learn, and it is particularly well-liked by beginners due to its light and pleasant nature.

3. 海 浪

Composed by
Peter Mitchell

ocean wave

米契尔·彼德曲

♩ = 100 - 108

f *dim.* *p*
p
mf
mf *mf* *mp*
(mp)
(mp)
mp *mp*
mp

The musical score consists of eight staves of music in B-flat major. The first three staves feature a melodic line with eighth-note patterns. The fourth staff is a bass line starting with a forte (*f*) dynamic. The fifth and sixth staves continue the bass line with a crescendo (*cresc.*) marking. The seventh staff includes a *rit.* marking and a *dim.* marking, with a *ff* dynamic. The eighth staff concludes with a piano (*p*) dynamic. The score includes various time signatures such as 8/8, 2/4, 3/4, and 7/4.

The image displays a musical score for Figure 24, Picture Example 2, consisting of eight staves of music. The score is written in a single system with various time signatures and dynamic markings. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth notes with a dynamic marking of *mp* and a *p* marking. The second staff continues with a *crescendo* marking and a *f* dynamic, ending with a *dim.* instruction. The third staff starts with a *p* dynamic and includes a 3/2 time signature. The fourth staff is a continuation of the eighth-note pattern. The fifth staff begins with a *mf* dynamic. The sixth staff ends with a *dim.* marking. The seventh staff includes a *rit.* marking and the instruction *poco a poco al fine.* The eighth staff concludes with a triplet of eighth notes and a final chord.

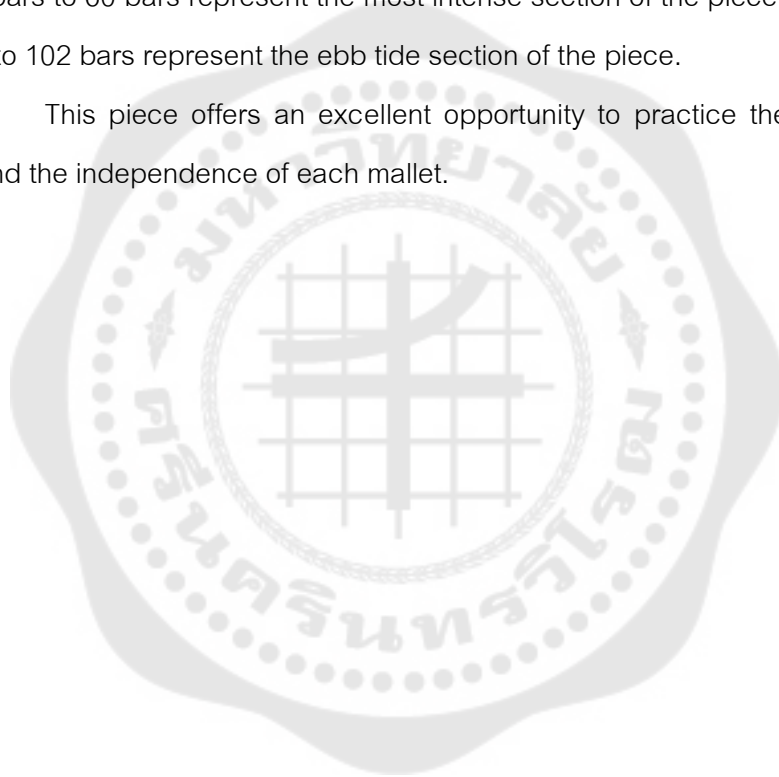
FIGURE 24 Picture Example 2

Source: Miao, 2024

The piece, entitled Ocean Wave, is a marimba practice piece by Mitchell Peter. It is a four-mallet piece that is mandatory for marimba students when they first start learning to play with four mallets. The piece simulates the sound of waves and the high and low tides of the sea through the highs and lows of the notes and changes in strength and weakness.

The initial 60 bars represent the high tide, while the subsequent 30 bars constitute the piece's climax. The subsequent 33 bars mark the piece's zenith, and the final 34 bars to 60 bars represent the most intense section of the piece. The subsequent 61 bars to 102 bars represent the ebb tide section of the piece.

This piece offers an excellent opportunity to practice the control of each mallet and the independence of each mallet.



4 Rotations Pour Marimba

Rotation 4

Eric Sammut

Marimba

$\text{♩} = 88$

mp

mf

mp

mf

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment. A dynamic marking of *mp* is present at the beginning of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. A dynamic marking of *mf* is present at the beginning of the system.

Third system of musical notation. The melodic line continues with eighth and sixteenth notes. A dynamic marking of *mp* is present at the beginning of the system.

Fourth system of musical notation. This system includes accents (>) over several notes in both the treble and bass staves. A dynamic marking of *mf* is present at the beginning of the system.

Fifth system of musical notation. It begins with the tempo marking *poco rall.* and ends with *A Tempo*. The dynamic markings *p*, *mf*, and *mp* are used throughout the system.

poco cresc. *dim. poco* *mp cresc.*
poco rall.
f *mp*
A Tempo
p *mf* *mp* *p* *mf*
mp *f* *mf* *mf*
f *mp* *mf* *mp* *mf*

- 3 -

Detailed description: This page contains five systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The first system includes performance markings: *poco cresc.*, *dim. poco*, *mp cresc.*, and *poco rall.*. The second system starts with dynamics *f* and *mp*. The third system is marked 'A Tempo' and features dynamics *p*, *mf*, *mp*, *p*, and *mf*. The fourth system features dynamics *mp*, *f*, *mf*, and *mf*. The fifth system features dynamics *f*, *mp*, *mf*, *mp*, and *mf*. The page concludes with the page number '- 3 -'.

The musical score consists of four systems of piano music, each with a treble and bass staff. The first system begins with a treble staff marked *sostenuto* and *f dim.*, and a bass staff marked *f*. The tempo changes from *rall.* to *A Tempo*. The second system features a treble staff with a slur and a bass staff marked *mf*. The third system has a treble staff with a slur and a bass staff marked *mp*. The fourth system includes a treble staff with a slur and a bass staff with a slur and a fermata, marked with *(-)* above and *(-)* below. The key signature has one flat, and the time signature is 16/16.

The image displays a musical score for piano, consisting of three systems of notation. Each system includes a treble and bass clef staff. The first system features dynamic markings of *mf*, *p*, and *mf*, with slurs and accents over various notes. The second system includes *mf dim.*, *p*, and *mp* markings, with a long slur spanning across the system. The third system is a short piece of music with a date stamp "November 1995" placed to its right.

FIGURE 25 Picture Example 3

Source: Miao, 2024

This piece, entitled Rotation 4, is the fourth part of Rotation, a solo marimba piece by the renowned French percussionist Eric Sammut. The term "rotation" is used to describe the movement of the wrist in playing the instrument, and the author employs this concept to create a sense of rotation through the highs and lows in the notes, such as the first bar to the eighth bar, where the tone sounds very stiff if the wrist is not rotated.

The middle section of the piece comprises a considerable span of notes, which presents a significant challenge for the performer. For instance, the section spanning bars 20 to 41 is particularly demanding, requiring precision and control. Additionally, the octaves in the right hand, from bars 10 to 18, are susceptible to errors.

In summary, the principal difficulties encountered when playing this piece can be attributed to three key factors:

1. Wrist rotation
2. The span of notes in the middle part of the piece
3. The octave of the right hand

It is therefore evident that marimba students must focus on these three points.

2.3 Melody used in learning marimba management of Chinese people

Mr. Li Zihan introduced that melody plays an important role in the learning of marimba. By playing different melodies, students can improve their understanding of rhythm, harmony and musical emotion. Teachers will guide students to analyze the characteristics and structure of melodies to help them better grasp the expressive power of music.

Mr. Zhang Lide explained that melodic exercises can enhance students' finger dexterity and accuracy, as well as help improve their musical perception. Students will develop skills and musicality by playing a variety of melodies and mastering the expression of different emotions.

Students will learn different styles of tunes, such as classical and contemporary styles in marimba studies. Miss Chen Yao said.

Marimba learning can be divided into three stages: elementary school, secondary school, university stage, in the elementary school stage is the introductory stage of marimba learning, students learn the tunes are also based on the double mallets, learning tunes are also simple tunes, such as Gavotte, the army march, which Gavotte as a typical, it is very suitable for elementary school students as well as marimba beginners to learn.



二. 独 奏 曲

Marimba solo

1. 加 沃 特 舞 曲

Composed by Gosek.
Adapted by Eiichi Asabuki

The Gavotte

哥 塞 克 曲
朝 吹 英 一 编

Allegretto (♩ = 132)

p

pp

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with dynamic markings *pp* and *cresc.*. Fingerings are indicated by 'L' and 'R' above the notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamic markings *pp* and *cresc.*.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with dynamic markings *mf*, *rit.*, *a tempo*, and *p*. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamic markings *p*, *rit.*, and *a tempo*. Both staves end with the word *Fine*.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with dynamic markings *f* and *mf*. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with dynamic marking *mf*. Both staves feature a *R* (Right hand) marking above the melodic line.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f*. The lower staff (bass clef) begins with a dynamic marking of *mf*. The music is in a key with two sharps (F# and C#).

Second system of musical notation. The upper staff has dynamic markings of *mp* and *pp*. The lower staff has dynamic markings of *p* and *pp*. The music continues in the same key.

Third system of musical notation. The upper staff has dynamic markings of *p cresc.* and *f*, ending with the instruction *D.C. al Fine*. The lower staff has dynamic markings of *p cresc.* and *mf*, also ending with *D.C. al Fine*. The music concludes in the same key.

FIGURE 26 Picture Example 4

Source: Miao, 2024

The secondary stage is the intermediate stage of marimba learning, and the tunes to be learned will be more difficult than the introductory stage. Students at the intermediate stage will slowly be introduced to tunes for four mallets, such as Selling Storks, Ocean Wave, etc., with Ocean Waves as the typical tune, which is a must-be-learned for students at the intermediate stage to learn to play with four mallets.



3. 海 浪

Composed by
Peter Mitchell

ocean wave

米契尔·彼德曲

$\text{♩} = 100 - 108$

f *dim.* *p*

p *p*

mf

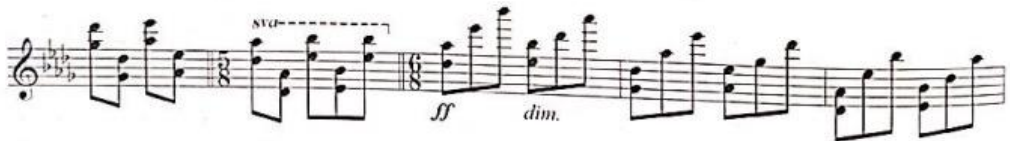
mf *mf* *mp*

(*mp*)

(*mp*)

mp *mp*

mp



The image displays a musical score for Figure 27 Picture Example 5, consisting of eight staves of music. The score is written in a single system with various time signatures and dynamic markings. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth notes with a dynamic marking of *mp* (mezzo-piano) and a *p* (piano) marking. The second staff continues with a *crescendo* marking and a *f* (forte) dynamic, ending with a *dim.* (diminuendo) instruction. The third staff starts with a *p* dynamic and includes a *rit.* (ritardando) marking. The fourth staff begins with a *mf* (mezzo-forte) dynamic. The fifth staff includes a *dim.* marking. The sixth staff features a *poco a poco al fine.* instruction and a *rit.* marking. The seventh staff concludes with a *rit.* marking and a final chord. The page number 211 is located at the bottom right of the score.

FIGURE 27 Picture Example 5

Source: Miao, 2024

The university level is the advanced stage of marimba learning, and the tunes are more difficult than the introductory and intermediate stages, representing tunes such as Libretango, Rotation 4, Rhythmic Dance, etc.

4 Rotations Pour Marimba

Rotation 4

Eric Sammut

Marimba

$\text{♩} = 88$

mp

mf

mp

mf

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with eighth notes. A dynamic marking of *mp* is present below the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with various articulations. The bass staff continues the accompaniment. A dynamic marking of *mf* is present below the bass staff.

Third system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking of *mp* is present below the bass staff.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff includes accents (>) over several notes. The bass staff continues the accompaniment. A dynamic marking of *mf* is present below the bass staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings of *p*, *mf*, and *mp* are present below the bass staff. The system includes tempo markings: *poco rall.* and *A Tempo*.

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes dynamic markings *poco cresc.*, *dim. poco*, and *mp cresc.*. The second system includes *f* and *mp*, and is marked *poco rall.*. The third system is marked *A Tempo* and includes *p*, *mf*, and *mp*. The fourth system includes *mp*, *f*, and *mf*. The fifth system includes *f*, *mp*, *mf*, *mp*, and *mf*. The score features various musical notations including slurs, ties, and dynamic hairpins.

The musical score consists of four systems of two staves each (treble and bass clef). The first system includes the markings *sostenuto*, *f dim.*, *rall.*, and *A Tempo*. The second system features a *mf* dynamic marking. The third system has an *mp* dynamic marking. The fourth system includes accents (*>*) over several notes in the treble staff. The score is written in a key with one flat and a 3/4 time signature.

The image displays a musical score for piano, consisting of three systems of notation. Each system includes a treble and bass clef staff. The first system features dynamic markings of *mf*, *p*, and *mf*. The second system includes *mf dim.*, *p*, and *mp*. The third system is a short piece of music with the date "November 1995" written to its right.

FIGURE 28 Picture Example 6

Source: Miao, 2024

2.4 Development of Marimba learning in Chinese educational institutions

In Chinese music colleges, the marimba is studied in a manner that aligns with the Western approach. Students initially learn the fundamental techniques associated with the marimba, including keystrokes, rhythmic control, and tone control. These foundational skills serve as the foundation for subsequent studies and performances of marimba pieces. Secondly, students are introduced to a diverse range of marimba repertoire, encompassing simple etudes and complex classical works. This repertoire not only serves to enhance students' technical abilities but also fosters their musical sensibility and expressiveness. In addition to technical training, students must also cultivate artistic abilities. Mr. Li Zihan elucidated.

If it is a professional institution such as a music academy, then of course the direction of study is based on international popularity as a point of reference, because it is necessary to participate in domestic and foreign big competitions or master classes and performances.

Because there are many people studying abroad, the marimba basically follows the footsteps of western percussion.

Of course, there are also some domestic celebrities to adapt the works, such as Mr Liu Gang has his own adaptation of the piece, or domestic composers have to write some pieces, or to adapt other instruments and then transplanted to the marimba, for example, Bach, now learn marimba basically have to learn, in the music academy have to learn some of the works of Bach, such as Bach's cello unaccompanied suite or the violin. In music schools, one has to learn Bach's works, such as Bach's Suite for cello or violin unaccompanied, and then one has to practice some internationally recognized pieces. Mr. Zhang Lide said.

The marimba has become a regular instrument used in various orchestra performances in China, and it is also a mandatory instrument to go in the domestic music exams, so the students who learn the marimba are comprehensive in the direction of music. Mr. Hao Bo said.

In Chinese educational institutions, the learning of the marimba is not merely about acquiring the skills required to play a musical instrument. It is also about fostering students' comprehensive musical literacy. Through intensive study and practice, students will not only improve their playing skills, but also their music appreciation and creativity.

As the primary instrument in the percussion program, learning the marimba requires a great deal of patience and perseverance. Students begin with basic techniques and gradually master the intricacies of playing, which requires a significant amount of practice and time commitment. However, it is this pursuit of excellence in technique that motivates students to continue their musical studies.

Furthermore, the teaching of marimba in China is also oriented towards international integration. A considerable number of teachers are overseas returnees who have acquired advanced teaching concepts and methods from abroad and integrated them with domestic teaching resources to create a marimba teaching system with Chinese characteristics.

It is also noteworthy that marimba teaching in China places a strong emphasis on cultivating students' innovation abilities. In addition to learning traditional classical works, teachers encourage students to try adapting or creating new musical compositions. This innovative learning approach not only enhances students' self-confidence and sense of achievement but also injects new vitality into marimba teaching in China.

In conclusion, the learning of the marimba in Chinese educational institutions is characterized by comprehensive, in-depth, and innovative approaches. Through systematic study and practice, students not only gain proficiency in marimba performance but also cultivate their musical literacy and innovative abilities, laying a solid foundation for their future musical careers.

Finally, we elucidate the marimba learning process in Chinese educational institutions. Typically, students first learn the snare drum, and then, following a period of basic training, they commence learning the marimba. During the teaching process, a

variety of marimba pieces and melodies are employed in the weekly marimba specialization classes. The direction of learning follows the pace of the West and adopts international mainstream teaching methods.

The marimba was introduced to China in the 1980s. It is a keyboard percussion instrument similar to a xylophone. In terms of teaching and playing methods, China mainly adopts the international mainstream methods. Due to its low popularity, only a few schools offer marimba courses. With the development of science and technology, marimbas with automatic lifting systems have come into being. Although the marimba is not as well established in China as some traditional instruments, there is considerable scope for further development.



CHAPTER 5

CONCLUSION AND DISCUSSION

1. Conclusions

Through the study of the historical development and learning of the marimba in Chinese educational institutions, we can draw the following conclusions:

1. In study of the historical development of Marimba in China.

1.1 Marimba's arrival into China

There are two prevailing views regarding the introduction of the marimba to China. One view is that it was introduced in the 1940s, while the other is that it was introduced in the 1980s. However, it is generally accepted that the marimba entered China in the 1980s through musical exchanges, promotion by artists and cultural diffusion. Since then, the marimba has been gradually accepted by Chinese musicians and combined with traditional music elements to form a unique style.

1.2 Changes of Marimba entering China

The marimba belongs to the same category of keyboard percussion instruments as the xylophone. Until the 1970s, the marimba was commonly used in China as a European-style trapezoidal xylophone with a soundboard arrangement similar to that of the Yangqin, with three sets of chromatic scales, and in the early 1980s the marimba was introduced to China, along with the xylophone. After decades of development, the marimba has become increasingly popular. The text also introduces the Chinese stone zither, an ancient marimba-like percussion instrument that is over 4,000 years old and made of stone. Before the marimba was introduced to China, China mainly used the European trapezoidal xylophone. China follows the international mainstream in marimba playing methods, with two-mallet, four-mallet and six-mallet playing methods, of which the four-mallet method can be subdivided into various types. Finally, it is mentioned that the marimba commonly used by the Chinese has not changed in appearance and playing style after the introduction of the marimba.

1.3 The Status and Development of Marimba in China.

Marimba has not existed in China for a long time and is not very popular. Marimba programs are not offered in general high schools, but only in art high schools, general high school music classes or professional colleges. Marimba is mainly distributed and popular in developed cities such as Beijing, Shanghai, Guangzhou, Shenzhen, etc. It is less popular in some relatively backward cities due to economic backwardness, lack of funds, limited educational resources and insufficient cultural atmosphere. Even in developed cities, there are relatively few educational resources for marimba, and students who want to learn it need to go to a professional conservatory to hire a professional teacher to learn it. Ordinary students won't learn it as a musical instrument, and only those who want to specialize in marimba and get into the percussion program of a conservatory will specialize in it. Currently, marimba is not popular in China, not all schools offer this course, and only students who want to go to a conservatory or university music department will learn it. Marimba began in the days of Prof Liu Guangsi and Prof Zhao Ji at the Central Conservatory of Music, and some of the more famous teachers today, such as Liu Gang and Li Biao, were among their first students. At that time there were already some people who were slowly getting into marimba, but it was still relatively rare. Professors Liu Guangsi and Zhao Ji were among the first to be exposed to marimba, and it was not until the time of Professor Yang Ruwen at the Shanghai Conservatory of Music that marimba became popular in colleges and universities, and that was close to the year 2000.

1.4 Differences in Marimba from time to time and Marimba status in China.

In the 1980s, the marimba was introduced to China. However, due to China's economic backwardness at that time, it was not possible to produce marimbas on its own. This situation caused Wang Jiaxun, a percussionist in the People's Liberation Army's military band, great concern. Consequently, he decided to develop a domestic marimba. Finally, in 1986, Wang Jiaxun successfully developed China's first domestically produced marimba, the fiberglass marimba, which was highly acclaimed

by all sectors of society. As the times changed, the materials used to make the marimba also underwent improvement, moving from the initial fiberglass to higher quality woods such as African mahogany and rosewood. At the same time, technological advances in China gave rise to the world's first marimba equipped with an automatic lifting system. Furthermore, the marimba's status and development in China has gradually increased. Despite this, the marimba is less well-known and popular than some traditional Chinese instruments. However, in recent years, with the development of music education and the increase in international music exchanges, the marimba has begun to receive more attention and popularity. Some music schools and arts organizations have begun to offer marimba courses and performances, and an increasing number of Chinese musicians are exploring and playing marimba.

The marimba is an instrument with a distinctive charm, and its status and development in China is gradually increasing. Internationally, marimba is expected to gain more recognition and a greater presence on the music stage. Similarly, in the Chinese music community, marimba is anticipated to become more prominent.

2. In study of the Marimba learning in Chinese educational institutions

2.1 Marimba learning process in Chinese educational institutions

The marimba is one of the more complex instruments to learn in Chinese educational institutions. It is a keyboard percussion instrument that requires the use of multiple mallets, which are struck to produce melody and harmony. Its playing techniques include single-note wheeling and rolling, two-note striking and rolling (i.e. vibrato), continuous running patterns (scales), ornamentation, and harmonic playing.

In the percussion program, the marimba is the main instrument. Students are required to master the snare drum before beginning the marimba. Typically, students undergo three to four months of basic training on the snare drum before they can learn the marimba as a melodic instrument. Percussion students learn not only the snare drum and marimba, but also a variety of other drums, keyboards, and small percussion instruments such as timpani, bass drum, vibraphone, and gongs. Marimba lessons usually take place once a week and last from forty-five minutes to an

hour. Students are required to practice basic techniques before the formal lesson, which usually lasts five to ten minutes. After practicing the basic techniques, the teacher will check the homework assigned the previous week and teach new techniques. Due to the limited class time, students can only practice marimba on their own during class.

Marimba classes are taught by professional teachers, initially using foreign textbooks, but now there are also a large number of textbooks written by domestic personnel. Most of the teachers have a background of overseas study, and many European and American percussionists come to China every year to hold masterclasses or music festivals. Students initially learnt marimba with one mallet. In the last century, there are many marimba pieces played with one mallet, such as Rick Time and League Time, and Yellow After the Rain and some pieces by Keiko Abe are also popular. The learning process focused mainly on popular pieces of the last century, such as To Movement, Etude in C Major and Etude in B-flat Major. Subsequently, in the 1980s and 1990s, Mexican Dances 1-2 was a favorite at the time.

2.2 Marimba songs used in teaching and learning of Chinese people

A diverse range of marimba pieces are employed in the classroom, encompassing traditional classical and contemporary compositions, as well as music from various cultural backgrounds. The extensive repertoire allows students to appreciate the beauty of different musical styles and expand their musical horizons. However, this does not imply a purely random selection of marimba pieces for students to learn. Instead, teachers consider the overall capabilities of their students, such as their current level and skill mastery, when selecting pieces for them to learn.

Furthermore, the marimba repertoire library is extensive, comprising a significant proportion of compositions written specifically for the instrument. These pieces can only be performed on a marimba.

The current percussion program in China is undergoing rapid development, with both the content of the teaching materials and the teaching materials themselves undergoing constant improvement and innovation.

2.3 Melody used in learning marimba management of Chinese people

Melody helps students improve their understanding of rhythm, harmony and musical emotion, and melodic exercises enhance finger dexterity and musical perception. Learning tunes in different styles, marimba study is divided into beginner, intermediate and college levels. At the beginner level, simple tunes such as “Gavotte” are learned, using two-tone mallets. At the secondary level, more difficult four-mallet tunes such as “Sell Storks” and “Ocean Wave” will be learned, with “Ocean Wave” being the most typical tune. At the college level, more difficult tunes such as Libretango, Rotation 4, and Rhythmic Dance will be studied. Teachers will instruct students to analyze melodies and expressions.

2.4 Development of Marimba learning in Chinese educational institutions

In Chinese music colleges, the marimba is learnt in a manner consistent with Western methods. Students first learn the basic skills of the marimba, including keystrokes, rhythmic control and pitch control. These basic skills lay the foundation for subsequent study and performance of the marimba repertoire. Next, students are exposed to a wide variety of marimba repertoire, including simple etudes and complex classical works. This repertoire not only helps to improve students' skill level, but also helps to develop their musical perception and expressiveness. Apart from technique training, students must also develop artistic abilities.

If it is a professional institution, such as a music academy, of course, the direction of reference should be the international popular trend because students need to take part in large-scale competitions, masterclasses and performances both at home and abroad.

Because there are many people studying abroad, marimba basically follows the pace of Western percussion.

Of course, there are some domestic celebrities adapting works, such as Mr Liu Gang who has his own adaptations, or domestic composers will create some works for marimba, or adapt works for other instruments and then transplant them to marimba, such as Bach's works, which are basically required for studying marimba

nowadays, and some Bach's works are also required to be studied in the conservatoire, such as Bach's Suite for Cello unaccompanied or Sonata for violin unaccompanied. At the Conservatory, students have to study works by Bach, such as Bach's unaccompanied cello suites or unaccompanied sonatas for violin, and then they also have to practice some internationally recognized works.

The marimba has become a common instrument used in various orchestral performances in China and is also a compulsory instrument in the country's music exams, so students who study the marimba are more well-rounded in their musical development.

In Chinese educational institutions, learning the marimba is not only about learning the skills needed to play the instrument, but also about developing a well-rounded musicality. Through intensive study and practice, students not only improve their playing skills, but also their musical appreciation and creativity.

As the main instrument in the percussion program, learning the marimba requires great patience and perseverance. Students begin with basic technique and progressively master the intricacies of playing, which requires a great deal of practice and time commitment. However, it is the pursuit of technical excellence that motivates students to continue their musical studies.

In addition, marimba teaching in China is geared towards international integration. Many teachers are returnees who have acquired advanced teaching concepts and methods from abroad and combined them with domestic teaching resources to create a marimba teaching system with Chinese characteristics.

It is worth noting that marimba teaching in China also pays great attention to cultivating students' creative ability. In addition to learning traditional classical works, teachers encourage students to try to adapt or create new musical works. This innovative approach to learning not only enhances students' self-confidence and sense of achievement, but also injects new vigor into marimba teaching in China.

In conclusion, marimba learning in Chinese educational institutions is characterized by a comprehensive, in-depth and innovative approach. Through

systematic learning and practice, students not only acquire proficiency in marimba playing, but also develop musical literacy and creativity, laying a solid foundation for their future musical careers.

2. Discussion

In the discussion section, the findings will be subjected to further analysis and contextualization in the context of the significance of the study in this thesis.

By studying the historical development and learning of marimba in Chinese educational institutions, the authors have gained a deeper understanding of the historical origins of marimba, its playing methods and teaching styles.

In terms of history, the author learns that marimba originated in Guatemala, and that early marimba spread eastward into Southeast Asia in about the 7th-8th centuries B.C., and then into Africa in about the 16th century A.D.

In about the 17th-18th centuries, African slaves brought the marimba to Latin America, where it later became the instrument of the Indians.

In the 20th century A.D., the marimba was introduced from Latin America to the United States, and in 1920, the American musician Deegan made the world's first tubular marimba, which is also the world's first truly modern marimba.

In the 1980s, the marimba was introduced to China from the United States, and in 1983, the famous Chinese percussionist Wang Jiaxun made the first Chinese marimba.

In addition to this, the author learns that a musical instrument similar in shape to the marimba, called the Chinese stone zither, was already available in China as early as 4,000 years ago, and was called the Chinese stone zither because it was crafted from stone.

In terms of playing methods, the author has gained a deeper understanding of the four four-mallet playing methods of the marimba.

Among the marimba playing methods, China follows the international mainstream method, which can be categorized into three types of playing methods: the two-mallet method, the four-mallet method and the six-mallet method. Among them, the

four-mallet method can be further categorized into four types: the traditional method, the Stevens method, the Marcel method and the Boodon method.

Traditional Method: The earliest four-mallet method of marimba is the traditional method of playing. In this method, two crossed mallets are held in the center of the palm of each hand, with the palms horizontal. The outer mallet sits below the inner mallet and the two cross to form the center of the mallet shaft. Hold the end of the outer mallet shaft 3-4 centimeters from the crossing point with the first part of the little finger and the second part of the ring finger, controlling the crossing point like a chain of glue. The tip of the ring finger gently touches the intercostal muscles, the middle finger bends around the handle of the outer mallet, and the index finger rests on the handle of the outer mallet. The wrist remains horizontal and locked while playing. This is also known as the “crossed mallet method” because the mallets are crossed axially. In traditional playing, about 70% of the power support comes from the ring and little fingers, 20% from the middle finger, and 10% from the thumb. Different intervals are achieved by controlling and adjusting the opening and closing of the mallet with the thumb, middle finger, and index finger, respectively.

Boodon method: In the Boodon method, the mallets are held horizontally with the palms of both hands crossed, the outer mallet is held between the first joints of the index and middle fingers, and the inner mallet is held below the first joint of the thumb, which emphasizes the strength, dexterity, and wrist control of the fingers, as opposed to the traditional method, which emphasizes more on finger strength, dexterity, and wrist control than relying on the fingers only to open and close the mallet. and closing the mallet.

Marcel method of playing: the marcel method is to hold the mallets separately, with each hand controlling two mallets, the thumb and forefinger being responsible for the inner mallet, and the ring and little fingers for the outer mallet, with the mallets occupying the inner and outer halves of the hand, and the wrist being in a horizontal position; this method emphasizes finger strength, dexterity, wrist dexterity, and control, and allows for greater dexterity and openness in the use of the mallets, but since the

fingers are at opposite ends, greater strength is required and great emphasis is placed on these aspects.

Stevens Method: In the mid to late 20th century, American marimba player, educator and composer Stevens improved and perfected Marcel's playing technique, creating the Stevens Method, which is very popular around the world, especially in Europe and the United States, and has become a standard teaching material. The Stevens method means that both hands hold the mallets separately, each hand has two mallets, the inner mallet is controlled by the thumb, middle finger and forefinger, the outer mallet is controlled by the little finger and ring finger, the end of the shaft of the mallet does not protrude from the palm, the fingers are distributed according to a certain proportion of the grip, the palm is facing inward, the palm is rotated, and the wrist is moved up and down vertically, which is a unique kind of straight wrist action. The innovation lies in the posture and movement of the wrist and the non-simultaneous extension of the internal rotation of the mallet controlled mainly by the thumb and forefinger, which ensures the accuracy of the struck intervals when the intervals change.

The author has also gained a deeper understanding in terms of Marimba's teaching style.

In China, the way Marimba is taught follows in the footsteps of the West.

It is very important for students to learn the snare drum for 3-4 months before learning marimba, which lays a solid foundation for learning marimba later on.

Marimba lessons are held once a week, and one lesson lasts from 45 minutes to one hour. Students need to contact the basic skills for 5-10 minutes before the official lesson, and after practicing the basic skills, the teacher will check the students' practice, and then the teacher will teach the students new tunes and new playing techniques.

So the time of a marimba lesson is very tight, and students need to practice on their own after the lesson.

Cultural heritage: By studying the historical development and learning process of the marimba in China, we will gain insight into the important role of this instrument in Chinese music education and cultural heritage. As an instrument with a unique sound

and playing technique, the marimba has been widely spread and developed in Chinese educational institutions. A study of its learning process will provide further insight into the role it plays in Chinese music education and cultural heritage, and its contribution to the dissemination and promotion of Chinese culture.

Music history: In-depth study of the history and development of the Chinese marimba enriches the history of Chinese music. As an instrument with unique charm and expressive power, the marimba occupies an important position in the history of Chinese music. By studying it in depth, we can further understand the rich connotation and unique charm of Chinese music history, and provide important historical and cultural support for the development of Chinese music which in the relate to Zhang Haobo, & Che Xiaoxing. (2020). Talking about the historical evolution of Chinese national instrumental art. Theatre House. This thesis provides a historical overview of the art of Chinese folk instrumental music, including the relationship between folk instruments and folk instrumental music, and is informative for understanding the place of the marimba in Chinese music.

The development of music education: to further promote the development of music education in China, and to provide reference and inspiration for music education and instrumental music education. Through the research and study of the marimba, it can provide new ideas and methods for the development of music education in China. At the same time, it can also provide reference and inspiration for the education of other musical instruments and promote the overall development of Chinese music education.

Research on musical instrument education: Through the research and study of the marimba, it can provide experience and lessons for the research and education of other musical instruments. As a representative musical instrument, the research and study of the marimba can provide important references and insights for the research and education of other musical instruments. Through the study of the marimba, we can gain an in-depth understanding of the nature and laws of musical instrument education and provide strong support for the development of musical instrument education which in the relate to Bunting, J. M. (2015). Music theory on marimba: Bringing the classroom

into the practice room. The University of North Carolina at Greensboro. This thesis emphasizes the importance of integrating music theory and practice, particularly in the teaching of the marimba. It proposes the creation of a repertoire of exercises incorporating marimba four-mallet technique and music theory to help students better understand and apply what they have learned.

Limitations of the study: Due to the limitation of time and resources, the study in this thesis mainly focuses on some regions and organizations in China, which may not be able to fully represent the overall situation of marimba in China. Future research could further expand the scope of the study to cover more regions and institutions in order to obtain more comprehensive and accurate data.

3.Suggestion of the study

By studying the historical development and learning of marimba in Chinese educational institutions, the authors believe that this thesis may have the following implications.

3.1 Implications of the Study

Filling a research gap in the field of marimba music education in China:

Relatively little research has been conducted in the field of music education in China on the marimba, particularly with regard to its historical development and learning process in educational institutions. Therefore, this thesis may fill a research gap in this field, providing a foundation and reference for future research.

Providing reference and inspiration for music education and instrumental education: Through the research and study of the marimba, it may provide new ideas and methods for the development of music education in China. At the same time, it can also provide reference and inspiration for the education of other musical instruments and promote the overall development of Chinese music education.

Promote international music exchange and cooperation: With the continuous development of Chinese music education and the acceleration of internationalization, the marimba will have a broader prospect in China. Future research can further explore in depth the role and influence of marimba in music education and cultural exchanges,

providing more reference and support for the development of music education in China. At the same time, international co-operation can also be carried out to promote the exchange and development of marimba on a global scale.

3.2 Recommendations for Future Research

As China's music education continues to develop and internationalization accelerates, the future of marimba in China will be even more promising. Future research can further explore in depth the role and influence of marimba in music education and cultural exchange, and provide more reference and support for the development of music education in China. At the same time, international co-operation can also be carried out to promote the exchange and development of marimba on a global scale.

In conclusion, this thesis, *Historical Development and Learning of Marimba in Chinese Educational Institutions*, provides an in-depth study of the historical development and learning process of marimba in China, which further promotes the development of music education in China, fills in the relevant field of research blanks, providing a basis and reference for future research.

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uniplatform=NZKPT&language=CHS



APPENDIX

I would like to sincerely thank the following teachers for their help with my thesis:



FIGURE 29 Mr. Li Zihan, Percussion Teacher of Pinggang High School, Principal Percussion of Shenzhen City Philharmonic Orchestra

Source: Li Zihan, 2024



FIGURE 30 Mr. Zhang Lide, Associate Professor of Percussion, Xinghai Conservatory of Music, Principal Timpani of Guangzhou Symphony Orchestra

Source: Zhang Lide, 2024



FIGURE 31 Mr. Hao Bo, Head of Chinese Folk Music Department, Percussion Teacher,
Affiliated High School of Xinghai Conservatory of Music

Source: Hao Bo, 2024



FIGURE 32 Ms. Chen Yao, Associate Professor of Percussion, School of Arts, South
China University of Technology

Source: Chen Yao, 2024



FIGURE 33 Ms. Chen Ge, Percussion Teacher of Shanxi University School of Music,
Artistic Director of “Feng Dong” Percussion Ensemble

Source: Chen Ge, 2024



VITA

