



ALBORADA DEL GRACIOSO: THE COMPARISON BETWEEN THE ASPECTS
OF RAVEL AND SAFRI DUO



By
MISS Siyi WANG

A Thesis Submitted in Partial Fulfillment of the Requirements
for Master of Music (Music Research and Development)
Graduate School, Silpakorn University
Academic Year 2017
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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรครุศึกษาศาสตร์มหาบัณฑิต
สาขาวิชาสังคมศึกษาและพัฒนา แผน ก แบบ ก 2 ระดับปริญญาโทมหาบัณฑิต
บัณฑิตวิทยาลัย มหาวิทยาลัยศิลปากร
ปีการศึกษา 2560
ลิขสิทธิ์ของบัณฑิตวิทยาลัย มหาวิทยาลัยศิลปากร

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Title Alborada del gracioso: The comparison between the
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By Siyi WANG
Field of Study (Music Research and Development)
Advisor Pattaraporn Plitakul

Graduate School Silpakorn University in Partial Fulfillment of the
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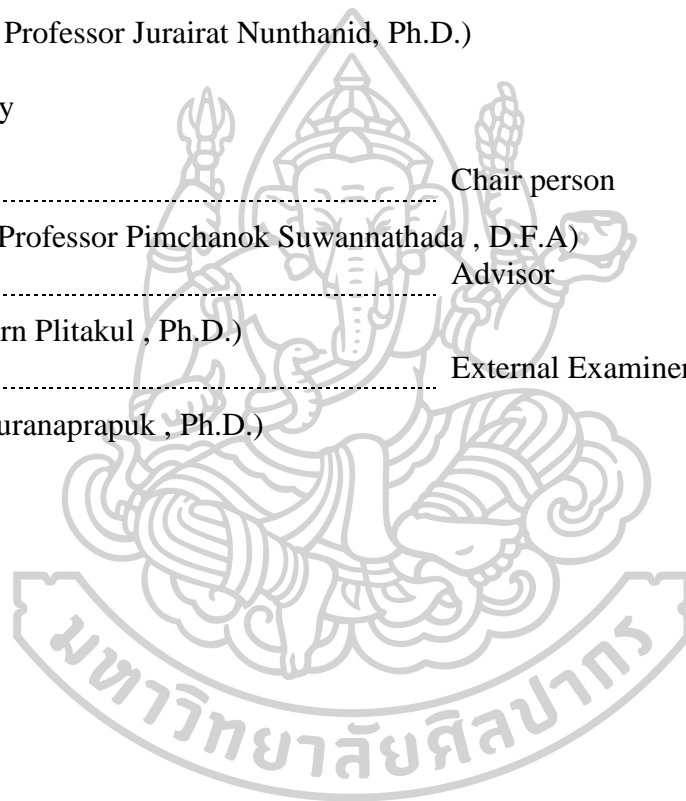
..... Dean of graduate school
(Associate Professor Jurairat Nunthanid, Ph.D.)

Approved by

..... Chair person
(Assistant Professor Pimchanok Suwannathada , D.F.A)

..... Advisor
(Pattaraporn Plitakul , Ph.D.)

..... External Examiner
(Ampai Buranaprapuk , Ph.D.)





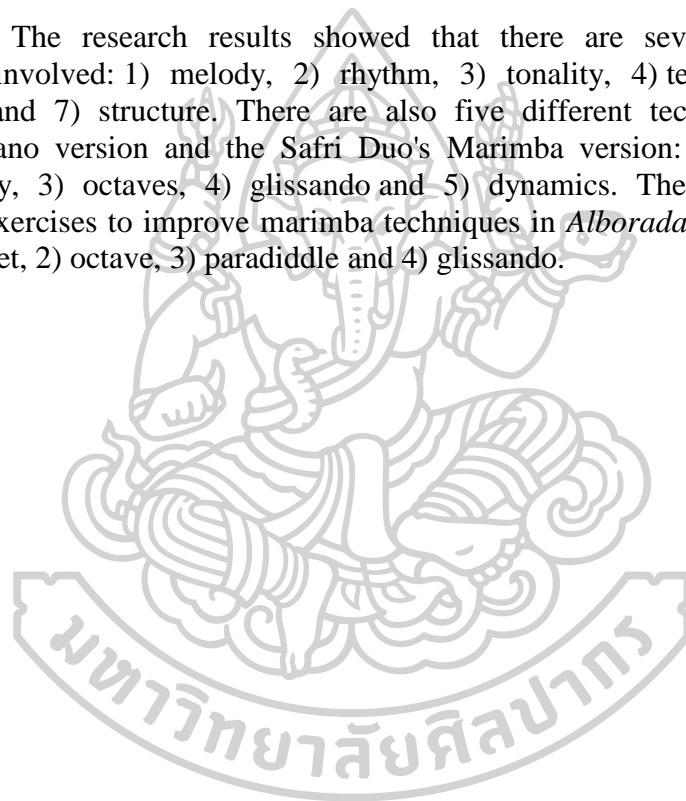
58701315 : Major (Music Research and Development)

Keyword : Ravel, Safri Duo, Alborada del gracioso, Marimba techniques

MISS SIYI WANG : ALBORADA DEL GRACIOSO: THE COMPARISON BETWEEN THE ASPECTS OF RAVEL AND SAFRI DUO THESIS ADVISOR : PATTARAPORN PLITAKUL, Ph.D.

The research purposes are 1) to analyze and compare *Alborada del Gracioso* between the aspects of Ravel and Safri Duo, 2) to create exercises that help to improve marimba techniques in *Alborada del Gracioso* of Safri Duo's version. The analytical method was used: music theory, analysis and composition Ravel's piano version and Safri Duo's marimba version followed by creating the marimba aspect exercises.

The research results showed that there are seven different musical elements involved: 1) melody, 2) rhythm, 3) tonality, 4) texture, 5) timbre, 6) dynamics and 7) structure. There are also five different techniques between the Ravel's piano version and the Safri Duo's Marimba version: 1) staccato, 2) long-line melody, 3) octaves, 4) glissando and 5) dynamics. The author created four different exercises to improve marimba techniques in *Alborada del Gracioso*: 1) two hands triplet, 2) octave, 3) paradiddle and 4) glissando.



ACKNOWLEDGEMENTS

I'm deeply grateful to many people who have instructed and favored me in the course of writing this thesis.

First, I would like to express my heartfelt gratitude to Prof. Pattaraporn Plitakul for her invaluable advice, constant encouragement, and precise modification. Without her support, this thesis would not be possible to finish. And I admire her knowledge and her personality, for her warm-heart encouragement and most valuable advice, especially for her insightful comments and suggestions on the draft of this thesis.

Sincerely thanks to Prof. Paopun Amnatham. The course where I have drawn great inspiration from, which is essential to the completion of this paper. His spirits always guide me in the whole process of writing.

Also, I want express my gratefulness to my committees members, Professor Pimchanok Suwannathada and Professor Ampai Buranaprapuk, for their valuable inputs and advice.

And my appreciation to all the teachers who have taught me in the past three years, who have helped me enrich and broaden my knowledge. And the library staff of our school, who is always kind and patient in helping me to search for useful materials relevant to my study.

Last but not least, I would most like to express my appreciation to my family and my friends for their valuable encouragement and spiritual support during my study.

Siyi WANG

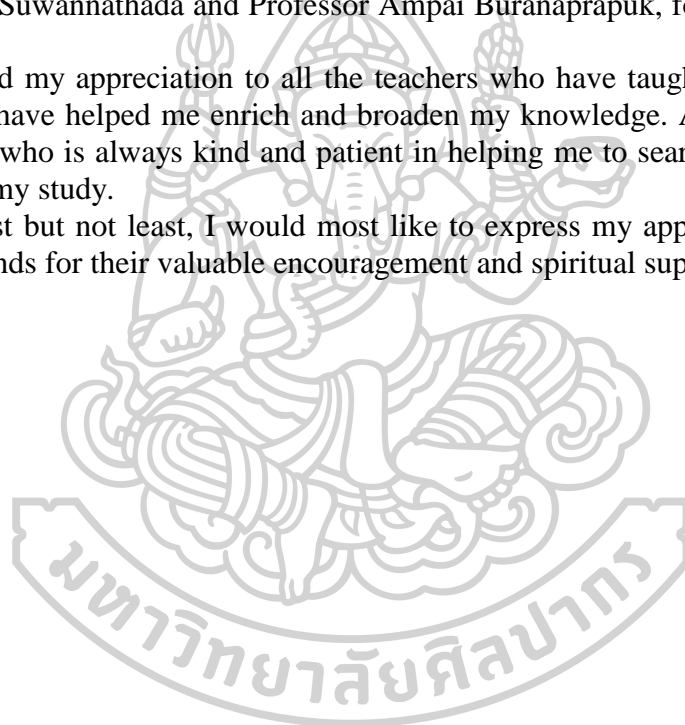
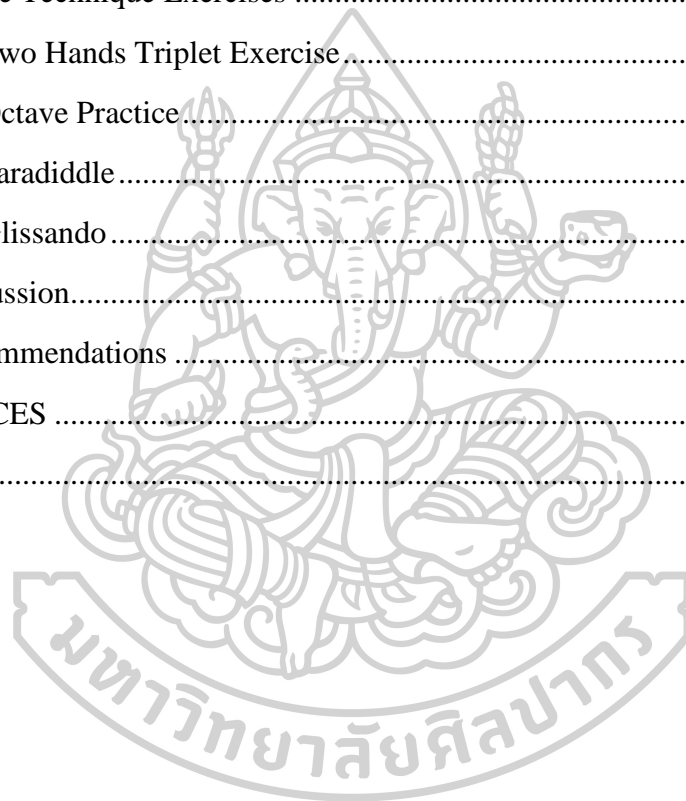


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
Chapter 1 INTRODUCTION.....	12
Research Questions.....	14
Purposes.....	14
The Scope of the Study.....	15
The Benefit of the Study.....	15
Chapter 2 LITERATURE REVIEW.....	16
1. Ravel Miroirs.....	16
2. Flamenco Embodiment in Musical Works.....	20
3. Arrangement Significance.....	21
4. Safri Duo Aspect.....	23
5. Musical Elements.....	24
6. Methods for Marimba.....	26
7. Related Research.....	26
Chapter 3 METHODOLOGY.....	28
Chapter 4 RESEARCH RESULTS.....	30
1. Analyzing Ravel's <i>Alborada del Gracioso</i>	30
1.1 Section A.....	31
1.2 Section B.....	33
1.3 Section A ¹	38
1.4 The Creative Characteristics of Ravel in <i>Alborada del Gracioso</i>	39

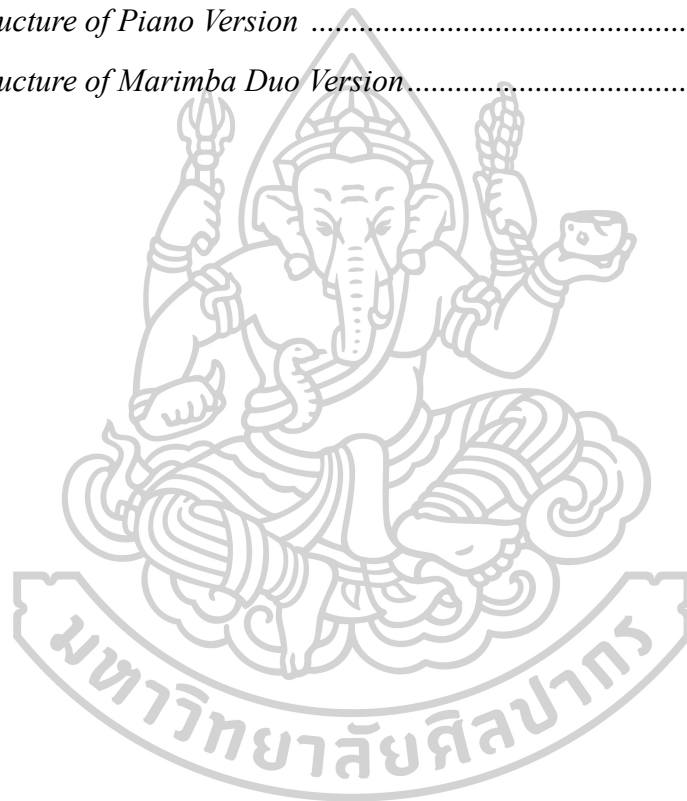
2. The Comparison and Analysis Between Ravel's and Safri Duo's <i>Alborada del Gracioso</i>	40
2.1 Structure	41
2.2 Melodic Line	44
2.3 Tonality.....	46
2.4 Dynamics Timbres and Harmony.....	46
2.5 Timbre	47
3. The Performance Comparison of the Piano Version and the Marimba Version ..	49
3.1 Staccato	49
3.2. The Fluency of Long-Line Melody	49
3.3 Comparison With the Piano Version of the Octave Technique Used in the Marimba Rhythmic Requirements	52
3.4 Glissando in Piano Version and Marimba Version	53
3.5 The Technical Difficulties of Dynamics Skill in Marimba Version of <i>Alborada del Gracioso</i>	55
4. Techniques of Safri Duo's <i>Alborada del Gracioso</i>	56
4.1 Two Hands Triplet Exercises.....	56
4.2 Using the Paradiddle in Marimba.....	58
4.3 Octave Practice.....	59
4.4 Glissando.....	61
Chapter 5 CONCLUSION	63
1. Analyze and Compare the Ravel's Piano Version and the Safri Duo Marimba Version.....	63
1.1 Melody.....	63
1.2 Rhythms.....	63
1.3 Tonality	63
1.4 Textures	63
1.5 Timbres.....	64
1.6 Dynamics.....	64
1.7 Structure	64

2. The Technical Comparison Between the Ravel’s Piano Aspect and the Safri Duo Marimba Aspect.	64
2.1 Staccato	64
2.2 Long-Lines Melody	64
2.3 Octaves	64
2.4 Glissandos	65
2.5 Dynamics.....	65
3. Create Technique Exercises	65
3.1 Two Hands Triplet Exercise.....	65
3.2 Octave Practice.....	65
3.3 Paradiddle.....	65
3.4 Glissando.....	65
4. Discussion.....	66
5. Recommendations	66
REFERENCES	67
VITA.....	68



LIST OF TABLES

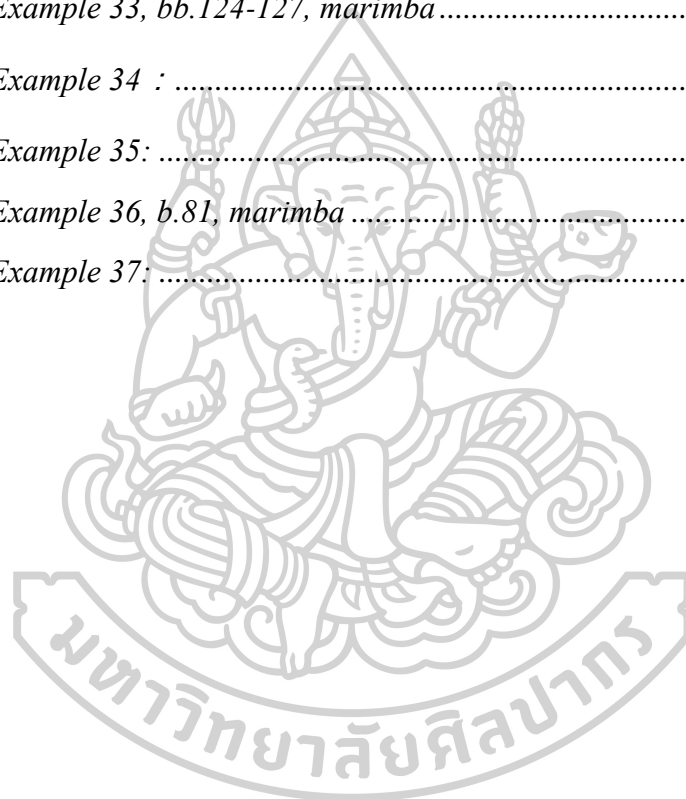
	Page
<i>Table 1 Musical Elements</i>	25
<i>Table 2 Timetable</i>	29
<i>Table 3 Structure of Ravel's Alborada del Gracioso</i>	31
<i>Table 4 The Comparison of Musical Elements</i>	41
<i>Table 5 Structure of Piano Version</i>	42
<i>Table 6 Structure of Marimba Duo Version</i>	43



LIST OF FIGURES

	Page
Figure 1 <i>Example 1, bb. 1-5, piano</i>	32
Figure 2 <i>Example 2, bb. 6-11, piano</i>	32
Figure 3 <i>Example 3, bb. 22-24, piano</i>	33
Figure 4 <i>Example 4, bb.70-73, piano</i>	34
Figure 5 <i>Example 5, bb. 74-77, piano</i>	34
Figure 6 <i>Example 6, bb. 70-73, piano</i>	35
Figure 7 <i>Example 7, bb. 78-80, piano</i>	35
Figure 8 <i>Example 8, bb. 84-87, piano</i>	36
Figure 9 <i>Example 9, bb. 90-95, piano</i>	36
Figure 10 <i>Example 10, bb. 107-109, piano</i>	37
Figure 11 <i>Example 11, bb. 137-138, piano</i>	38
Figure 12 <i>Example 12, bb. 6-8, piano</i>	44
Figure 13 <i>Example 13, bb. 6-8, marimba</i>	44
Figure 14 <i>Example 14 :</i>	45
Figure 15 <i>Example 15 :</i>	45
Figure 16 <i>Example 16:</i>	46
Figure 17 <i>Example17, bb. 14-15, piano</i>	48
Figure 18 <i>Example18, bb. 14-15, marimba</i>	48
Figure 19 <i>Example 19, b.44, piano</i>	50
Figure 20 <i>Example 20, b.44, marimba</i>	50
Figure 21 <i>Example 21, bb.222-223, piano</i>	51
Figure 22 <i>Example 22, bb. 125-126, marimba</i>	51
Figure 23 <i>Example 23, bb.12-13, piano</i>	53
Figure 24 <i>Example 24, b.175, piano</i>	54
Figure 25 <i>Example 25, b.81, marimba</i>	54

<i>Figure 26 Example 26, bb.6-10, marimba</i>	56
<i>Figure 27 Example 27, bb.84-87, marimba</i>	56
<i>Figure 28 Example 28, bb.71-75, marimba</i>	57
<i>Figure 29 Example 29</i>	57
<i>Figure 30 Example 30, bb. 88-95, marimba</i>	58
<i>Figure 31 Example 31:</i>	58
<i>Figure 32 Example 32:</i>	59
<i>Figure 33 Example 33, bb.124-127, marimba</i>	60
<i>Figure 34 Example 34 :</i>	60
<i>Figure 35 Example 35:</i>	61
<i>Figure 36 Example 36, b.81, marimba</i>	62
<i>Figure 37 Example 37:</i>	62



Chapter 1

INTRODUCTION

At the end of the 19th century, the rise of "symbolist literature" and "impressionist painting" influenced the musical style at that time to a certain extent. The concepts of Symbolism in literature and impressionism in painting were transplanted into music of the early 20th century. This was an important stage in the development of French music. Although the art of the early 20th century subverts classical and traditional music, it retains a strong interest in folk music elements, whether it is national folk pieces or other countries. The elements of the national music of Russia and other Eastern countries would be absorbed into the music they created. It is one of the necessary factors for creation.

Debussy, the founder of impressionistic music, has evolved from Romantic music. The early period of his works still retained the features of the Romantic period to some extent. Debussy used new harmonies in order to express this artistic conception, and at the same time, he also pioneered acoustics. Another same important musician as Debussy is Ravel. Ravel did not use strange and special chords like Debussy. He paid more attention to the harmony of the orchestra and the color of music.

In their works, it is not difficult to find some French folk pieces or folk music characteristics and elements. ^[1] They absorb the unique parts of their national music characteristics, put the ancient Gregorian chants and Baroque music into their music, combining the East nation, Spain, Russia and other modern folk piece music elements together with the old traditional form. This has both the characteristics of the end of the century and the beginning of the century new form music, impressionist musical form, but also covers the classical elements of music, and it forms their own styles of impressionist music.

"Impressionist music" is a musical genre resulted from the influence of "symbolism" and "impressionist painting," which originated at the end of the 19th century. Impressionist music with a completely abstract, beyond the reality of color, is

^[1]Vladimir Jankélévitch, "Ravel ", New York: Grove Press, 1959

the beginning of music modernism. Its music structure, texture, expression techniques, basic aesthetic point of view and the pursuit of artistic effects have a significant difference from classicism and Romanticism. Classical music is rigorous, regular, Romantic music focuses on emotional, and performance passion. In contrast, impressionist music generally does not pass the music directly to depict the real life of a picture, but leans more to describe those pictures to give us the feeling or impression, rendering a mysterious hazy, looming atmosphere and color. In the structure of the piece, it always uses the short, irregular phrases, in order to better reflect the impressionist music's free features.

Ravel was influenced by Debussy's style of creation, including technical innovations such as color harmony, irregular rhythms, and the use of extended modes. He has greatly developed the expressiveness of music and enabled this new art form to continue to develop and spread. Ravel wrote a handful of extremely difficult exercises because he accepted Liszt's mad thoughts, with a spirit of modernity, boldness, and freedom. Ravel have enough space to develop and support his creative creation. Ravel was full of love for his teacher Fauré, and the famous piano work "Jeux d'eau" was given to his teacher Fauré. Ravel's music creation also has Chabrier's shadow. His early piano works also imitate his special musical style. The "Menuet" and Chabrier's "Idylle" are exactly the same, the mood is fascinating crystal clear and picturesque.

In the early part of the 20th century, Ravel founded the "hooligans", which was composed of innovative artists who strongly opposed the old tradition of regulation and were unconventional. In the year 1905, after the completion of the piano suite "Miroirs," Ravel sent the first piece to the members of the group. It shows vivid picture of the breezy summer night, the landscape of the sea, the sound of crisp birds, the forest filled with fog, the sad sigh of the clown. This can be said that the title, Miroirs, is a two-sided creation. This reflects the existence of classical elements and the completion of new ideas. In addition, the piece presents the style of impressionism and the abandonment of traditional forms. "Miroirs" consists of five movements that depict paintings on a canvas, and the language of the painting describes its musical content. Although all movements are within Miroirs.

Alborada del Gracioso is Ravel's 1905 creation. It is the fourth movement in the piano suite "Miroirs." It is said that the composer was inspired by a Spanish painting, and named this piece with the Spanish title (*Alborada del Gracioso*), in the music he also used some Spanish dance rhythms. Therefore, this music reflects the strong Spanish musical style.

In 1977, there were two composers named Uffe Savery and Morten Friis attending the Tivoli Garden Boys' Guard, both of them studied at the Royal Danish Conservatory of Music, and they had similar musical styles. Based on the beginning syllable of their surnames Savery and Friis, Safri Duo has established. They have arranged the masterpieces of many composers such as J.S.Bach, Mendelssohn, and Ravel, for marimbas. Several albums were recorded and released through Chandos Records.^[2]

Their performances of, especially, Ter Veldhuis' Gold Rush, Ravel's *Alborada del Gracioso*, and Anders Koppel's Toccata for vibraphone and marimba are often labelled as small milestones by fellow percussionists, as well as other musicians or people related to the world of classical music. There are other versions, but Safri Duo's version is undoubtedly the closest to the original version, and also the most popular version, so the researcher chose their version to analyze and compare.^[3]

After reading the relevant literature, there were no analytical studies and alignments have been found on the adapted version for Marimba duo. At this point, this paper will begin the analysis and comparison of the original piano and the adapted version of *Alborada del Gracioso*. Through analysis, it lets who learn marimba performance understand the repertoires and the importance of arrangement to marimba development.

Research Questions

1. What are the differences between the aspects of Ravel and Safri Duo in *Alborada del Gracioso*?
2. How to practice difficult fragments in the marimba version?

Purposes

1. To analyze and compare *Alborada del Gracioso* between the aspects of Ravel and Safri Duo.

^[2] Safri Duo. [EB/OL] http://dictionnaire.sensagent.leparisien.fr/Safri_Duo/en-en/

^[3]Hung Medien, "Discography Safri Duo". danishcharts.com. Retrieved, 3 July 2015.

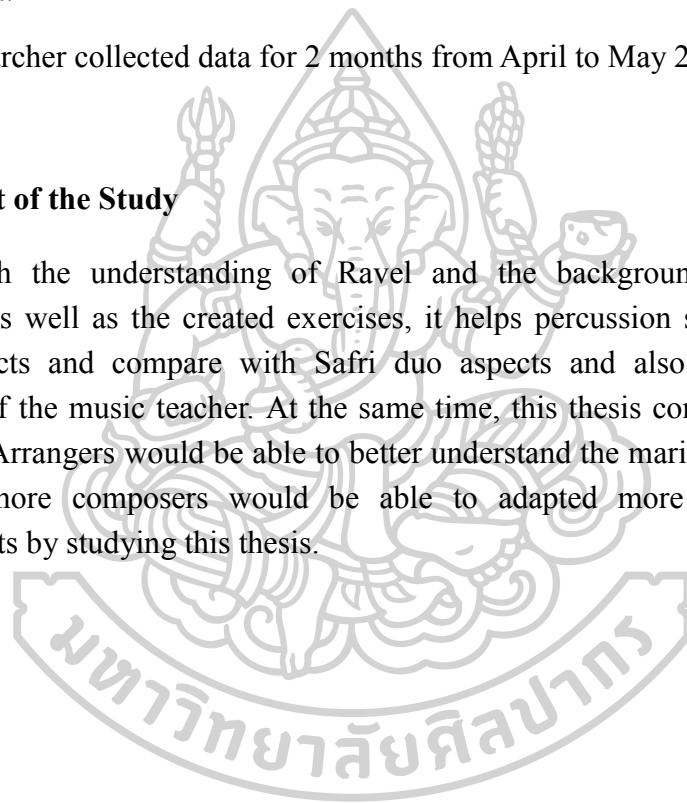
2. To create exercises that help to improve marimba techniques in *Alborada del Gracioso* of Safri Duo's version.

The Scope of the Study

1. This research focuses on four techniques in *Alborada del Gracioso*: two-hand triplet exercises, octave practice, the paradiddle in marimba, and glissando.
2. *Alborada del Gracioso* marimba version used for this study is Safri Duo's arrangement.
3. The researcher collected data for 2 months from April to May 2017.

The Benefit of the Study

Through the understanding of Ravel and the background of *Alborada del Gracioso*, as well as the created exercises, it helps percussion students to learn the Ravel aspects and compare with Safri duo aspects and also helps the teaching technique of the music teacher. At the same time, this thesis compares and analyzes the music. Arrangers would be able to better understand the marimba's adapted piece, and thus more composers would be able to adapted more excellent marimba arrangements by studying this thesis.



Chapter 2

LITERATURE REVIEW

The purpose of the study is to compare the differences between the original version and the arrangement version in *Alborada del Gracioso*, and the different technical difficulties between the original one and the arranged one.

In this chapter, the researcher provides the information related to *Alborada del Gracioso* in original and arrangement version. In addition, related research are also proposed. Therefore, there are five topics in this chapter as follows: 1) Ravel Miroirs, 2) flamenco Embodiment in Musical Works, 3) Arrangement Significance, 4) Safri Duo Aspect, 5) Musical Elements, 6) Methods for Marimba, 7) Related Research

1. Ravel Miroirs

Maurice Ravel was born in a small town named Sebourne in the lower Pyrenees. His father was Swiss and his mother was Spanish. In his creation, French and Spanish ethnic elements often appear.

Musical education of Ravel also attaches great importance, and strive to cultivate Ravel as a pianist. This can be said that his father was an enlightened teacher on the road of Ravel music. Ravel once commented that his father's "Music cultivation is much higher than most music lovers. He knows how to develop my interest in music and how to stimulate my passion for music at the right time."^[4]

In an environment full of artistic atmosphere, Ravel absorbed all kinds of musical elements and laid a solid foundation for his diverse styles. In 1889, he was admitted to the Paris Conservatory of Music and studied piano in the preparatory piano classes with Eugène Anthiome, which also began his true musical career.

Two years later, he studied piano with Charles Bériot and with Gabriel Faure. After years of formal learning, he studied traditional compositional techniques and carefully studied the creation techniques of different styles of musicians such as Mozart, Chopin, Liszt, Saint-Saens, Debussy, and other works of Baroque, Classical and Romantic masters. The symbolist poets, Charles Baudelaire and Stéphane Mallarmé, influenced Ravel on the spiritual level. Non-academic Eric Satie and

^[4]Vladimir Jankélévitch, "Ravel", New York: Grove Press, 1959

Alexis Chabrier, as well as Russian and Oriental music also influenced his music creation.

Due to favour of all kinds of art, Ravel was interested in music, poetry, and painting. He accepted Classical music and new musical genres together. Innovation is a major feature of his music creation. In his creation, the popular music elements could be found, and the style of his works are also diverse. At the same time, Ravel was very sensible. Although sensitive, he was very assertive. Worldchanging will hardly affect his own ideas. His character determined his musical works. The work adopted overall conception and logical thinking, with precise structure and strict logic.

At that time, the French national music revival movement went vigorously, putting the development of French music to a historic climax. *Saint-Saëns, Cesar Franck, Gabriel Fauré, Vincent d'Indy* as the forerunner of the national music revival movement, opened a new creative vision for later musicians. On their basis, *Maurice Ravel* and *Claude Debussy* continued the traditional French music innovation. They learned the essence of traditional music. They absorb the unique parts of their national music characteristics, put the ancient Gregorian chants and Baroque music into their music, combining the East nation, Spain, Russia and other modern folk piece music elements together with the old traditional form. This has both the characteristics of the end of the century and the beginning of the century new form music, impressionist musical form, but also covers the classical elements of music, and it forms their own style of impressionist music.

Debussy and Ravel are the main representative of French folk music. In their works, it is not difficult to find some French folk pieces or folk music characteristics and elements.^[5] "All creative artists and his nation have a close and constant connection, but they also have their own creative principles." It is worth mentioning that other national elements, such as Spanish dance music, Russian folk music, American black music, jazz and so on also get same attention from the musicians. Based on those elements, musicians always use an unique French music creation techniques to create music, and put those into their own music. French folk musicians prefer to describe life and nature of the scene rather than major events, and historical figures are rarely involved. In Ravel's view, the elements of folk music are essential and indispensable figure in his works, whether it is piano music or orchestra, folk pieces elements can be said everywhere.

^[5]Vladimir Jankélévitch, "Ravel ", New York: Grove Press, 1959

The element of French traditional music has long been virtually rooted in Ravel's heart. Ravel believed that "artwork is the product of the composer's unique consciousness. It is unable to get rid of his national tradition's constraints."^[6] The characteristics of the French national music are soft and elegant, and the exquisite lines have become the basis for Ravel's music.

Ravel said "the piano suite 'Miroirs' marks a considerable period of my transformation in the evolution of harmony, thus eliminating the awkwardness of past creation in the usual way."^[7]

In Ravel's piano suite "Miroirs ", he could be seen as a bold innovator. He occupies a special and important position in the musical art. Ravel boldly innovates and integrates Romanticism and impressionism perfectly. He also vigorously develops French national music and strives to comprehensively reform and innovate music.

Ravel's music not only creates great fantasies in its creation but also embodies nationality in many aspects of the music. Among the varied styles and themes, concise music is the main technique of his creation. He is not a stylized composer. His writing techniques and composing characteristics all require continuous exploration and analysis. Such composer like him also appears to be true and moving.

"*Noctuelles*" ("Moths"). Db major. Dedicated to Léon-Paul Fargue

Ravel's friend Fargue once wrote a verse like "The cornices in the warehouse flew awkwardly between the pillars and twisted," so *Noctuelles* imitate an intriguing "poem." At night and moonlight, a demon fluttering in the night sky suddenly fell, and the piece came as if it was a moth singing piece of sadness. Ravel may have been inspired by this from Fargue, and, later he presented this piece to him, and *Noctuelles* mainly emphasizes sentimental scenes, focusing mainly on sights rather than continuous narratives in time, without focusing on describing the plot of the music itself. In this piece, everything is mixed and blended in. The music describes its moths in a faint moonlight with its vivid language, the timbre will be clear and convulsive for a moment, like the shining wings of moths in the night. At the end of the recapitulation, it seems that moths are reappearing again, adding to sad emotions until the melody are interrupted. The intertwined rhythm appears in the first paragraph of the tune, making people feel as though the moth is flying in the dark sky. Through continuous chromatic melody, the music sounds even sadder.

^[6]Deborah Mawer, "Ravel's Musical Aesthetics" Orenstein's "Music Art" February, 1986

^[7] Vladimir Jankélévitch, "*Ravel* ", New York: Grove Press, 1959

"*Oiseaux tristes*" ("Sad Birds"). Eb minor. Dedicated to Ricardo Viñes

Although *Oiseaux tristes* and *Noctuelles* are both talked about birds, the exact content is not the same. The mood of moths in *Noctuelles* is disturbed, confused, and don't not know where to go. The tone of "*Oiseaux tristes*" is sad but stable, with more emphasis on mood than on action. The birds screamed with sorrow. Listening to different sounds is like having at least a kind of birds singing. Ravel used his magical notes to describe the birds' sad squeaks. The structure of the music is strictly regulated, and coexisted with the lines of freedom.

"*Une barque sur l'océan*" ("A Boat on the Ocean"). F# minor. Dedicated to Paul Sordes

On the endless sea, first calm, and then with the sea breeze blowing, turned into waves, the waves rolling sea, on the sea that relies on the boat constantly with the sea breeze changes and left and right shaking. The piece is divided into two large passages. It repeated back and forth, occasionally adding to the chords that felt like a big wave, the momentum of the sea. At the beginning of the first section, the motivation of the music was derived. In the second half of the first section, the combination of the arpeggio and the up-and-down chromatic scales of the Venetian ship-like chords in the descending scale was superbly formed, which is repeated in many later passages. The dangerous and lonely image of the boat that bumps into the sea is vividly depicted.

"*Alborada del Gracioso*". D minor — D major. Dedicated to Michel-Dimitri Calvocoressi

"*Alborada del gracioso*" dominated by the unique ethnic style of Spain and dominates the whole piece. It is a piece of music with a strong Spanish style. There is a special place in this piece, the Spanish title. Described that under the pleasant appearance of the Harlequin, the heart is to mourn through the theme. When the music starts, the clumsy sound of a rhythm sounds like the gait of the harlequin. The middle part shows the grief of the harlequin in a gentle, slightly sad tone. The slowness of the middle section can also emphasize the tragic clown. The last section is a reproduction that reproduces the beginning of the theme. At the same time, the melody of sadness added again, ending with the image of Harlequin. The music image of this piece is calm, hard and profound. It is because of the unique feeling brought by continuous sound.

"*La vallée des cloches*" ("The Valley of Bells"). C# minor. Dedicated to Maurice Delage

The piece is said to be Ravel's hearing of the bells of a Parisian church at noon. When he struck by this jingling sound inspired Ravel's imagination. According to this image, the music was written. Unlike the "*Alborada del Gracioso*", this piece is no longer hard and pointed, but full of peace and tranquility. The introductory part of the piece was an echo of the chime. Afterward, the piece was quoted to evoke the shocking scenes of the Parisian church. The music looks magnificent, but in fact, it is filled with sad feelings. The phrase is like a concerto of a piano and an orchestra. A large number of fourth intervals, irregular continuation of sounds with impressionistic music are also present here. The appearance of the discordant fourth sound, like the sharp sound from the distant valley, dimmed the foggy background. Break the bell in this quiet scene.

Among them *Alborada del gracioso* was dedicated to Michel Dimitri Calvocoressi. The piece is the most famous movement in "Miroirs ". It is Ravel's technical difficulty in his piano creation. In 1905, Ravel arranged it from the piano version to orchestral version. This piece of music has also become one of the representative works of Ravel orchestral version, whether it is piano version or orchestral version are often performed as a stand-alone work.

2. Flamenco Embodiment in Musical Works

In the sixth century AD, the Western Goths invaded and established the kingdom. In the eighth century, the Arab Moors from North Africa ruled Spain. At the end of the fifteenth century, Christians continued to win, and Christian culture swept Spain. In the fifteenth century, Gypsies entered the Andalucía region and combined with local folk music to produce "Flamenco" music. The integration of various nationalities in history has caused the intricacies of Spanish race, politics, language, religion, art, etc., but under the baptism of various cultures and rich cultural heritage, it has achieved the high status of Sibaya in history and developed. Out of Spain's unique style with exotic colors, Greek culture, Roman culture, Christian culture, Alabama culture, and Gypsy culture have formed a rich and colorful musical culture in Spain.

Flamenco is a unique form of art, with the consistently progress of their level of song and dance, Gypsy put their body movements, singing, guitar, music and dance as an organic integrated, this not only makes the performers be more expressive, but also make its content to be rich and colorful. The names of the gypsies around the world

are also different, the Russian people called the gypsies as "Czeng", the Spaniards called them "Flamenco", the English put into "Gypsy", while the Gypsies claim to be "Roma."^[8] Flamenco dance is originally from the East India Gypsy, migrating with the "caravan" culture to Andalusia, Spain. Flamenco dance is also a dance form fused by national culture the Gypsies met in process of migration.

In the history of Western music, national music is very essential. The same origin of the nation has a common culture and art, nationalism is usually with a patriotic heart, and music and literature are always a good way for people to express their feelings.

From the musical point of view, the works created by national musicians are always designed to revitalize the music of the nation. They put folk music material into their music, create music based on the real life, the history of the nation with their own nation. The folk music of each country has its own unique and different melody and rhythm from other countries. Whenever we hear the sound of Kata with castanets and heels dancing, and the exciting rhythm, we must know that it is Spanish music. The Spanish people can sing and dance, and Spain has been famous for its dances since ancient times. Many folk dance genres have been adopted by European art music, such as "Chaconne," "Sarabande," "Fandango," "Bolero."

3. Arrangement Significance

"Arrangement" refers to the using the original material to recreate the existing singing works or instrumental works, to adapt the requirement of other instruments. But we will encounter a problem: what is the difference between arrangement and transcription? Which is the most reasonable vocabulary in terms of the academic research?

The Harvard music dictionary defines arrangement as follows:

"The adaptation of a composition for instruments other than those for which it was originally written (thus, in a way, the musical counterpart of a literary translation). Here, strict adherence to the original text is rightly considered the foremost duty of the editor, who is permitted only to detract from, not to add to, the original."

The definition of transcription is just written as "see Arrangement".

^[8] Tang Yonggui, "Spain", Shanghai Fairview Publishing House, Shanghai Story Culture Media, 2010

From the Harvard music dictionary for the definition of the two terms, they can be equivalent or even interchangeable. However, in the new Grove music dictionary, the arrangement and transcription have different definitions.

“The word ‘arrangement’ might be applied to any piece of music based on or incorporating pre-existing material: variation form, the *contra factum*, the parody mass, the *pasticcio*, and liturgical works based on a *cantus firm* all involve some measure of arrangement. In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer.”^[9]

For the transcription, the new Grove dictionary defined as follows:

"Transcription is a subcategory of notation. In Euro-American classical studies, transcription refers to copying of a musical work, usually with some change in notation (e.g. from tablature to staff notation to Tonic Sol-fa) or in layout (e.g. from separate parts to full score) without listening to actual sounds during the writing process. Transcriptions are usually made from manuscript sources of early (pre-1800) music and therefore involve some degree of editorial work. It may also mean an Arrangement, especially one involving a change of medium (e.g. from orchestra to piano)."^[10]

This can be seen that the new Grove dictionary counts the transcription in the category of arrangement, and defines the transcription as a rewriting between pieces, focusing on the true reduction of the original piece.

From the definitions of arrangement, although both terms are translated as "adaptation Piece," arrangement and transcription are indeed different from each other in terms of their own meaning. In addition, the 20th century music commentary also have different views on this issue. Stephen Davies claims that "transcription must be more loyalty than the arrangement to express the original intention and essence." But Evelyn Howard-Jones holds the opposite view "I define the arrangement as playing the same notes on other instruments while transcription is a re - creation, it must be very imaginative and creative."

[9] Don Michael Randel, *The New Harvard Dictionary of Music*, "arrangement", London: Belknap Press, 1986

[10] Don Michael Randel, *The New Harvard Dictionary of Music*, "transcription", London: Belknap Press, 1986

In fact, there is only one difference between the above opinions: whether the two terms have a same meaning, can be converted to each other; or both are on behalf of different types of tracks and have their own attributes. In terms of this issue, it is difficult for us to have a conclusion on that, but we can start from the structure of the English word itself, from the perspective of word formation to discuss it. The center of "arrangement" is "arrange", meaning setting up something. We can regard this as re-arranging music material or changing notation to re-record a piece of music. Its scope can be very broadly, because any changes can be treated as re-arranged, whether it is better or worse than before. As for "transcription", its affix "trans", meaning "cross, beyond", conveys the meaning that in addition to transplantation, there is a sense of the changing, improving the original piece. So from the point of view of the word meaning, arrangement should be more broad than the transcription, transcription should be the subordinate to the arrangement.

4. Safri Duo Aspect

Safri Duo is a Danish percussion duo with members Uffe Savery (born April 5, 1966) and Morten Friis (born August 21, 1968). At first, they were doing classical music. Later, after being discovered by a music record company, they integrated their music into tribal folk music and current electronic music elements. After this, their famous work, *Played-A-Live (The Bongo Song)*, became one of the most popular songs in Europe that year. ^[11]

In 1977, Uffe Savery and Morten Friis founded their own duo instrumental music band at the Royal Danish Academy of Music. The name was Safri Duo, and the source name was composed of the first few letters of their respective surnames. They released several classical music albums on Chandos Records. The two re-arranged classical music such as Bach, Mendelssohn and Maurice Ravel with marimba or vibraphone. These albums also contain Steve Ley. Modern music works by Steve Reich and Per Nørgård. In 2000, the duo produced a new track titled *The Bongo Song*. The song was a great success for mixing tribal drums and dances. This piece became the best European single in 2000. One of them was used in the 2000 Sydney Olympic Games. On June 4, 2001, the two released the new album *Episode II*. The whole album only had Adagio's previous classic style. Most of them combined percussion music with electronic music. In 2003, the new album *3.0* was released. Many albums were performed by Clark Anderson, including "All the People in the World", "Agogo Mosse" and "Laarbasses". The piece of Rise in this album has been a great success, and later released a version of "Rise (Leave Me Alone)" performed by

[11]Safri Duo. [EB/OL] <https://www.discogs.com/artist/4015-Safri-Duo>

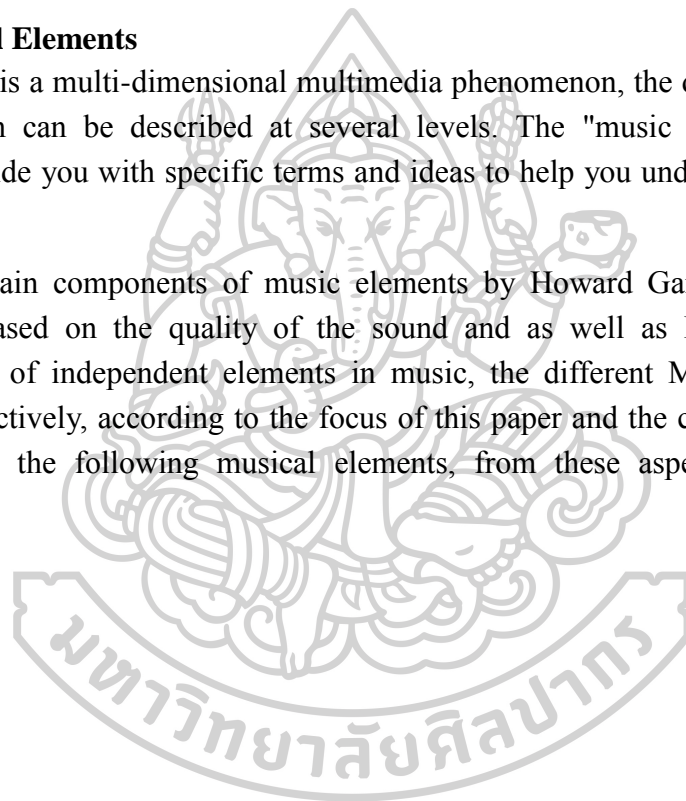
Clark Anderson. In 2004 the duo released the remixed version 3.5 of the 3.0-International Edition. On November 17, 2008, they released the latest album Origins. [12]

Their performances, especially the Goldrush of Veldhuis, the *Alborada del Gracioso* of Ravel and the Anders Koppel's electronic organ and the Toccata of Marlene, are usually marked as milestones with musicians and other musicians or people associated with the classical music world.

5. Musical Elements

Music is a multi-dimensional multimedia phenomenon, the design of music. The combination can be described at several levels. The "music elements" described below provide you with specific terms and ideas to help you understand and describe better.

The main components of music elements by Howard Gardner. Harold Owen proposes based on the quality of the sound and as well as Leonard B. Mayer's comparison of independent elements in music, the different Musical elements are given respectively, according to the focus of this paper and the center, the researcher summarizes the following musical elements, from these aspects to analyze and compare.



[12] Safri Duo. [EB/OL] http://dictionnaire.sensagent.leparisien.fr/Safri_Duo/en-en/

Table 1 Musical Elements

ELEMENTS	Related Terms
Melody	pitch, conjunct, disjunct, contrast, repetition, theme
Rhythm	beat, accent, meters, syncopation, tempo
Tonality	harmony, chord, triads, cadences, consonance, dissonance, modulation
Texture	Counterpoint, arpeggios
Timbre	Piano, Marimba
Dynamics	crescendo, decrescendo: forte, piano, etc.
Structure	Binary, ternary, theme, variation, form

The researcher studied the aspects of music elements to analyze the original piano version and arrangement version of marimba. Through the analysis of the same to the comparison of different works, to find the difference between both of them from the melody, harmony, texture, timbre, dynamics, and structure, adopted research in the fourth chapter carries on the analysis comparison.^[13]

[13] Gardner Howard, *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books. 1983

6. Methods for Marimba

Leigh Howard Stevens is an outstanding percussion performer. His invented “Stevens” of Marimba received a wide range of applications. His teaching dissertation “Methods of Movement for Marimba” was first published by his own company Marimba Productions in 1979. It describes Stevens's method of holding ball games, effectively using sports, and providing students with more than 500 musical exercises. “Methods of Movement for Marimba” is widely considered to be a revolutionary and highly detailed textbook. It has already been translated into four languages and is a book that every percussionist and Marimba performer should learn.^[14]

Peter Sadlo (28 April 1962 -29 July 2016), one of the most outstanding percussionists, at the age of twelve, he began to study at the famous "Meistersinger-Konservatorium" in Nuremberg. At the age of 20, he accepted the position of the solo musician of the Munich Philharmonic Orchestra. At the age of 21, he accepted the position of professor of timpani and percussion at the University of Music and Performing Arts in Munich. In 1990 he was appointed professor at the Mozart University in Salzburg. In his career, Peter Sadlo has also won numerous first prizes, including the 1982 International Percussion Competition and the 1985 Munich International Music Competition. His style was greatly influenced by his collaborator Sergei Celibidache. Since 1998, as a soloist, Peter Sadlo has focused on his career and received his Ph.D. from the Mozart Music Institute in Salzburg, University of Munich.^[15]

7. Related Research

In the reach of “*Music and Image: A Performer’s Guide To Maurice Ravel’s Miroirs*”^[16] written by Eunbyol Ko. The purpose of this research available on this work primarily addresses its analytical aspects, the researcher hopes that both the performer and the teacher can find a suggestion for reference in this article, both technically and in interpretation. Although aspects of fingering, expression, hand assignments, etc. should already be discussed in a course, the ideas in this presentation guide offer some additional possibilities for the teacher to pass on to the student or for the student to discover on their own.

^[14]Stevens Leigh Howard, *Method of Movement for Marimba*. Asbury Park: Keyboard Percussion Publications, 2000.

^[15]Hauptsache Mallets, *Die Zwei- und Vier-Schlägel-Techniken. Tipps – Tricks – Progressive Übungen*. Frankfurt: Musikverlag Zimmermann, 2003.

^[16]Eunbyol Ko, “*Music and Image: A Performer’s Guide To Maurice Ravel’s Miroirs*”, 2007

The reach of: “*Characteristics of Maurice Ravel's Compositional Language as Seen Through the Texture of his Selected Piano Works and the Piano Suite "Gaspard de la nuit"*”^[17] written by Oleksii Ivanchenko. The purpose of this research mainly analyzes Ravel’s structure of piano music, the depth of music expression, and the relevance to programmatic content in music. The researcher’s belief that in order to play a piece, a pianist must know its fundamental elements: the artistic intentions and stylistic features as represented in the score, and the composer’s personality and general musical language.

“*Exploration and Research on Piano Adaptation Songs of Liszt - Schubert*”^[18] written by Siming Han. In addition to studying the ontology, this thesis also makes a certain discussion on the definition of "adaptation". At the same time, it also makes a certain analysis of the creation background, the creation reason and the characteristics of the works of Liszt's adaptation of piano from Schubert's art songs, and summarizes and concludes them. In addition, through the analysis and comparison of the original melody and the adaptation of "*Mullerlieder*," the research aims to find the adaptation characteristics and value of Liszt's adaptation works.

“*Ravel's Miroirs: Text and Context*”^[19] written by Héloïse Marie Murdoch. The purpose of this research was to learn about miroirs by understanding the historical background of Ravel, and then analyze miroirs by discussing in terms of form and structure as well as rhythmic melodic and harmonic.



^[17] Oleksii Ivanchenko, “*Characteristics of Maurice Ravel's Compositional Language as Seen Through the Texture of his Selected Piano Works and the Piano Suite "Gaspard de la Nuit"*”, 2015

^[18] Siming Han, “*Exploration and Research on Piano Adaptation Songs of Liszt - Schubert*”, 2014

^[19] Héloïse Marie Murdoch, “*Ravel's Miroirs: Text and Context*”, 2007

Chapter 3

METHODOLOGY

This study aims to analyze and compare *Alborada del Gracioso* based on the aspects of Ravel and Safri Duo. The analysis method used for the study is in the field of musicology. Musicology is the academic analysis of music and research-based research. Musicology is a part of the humanities. Systemic musicology includes music acoustics, the science and technology of acoustic instruments and the meaning of music in physiology, psychology, sociology, philosophy and computing. Researchers mainly use two aspects of the theory in this thesis.^[20]

1. Music theory, analysis and composition:

Musicians learn music theory to understand the structural relationship in music used by composers by establishing rules and patterns. Music theory is used to analyse and compare Ravel's version with Safri duo's version.

2. Practice:

Within the context of musicology and pedagogy, practice tends to emphasize the evidence of how the collection and synthesis of music should behave. Findings of musical performance studies can often be used for music exercise.

Research is carried out by the following steps: 1) Study information and related research; 2) Analyze the piano version through the music elements as well as compare to the marimba version; 3) Create exercises to improve the marimba techniques.

Information about "*Alborada del Gracioso*" can be found in these books: Vladimir Jankorovich, "Ravel Painting Biography," Gardner Howard (1983), *Frames of Mind: The Theory of Multiple Intelligences*, Zhai Xuewen translation, "Maurice Ravel", these books introduce the background, and musical elements.

The researcher analyzed and compared the Ravel's Piano version and Safri Duo's marimba version through the seven musical elements: melody, rhythms, tonality, texture, timbre, dynamics and structure followed by comparing the similarities and differences of elements.

The processes for practicing marimba techniques in *Alborada del Gracioso* are based on the aspects of two hands triplet exercise, octave practice, paradiddle and glissando by following this timetable:

[20] Erica Muggleston, "Guido Adler's 'The Scope, Method, and Aim of Musicology' (1885): An English Translation with an Historico-Analytical Commentary," *Yearbook for Traditional Music* vol. 13, 1981

Table 2 Timetable

Technique \ Time	Days 1-10	Days 11-20	Days 21-30	Days 31-40	Days 41-50	Days 51-60
Practice music score	■	■	▲			
Two hand triplet exercise			■	▲		
Using the Paradiddle in marimba				■	▲	
Octave practice					■	▲
Glissando						■
Duo practice					■	■

From the 1st day to the 25th day, practice music score. From the 25th to the 35th day, practice two hands triplet exercise. From 35th day to 45th day, practice paradiddle on marimba. From the 45th to 55th days, practice octaves on marimba. From the 51th to the 60th days, practice glissando. Lastly, from 41st to 60th day, practice together with your partner. In a two-month period, a scheduled practice will effectively improve the efficiency and purpose of the exercise.

Chapter 4

RESEARCH RESULTS

At the beginning of the 20th century, when Ravel's "Miroirs" was composed, the arts in Paris has diversified and reached an unprecedented activeness. Ravel was not limited by the traditional system of composition. He used some innovative and creative techniques and also combined traditional music and impressionist music, allowing impressionist music to further develop.

In this chapter, the research is divided into four parts. 1) The first part is to analyze the original piano version. 2) The second part is to compare the piano version and the marimba version in terms of melodies, rhythms, tonalities, textures, timbres, dynamics, and structure points of analysis and comparison. 3) The third part is to compare the different technical difficulties between the piano version and marimba version. 4) The fourth part to create practice exercises.

1. Analyzing Ravel's *Alborada del Gracioso*

The overall structure of the music is a compound ternary form, it is structured as follows:



Table 3 Structure of Ravel's *Alborada del Gracioso*

	A					
	Introduction	A	Transition	B		A ¹
Internal structure		a+a ¹		b+b ¹	c+c ¹	a ² +supplement
Bar	1-11	12-21	22-30	31-42	43-57	58-71
Tonality	Dm	Dm	Dm	Dm	C#m	Bm D

	B									
	C	Transition	D	Transition	E	Transition	D	Transition	E ¹	
Internal structure	d+e+f+e ¹ +g+e ² +h+e ³		i ¹ +j+k+j ¹		l		i ¹ +j ² +k ¹ +j ³		l ¹	
Bar	72-101	102-104	105-124	124-125	126-129	130-136	137-155	155-156	157-160	
Tonality	D	F#	F#	F# D	D	F#m	F#m	D	D	

	A1					
	B ¹	A ²	Transition	coda		
Internal structure	b ² +b ³ +c ² +c ³	a ³		I	II	
Bar	161-173	174-178	179-183	184-199	200-229	
Tonality	Am C#m Bm	Dm	Dm	Dm Gm Em Gn	D	

1.1 Section A

The section A is made up of a single trilogy with recapitulation. The music begins with the introductions of 11 bars. The introduction is composed of two completely different materials, see example 1 and example 2.

Figure 1 Example 1, bb. 1-5, piano

Assez vif ♩=92

mf sec les alpages très serrés

Figure 2 Example 2, bb. 6-11, piano

f

mf subito

Example 1 Through the very characteristic rhythmic patterns and irregular accent, its character portrayed the characteristics of the clown, example 2 is to imitate the Spanish guitar fast pizzicato.

The two motives run through the whole piece, the material from the beginning of the section A is derived from the example 2, the melody is based on the triplet, the rhythm emphasizes the strong dynamic and dance characteristics.

The A part of the section A is written in two phrases, the structure is an irregular passages segment of the 4 plus 6 bars by the triplet consecutive tones that appear in example 2 are carried out as the dominant motivation, the first phrase uses a repetition. In the second phrase, the overall movement of the first phrase is moved ottava bass, and there are 2 bars of expansion, the expansion section repeats the third and fourth bars of the second phrase in an ottava bass, which end with d minor triad.

The source of the transition (mm.22-30) is derived from example 1 (m.1), which again deepens the impression that the clown is in people's mind. (example 3)

Figure 3 *Example 3, bb. 22-24, piano*



There is part A in the rhythm and intensity of the B segment, which is changed from 6/8 to 9/8, the dynamics is also turned into fortissimo of the Piano of A, the texture is thickened, in the way of staccato chords, the tension of the music gradually increases, and the dramatic conflict becomes more and more intense. The second part of section B is different from the first part, the composer uses new materials written, but the first part of the opposite, in order to form a contrast, in the first phrase of the second part, there are also two contrastable factors, one is fast triplet, in order to imitate the Spanish classical guitar Tremolo, the other is a wavy figure to write, the two materials compare and cooperate with each other, so that the dance scene is fully displayed. The second phrase is in contrast with the first phrase, and when it starts tonality into C# minor, the melody has a slight change, while the fabric is dominated by thick column chords, in the m.56 of the music, the tonality turns back to the main tune (D minor).

The A1 part of the piece is the reproduction part of the section A part which changes reappearance of the A part, the composer repeats the subject at the beginning of A is four times, finally cadence on the coda (I) and then on the line to supplement, the supplement material from the material in Example 1.

1.2 Section B

The section B of the music is developed with two distinctly contrasting materials, one is in the form of the monophonic texture, and the other is the dance rhythm composed of the pillar chord, see the example 4 and 5.

Figure 4 Example 4, bb.70-73, piano

Figure 5 Example 5, bb. 74-77, piano

The first material starting from the section B (example 4, mm. 70-73), followed by the second material with a large contrast to the first material (example 5, mm. 74-77). The first material gives a lyrical and melancholy feeling. Each section of the first material can be regarded as appearing in different forms, each has their own characteristics, the first section is carried on the dotted rhythm with the color of the reliance on the appoggiatura; the second section repeats with different rhythms, and the third section is the descending chord of the decomposition; the fourth section appears in the mode of surround, the four forms combine to show the characteristics of the clown's inner mood swings.

The second material is mainly a thick column chord in the form of a dance rhythm in the form of dramatic conflict and alternation with the first material. The bass of a chord is B and F#, the treble part is C#, D, F#, A, it can be concluded that material 2 is composed of a composite chord with highly rich colors, one for B, D, F#, A, and the other for D, F#, A, C#. This contrasting conflict has developed a total of

four times, each time with the last comparison tone area has the overall sinking characteristics, reflecting the loss of the clown's inner feelings, characterized by the composer in the creation of each lyrical melody development the first tone is designed to the last tone of the last lyrical melody see the examples 6, 7, 8, 9.

Figure 6 Example 6, bb. 70-73, piano

70 **plus lent**

mf *expressif enrdit.*

Figure 7 Example 7, bb. 78-80, piano

78 **plus lent**

mf

m. g. enlevez la sourdine

Figure 8 Example 8, bb. 84-87, piano

Figure 9 Example 9, bb. 90-95, piano

The lyrical melody in example 6 is the beginning of the middle part, which is also the first one to appear. The ending sound is B, which is the contrasting dance rhythm after the lyric melody ends, followed by the first development of lyric melody (Example 7), the beginning tone is exactly the ending tone in example 6 melody, and the ending tone in Example 7 is G followed by the second dance rhythm followed by the second development of lyric melody (Example 8), the starting pitch is also the ending tone G of the last melody development. The end of this melody is E, and then the dance music rhythm appears again. Finally, the last development of the lyrical melody (example 9), the beginning tone is still the melody of the last tone of the end of the last development, and visible to the biting tail is composer elaborate design results.

The composer made 5 bars of connection in the development part of the piece. The texture is introduced into the second part of the development by broken chord of triplet.

D part of the four sentences, an open segment of the irregular type, the first phrase material for the first lyric C part of the second bars, the composer uses a time-expansion approach, expanding it twice on the left-hand part, while his right hand is a stack of two different octaves. The second movement is a lively dance sound for development materials, and the right-hand part comes from the dance rhythm of part C. The third source material is derived from the music example 7, which is the first development of the lyric melody. The fourth phrase is repeated for the change of the third phrase. The development of the D section is the same as the C section, which is a contrastive development with two themes. The difference is that the C section is written by two new themes and the D section is basically derived from the C section, the material the use of the considerable savings.

The end of part D is followed by a small connection in the two-bars, which breaks down the chord form to the E part of the middle of the music.

E is a phrase of the whole part, 4 bars, the phrase uses the downward of entry into the sequence to leap on the texture, the dynamics are Fortissimo, the combination of the melodies seem to create a strong sense of depression, which corresponds to a small climax of the whole music.

After the end of the E part, there are 7 bars of connection, the material in this connection is derived from the combination of the materials in example 2 and D parts, this connection is connected to the D¹ part.

Part of D¹ is altered recapitulation in part D. The composition of this part have different changes of the writing and performance methods with D part, that make the music more abundant, see the example, 10 and 11.

Figure 10 Example 10, bb. 107-109, piano

Figure 11 Example 11, bb. 137-138, piano



The C# of the left-hand part is three crotchets in example 10, in the D¹ part, the composer changed it to two quavers notes, the triplet of the quavers notes and the four semiquaver notes of the average that makes it not monotonous, in addition, the changes in the performance are also one of the changes, for example, there is no staccato used in m.141 but is used in section D, the accent of m.117 is expanded to five meters in reproduction, while the original value is only two.

The end of the D¹ section is a connecting section which is very similar to the previous connecting section except that it changes in the range and then the music goes into the E¹ section.

The altered recapitulation is the E¹ part of the E segment, compared with the E segment, the E¹ section translates the pitch of the E segment upward to parallel thirds, the mainly of left-handed texture is staccato, the music is more dynamic than the E segment, and the whole E segment is arguably the most intense part of the whole music, and also the climax of the whole music.

Then again in the way of the broken chord into the 5 bars of the connection part, this connection will transfer the music to the reproduction part.

1.3 Section A¹

The A part of the section A structure is omitted, the B section is directly reproduced, that is the B¹ section, the reappearance section omitted the representation of part A, so the recapitulation structure is not reproducing single trilogy, from now the recapitulation structure is two-part from without the reappearance, compare with the part of B, when B¹ is reproduced, the structure combination of the B part of the 6 plus 6 is reduced to a combination of 4 plus 4, at tonality there is also no reappearance from the keynote, but from the keynote of the dominant key, after 4 bars, the tonality returns to the keynote, after 4 bars returning to the keynote. In the section A Structure,

the second part of the B segment is a combination of 9 plus 6 structure, and the reproduction is expanded to a combination of 11 plus 6, the original single glissando has become a double glissando, greatly deepening the color of the composition and performance skills.

Reproduction part of the A² part of the presentation part A¹ complete reproduction, cadence from the original open-cadence into a closed-cadence.

Then the music comes to the end of the 4 bars, and the material from the example 1, which again presents the image of the clown.

The piece has two codas (coda I, coda II), the characteristic of the coda I is characterized by changeful tonality, the material is basically the original material, embodying the inner struggle. The coda II is equivalent to a summary of the whole piece; finally, the end of D major cadence above, to create a new auditory tone color.

1.4 The Creative Characteristics of Ravel in *Alborada del Gracioso*

First of all, on the whole, although "*Alborada del Gracioso*" was originally presented as a solo piano, the composer was required to play the sound of certain instruments in orchestra on certain notes while playing, from this, it can be seen that the composer already had this symphonic thought in his writing, for example, the introductory part of this piece changed to a pizzicato tone when played by the symphony orchestra, although the piano performance could also be perfected, the timbre of the string will make its perfect interpretation.

Second, from the structure point of view, the section A of a piece of music is a simple ternary with recapitulation, this is consistent with the tradition, it can be said that the traditional inheritance. Developed part with the presentation of the material, followed by the introduction of new materials in contrast, but still retains the section A of the characteristics of the rhythm type, both to bring a sense of hearing fresh, but also to strengthen and the link between the section A part, the use of contrasting materials in the section B of the material, which may be related to the conversion of dance scenes, in tonality, the more traditional works are often compared with the keynote tonality, and the developed part of this work tonality but still remain in the keynote, which is breaking the traditional new aesthetic. Recapitulation of the work omitted the first part of the presentation, directly from the second part began to recapitulation, tonality nor direct reproduction of the keynote, it can be seen that the composer pays more attention to the second parts of the section A, which is a more novel feature. But staying in the cadence of major, using a lot of ninth chords, the whole coda gives birth to a sense of surprise. Throughout the work, the composer

makes extensive use of new chord constructions, such as the second and fourths superimposition, which break the traditional harmony of colors and acoustically bring a different freshness.

Third, from the perspective of the application of special materials, the use of some Spanish dance rhythms shows that the composer's experience is very rich, and the material obtained from life is applied to their creation skillfully, making the work more vivid. The use of a few flashes of glissando makes the relationship between light and shadow very perfect.

2. The Comparison and Analysis Between Ravel's and Safri Duo's *Alborada del Gracioso*

In both versions, due to the difference in instruments, the same phrases have the same and different features. In the introductory part, the piano version is the same as the marimba version. There is no reduction or expansion. The only difference is the contrast between the dynamics of the two marimbas. It is mainly reflected in the Crescendo and Diminuendo weakening of the non-synchronous, and the different strengths make the primary and secondary changes clearly and have more sense of hierarchy. See bb.1-11. At the beginning of the 12-bars, the dynamics of marimba 1 is *piano*, and the dynamics of marimba 2 is *mezzopiano*.

At this time, marimba 2 is the main tune, and marimba 1 is the harmony layer. The main highlight of this section is that marimba 2 is the melody part. At the same time, the melody part will be played at different octaves. This melody will appear in different register. Although the piano version also changes the register continuously on this material, but as a Marimba there is a clearer sense of color contrast in different register. The connecting part of the 21-bars section changes the left-hand part of the piano version to the marimba1. The stress of this connecting part is reflected on the marimba1. The reason why it is exchanged is to reflect the ensemble. The m.28 subsection of the marimba version is one octave higher than the piano version. This is due to the marimba's pitch range. Marimba's octave-high performance of this material sounds even better.

From the beginning of the 31-bars, there is not much change, there are only changes in the harmony, for example, the first beat of the 31-bars in the marimba version is less than the piano version of an unaccented octave D. This kind of harmonies, the cuts and splits are mainly to facilitate performance.

After the adapted version of the piano version has a strong comparability, through the following music elements for analysis and comparison in the following table 4.

Table 4 The Comparison of Musical Elements

MUSICAL ELEMENTS	Ravel's Aspects	Safri Duo's Aspects
Melody	Overall structure Complete Version	Internal structure Reduced version
Rhythm	Complicated	Uncomplicated
Tonality	D major	D major
Texture	Tone Chord	Counterpoint Partials
Timbre	Piano	Marimba
Dynamics	Crescendo, Decrescendo: forte, piano, etc.	
Structure	Compound ternary	

2.1 Structure

In the process of adapting works, it is uncommon to reduce the scale appropriately. The composers adapted for works are quite cautious when they have creative thinking. Many composers make large-scale reductions in the adaptation of works to achieve the goal of not procrastinating and repeating the theme. The famous percussionists Safri Duo in 1996 for the two sets of Marimba adapted "*Alborada del Gracioso*" is also, they are also greatest percussionists, so it was a good idea to adapt the two marimbas, adaptation after the table structure.

Table 5 Structure of Piano Version

	A					
	Introduction	A	Transition	B		A ¹
Internal structure		a+a ¹		b+b ¹	c+c ¹	a ² +supplement
Bar	1-11	12-21	22-30	31-42	43-57	58-71
Tonality	Dm	Dm	Dm	Dm	C#m	Bm D

	B									
	C	Transition	D	Transition	E	Transition	D	Transition	E ¹	
Internal structure	d+e+f+e ¹ +g+e ² +h+e ³		i ¹ +j+k+j ¹		1		i ¹ +j ² +k ¹ +j ³		i ¹	
Bar	72-101	102-104	105-124	124-125	126-129	130-136	137-155	155-156	157-160	
Tonality	D	F#	F#	F#D	D	F#m	F#m	D	D	

	A1					
	B ¹	A ²	Transition	coda		
Internal structure	b ² +b ³ +c ² +c ³	a ³		I	II	
Bar	161-173	174-178	179-183	184-199	200-229	
Tonality	Am C#m Bm	Dm	Dm	Dm Gm Em Gm	D	

Table 6 Structure of Marimba Duo Version

	Section A					Section B	Section A ¹				
	Introduction	A	transition	B		A ¹	B ¹	A ²	transition	Coda	
Internal structure		a+ a ¹		b+ b ¹	c+c ¹	a ¹ +supplement	b ² +b ² + c ² +c ²	a ²		I	II
Bar	11	12 - 21	22- 30	31- 42	43- 57	58-70	71-87	88- 92	93- 96	97- 118	119 - 130
Tonality	Dm	Dm	Dm	Dm	Dm	Dm	Abm C#m Bm	Dm	Dm	Dm Gm Em Gm	D

Table 5 shows the structure of the piano version. Table 6 is the structure table of the two marimbas version after adaptation. As can be seen from the above table, Safri duo made a substantial reduction in the adaptation of this work. First, the section A part is exactly the same as the piano version. After the adaptation, the section A part is presented as a simple ternary with recapitulation. In Ravel's original piece, the beginning of the development is a lyrical, with long melodious melody lines and a column chord dance rhythm to compared with, in the adapted version, both of these materials are omitted, so that the piece can be thought of as a transformation from the original compound ternary to an adapted rondo form, that is, the introduction — A — connection — B — A — B¹ — A² — connection — coda. From tonality, Safri duo used the original version of the tune when it was adapted, and the main tone was still D minor, characteristic is omitted in the development of the B-A-B¹ connection of B is D major, B1 is Eb major start, this is also different from the traditional rondo form,

the contrast in the tonality, the change in the color, and the feeling of a new sense of hearing.

2.2 Melodic Line

In the original, as is the solo work, all the harmonies performed by a person to complete, after been adapted from two performers, marimba version works to better understand the fluency lines better, to Safri Duo in the adaptation of harmony split to reasonable layout, see examples 12,13.

Figure 12 Example 12, bb. 6-8, piano

The musical score for piano, measures 6-8, Example 12, is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The score begins with a dynamic marking of *f* (forte). The melody in the top staff consists of eighth notes, with a triplet of eighth notes in measures 6 and 8. The bass line in the bottom staff consists of eighth notes, also with a triplet of eighth notes in measures 6 and 8. The score is marked with a *f* dynamic at the end of measure 8.

Figure 13 Example 13, bb. 6-8, marimba

The musical score for marimba, measures 6-8, Example 13, is presented in two staves labeled "Marimba 1" and "Marimba 2". The key signature has one flat (B-flat) and the time signature is 6/8. The score begins with a dynamic marking of *f* (forte). The Marimba 1 staff (top) features a melodic line with eighth notes and a triplet of eighth notes in measures 6 and 8. The Marimba 2 staff (bottom) features a rhythmic accompaniment with eighth notes and a triplet of eighth notes in measures 6 and 8. The score is marked with a *f* dynamic at the end of measure 8.

Example 12 is the piano version, and example 13 is the two-marimba version. Playing smooth triplets with chords in a piano version is easier to deal with, and adapted version requires two people to have better performance, in the 7th bars, the piano version of first beat D and A is located in the great, the second of D and A located in an unaccented octave, Safri Duo in adaptation to its raised an octave, the reason is that marimba best sound zone is at the second octave, showing the requirements of the Safri Duo in the adaptation of tone is very strict. It would be lacking in stage performance if the same material as the example 13 could be handed to a virtuoso as a duo of two marimba. Example 13 is not the only adaptation method. For the specific feasibility, see examples 14, 15, and 16.

Figure 14 Example 14 :

Musical score for Example 14, featuring two marimbas. The score is in 3/4 time and consists of three measures. Marimba 1 (top staff) plays a triplet of eighth notes (G4, A4, B4) on the first beat of each measure, followed by quarter notes. Marimba 2 (bottom staff) plays a triplet of eighth notes (B3, C4, D4) on the first beat of each measure, followed by quarter notes. Dynamics include accents and fortissimo (f) markings.

Figure 15 Example 15 :

Musical score for Example 15, featuring two marimbas. The score is in 3/4 time and consists of three measures. Marimba 1 (top staff) plays a triplet of eighth notes (G4, A4, B4) on the first beat of each measure, followed by quarter notes. Marimba 2 (bottom staff) plays a triplet of eighth notes (B3, C4, D4) on the first beat of each measure, followed by quarter notes. Dynamics include accents and fortissimo (f) markings.

Figure 16 Example 16:

The musical score for Example 16 consists of two staves, Marimba 1 and Marimba 2, in 2/4 time. Marimba 1 plays a melodic line starting with a forte (*f*) dynamic and a fermata. Marimba 2 plays a rhythmic accompaniment featuring a triplet of eighth notes, also marked with a forte (*f*) dynamic and a fermata. The key signature has one flat, and the time signature is 2/4.

All of the three listed above have been adapted to this material in another way. This adaptation of example 15 would be a bit difficult if you wanted to play faster, and you lacked the two people's echoes stage performance. Examples 15 and 16 have a stage performance, but the triplet here is quite difficult at this speed, and the adaptation is not necessarily reasonable, although these three forms do not represent all possible ways, but Safri Duo adaptation of both taking into account the stage performance, also has the characteristics of the performers.

2.3 Tonality

In both versions, the marimba version has always been derived from the piano version, so from Table 5 and Table 6, it can be seen that the two versions of the presentation and reproduction sections of the work are both internal structures and tonality. No change was made, except that the entire middle part was omitted in the Marimba version. Therefore, all the elements in the middle of the original piano version, such as tonality and melodic lines, are no longer reflected here.

2.4 Dynamics Timbres and Harmony

In the two versions, due to the differences in the instrumental mediums, the same phrases have similarities and differences.

In the introductory section, the piano version is the same as that of the Marimba version. There is no reduction or expansion. The only difference is the contrast between the dynamics of the two sets of marimba, which is mainly reflected in the gradual increase or decrease in the intensity of no synchronization. The same intensity makes the distinction between primary and secondary, with a more layered sense, see section at the beginning of the 12th bars, the intensity of marimba 1 is *piano*, and the

Dynamics of marimba 2 is *mezzopiano*. At this time, marimba 2 is the main tune, and marimba 1 is the harmony layer. Marimba 2 is mainly melody

At the same time, the melody part is played at different octaves. This melody appears in different register. Although the piano version also changes the register continuously on this material, as a marimba, there is a clearer sense of color contrast in different register.

The connecting part of the bb.21 changes the left-hand part of the piano version to the marimba 1. The accent of this connecting part is reflected on the marimba 1. The reason why it is exchanged is to reflect its ensemble. The bb.28 of the marimba version is one octave higher than the piano version. This is due to the marimba's pitch range. The melody of Marimba's octave playing material will be even better.

From the beginning of bb.31, there is not much change, some are only changes in the harmony, for example, the first beat of the mm.31 on the Marimba version is less than the piano version of a small D, this kind of harmonization the cuts and splits are mainly to facilitate performance.

2.5 Timbre

Many orchestral, chamber and piano compositions, etc. may be adapted to suit any work to any instrument, depending on the needs of a particular occasion, forcing the arrangers to make all the orchestration means, it can be seen that adapting is not an easy task. Orchestration must be mindful of the different attributes of the instruments used and the technical limitations of playing them. However, this limitation is precisely what triggers the imagination of the arrangers, instead of restricting the arrangement, Safri Duo is the case, in the marimba performance of *Alborada del Gracioso*, they respected and loved the adaptation of the piece to create a very satisfying piece of work.

Marimba as a direct descendant of the xylophone, composers before 1950 did not create a lot of music for this instrument until after 1950 began writing a large number of such instruments. Although as a straight xylophone descendants, the sound of marimba is more rounded, deep, so the performance of music and the xylophone is different.

It is actually very difficult to adapt the original version as a piano solo form to the duo of two marimbas. First of all, the performance method on the piano is completely different with marimba, and the texture and timbre are also completely different. So Safri Duo thoughtfully thought about it when he was making up for the

imperfections in playing the piano version by marimba version. It is perfectly fitting to use the performance of marimba to handle every detail of the original piano version, as examples 17 and 18.

Figure 17 Example17, bb. 14-15, piano



Figure 18 Example18, bb. 14-15, marimba

The image shows a musical score for two staves, bass and treble clef, in a key with one flat. Measure 14 is marked with a '14' above the bass staff. A '7' is written above the first chord in the bass staff. The treble staff shows a triplet of eighth notes marked with a '3' below it and an accent (>) above the first note. A slur covers the triplet and the following eighth note. The score continues into measure 15.

Example 17 is the piano version, and example 18 is the Marimba version, both of which are from the same place. As you can see from the two above examples, the one note of F# is a relative duration long sound, prolongation is easy to do on the *piano*, but there is only one attack effect of a marimba performer, so Safri Duo added the tremolo to the sound of F#, which is the way the percussion usually refers to the roll performance to extend the duration, there is not only highly restored of the piano

version, but also reflects the characteristics of marimba.

Here with the triplet part as the foreground layer, the rest as a background layer, in the piano version, the left hand can jump back and forth freely between G clef and F clef. In the marimba version, Safri Duo will make the foreground layer to the second marimba and the first marimba play background layer, a clear division of labor and priority; such cooperation can avoid playing techniques and conversion difficulties and make music more smooth, which has more liquidity.

3. The Performance Comparison of the Piano Version and the Marimba Version

3.1 Staccato

The background layer in the piano version is played in staccato, while the marimba version does not use skip, which is determined by the timbre of marimba, marimba's voice itself has a staccato-like sound, it sounds like a staccato sound effect, so here Safri Duo omitted to skip staccato method, the notation simplifies playing for other performers save unnecessary time, it can be seen that they are quite rigorous in the handling of such details, and in addition to that there is an allusion with above b.31 in marimba's version that is a different approach but equally satisfactory results: Tenuto becomes a chord, alternating with both hands to complete the roll. For the sake of fingering, the marimba 1 omits the D-tone in the first beat of the piano version, this adaptation of both highly restored Ravel's piano version, but also fully embodies the musical characteristics of the marimba. The triplets in b.41 and b.42 have the omission of the chord sound B in the piano version in order to achieve the goal of a reasonable fingering without destroying the original mood.

3.2. The Fluency of Long-Line Melody

Playing fast fragments of the piano is very easy to do, but in the marimba instruments, playing too fast will make lines not too smooth, tone and tone cannot reach the clarity of the *piano*. Therefore, Safri Duo in their adaptation they omitted part of the sound, see the examples 19 and 20.

Figure 19 Example 19, b.44, piano

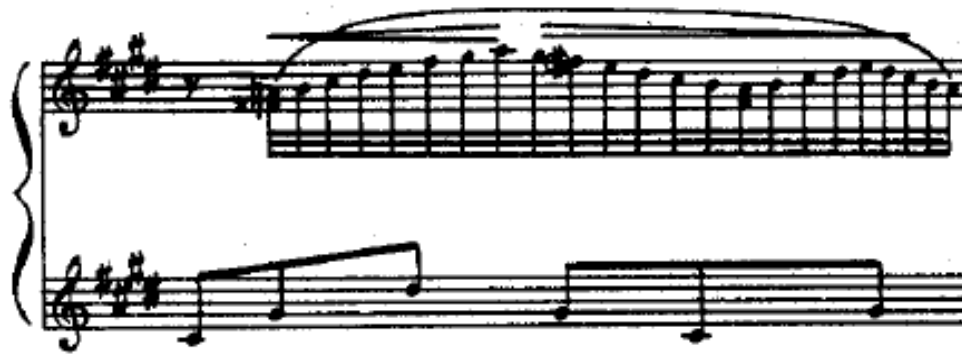


Figure 20 Example 20, b.44, marimba

The above example 19 is the piano version and the example 20 is the marimba version. It can be seen that the right-hand part of the piano version is a fast scale liquidity melody with demisemiquaver notes, In the marimba version is adapted into a semiquaver pattern of the triplet melodic lines. In the rapid performance of the piano, a^1 is used as a starting point ascending by step-wise progression to a^2 , and descending step-wise progression comes back to a^1 , the last ascending by step-wise progression to e^2 and then descending step-wise progression to a^1 , from a^1 to a^2 can be seen as a return, a^2 to a^1 for the second run, the last run is a^1 to a^1 for, such a run a total of 3 times, that is $a^1—a^2—a^1—a^1$, whereas in the version of Marimba there are only two times: $a^1—a^2—a^1$, In this way, it reduces the difficulty caused by marimba's performance due to too fast speed, and thus fully expresses the music of this fragment,

in a similar segment of the work, Safri Duo has adapted it in this way, which is precisely what they are thinking about.

Whether it is Ravel's piano version or the adapted marimba version, Safri Duo retained Spanish classical guitar-like tremolo of *Alborada del Gracioso*. No change was made so that the original mood was retained.

The two-tone figure in the piano version is also one of the features in this piece. The same is true in the marimba version. In the piano version, the two-tone glissando is completed by the right hand, and after the adaptation, the glissando is performed by the glissando, marimba 1 and marimba 2 were completed (b. 79 and b. 81), or they were scraped simultaneously by marimba 1 and marimba 2 (b. 83). This distribution made the stage more agile. The expression of the two people has been maximized.

For some beat, Safri Duo has also taken some thoughtful considerations in adapting, and they have always been based on performer when adapting, see examples 21 and 22.

Figure 21 Example 21, bb.222-223, piano



Figure 22 Example 22, bb. 125-126, marimba



The above example 21 is the original Ravel piano version, example 22 is the marimba version, with an octave leap in the right-hand part of the piano version, the right-hand part of the piano version with a pillar chords hopping, undoubtedly perform skillfully with a certain degree of difficulty, and there is also a lot of irrationality in fingering, so Safri Duo eliminates the repetition of chords during the reorganization, making it a monophonic octave hopping by marimba 2, thus eliminating the need for complex and irrational fingering to be faced in performance, The left-hand part of this intensive piano harmonic progression, this compact harmony no larger hopping in the marimba 1 is very easy to do.

In the piano suit "*Miroirs*," *Alborada del gracioso* belongs to the contextual title music, depicting the hazy situation dominated, which is also one of the characteristics of Impressionism, so whether it is a piano version or adaptation of the marimba version, when playing, use consistent and vigorous techniques to perform. Therefore, whether it is Ravel's piano version or the marimba version, it is not easy to perform.

3.3 Comparison With the Piano Version of the Octave Technique Used in the Marimba Rhythmic Requirements

In piano performance, octave core lies in the flexible use of wrist and arm, in the process are same to be clever combination, in order to achieve flexible pitch, express a strong sense of rhythm in the introductory part of the work (bb.1-11), with a strong Spanish-style character and a strong overall rhythm that uses high-octave tricks to emulate the pizzicato of Spanish classical guitars, therefore, the touch keys need to be flexible when playing, and the pronunciation is totally neat and tidy, showing the feeling of being free and easy. In the marimba version, Safri Duo split them into two marimbas when they were reorganized, so playing requires a tacit understanding and sophistication of two people, at this point, there is a high demand for the control of the rhythm. In addition to the above, in the case of the marimba 2 the pillar chords with an arpeggio. Therefore, in addition to the high requirement for cadence control, accuracy of mallet keystrokes the requirements are also quite high, in order to express the mood. In addition, marimba as a percussion instrument, playing accent, unlike the piano, and the part of the accent requirements are very high, so when playing it needs to highlight the stress, so to achieve sound head visible effect.

For marimba, the staccato is more difficult to beat than the piano, and marimba has a short sustaining feature, especially for the high-pitched area where no single sound is as clearly visible as the piano's staccato, see example 23.

Figure 23 Example 23, bb.12-13, piano

The above example is difficult to play in the staccato and the normal sound transitions, when you need to play marimba keys quickly and leaves the key, playing the staccato alone when the difficulty is not large, but the normal tone and staccato when converted, it can not be as handy as the piano version, which is dictated by the nature of marimba.

3.4 Glissando in Piano Version and Marimba Version

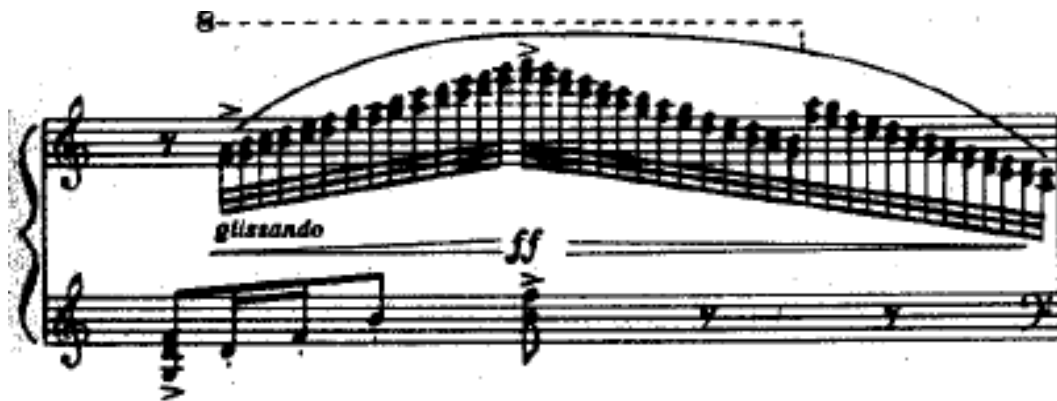
Whether it is Ravel's piano version, or after the adaptation of the marimba version, the tremolo of Spanish classical guitar is the "Alborada del Gracioso" unique part, so Safri Duo while adapting from the original in this part does not make a change, so the mood of the original version has been reserved.

In the piano version, the double-tone glissando is also one of the featured tricks in this work, marimba version is also the case. In the piano version, the double-tone glissando is completed by the right hand. After the adaptation, either by marimba 1 or marimba 2 (bb.79 and 81), so that the stage effect is more mobility, two people's expressive expression has been maximized.

Piano glissando is a kind of special techniques to produce rapid scale skills, usually playing the glide, there are two ways to deal with, One is a fixed finger continuous touch button glissando, the other is not a fixed finger to play the keys to slide effect, in the performance of "Alborada del Gracioso" is generally used the

second glissando skill, such as the double-tone glissando in b.173, fingers can be the method of silent change. When the touch key is touched up slightly, no accent is added, making anyone sound uniform and clearly visible. See example 24.

Figure 24 Example 24, b.175, piano



When playing marimba, the mallet 1 and 2 beat the initial sound, and then the other two mallet with the strength of the rapid sliding across the keyboard generated scraping effect, prominent accent, See example 25.

Figure 25 Example 25, b.81, marimba



3.5 The Technical Difficulties of Dynamics Skill in Marimba Version of *Alborada del Gracioso*

In the piano version of this work the dynamics change is very rich, and marimba version is the same, and no matter in which version, the performance of the intensity skill is difficult, but the piano version as single-person version, the difficulty in terms of the intensity skills is relatively lower than marimba version, especially considering the stage effect when two people are playing, it requires more precise coordination and a lot of practice.

First, the same intensity is synchronized. The beginning of the work is based on the *mezzoforte*. The two marimbas work at the same intensity. At this point, they both maintain the same intensity (bb.1-5) followed by the same intensity changes simultaneously (bb.6-9), and if neglecting this would result in a blurring of the background and foreground layers and a lack of hierarchy reflection in the work.

Second, different intensities are made simultaneously. In "*Alborada del Gracioso*" different intensities are also carried out simultaneously. For example, beginning with b.12 of the work, the strength of marimba 1 is *piano*, the strength of marimba 2 is the *mezzopiano*, at this time, the background is the marimba 1, supporting the foreground marimba 2, so the strength of the marimba 2 is stronger than the marimba 1, which requires continuous running between two people.

Third, accented sound. As dance music with a Spanish style "*Alborada del Gracioso*" also has a strong sense of rhythm, and the work uses a lot of stress to emphasize the sound head, one is the regular accent, for example, the first 1-4 bars of the work, the accent of marimba 1 is in the first beat of the first-bars, and the second-bars of the first beat and the fourth beat, and repeat theses as a cycle. It is not difficult to tell that the accents at this time are all on *forte*. The other one is irregular accents such as the marimba 2 in b.37 where the accent is on the first beat and fourth beat, and marimba 2, b.38, it is only the third beat, the weak beat, and then it formed an irregular stress, which is undoubtedly a technical performance difficulty. The regular and irregular stresses are very common in this work and it is also one of the characteristics of this work. So no matter what kind of stress it is, a large amount of analysis and comprehension of the work must be done prior to performance, only by doing this perfectly performance is possible.

4. Techniques of Safri Duo's *Alborada del Gracioso*

In *Alborada del Gracioso*, there is a lot of technical difficulties. The researcher learnt from “Methods of Movement for Marimba” by Leigh Howard Stevens and “Hauptsache Mallets” by Peter Sadlo, these two of practice methods, and further adapted the practice to a more suitable way for this piece and personal style. In this chapter, the researcher will focus on the adjusted practice methods and hope readers could learn from them and overcome technical difficulties when practicing this piece.

4.1 Two Hands Triplet Exercises

In *Alborada del Gracioso*, there is a lot of semiquavers of triplet, which are designed to imitate the fast picking of Spanish guitar. The problem is when playing the piano, fingers are flexible and because each finger is independent, it is more convenient to move. But in terms of marimba, due to the weight of the mallet and wrist speed limits, fast key running are more difficult.

In examples 26, 27, and 28, it is Marimba's semiquaver of triplet, which is further adapted to the new practice to make it more suitable for the piece by using Steven practice.

Figure 26 Example 26, bb.6-10, marimba



Figure 27 Example 27, bb.84-87, marimba

Figure 28 Example 28, bb.71-75, marimba

Figure 29 Example 29

In example 29, triplets are played alternately by the 3rd and 4th mallets and further elevated to play triplet on the move. This exercise helps performers improve the accuracy of triplet, while also improving the accuracy of the marimba mallets turn.

The 2nd and 3rd mallets alternation is not just an exercise, it is also possible to practice this exercise with a different combination of 1st, 2nd, 3rd and 4th mallets, which will be of great help to this piece performance and other piece with triplet.

4.2 Using the Paradiddle in Marimba

Marimba is one of a percussion instrument, often sharing same techniques in other percussion instruments. These techniques usually require a long time practice, and Paradiddle is such a technique requiring mallets and wrist control ability.

Paradiddle is a common technique in snare drum performance. Paradiddle means "alternating repeat ", the playing skills are: RLRR or LLLL, which is the basic technique of snare drum. "Para" means alternating, "diddle" means repeated, this combination can produce a quadruplet sound, example 30 is a commonly used snare drum Paradiddle exercises.

Figure 30 Example 30, bb. 88-95, marimba

Figure 31 Example 31:

Example 31 is the Paradiddle part in the *Alborada del gracioso* marimba version. It is located in b.81 of the second part of the piece. In Marimba, the weight of the wrist makes it a technical difficulty to evenly perform the Paradiddle. This exercise enable a more suitable practice to meet the technical requirements in *Alborada del Gracioso*.

Figure 32 Example 32:

Example 32 is the main purpose of this exercise that is to enhance the control of 2nd and 3rd mallets so that the Paradiddle can be played more evenly. This practice is suitable for the *Alborada del Gracioso* and any piece with Paradiddle and it enhances the speed and efficiency of practice dramatically.

4.3 Octave Practice

The octave practice is very important in Marimba performance because the octave is unequal when we play Marimba due to the instrument's character. This will cause difficulties for the performer in the process of playing, which does appear in *Alborada del Gracioso*.

Example 33 shows alternation of left and right the octave progression, which is not the traditional octave dual tone, and the alternately up line adds even more technical difficulty at the same time.

Figure 33 Example 33, bb.124-127, marimba

The musical score for marimba, measures 124-127, is presented in two staves. The key signature has two flats (B-flat and E-flat). Measure 124 begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piece continues with intricate rhythmic patterns, including sixteenth-note runs and triplet figures. The dynamics are marked 'ff' (fortissimo) in measures 126 and 127, with accents placed over various notes throughout the passage.

However, in other practice it only has octave dual tone practice with lack of octave single tone practice. Still it needs to accommodate this practice with *Alborada del Gracioso* features to a more suitable practice method.

Figure 34 Example 34 :

Example 34 is a practice exercise in 4/4 time, consisting of 12 measures. The key signature has two flats. The exercise is designed for positioning and includes a variety of intervals and chords. The first measure includes fingerings: 1 1 1 1 for the first four notes and 3 3 3 3 for the next four notes. The exercise progresses through different intervals and chordal structures, ending with a final cadence in measure 12.

Example 34 is the adapted practice, which an initial practice is primarily focusing on a positioning exercise, which makes your muscles more familiar with unequal octave. This exercise can be practiced as the combination of 1st and 3rd mallets, 2nd and 3rd mallets or 2nd and 4th mallets.

Figure 35 Example 35:

The image shows a musical score for Example 35, consisting of four staves of music in 4/4 time. The first staff includes fingering numbers: 1 3 1 3, 2 4 2 4, and 2 3 2 3. The music consists of eighth and sixteenth notes with various accidentals.

Next, example 35 is the further exercise with the decomposed practice to have a more accurate octave performance. Through the octave ascending decomposition exercises, the wrist will be more flexible, and through the 1st and 3rd mallets, 2nd and 3rd mallets and 2nd and 4th mallets practice, as well as the different mallets skills based on different ways in real performance, the octave ascending performance will have higher accuracy in the future.

4.4 Glissando

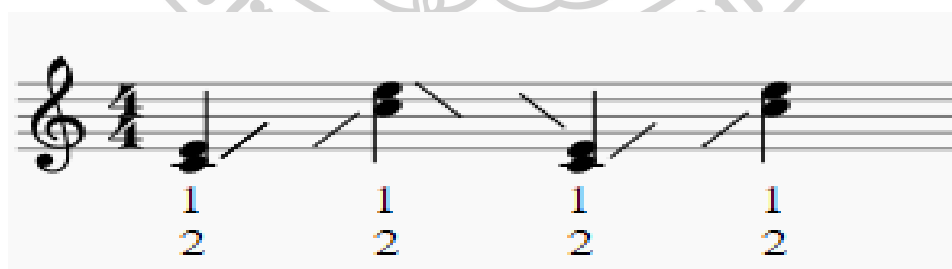
In the arranged version of the marimba, although the length of glissando was shortened, it does not delete this technique and characteristic. It should be a feature of Ravel's piano version (example 36). In Steven's method, there is no a special practice of Glissando's method, based on Stevens's combination of skill and previous theories, summarizes the method of practicing glissando in this piece.

Figure 36 Example 36, b.81, marimba



The technique of this exercise is applied to techniques like piano glissando. Under normal circumstances, the same group of accents and glissando are hit down. This will make the accent not stand out, and it will make the rhythm too late. So, the researcher draws lessons from the piano. The method of Glissando, using 1 and 2 inches as the head and accent part, makes the accent as clear as the glissando. (example 37)

Figure 37 Example 37:



Chapter 5

CONCLUSION

The objectives of this thesis are divided into two points: 1) To analyze and compare the music theory used in Ravel's and Safri Duo's versions of *Alborada del Gracioso*, 2) To create the exercises that help improve marimba techniques used in the marimba version of *Alborada del Gracioso*. In order to fulfil these objectives, the researchers used the methodology of musicology by following these steps to carry out the research: 1) Learn about the background, original author, arranger, history, musical elements and related literature on this piece; 2) Analyze the piano version through the musical elements as well as compare it with the marimba version, 3) Create exercises to improve the marimba techniques.

1. Analyze and Compare the Ravel's Piano Version and the Safri Duo Marimba Version

1.1 Melody

The marimba aspect derived from the piano and the harmonies in the presentation and reproduction sections are the same. In the piano aspect, the harmonies and melody are played by a single musician whereas in the marimba aspect, it is played by two musicians. One musician plays the melody and the other plays the harmony.

1.2 Rhythms

The application of Spanish dance rhythms showed the composer's experiences with Spanish dance music and the arrangement showed the arranger's experiences and skills with Marimba playing.

1.3 Tonality

Safri duo used the original aspect of the tune when it was adapted, and the main tone was still D minor, characteristic is omitted in the development of the B-A-B1 connection, B is in D minor, B1 is start Ab major, this is also different from the traditional rondo form, the contrast in the tonality, the change in the color, and the feeling of a new sense of hearing.

1.4 Textures

The performance method on the piano is completely different compared to the marimba method. The texture and timbre are also completely different. Safri Duo will be the foreground layer to the second marimba played and the first marimba play background layer, a clear division of labor and priority; such cooperation can avoid playing techniques and conversion difficulties and make music more smooth, which has more liquidity.

1.5 Timbres

Safri Duo respected and love the original aspect of *Alborada del Grasioso* by arranging a marimba aspect that is very close to the original aspect despite the limitations of a marimba.

1.6 Dynamics

Due to the difference in the dynamic capabilities between a piano and a marimba, the same phrase may have some differences when it is played. There is no reduction or expansion. The only difference is the contrast between the dynamics of the two sets of marimba, which is mainly reflected in the Crescendo or Decrescendo. The different dynamics between the two marimbas is more distinct, with a more layered sense.

1.7 Structure

Safri Duo made a substantial reduction in the adaptation of this work. After the adaptation, the exposition part is presented as a simple ternary form with recapitulation, whereas the original is in compound ternary form. To show their respect to the original piece and composer, Safri Duo tried not to have too many changes in their arrangement. However, due to the limitations of the marimba, they had to omit the entire development part that leads back to the recapitulation part. The beginning of the development starts with a slow, lyrical and long melodic line accompanied by a column chord dance rhythm. In the adapted aspect, both of these materials are omitted so that the piece can be thought of as a transformation from the original compound ternary to an adapted rondo form.

2. The Technical Comparison Between the Ravel's Piano Aspect and the Safri Duo Marimba Aspect.

2.1 Staccato

The background layer in the piano aspect is played in staccato, while the marimba aspect does not use skip, which is determined by the timbre of marimba, marimba's voice itself has a staccato-like sound, it sounds like a staccato sound effect. But on the other hand for marimba, the staccato is more difficult to beat than the piano, and marimba has a short tenuto, especially for the high-pitched area where no single sound is as clearly visible as the piano's staccato.

2.2 Long-Lines Melody

Playing fast fragments of the piano is very easy to do, but in the marimba instruments, playing too fast will make lines not too smooth, tone and tone cannot reach the clarity of the piano. Therefore, Safri Duo in their adaptation they omitted part of the sound.

2.3 Octaves

In piano performance, octave core lies in the flexible use of wrist and arm, in the marimba aspect, Safri Duo split them into two marimbas when they were reorganized, so playing requires a tacit understanding and sophistication of two people, at this point, there is a high demand for the control of the rhythm. Therefore, in addition to the high requirement for cadence control, the accuracy of mallet keystrokes the requirements are also quite high, in order to express the mood, in addition, marimba as a percussion instrument, playing accent could not create good expression as much as the piano.

2.4 Glissandos

Whether it is Ravel's piano aspect, or after the adaptation of the marimba aspect, the tremolo of Spanish classical guitar is the "*Alborada del Gracioso*" unique part, so Safri Duo while adapting to the original in this part does not make a change, so it makes the original the mood has been reserved.

In the piano aspect, the double-tone glissando is also one of the featured techniques in this work, marimba aspect is also the case. In the piano aspect, the double-tone glissando is completed by the right hand. After the adaptation, either by marimba 1 or marimba 2, so that the stage effect is more mobility, two people's expressive expression has been maximized.

2.5 Dynamics

In the piano aspect of this work the dynamic change is very rich, and marimba aspect is the same, and no matter in which aspect, the performance of the intensity skill is difficult, but the piano aspect as single-person aspect, the difficulty in terms of the intensity skills is relatively lower than marimba aspect, especially considering the stage effect when two people are playing, it requires more precise coordination and a lot of practice. First, the same intensity is synchronized. Second, different intensities are made simultaneously. Third, accent tone for performance.

To investigate the second purpose, the fourth part of the fourth chapter, analysis by methodology's performance practice and research, of this dissertation create technique exercises for Safri Duo marimba version, through a professional reference book "Methods of Movement for Marimba" by Leigh Howard Stevens and "Hauptsache Mallets" by Peter Sadlo, and got the following conclusion. The researchers created exercises to solve these techniques.

3. Create Technique Exercises

3.1 Two Hands Triplet Exercise

There are a lot of demisemiquaver triplets, which are designed to imitate the fast picking of Spanish guitar. Because fingers are flexible and each finger is independent, it requires less effort when it is being played on the piano. However, in regards to marimba playing, due to the weight of the mallet and speed limitation of the wrist, playing marimba at the speed of imitating a fast picking of a Spanish guitar requires much more effort. At the same time exercised staccato.

3.2 Octave Practice

The octave practice is very important in marimba performance because the keys get smaller at the different range. This will cause difficulties for the performer in the process of playing as the gap between octaves are different from note to note. Lots of octaves appear in Safri Duo's arrangement of *Alborada del Gracioso*.

3.3 Paradiddle

Marimba is one of a percussion instrument, often sharing same techniques in other percussion instruments. These techniques usually require a long time practice, Paradiddle is such techniques requiring mallets and wrist control ability.

3.4 Glissando

In the marimba's aspect, the length of glissando was shortened. The glissando parts are not removed because it is a highlight of Ravel's piano aspect. The researcher created Glissando exercises for the marimba version. For more flexible use in the duo.

4. Discussion

Through the above analysis, we can conclude that when we make the adaptation of a piece of work, we must first understand the chronological and stylistic features of the piece. Secondly, we should analyze the composition, melodies, rhythms, tonality, textures, timbres, dynamics and structure of the piece. Thirdly, we need to understand the background, the distinctive sound, and highlights of the music so that the adaptation can capture the essence of it and can also restore the original elements based on the characteristics.

Through the analysis of seven different musical elements, we can clearly understand that Safri Duo adapted the work to maximize the respect for the original work while adapting it to Marimba's understanding. *Alborada del Gracioso* of marimba technique allows the practitioners to learn more about the visual melody while also promoting the practice of marimba skills.

As professional marimba players, Safri Duo undoubtedly have a deep understanding of marimbas and marimba playing, so capable of making a great adaptation of *Alborada del Gracioso*. Despite this, based on the above analysis, we can assume that they are very cautious in the adaptation, such as: first, how to make a reasonable reduction of the work, so that the reduced work is still a complete music structure; secondly by the rational use of the similarities and differences of a piano and marimba and they also thoroughly consider the arrangements of harmony in order to adapt to a playable marimba part; lastly in terms of playing skills. After their careful thoughts and considerations, they brilliantly leverage marimba performance skill to restore the effect of when doing the piano performance.

Although Safri Duo restores the piano original to a large extent, due to the limitations of the characteristics of Marimba, it can only be adapted into the marimba duo, which increases the difficulty of the performance coordination and understanding, although it cannot be imitation 100% of the piano version, but it is undeniable that this is a milestone in the marimba arrangement.

5. Recommendations

In this thesis, the researcher focused on analyzing and contrasting two versions, creating technique exercises, focusing on the skills of the two marimba performers who need to be solved in separate exercises, but after this paper, afterwards researchers can focus more on the practical skills that need to be matched in the marimba duo and the aspects that need attention in the ensemble practice.

With the rapid development and application of percussion in the contemporary world, it is more and more practical to adapt or create solo works for more percussion music. The demand and the convenience of the instrument itself provide various kinds of possibilities, especially the adaptation of excellent works which in turn greatly demands the need for percussionists to perform such works. Therefore, there is a need to find outstanding works for adaptation and the creation of percussion music provides a more extensive creative space to adapt to the development trend of diversified music in the world today.

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VITA

NAME Siyi Wang
DATE OF BIRTH 04 May 1993
PLACE OF BIRTH China
INSTITUTIONS ATTENDED Silpakorn University

