



TRANSCULTURALIZATION OF MUSIC THROUGH  
THE COMPOSITION OF THAI FON NGIAO



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THE COMPOSITION OF THAI FON NGIAO



A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
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THE DISSERTATION TITLED  
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THE COMPOSITION OF THAI FON NGIAO

BY  
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This research aims to explore the concept of original and contemporary Ngiao music, a traditional Thai musical form, and create a new sonata composition for piano and Thai string chamber ensemble. The study focuses on the music, history, and culture of Fon Ngiao, examining the syncretism of Thai and Western music through the analysis of contemporary Ngiao compositions. The research question explores how to effectively convey the aesthetic standard of Thai music to Western audiences through performance, despite the challenges of harmonizing Thai and Western music systems. The research is conducted in Bangkok, Thailand using qualitative methods such as surveys, interviews, and participant observation. The goal is to compose a new work blending Thai and Western music, promoting understanding and appreciation of Thai traditional music among university musicians and showcasing its beauty to a wider audience. The research also documents and analyzes the piano compositions of Natchar Pancharoen and Bruce Gaston, contributing to the preservation and promotion of Thai music. Furthermore, the study examines the role of the piano in Thai music and its integration into traditional Thai string ensembles, providing insights into the influence of Western classical music on Thai culture and society. Overall, this research offers a comprehensive analysis of Fon Ngiao and its adaptation, aiming to inspire the creation of modern music works with Thai characteristics.

Keyword : Traditional Thai music, Contemporary music, Sonata form Fon Ngiao, Culture, Syncretism, Ethnomusicology, Piano and Thai string chamber, Chamber music, Thai composers, Piano compositions, Western classical music, Thai classical music education

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## CHAPTER 1

### INTRODUCTION

#### Background

Western music was first introduced to Thailand in the 16th century by French missionaries, who utilized trumpets in both Thai Catholic churches and the royal family. However, it wasn't until the mid-19th century, during the reign of King Chulalongkorn, also known as King Rama V, that Western classical music officially entered Thailand through the Thai monarchy. This period saw the introduction of the piano to the kingdom for the first time, brought by Miss Fanny Knox, the daughter of the British Consul General in Siam, Sir Thomas Knox. (Arisara Matakunakorn, 2018) The piano had a significant influence on the court of Princess Dara Rasmi (1873-1933), the consort of King Rama V, who was passionate about music. Additionally, the instrument played a role in the education of several Christian schools.

During the reign of King Rama VI, Western culture continued to have a significant impact on various Thai arts, including painting, sculpture, architecture, handicrafts, music, and dance performances. Small ensembles and brass bands were expanded into small bands and eventually developed into standard-size bands in the early 20th century. These larger ensembles provided more professional and higher-quality performances for the public audience and allowed Thai musicians to become more proficient in their instruments and styles, leading to the development of Western classical music education in Thailand. (Yamprai Jinttapim, 2011, p. 287) King Rama VI also hired Western musicians and educators to teach in Thailand, contributing to the growing popularity of Western classical music in the country. Currently, public schools in Thailand, from kindergarten to high school, incorporate Western classical music into their curriculum, and Thai universities offer music courses at the undergraduate and graduate levels.

Contemporary music in Thailand is a diverse and vibrant scene, with a range of genres and styles. In recent years, there has been a growing trend towards interactive and cross-cultural music that draws on influences from both traditional Thai music and

other global music traditions. One notable example of this trend is the fusion of Thai classical music with jazz, rock, and other modern genres. Many Thai musicians have experimented with blending traditional instruments such as the Khim ( a hammered dulcimer), Khaen (a bamboo mouth organ), and Ranat (a xylophone) with contemporary styles and sounds. Another example of interactive and cross-cultural music in Thailand is the integration of electronic and computer-based music with traditional Thai instruments and styles. Many Thai musicians and composers have used digital technology to create new sounds and textures, while still drawing on the rich heritage of Thai music. There are also a number of contemporary Thai musicians who are exploring cross-cultural collaborations with artists from other countries and traditions. These collaborations often result in unique and innovative music that combines elements of different cultures and musical styles.

Contemporary Thai music is characterized by its vibrant and diverse nature, combining traditional Thai musical elements with modern influences. Notable ensembles in this genre include the Fong Naam Ensemble, Boy Thai, Bangkok Xylophone and Ko Phai. On the composer front, Chamras Saewataporn, Professor Natchar Pancharoen and Professor Narongrit Dhamabuttra. These ensembles and composers exemplify the richness and evolution of contemporary Thai music, bridging cultural heritage with contemporary expressions.

The piano, being a keyboard instrument with a wide notational range, was incorporated into a Thai string ensemble, resulting in the creation of a Thai string ensemble with piano. One notable example is Klaew Watcharobol, whose first record featuring the piano playing in the octave in the same way as the alto xylophone was released towards the end of the reign of King Rama V in 1907. During the reign of King Rama VI, Phra Sucharit Suda (1895 –1982), the King's High concubine, also known as Prueng Sucharitakul and gifted in both singing and composing, had a great love for the piano and founded a band called The Naree-Srisumitra, led by pianist Sumitra Sucharitkul (1907-1984). Performances of Thai music on the piano, directed by The Naree-Srisumitra, became famous in the court of King Rama VI. The leading pianist,

Khru Sumitra Sucharitkul, had remarkable piano skills at the time and played the piano with the traditional Thai strings ensemble, which could be referred to as the piano and Thai strings ensemble. Many Thai classical music teachers taught Khru Sumitra, and even though her music included Western techniques, it still preserved traditional Thai classic tunes through the use of fundamental harmony.

Choochart Pitaksakorn ( 1934- ), a violinist and conductor, is another notable composer who was named a National Artist of Performing Arts (Western Music) in 2010. He arranged many Thai classic works for western orchestras, utilizing advanced harmony and incorporating counterpoint in his compositions. His works are characterized by the use of chromatic notes in the harmonious texture, while the melodies are adorned with Thai classic music ornaments. Most of Khru Sumitra's works were performed in court, while Col. Choochart's works were performed in public from 1971 to 1983. The only person to whom his music was transferred was Dr. Natchar Pancharoen, a Ph. D. graduate in Music Theory and Composition from Kent State University and a professor in the Faculty of Fine and Applied Arts at Chulalongkorn University. To date, these musical pieces have never been notated, and the first piano solo notation was created by Dr. Natchar in an effort to preserve and spread these piano works, which are considered Thai piano literature. With the help of Dr. Natchar's notations, these compositions have been performed by various pianists in Thailand and internationally. The piano and Thai strings ensemble has also been performed by various ensembles in Thailand and abroad. With the development of Thai music education, we began to find out more and more Thai musicians, especially composers, who had studied abroad in Western countries and had been influenced by the Western education system and musical concepts. However, the works of such musicians were full of Thai culture.

Chamber music is a form of performance of European classical music with a history of at least 300 years. It has been described as "the music of friends." From the Thai perspective, chamber music can be understood as ensemble music. In this

research, the piano and Thai strings chamber music can be similar to the Thai strings ensemble music, but they have some differences.

Thai music and Western music are in different systems, so it is very hard to imagine that Thai music can be played by piano with a Thai instrument ensemble. The researcher didn't get a clear answer until the discovery of the works played by Natchar Pancharoen and her partners. In her arrangements are the works of piano solo and the works of the piano with the Thai instrument ensemble. Four CDs were released for this type of music, called "Listening to the compositions of sound: piano notes, Thai songs".

In conclusion, the introduction and integration of Western classical music in Thailand has had a significant impact on the development and evolution of Thai music. The incorporation of the piano and the formation of Thai string ensembles with piano have added new dimensions to traditional Thai music, and the works of composers such as Khru Sumitra Sucharitkul and Col. Choochart Pitaksakorn have contributed to the richness and diversity of Thai classical music. The continued influence of Western classical music in Thailand, as well as the fusion of traditional Thai music with Western elements, has resulted in a unique and dynamic musical culture that continues to thrive and evolve.

Despite the significant influence of Western classical music on Thai culture and society, there has been a lack of research on the contributions of Thai composers to this genre. Specifically, the piano works of Col. Choochart Pitaksakorn and Khru Sumitra Sucharitkul have been previously undocumented and may have been at risk of being lost to history, despite the efforts of Narchar Pancharoen to document their music and promote their works and this concept.

The purpose of this research is to examine the history of music development in Thailand, to search for literature on traditional ensemble music in Thailand, to document and analyze original and contemporary Fon Ngiao and related music, and to develop a new performance form based on the achievements and ideas of Col. Choochart Pitaksakorn and Khru Sumitra Sucharitkul, as well as Narchar Pancharoen, using Fon Ngiao melodies as a material. Furthermore, this research aims to provide

recommendations and strategies for the development of Thai music through this new performance form.

This study hopes to make it easier for a wider audience, including musicians, musicologists, and music enthusiasts, to access and appreciate these works, and thus to better understand and appreciate the history and culture of Thai music.

#### **The objective of the study.**

1. To study the concept of original and contemporary *Ngiao* songs
2. To create a piano quintet sonata for piano and Thai strings

#### **Significance of the study**

The significance of this study lies in the creation of a new composition in sonata form for piano and Thai strings, utilizing original Thai traditional music melodies as elements. Chamber music, with its highly interactive performance style that encourages communication between players, has the potential to impact musicians in the university community who come into contact with international students. By exploring this form of music and using elements of Thai music to create modern compositions with Thai characteristics, not only is the heritage of traditional Thai music preserved, but the style of new Thai traditional music is also explored. The development of music in this way helps to ensure the continuation of Thai cultural traditions while also allowing for innovation and evolution.

#### **Scope of the study**

The scope of this study will encompass the examination of Fon Ngiao and its music, history, and culture, as well as a investigation of the Thai music ensembles Mahori and Pi-Pat. It will also involve the examination of the current syncretized music phenomenon through the observation of contemporary Fon Ngiao as performed by Natchar Pancharoen and Bruce Gaston. As part of the study, a sonata will be composed using Western music writing techniques with the melody of Fon Ngiao, with the use of the piano, Ching, and Thai string instruments.

The scope of the research is limited to the examination of Fon Ngiao and its related music, history, and culture. The research will take place in Bangkok, Thailand, and will be conducted over the period of 2020-2023. The methodology for the study includes research, surveys, interviews, and participant observation, and the research perspectives will be drawn from ethnomusicology, Thai music theory, and Western music theory.

### **Definition of terms.**

#### **The Western music terms.**

**Chamber music:** Chamber music is a form of classical music that is characterized by being performed by a small group of instruments, typically no more than 10 performers. It is typically written for one player per part, and is often played without a conductor. Chamber music can include a wide range of instrumental combinations, including string quartets, piano trios, and woodwind quintets, among others.

**The Piano trio:** A piano trio is a type of chamber music ensemble that consists of a piano, a violin, and a cello. It is a highly popular ensemble in classical music, and often features a balance between the virtuosity of the piano and the expressive capabilities of the string instruments. A piano trio can also refer to a specific piece of music written for this instrumental combination.

**The piano quartet:** A piano quartet is a musical ensemble comprising a piano and three additional instruments, or a chamber piece composed for such an ensemble. The ensemble typically consists of a violin, a viola, a cello, and a piano, and the genre has a long and rich history dating back to the classical period. Piano quartets are often composed in four movements, with the piano serving as both a solo instrument and an accompaniment to the other three instruments. The genre has been popularized by many notable composers.

**Piano and Thai strings ensemble:** A piano and Thai strings ensemble is a performance format in which a traditional Thai strings ensemble plays in conjunction with a piano. This type of ensemble has a long history, dating back to the reign of King



Rama V in the late 1800s. One notable example of a piano and Thai strings ensemble is the Klaew Watcharobol, which combines the rich, complex sound of the Thai strings with the versatility and range of the piano. This type of ensemble is known for its unique blend of Eastern and Western musical traditions and has become an important part of Thailand's musical culture.

**Opera:** An opera is a form of musical theatre characterized by its use of vocal performers, instrumental accompaniment, and elaborate stage sets and costumes. Operas are typically composed in a variety of musical styles and are usually presented in one or more acts, each of which consists of a series of musical numbers and spoken dialogue. The genre has its roots in the traditions of ancient Greek drama and has evolved over the centuries to become a cornerstone of Western classical music. Operas are typically performed in opera houses or other large venues and are usually presented in the original language in which they were composed, although translations into other languages are often available for audiences who do not speak the original language.

#### **The Traditional Thai music terms.**

**Thao (เถา):** Thao is a characteristic type of music that features descending proportions of rhythm within the same song. In the Thai language, these proportions are referred to as Chan (ชั้น), which can be thought of as layers in a vertical line. According to music professor Montree Tramoj, Thao has a structure comprising three proportions: Sam Chan (สามชั้น), Song Chan (สองชั้น), and Chan Diew (ชั้นเดียว). These proportions are played continuously until the end of the piece. Thao is a popular form of music that is typically played at a moderate tempo and features a structure consisting of three sections that create variations in the proportions of the music. This form is still widely found in contemporary Thai music society.

**Thab (ทับ):** Thab is a traditional Thai musical instrument that is also known as Tone. It is a percussion instrument that is typically played with the hands and is known for its sharp, distinctive sound. Thab is often used in Thai music to provide a rhythmic accompaniment to melodies played on other instruments. It is a popular

instrument in traditional Thai ensembles and continues to be an important part of Thailand's musical culture.

Lib (หลีป): Lib is a term used to refer to a smaller musical instrument in the Thai language. It is not a specific type of instrument, but rather a general term that can be applied to any instrument that is smaller in size or scale compared to others. Lib instruments are often used in traditional Thai music to provide ornamentation or to play melodies in conjunction with other instruments. Examples of lib instruments may include small percussion instruments, stringed instruments, or wind instruments.

Lakhon (ลักษณ): Lakhon is a form of classical Thai dance-drama that encompasses a wide range of stories and themes. It is a general term that is used to describe a variety of different performance styles and traditions, including folk stories and story tales. Lakhon is known for its elaborate costumes, intricate choreography, and expressive gestures, and it often incorporates elements of music, singing, and acting. Lakhon performances are typically presented in front of a live audience and may be accompanied by a live orchestra or other musical ensemble. The term Lakhon is sometimes used in contrast to Khon (โขน), which refers specifically to a type of classical Thai dance-drama that tells the stories of the Hindu gods and heroes.

Saw (การซอ): Saw (การซอ) is the process of playing the Thai fiddle instrument, also known as a saw. It involves playing a melody or verse using a specific prosody and style of playing that is popular in the northern dialect of the Thai language. Saw is a traditional performing art of the Lanna people and is known for its beautiful improvisation and the hidden moral values it conveys through its music. It is closely connected to the beliefs and values of the northern Thai society and is considered a characteristic form of music that reflects the cultural identity of this region. Saw is often used to express emotions and convey messages through the use of music, and it has a long and rich history in Thai culture.

Gong: Gong is a type of percussion instrument that is commonly used in Thai music. It is an important part of the Pi-phat ensemble and is often used to play the main melody or theme of a composition. The gong has a distinctive, ringing sound that

can be heard from a distance and is used to add depth and complexity to the music. It is played by striking the surface with a mallet or other percussion implement, and the pitch of the sound can be varied by striking different parts of the instrument or by using different techniques. The gong is an integral part of Thai music and has a long and rich history in Thai culture.

Klang (กลาง) is a Thai word that means "middle" or "center". It is used to refer to the middle or center of something, such as the middle of a range or the center of a circle. Klang is a common word in the Thai language and is often used in a variety of contexts, including to describe spatial relationships, to indicate a central point or location, or to refer to something that is in the middle or at the center of attention

Sam Chan (สามชั้น): Sam Chan (สามชั้น) is a proportion of rhythm in Thao music that is characterized by a slow tempo, typically at the adagietto tempo. It is the slowest part of the Thao form and is characterized by a slower tempo than the Song Chan and Chan Diew proportions. Sam Chan can be composed in a less varied structure, similar to Song Chan, or it can be developed into an expanded, more varied form from the Song Chan structure. Sam Chan is typically played at the slowest tempo in Thao music and is known for its introspective, contemplative character. (Montri Tramote, 1999, p.59)

Song Chan (สองชั้น) is a proportion of rhythm in Thao music that is characterized by a moderate tempo, typically at the moderato tempo. It is a longer melody than the Chan Diew proportion and is typically composed with a more expanded structure, taking up twice the proportion of the Chan Diew. Alternatively, the Song Chan proportion can be contracted from a longer Sam Chan melody into a shorter structure while maintaining the same musical theme and structure. Song Chan is typically played at a moderate tempo in Thao music and is known for its balanced, lyrical character<sup>1</sup>. (Montri Tramote, 1999, p.58)

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<sup>1</sup> In Thai traditional music, the main theme of a composition, also known as the "Thao," is played on the melody instrument called the "Kong Wong Yai." This main melody is an important element of the composition and serves as the foundation for the rest of the music.

Chan Diew (ฉันทึ๋นเดี๋ยว): Chan Diew is a proportion of rhythm in Thao music that is characterized by a fast tempo, typically at the allegro tempo. It is a shorter and faster melody than the Song Chan and Sam Chan proportions and is known for its lively, energetic character. Chan Diew is typically played at the fastest tempo in Thao music and is used to add excitement and momentum to the overall piece. It is often composed with a more condensed structure, taking up less proportion than the Song Chan and Sam Chan melodies. (Montri Tramote, 1999, p.57)

Musical language (สำเนียงภาษา): Musical language is the phenomenon of using music as a means of communication or expression, similar to the way that language is used to convey meaning. In mainland Southeast Asia, musical language is often characterized by distinct acoustic qualities or musical structures that are used to distinguish one musical tradition or group from another. In Thai tradition, musical language is often used as a representation of cultural identity and is an important part of social interaction. It is characterized by the use of sound and musical structure to convey meaning and to create a sense of connection between people.

#### **The Ethnomusicology and Sociology terms in music**

Emic: "Emic" is a term used in the field of anthropology to describe the study of cultural norms and perspectives that are specific to a particular group of people or culture. Emic research focuses on understanding the cultural context of a particular group of people, rather than studying them from a cross-cultural perspective. This type of research is typically conducted through the use of qualitative methods, such as participant observation, in-depth interviews, or focus groups. In this context, "emic perspectives" would refer to the views and perspectives of Thai musicians on their own cultural norms and traditions. Emic research is often contrasted with "etic" research, which takes a more objective, cross-cultural approach to studying cultural phenomena

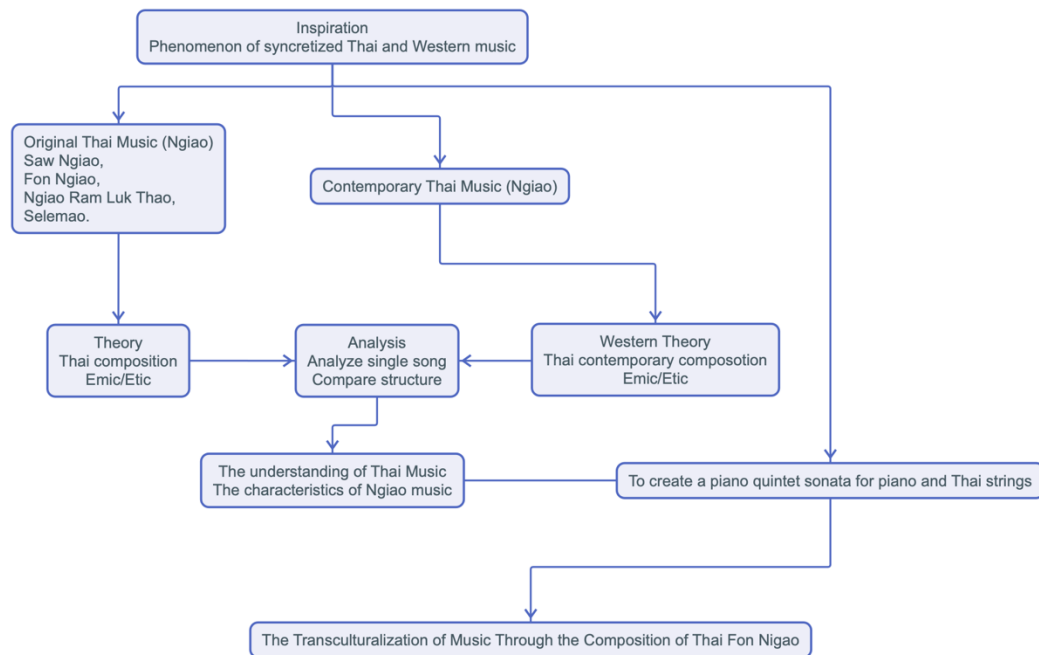
Etic: "Etic" is a term used in the field of anthropology to describe a cross-cultural research method that focuses on studying cultural differences between groups. Etic research involves developing, testing, and analyzing constructs in the same way across groups, regardless of cultural differences. This type of research is typically

conducted using quantitative methods, such as surveys or experiments, and is often contrasted with "emic" research, which focuses on understanding the cultural context of a particular group of people. In this context, "etic perspectives" would refer to the views and perspectives of the author on the cultural differences being studied, as opposed to the perspectives of the individuals or groups being studied. Etic research is useful for understanding how cultural differences may impact certain phenomena or for making generalizations about cultural groups.

Syncretism: "Syncretism" refers to the process of combining or merging two or more different cultural elements, such as musical elements from two different musical cultures. Syncretism can occur when similar or matchable elements from different cultures are brought together in a process of acculturation, resulting in a new, hybrid cultural form. Syncretism is often used to describe the blending of cultural traditions or practices that occurs when different groups come into contact with one another and exchange ideas and influences. This can lead to the creation of new cultural traditions that incorporate elements from multiple cultures, rather than being purely one culture or another. Syncretism is a common occurrence in societies where there is a high level of cultural exchange or interaction.

Transculturalization: it refers to the process by which cultural elements, practices, and ideas are exchanged, transformed, and integrated between different cultures. It involves the blending, adaptation, and mutual influence of cultural traits, resulting in the emergence of new cultural forms that transcend traditional boundaries. Transculturalization goes beyond simple cultural diffusion or assimilation and emphasizes the dynamic and interactive nature of cultural exchange.

## The conception



The conception for this study arose from the contemplation of the intriguing phenomenon of syncretism manifesting itself within Thai and Western music, prompting a desire to investigate the realm of chamber music featuring Thai instruments and pianos. This study will be divided into two distinct yet interrelated parts: understanding and creation. The understanding portion will involve the examination of Thai music, which will be further divided into two subcategories: original Thai music (Ngiao) and contemporary Thai music (Ngiao). The original Thai music section will encompass a thorough analysis of four particular songs: Saw Ngiao (ซอเงี้ยว), Fon Ngiao (ฟ้อนเงี้ยว), Ngiao Ram Luk Thao (เงี้ยวรำลึก เถา) and Selemao (เสเลเมา). These compositions have been selected for examination due to their representation of music popular in the northern and middle regions of Thailand, respectively. The contemporary Thai music section will center on the work of two influential composers, Bruce Gaston and Natchar Pancharoen, specifically focusing on a comparison of their respective renditions of the song Fon Ngiao.

The second part of this study, creation, will be based on the knowledge and insights gained from the analysis of both the original and contemporary Ngiao music. Utilizing Western music composition techniques, a new chamber music piece will be crafted in sonata form, featuring the harmonious combination of piano and Thai string instruments. This work will seek to encapsulate the essence of syncretism between Thai and Western music through the synthesis of these disparate yet complementary musical traditions.

The objective of the understanding portion of this study is to gain a comprehensive understanding of both original and contemporary Thai music (Ngiao), with a particular focus on the unique characteristics of these musical traditions. This understanding will be attained through the analysis of the selected songs using both Thai music composition theory and Western music theory knowledge. The insights gained from this analysis will be used to draw conclusions about the defining characteristics of Ngiao music, with a particular emphasis on the music found in the northern and middle regions of Thailand.

The contemporary Thai music section will also seek to understand the methods and techniques used by composers Bruce Gaston and Natchar Pancharoen in their creation of contemporary Thai music with a new and distinctive flavor. This understanding will be attained through a comparison of their renditions of the song Fon Ngiao, and will serve as the foundation for the creation portion of the study.

The creation portion of this study will be grounded in the understanding gained from the analysis of both original and contemporary Thai music (Ngiao). Utilizing this knowledge, a new chamber music piece will be composed in sonata form, featuring the confluence of piano and Thai string instruments. The goal of this work is to explore the possibilities of syncretism between Thai and Western music, and to showcase the unique qualities and characteristics of Ngiao music through the synthesis of these disparate yet complementary musical traditions.

## CHAPTER 2

### LITERATURE REVIEW

The researcher is concerned with the challenge of arranging *Fon Ngiao* for performance on the piano within a Thai string chamber ensemble, as the traditional and Western music systems do not align. From the perspective of a Western musician, this issue may appear chaotic. However, the researcher is interested in identifying a performance form that effectively conveys the aesthetic beauty standard to the audience, potentially through the utilization of comparative music. The objective is to allow a wider audience to comprehend and appreciate the aesthetics of Thai music in the same way as a native Thai listener.

In order to address this issue, the researcher has chosen to focus on chamber music as the form of the study. Chamber music is a type of music played by small groups of instrumentalists and is often characterized by intimate and refined performances. The literature review for this research will be divided into three sections: 1) academic texts related to the topic, 2) relevant research, and 3) concepts and related theories. Within each section, the researcher will categorize the knowledge into several main ideas.

#### 1. The Documents related to academic texts

##### 1.1 Chamber music

###### 1.1.1 The Piano trio.

###### 1.1.2 The piano quartet.

##### 1.2 Music of central Thailand

###### 1.2.1 History of center music.

###### 1.2.2 Thai String and Percussion Ensemble.

###### 1.2.3 *Ngiao* songs in central Thailand.

###### 1.2.3.1 *Fon Ngiao*.

###### 1.2.3.2 *Ngiao Ram Luk Thao*.

###### 1.2.4 Thai contemporary music

###### 1.2.4.1 Natchar Pancharoen



#### 1.2.4.2 Bruce Gaston

### 1.3 Music of northern Thailand

#### 1.3.1 History of Lanna.

#### 1.3.2 Traditional strings ensemble.

#### 1.3.3 *Ngiao* songs in northern Thailand.

##### 1.3.1 Saw Ngiao song.

##### 1.3.2 Se Le Mao song

## 2. The Relevant research.

### 2.1 Research of composition of Thai music in the past

### 2.2 Research of composition of chamber music in the past

### 2.3 Research of composition of Thai contemporary chamber music

### 2.4 Research of composition of Chinese contemporary chamber music

## 3. The related concepts and theories

### 3.1 Emic-Etic concept.

### 3.2 Theory of Thai music composition.

### 3.3 Theory of western music composition.

In the present study, the researcher will begin by summarizing all available secondary data in a primary section. This will serve as a foundation for the analysis that will be conducted in Chapter Four. This analysis will involve a comprehensive summary and discussion, as well as the presentation of suggestions for further consideration. Finally, the researcher will provide a conclusion in Chapter Five.

## 1. The Documents related to academic texts.

### 1.1 Chamber music.

Chamber music is a genre of music performed by small ensembles of instrumentalists, often described as the "music of friends" due to its intimate nature (Bashford, 2003, p. p.4). This phrase was first coined by Richard Henry Walthew in a lecture published in 1909 (Walthew, 1909, p. p.42). Chamber music is composed for small instrumental groups and traditionally performed without a conductor. It originated in the 16th century with the instrumental consort and has long been associated with

aristocratic households. The duo sonata and trio sonata emerged in early 17th century Italy, and the string quartet, one of the most well-known chamber music genres and ensembles, developed in the 1750s. Classical chamber music forms such as the serenade, nocturne, and divertimento were intended for various instrumental forces and often played at social gatherings and events.

Standard chamber music ensembles include the string trio (violin, viola, cello), string quintet (two violins, two violas, cello), and piano trio (piano, violin, cello). The chamber orchestra, typically consisting of fewer than 25 musicians, is often used for 18th century music and typically requires a conductor (Ulrich, 2022). Chamber music is now frequently performed in concert halls, in addition to its traditional setting of private rooms or reception halls.

#### 1.1.1 The Piano trio.

The piano trio, comprising a piano and two other instruments, typically a violin and a cello, has been a popular form of classical chamber music, with compositions written by a wide range of composers including Haydn, Mozart, Beethoven, Schubert, Chopin, Mendelssohn, Schumann, Brahms, Dvorák, and others. A piano trio can also refer to a group of musicians performing on these instruments or a piece of music written for this combination. The structure of works titled "Piano Trio" often follows the form of a sonata, originally consisting of three movements, but by the early 19th century, particularly in the era of Beethoven, it became more common for the genre to be interpreted in a four-movement format.

In the classical period, the piano dominated the piano trio, particularly in the works of Haydn. Mozart's later trios (K. 496 and beyond) are often considered to mark the emergence of a more balanced and dialogue-driven form. Beethoven's trios continued to develop the compositional goals introduced by Mozart, but the idea of equality among the instruments was not always fully realized, varying from piece to piece and within individual pieces. By the mid-19th century, all three instruments had

been refined to produce powerful sounds and each could hold its own character within a modern ensemble.

While violins, cellos, and pianos are the most common instruments used in piano trios, some less common combinations have inspired noteworthy compositions. For example, Haydn wrote three trios for flute, cello, and piano (H. 15/15-17) and Carl Maria von Weber also composed a work for this combination (op. 63). Beethoven wrote his G major trio WoO 37 (1786) for flute, bassoon, and piano. The jazz trio of saxophone, piano, and percussion has also been considered an alternative "piano trio" in contemporary classical music, with numerous compositions written for this combination since its inception in 1994, including those commissioned by the trio Accanto.



Figure 1 Joseph Haydn is conducting a string quartet.

Source: Ulrich H. (2022). Chamber music. Retrieved from [www.britannica.com/art/chamber-music](http://www.britannica.com/art/chamber-music).



Figure 2 Beethoven Piano trios

Source: Barenboim D., Barenboim M. (2020). Beethoven trios album. Retrieved from [www.deutsche Grammophon.com](http://www.deutsche Grammophon.com)

### 1.1.2 The piano quartet.

A piano quartet is a chamber piece or ensemble consisting of a piano and three other instruments, typically a string trio of violin, viola, and cello. This standard lineup has been used by a number of notable composers including Mozart, Schumann, Beethoven, Brahms, Dvorák, and Fauré, among others. In the 20th century, composers also wrote for more diverse instrumentations, such as Anton Webern's Quartet, Op. 22 (1930) for piano, violin, clarinet, and tenor saxophone, and Paul Hindemith's Quartet (1938) and Olivier Messiaen's Quatuor pour la fin du temps (1940) for piano, violin, cello, and clarinet. A rarer form of piano quartet consists of two pianos, each with two players, informally known as an "eight-hand piano" or "two pianos and eight hands." This type of ensemble allows for the performance of major symphonic works in smaller settings such as living rooms or concert halls. Many popular works by Mozart, Schumann, Brahms, and Dvorak have been arranged for eight hands on two pianos. The instrumentation of modern piano quartets can vary according to the needs of the composer.



Figure 3 Nikolai Kapustin, the cover piano music for Jazz trio.

Source: Kapustin N. (n.d.). Blueprint-music for Jass Trios album. Retrieved from <http://capriccio.at/nikolai-kapustin-blueprint>



Figure 4 Piano Quartet

Source: WordPress. (2021). Best of the New York Piano Quartet. Retrieved from [www.urlicht-av.com](http://www.urlicht-av.com).

Chamber music, in general, refers to small ensemble music played by a variety of instruments, with the piano quartet being a subgenre of this form. At its core, chamber music emphasizes the communication, coordination, and integration of thoughts between the musicians, leading to a harmonious and cohesive performance. This kind of interaction often leads to the integration of the cognitive cultures

represented by the musicians' diverse backgrounds. In the field of ethnomusicology, the study of chamber music has involved the collection and analysis of ethnographic data, as well as exploration of potential avenues for innovation and development within this genre.

## 1.2 Music of central Thailand

As an ethnomusicologist, one focus of my research is the integration of Thai music with Western music in contemporary times. Through my work, I aim to address the challenges and issues that arise in the process of this integration and development, and to provide strategies and suggestions that may be helpful in the integration and development of music in Bangkok.

Ethnomusicology, as defined by Dutch scholar Jaap Kunst in his book "Ethnomusicology" (1974), is the study of traditional music and instruments in the "non-Western" world, as well as folk music and its relationship to social issues. It should be noted that this discipline does not encompass Western art music or popular music. Traditional music refers to music that has been passed down through generations within a particular group, often through oral tradition rather than written lyrics. These songs may have ancient origins and may have been influenced by various countries and cultures. Many traditional songs are in the form of stories, recounting historical events or conveying a narrative.

It is worth noting that the distinction between traditional music and folk music is largely one of terminology. To the general public, the term "folk music" often refers to traditional music, or what is now sometimes referred to as root music. However, the term "folk music" can also refer to contemporary music composed and performed with acoustic instruments, which could be considered contemporary folk music.

Contemporary folk music shares some similarities with traditional music, such as the use of acoustic instruments and the incorporation of traditional melodies and musical styles. Like traditional music, contemporary folk songs often tell stories, though these stories may focus on more universal themes such as love, hate,

relationships, family, and regional and national identity. These songs are typically more recent compositions, potentially written for use in film soundtracks or television series, such as "The Overture" (โหมโรง) and "Love Destiny" (บุพเพสันนิวาส).

As previously mentioned, my research focuses on the integration of Thai music with Western music in contemporary times and the challenges and issues that arise in this process. Given this focus, my research is specifically concerned with Thai contemporary folk music.

According to Professor Surasak, the music of central Thailand is not unique but rather pluralistic, incorporating various unique elements within a single group referred to as "Thai." This concept, which is consistent with postmodern anthropology, challenges the centralization of power. In the past, Thailand was dominated by a centralized system that placed the mainstream culture, governed by palace culture, at the center, while labeling other groups in Thailand as marginalized or "subaltern." This centralization was necessary in the past as a means of protecting Thailand and negotiating with colonizers during the era of colonialism, which was characterized by land-grabbing and warfare. In order to effectively resist colonization and protect the country, the government in Bangkok, the center of Thailand, adopted a totalitarian approach, preventing other regions of Thailand from gaining power. This allowed the center of Thailand to safeguard itself and engage in negotiations with colonizers.

The era of colonialism may have ended, but centralized systems of governance, such as those implemented during Field Marshal Plaek Phibunsongkhram's political era, continue to exist. During this time, Phibunsongkhram attempted to foster a sense of nationalism by establishing the College of Dramatic Arts and standardizing the artistic practices of all schools across the country, with the court serving as the sole arbiter of these standards. As a result, dances from various regions of Thailand, such as the north, northeast, south, and west, became homogenized. The music exported from the center of the country and imposed on other provinces was referred to as "Thai music," while the music of marginalized communities was labeled as "folk music."

Indigenous people, who are the traditional creators and practitioners of folk music, were thus positioned as "others" by this centralization.

This process can also be understood as the imposition of a Eurocentric ideology on Thailand, replacing the Bangkok-centric centralization that previously existed. The term "Thai music" came to signify the music of central Thailand, specifically the styles of Pi-phat, Mahori, and String ensemble, while other music was labeled as "folk music." Music anthropologists have recognized this phenomenon, but some Thai musicians remain unaware of it, continuing to uphold the centralization of Thai music. It is important to note that this is not a matter of one type of music being inherently superior to others, but rather a reflection of the power dynamics at play. In this context, "Thai music" encompasses not only traditional music, but also classical Thai music and Thai court music. It is worth noting that this traditional music is only considered as such in the central region, and the music of the central region is also often equated with nationalism. This centralization of Thai music is strengthened and supported by those in positions of power. (Surasak Jamnongsarn, personal communication, August 9, 2022)

### 1.2.1 History of center music.

The division of Thai historical eras can be categorized based on various characteristics and the type of evidence used to define them. Prehistoric eras, for example, are defined through the use of non-written historical evidence, such as tools and ornaments made of human and animal bones. An important factor in the division of prehistoric and historical eras is the emergence of political systems and written language. From the pre-Sukhothai period until the Sukhothai period, historians have been interested in the discovery of various ancient written inscriptions in Thailand, including the Pallava (อักษรปัลลวะ), Mon (อักษรมอญ), and Khom (อักษรขอม) inscriptions, among others. The ancient Thai script did not appear until the reign of King Ramkhamhaeng of the Sukhothai Kingdom. Prince Damrong Rajanubhab (สมเด็จพระเจ้าบรมวงศ์เธอ กรมพระยาดำรงราชานุภาพ), a prominent Thai historian, divided the chronicles of Siam into three periods: the Sukhothai era (สมัยกรุงสุโขทัยเป็นราชธานี), the Ayutthaya



era (สมัยกรุงศรีอยุธยาเป็นราชธานี), and the Rattanakosin era(สมัยกรุงรัตนโกสินทร์เป็นราชธานี).

The Prehistoric Era, which spans from approximately 700,000 to 1,200 years ago, is characterized by the presence of historical evidence such as stone tools and medieval stone axes. Examples of this type of evidence can be found at the Shan Ren Cave Archaeological Site in Chumphon Province (แหล่งโบราณคดีบ้านถ้ำฉานเรน), the Ban Phli Kwai Archaeological Site in Songkhla Province (แหล่งโบราณคดีบ้านพลีควาย), and the Ban Chiang site in Udon Thani Province (บ้านเชียง). These sites have yielded stone tools, medieval stone axes, and bronze axes, respectively, which provide insight into the lives and activities of people during this period.

The historical period in Thailand is marked by the use of written inscriptions, such as the Kanoi inscription (จารึกเขาน้อย) found at the Kanoi Castle (ปราสาทเขาน้อย) (also known as the "pink castle") in the Aranyaprathet District of Sa Kaeo Province. This inscription is believed to date back more than 600 years before the founding of the Kingdom of Sukhothai. The pre-Sukhothai period is also characterized by the presence of important archaeological evidence related to the bronze culture, such as the discovery of bronze musical instruments such as cymbals (ฉาบ) and gongs, as well as the discovery of boats made of bronze (เรือสำเภาสำริด), ivory (เรืองาช้าง), and Chinese coins (เรือเหรียญจีน) that sank near Bang Saray Village (หมู่บ้านบางสระहर) in Chonburi Province. These findings provide insight into the practices and cultural traditions of this time period.



Figure 5 Up to 8 Pianos

Source: Gershwin, G. , et al. (1992) . Best of the New York Piano Quartet.  
Retrieved from [www.urlicht-av.com](http://www.urlicht-av.com).

The Dvaravati period (สมัยทวารวดี), which lasted from 1153 to 1553 A.D., was characterized by the flourishing of stucco sculpture, particularly that of female musicians. An example of this type of sculpture can be found in Khu Bua (คูบัว) in Mueang Ratchaburi, Ratchaburi province. These sculptures provide insight into the artistic practices and cultural traditions of the Dvaravati period.



Figure 6 Female musicians play string instruments.

Source: Public relations and public relations group. (2020). female musicians. Bangkok: Fine Arts Department.

The stucco sculpture depicts three women and one man engaging in musical activities. The woman on the left is shown playing a stringed instrument called a Pin Nam Tao, while the woman next to her is depicted hitting cymbals. The middle woman is shown playing a five-stringed harp, while the person on the right does not appear to be holding any musical instruments. According to archaeologists, this person may be a singer. The individual sitting on the far right is thought to be playing a percussion instrument called a krab. These details provide insight into the types of musical instruments and practices that were prevalent during the Dvaravati period.

The Sukhothai period, which lasted from 1238 to 1378, was marked by the significant influence of religion on Thai musical instruments. This period is considered the birthplace of many traditional Thai musical instruments, which were often invented and introduced during Buddhist ceremonies. As a result, the foundations of early Thai music were closely tied to Buddhist religious practices, although they were

later also used for secular purposes. Information about the history of Thai musical instruments can be found in a variety of sources, such as stone inscriptions and literature. One important stone inscription is the Wat Phra Yuen in Lampoon province, while literature sources such as the Tripoom Praruand and the Nirai Haripunjaya also mention music from the Sukhothai period. During this time, Thailand embraced both Buddhism and Brahmanism, and local instruments were initially used in rituals to invoke and appease the gods. These instruments were later replaced by the *trae* and *sang*, which were introduced to Siam from India. A carved stone from the Sukhothai period shows that buffalo horns were also used in similar rituals, but their use as musical instruments was eventually discontinued due to the rarity of horns. The *trae*, in particular, was highly esteemed and became a symbol of power. It was played by Brahmins during royal ceremonies attended by the king, as seen in the Deon Sibsong of the Chong phra-*ren* ceremony. Some of the musical instruments that were introduced from abroad during this time period were made of metal and were believed to have arrived in Suvarnabhumi (an ancient name for Thailand) via India.

The Ayutthaya period, which lasted from 1351 to 1767, saw the establishment of Ayutthaya as the capital of Thailand and a proliferation of music among the general population. The 14th and 15th centuries in particular saw a significant evolution of music, with people from all walks of life taking up music as a hobby, profession, or form of entertainment for festivals and other events. The main instruments used during this time were inherited from the Sukhothai period and included both stringed and wind instruments. However, a royal decree was later passed prohibiting the singing and playing of musical instruments in or around the royal palace without the permission of the royal family.

In addition to these traditional instruments, the Ayutthaya period also saw the emergence of a new style of instrumental music that incorporated the use of melodic percussion instruments such as xylophones and gong pots. There is no evidence to suggest that this style of music or these instruments existed in Thailand prior to contact with the Khmers.

During the Ayutthaya period, Thailand had active trade relationships with several European countries, including Portugal. It is believed that the Trae, a traditional Thai instrument, was introduced to Thailand during this time. On occasions when Portuguese traders celebrated holidays and festivals with locals, they would often dance to music played on European instruments such as violins, accordions, mandolins, and maracas, as well as local instruments such as gongs. The golden age of Siamese diplomatic relations occurred during the reign of King Nalai, when Constantine Phaulkon, of Greek descent, served as a senior officer in the royal court, and Simon de la Loubere, the ambassador of the Court of Louis XIV to Siam, was present in the country. A song called "Song of Siam," transcribed in Western notation, was also composed during this time. Overall, the musical instruments used in the Ayutthaya period were refined versions of those used in the Sukhothai period, and the ensemble became more complete with the addition of certain types of instruments.

The Rattanakosin period, which began in 1782 and continues to the present day, saw the gradual development of musical instruments from those used in the Sukhothai period. This development occurred in a sequential and cohesive manner, and the royal decree also addressed the documentation of musical performances. The Chakri Dynasty, which has ruled Thailand since the beginning of the Rattanakosin period, has been known for its encouragement and support of arts and culture.

King Rama I, who ruled during the early part of the Rattanakosin period, was a dynamic leader who oversaw the construction of a new city opposite the city of Thonburi. He also worked to revive the country's economy and restore the great artistic heritage that was lost with the destruction of Ayutthaya. It is believed that he composed a new version of the Ramakian, the Thai national epic, to replace the manuscript that was lost in a fire.

During this period, the Klong Tat, a traditional Thai instrument, was further developed and gained a different sound than that of the Sukhothai period. It is often accompanied by the pi-pat, another traditional Thai instrument. Overall, the

musical instruments and practices of the Rattanakosin period have been influenced by those of previous eras, but have also evolved and adapted over time.

King Rama II, who ruled Thailand during the early part of the Rattanakosin period, was known for his skills on the Saw Sam Sai, a traditional Thai instrument, and for composing traditional Thai classical songs. He also issued a license called the Tra-phu-m khum ha-m, which exempted the owners of certain coconut plantations from taxes. This license was significant for musicians because the hard coconut shells needed to make saw sam sai instruments were in short supply.

During this time, the klong sawng na, another traditional Thai instrument, was also added to the pi-pat ensemble. These developments demonstrate the ongoing evolution and adaptation of Thai musical instruments and practices during the Rattanakosin period.

King Rama III, who ruled Thailand later in the Rattanakosin period, is credited with inventing the Ranat Thum, a traditional Thai instrument, as well as the Kong Wong Lek, which he renamed Ranat Ek and Khong Wong Yai for use in the Pi-pat Khruong Khoo ensemble. During his reign, musicians also refined their techniques for playing these and other instruments.

During this time, Thailand continued to have active trade relationships with foreigners, and many foreigners participated in the city's workforce. It is believed that the Klong Marican, another traditional Thai instrument, gained popularity during this period as missionaries promoted it in the city and incorporated it into the Mahori ensemble. These developments further demonstrate the ongoing evolution and adaptation of Thai musical instruments and practices during the Rattanakosin period.

King Rama IV, who ruled Thailand later in the Rattanakosin period, is credited with inventing the Ranat Ek Lek and Ranat Thum Lek for use in the Pi-pat Khruong Yai ensemble. In 1835, he granted the general population the right to play music and participate in theater, a privilege that had previously been restricted to the royal court. As a result, music began to spread from the court to the common people within and around the kingdom, and even to the countryside. This period saw a

proliferation of musical ensembles and a growth in the academic study of Thai music, particularly in the courts of aristocratic mansions where children and ladies with musical abilities were able to practice and perform. These developments demonstrate the increasing accessibility and popularity of music among the general population during the Rattanakosin period.

King Rama V, who ruled Thailand during a time of increasing western influence and pressure for colonization, implemented a number of reforms and modernizations in an effort to strengthen the country. These changes also affected the field of music, with developments and advances in various types of ensembles and songs. Competition between bands and musicians led to increased musical expertise and advancement. The Mahori and Khruong Sai ensembles, which typically included around 20 members, began to incorporate Western instruments. Soloists also began to develop their skills on solo instruments.

The development of Thai music during this period was also influenced by cultural exchange with foreign countries, particularly Europe and America, as businesspeople and missionaries visited Thailand. The reign of King Rama VI saw an influx of foreigners on business trips and government officials, as well as the return of Thai aristocrats who had been exposed to Western arts and brought new ideas for military bands, brass bands, and orchestras. Thai classical music continued to evolve and expand, particularly in the realm of ensemble performance. In addition to supporting the arts of the Golden Age, King Rama VI also encouraged the development of Khon, Lakhon, and sponsored artists.

King Rama VII and his queen were both talented musicians who played instruments and composed music. However, the political instability of the time led to a decline in the prosperity of Thai music and a stagnation of musical innovation. The transition from an autocratic monarchy to a democracy was a difficult and tumultuous period, and the effects of this political turmoil were reflected in the state of Thai music. The musicians themselves suffered during this time, which may have contributed to the overall decline in the music scene. Despite these challenges, Thai music has continued

to evolve and adapt over the years, and today there is a rich and diverse musical landscape in Thailand.

The reign of King Rama VIII was a difficult time for Thai music, as laws were enacted prohibiting the playing of traditional music. This was seen as necessary for Thailand to become a more civilized and developed country, and Thai music was viewed as vulgar and incompatible with these goals. While the ban was not strictly enforced, musicians were required to obtain permission from the Fine Arts Department before performing and were only allowed to do so during certain ceremonies or traditional performances. This period represents a significant setback in the history of Thai music, as musicians were restricted in their ability to perform and showcase their skills. However, Thai music has continued to survive and evolve despite these challenges, and it continues to be an important part of Thai culture and identity.

King Rama IX was a strong supporter of Thai classical music and worked to promote and preserve it. He recognized the importance of establishing a standard tuning system for Thai music and convened a conference of scholars and experts in Thai notation to address this issue. His daughters were also skilled musicians and were able to play a variety of Thai instruments.

Under the royal patronage of King Rama IX, Thai music was integrated into the education system and became an important part of the study program at all levels of education, from primary school to university. Music management programs were also incorporated into the curriculum, and schools made efforts to introduce and support Thai music. This support has helped to ensure the continued vitality and development of Thai music in the modern era.

In conclusion, Thai classical music has undergone significant developments and changes over the centuries. These changes can be roughly divided into three periods: the reigns of King Rama I-III, King Rama IV-VI, and King Rama VII-IX.

During the first period, the structure and management of music was similar to that of the Ayutthaya period, with a strong influence of religion and a focus on Buddhist ceremonies.

The second period, from King Rama IV to VI, was a time of great progress and advancement in all aspects of Thai classical music. This was a golden age for Thai music, with the development of new instruments, ensembles, and songs, as well as the flourishing of plays and other forms of entertainment.

The third period, from King Rama VII to IX, saw significant political changes in Thailand, with the transition from an autocratic monarchy to a democracy. These changes had an impact on the development of Thai classical music, which has continued to evolve and adapt in the modern era.

It is clear that the development of Thai music has been shaped by both internal and external influences. The introduction of Buddhism and Brahmanism brought new musical traditions to the country, and the subsequent contact with other cultures through trade and diplomacy allowed for the exchange of musical ideas and the adoption of new instruments. The ruling monarchy has also played a significant role in the promotion and sponsorship of the arts, particularly during certain periods of prosperity and stability. As Thai society and the world around it have changed, so too has the music scene, with new styles and instruments emerging to reflect the changing times. Overall, the evolution of Thai music is a testament to the adaptability and creativity of the Thai people and the rich cultural heritage of the country.

## 1.2.2 Thai String and percussion Ensemble.

### 1.2.2.1 Mahori ensemble (วงมโหรี)

The mahori ensemble is a type of mixed instrument ensemble that is characterized by its pleasant sound and lack of dancing. It includes a variety of instruments such as woodwinds, plucked instruments, percussion melody instruments, and percussion rhythm instruments. In Thailand, there are five categories of Mahori ensembles: the Mahori Kherungn Si (มโหรีเครื่องสี่), the Mahori Kheruengn Hok (มโหรีเครื่องหก), the Mahori Kherueng Diew (วงมโหรีเครื่องเตี้ยว), Mahori Kherueng Khu (วงมโหรีเครื่องคู่), and the Mahori Kherueng Yai (วงมโหรีเครื่องใหญ่). These ensembles vary in size and instrumentation, with the Mahori Kherueng Yai being the largest and featuring the greatest variety of instruments.



The Mahori Kherungn Si (มโหรีเครื่องสี่) is a small ensemble that consists of four instruments: the Thab or Tone, the Saw Sam Sai, the Kracabpi, and the Krab Phwong. The Thab is a type of finger cymbal that is played by tapping the two cymbals together. The Saw Sam Sai is a three-stringed fiddle with a coconut shell soundbox that is played with a bow. The Kracabpi is a small, metal-strung lute with a thin neck and a pear-shaped body. The Krab Phwong is a type of wooden xylophone that is played with mallets. Together, these instruments create a unique sound that is characteristic of the Mahori Kherungn Si ensemble.



Figure 7 A kind of percussion instrument for controlling the rhythm in mahori ensemble.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 204.



Figure 8 Sor sam sai (ซอสามสาย), a traditional fiddle with three strings.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 200.



Figure 9 Kracabpi (กระฉับเปี), a four-strings lute.

Source: Royal academy.(2002). Encyclopedia of Thai music terminology p. 181.



Figure 10 Krab phwong (กระับฟวง), collateral with singing, the singer must play this instrument while singing.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 181.



Figure 11 Mahori kherungn si (มโหรีเครื่องสี่) is an ensemble of four people with string instruments, rhythmic instrument, and a singer.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 222.

The Mahori Kherungn Hok (มโหรีเครื่องหก) is an ensemble that consists of six instruments, two more than the mahori kherungn si ensemble. In addition to the Thab, Saw Sam Sai, Kracabpi, and Krab Phwong found in the smaller ensemble, the Mahori Kherungn Hok also includes the Ramana and the Khлуй. The Ramana is a type of small drum that is played with the hands, while the Khлуй is a type of reed instrument that is played with a mouthpiece. These two instruments play off each other in a call and response style, with the Ramana representing the call and the Khлуй representing the response. Together, they add an additional layer of complexity and depth to the music of the Mahori Kherungn Hok ensemble.



Figure 12 Ramana (รำมะนา), a kind of rhythmic instrument together with thab.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 211.



Figure 13 Khloy (ขลุ่ย), is a woodwind instrument like a flute that is made from bamboo, but it is played upright.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 190.



Figure 14 Mahori kherungn hok (วงมโหรีเครื่องหก) has six players. The edition with thab (ทับ) and khloy (ขลุ่ย).

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p. 223.

The Mahori ensemble originated in the Ayutthaya period, which lasted from approximately 1760 to 1950. In the present day, the Khloy instrument is known as the Khloy Pheiyng Ai (ขลุ่ยเพ็ญงอ). The Mahori ensemble includes four categories of instruments: plucked instruments, bow string instruments, percussion instruments, and woodwinds. These categories include instruments which are played using various techniques such as plucking, bowing, striking, and blowing. Together, these instruments create the unique sound of the Mahori ensemble, which is an integral part of Thai music and culture. (Di, Si, Ti, Peo, ดี้ สี ตี เป่า)

The Mahori Kherueng Diew (วงมโหรีเครื่องเดียว), also known as the Mahori Kherueng Lek (วงมโหรีเครื่องเล็ก), is a form of the mahori ensemble that has evolved to include additional instruments. During the early Rattanakosin period (1782–1932), this ensemble added the Ranat ek (ระนาดเอก) and the Kong Wong (ฆ้องวง) instruments. The Kong Wong used in the Mahori ensemble is distinct from the Kong Wong used in the Pi-phat ensemble, as it has a different range and is played differently. In the Mahori ensemble, the Kong Wong is also known as the "Kong Mahori" (ฆ้องมโหรี)

or the "Kong-Klang" (ฆ้องกลาง). In addition to the Ranat ek and Kong Wong, the Mahori Kherueng Diew ensemble also added the Saw Duang(ซอด้วง) and the Saw Eu(ซอฮู้) instruments, and replaced the Kracabpi(กระຈັບປີ) with the Cakhe(ຈະເໝີ). Together, these instruments create the unique sound of the Mahori Kherueng Diew ensemble, which is an important part of Thai music and culture.

The Mahori Kherueng Diew is a musical ensemble that consists of the following instruments: 1 Saw Sam Sai instrument, which is played alongside the vocal line and other instruments; 1 Saw Duang instrument, which plays a lamenting character and produces a whining sound; 1 Saw Eu instrument, which plays melodies with a "dandled" character style that is very rhythmic and "dolce" and "delicato"; 1 Cakhe instrument, which plays full notes with a strong, fast-flowing character; 1 Khлуй Pheiyng Al, which can play howling notes and full notes; 1 Ranat Ek, which plays a leading role in the ensemble; 1 Kong Wong instrument (also known as Kong Klang or Kong Mahori), which plays the main melody in the ensemble and allows other instruments to improvise and intersect beautifully; 1 Thon and 1 Ramana, which are played together to maintain all rhythms; and 1 Ching, which plays a crucial role in controlling the rhythms of Thon and Ramana.



Figure 15 Kong mahori instrument (ฆ้องมโหรี)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.193.

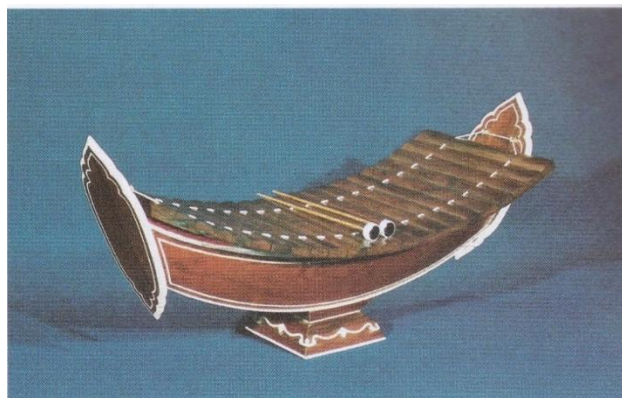


Figure 16 Ranat Ek instrument (ระนาดเอก)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.210.



Figure 17 Cakhe instrument (จระเข้)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.198.



Figure 18 Mahori kherueng diew ensemble. (วงมโหรีเครื่องเดียว)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.224.

The Mahori Kherueng Khu ensemble is characterized by the inclusion of Ranat Thum and Kong Wong Lek (Kong Mahori Wong Lek) instruments, as well as the following ensemble: 2 Saw Duang instruments, 2 Saw Eu instruments, 2 Cakhe instruments, 1 Khluy Pheiyng Ai instrument, 1 Khluy Lib instrument, 1 Saw Sam Sai instrument, 1 additional Saw Sam Sai Lib (ซอสามสายหลิบ) instrument, and 1 Chab Lek (ฉาบเล็ก) instrument.



Figure 19 Mahori kherueng khu (วงมโหรีเครื่องคู่)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.217.



Figure 20 Khluy lib (ขลุ่ยหลิบ)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.190.





Figure 21 Ranat Thum (ระนาดทุ้ม)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.209.

Mahori Kherueng Yai (วงมโหรีเครื่องใหญ่) is an ensemble which includes a variety of instruments, including modified forms of those found in the Mahori Kherueng Khu ensemble, such as the Ranat Ek Lek (ระนาดเอกเหล็ก) and Ranat Thum Lek (ระนาดทุ้มเหล็ก). The range of the Ranat Ek, Ranat Thum, and Kong Wong instruments has been narrowed in this ensemble, due to the fact that it is typically performed by women, who may have difficulty reaching the full range of these instruments. Additionally, the reduction in range also helps to control the loud sound of the Pi-phat instrument. This modification has resulted in a change in the way these instruments are played in the Mahori Kherueng Yai ensemble. In the past, Mahori was primarily performed in palaces and was played by women. However, as it became more popular over time, it was performed by a wider range of people, including males.



Figure 22 Ranat Ek Lek (ระนาดเอกเหล็ก)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.211.



Figure 23 Ranat Thum lek (ระนาดทุ้มเหล็ก)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.210.



Figure 24 Mahori Kherueng Yai (วงมโหรีเครื่องใหญ่)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.226.

#### 1.2.2.2 Pi-phat ensemble (วงปี่พาทย์)

Pi-phat is a Thai musical ensemble that consists of the Thai woodwind instrument called Pi (ปี่) and melodic percussion instruments called Ranat and Kong. The ensemble also includes rhythm percussion instruments such as Ching (ฉิ่ง), Chab (ฉาบ), Krap (กรับ), Homng (โหม่ง), Taphon (ตะโพน), Klong That (กลองทัด), Klong Khaek (กลองแขก), and Klong Song Na (กลองสองหน้า). In the past, Pi-phat was known as Phinphat (พินพาทย์).

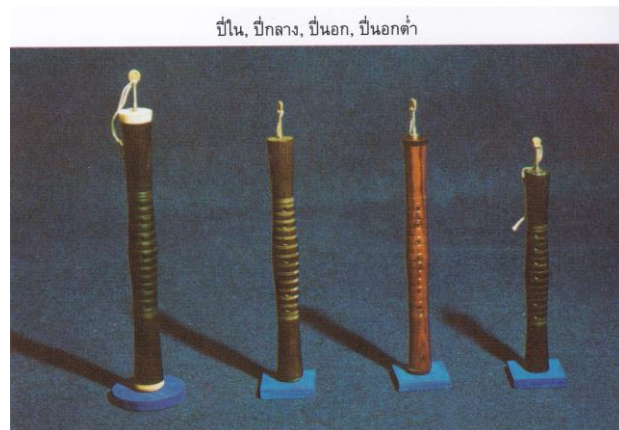


Figure 25 Thai woodwind instrument called Pi (ปี่): Pi ni (ปี่ไน), Pi klang (ปี่กลาง), Pi nok (ปี่นอก), and Pi nok tam (ปี่นอกต่ำ)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.206.



Figure 26 Taphon. (ตะโพน)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.202.



Figure 27 Klong that. (กลองทัด)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.185.



Figure 28 Klong khaek. (กลองแขก)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.182.



Figure 29 Klong song hna. (กลองสองหน้า)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.187.

Pi-phat music is traditionally associated with temple ceremonies and classical Thai theater. It is also played at other formal occasions, such as royal ceremonies, and is an important part of Thai cultural identity. The ensemble typically includes a variety of wind and percussion instruments, each of which plays a specific role within the ensemble. The Pi is a circular rim-blown flute that plays the melody, while the Ranat and Kong provide the rhythm and support the melody. The other percussion instruments provide additional rhythmic accompaniment and help to keep time. The music of the Pi-phat ensemble is highly structured and follows a set of rules and conventions that have been passed down through the generations. It is an important part of Thailand's musical heritage and is enjoyed by people of all ages.

The Pi-phat ensemble is classified into eight categories: Pi-phat Kherueng Ha (วงปี่พาทย์เครื่องห้า), Pi-phat Kherueng Khu (วงปี่พาทย์เครื่องคู่), Pi-phat Kherueng Yai (วงปี่พาทย์เครื่องใหญ่), Pi-phat Nanghong (วงปี่พาทย์นางหงส์), Pi-phat Mon (วงปี่พาทย์มอญ), Pi-phat Dukdamban (วงปี่พาทย์ดึกดำบรรพ์), Pi-phat Mai Nuam (ปี่พาทย์ไม้นวม), and Pi-phat Sapha (ปี่พาทย์เสภา).

The Pi-phat Kherueng Ha ensemble is a main Pi-Phat ensemble form that is performed with fewer instruments than other categories. It consists of 1 Pi Ni (ปี่ไน), 1 Ranat Ek 1 Kong Wong Yai, 2 Klong That drums, 1 Taphon, and 1 Ching.



Figure 30 Pi-phat kherueng ha (วงปี่พาทย์เครื่องห้า)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.216.

The Pi-phat Kherueng Khu ensemble is characterized by the inclusion of two instruments that perform in two parts of the melody, creating a

harmonious sound. During the reign of King Nangkraw (Rama III), the Ranat Thum and Kong Wong Lek instruments were invented. The Pi Nok instrument, which was used in ancient grand shadow puppet shows, was also added to the Pi-phat Kherueng Ha ensemble to improve the structure and make it a larger ensemble, which was then named the Pi-phat Kherueng Khu. The Pi-phat Kherueng Khu ensemble consists of a pair of Ranats (Ranat Ek and Ranat Thum), a pair of Kongs (Kong Wong Wai and Kong Wong Lek), a pair of Klong Thats, 1 Taphon, and 1 Klong Song Na (which can be replaced by 1 Klong Khaek).



Figure 31 Kong Wong lek (ฆ้องวงเล็ก) take place in His Majesty King Nangklao's reign (Rama III).

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.195.



Figure 32 Pi-phat kherueng khu (วงปี่พาทย์เครื่องคู่)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.217.

The Pi-phat Kherueng Yai ensemble was developed by King Pinklao (Rama IV) and includes the Ranat Ek Lek and Ranat Thum lek instruments. When performing language music, this ensemble uses special instruments to capture the characteristics of that language's music. For example, Khmer language music (ภาษาเขมร) uses the Thon (โพน), Chinese language music (ภาษาจีน) uses the Chinese drum or Tok Taew drum (กลองจีน กลองต็อก ตั่ว), European language music (ภาษาฝรั่ง) uses the American drum or side drum or snare drum (กลองอเมริกัน หรือกลองแตร์ริก), Myanmar language music (ภาษาพม่า) uses the Klong Yaw (กลองยาว), and Mon language music (ภาษามอญ) uses the Taphon and Peingmang (เป็งมวง) for Mon language music (ภาษามอญ). Overall, the Pi-phat Kherueng Yai ensemble is known for its inclusion of Ranat Ek Lek (ระนาดเอกเหล็ก) and Ranat Thum Lek (ระนาดทุ้มเหล็ก) and its use of specialized instruments for different language music styles.



Figure 33 Chinese drum or Tok Taew drum (กลองจีน กลองต็อก ตั่ว), added special instrument to perform Chinese language music.

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.184.

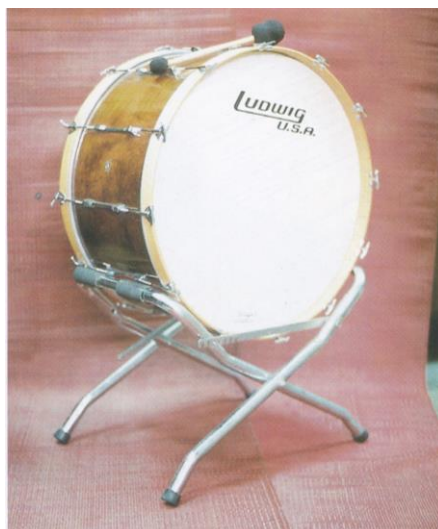


Figure 34 American drum or side drum, or snare drum

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.185.

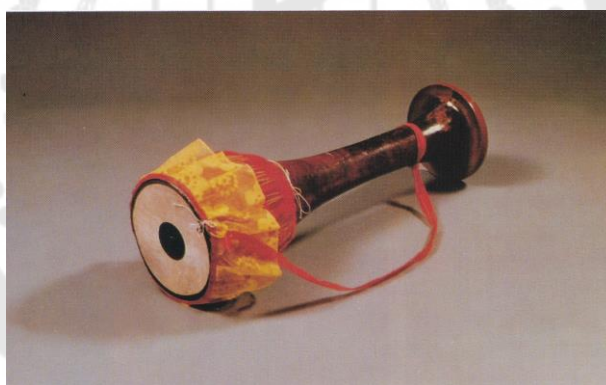


Figure 35 Klong yaw (กลองยาว) plays with Pi-phat Kherueng Yai ensemble

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.187





Figure 36 Peingmang instrument (เปิงมาง) plays a character of Mon language music

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.207.



Figure 37 Pi-phat Kherueng Yai (วงปี่พาทย์เครื่องใหญ่)

Source: Royal academy. (2002). Encyclopedia of Thai music terminology p.218

The Pi-phat Nanghong ensemble is a general Pi-phat ensemble featuring the Pi Chwa(ปี่ชวา) and Malayu drum(กลองมลายู), and is used specifically for ancient funeral rituals. Previously, the Bua Loy ensemble (วงบัวลอย) played in funerals, but was eventually replaced by the Pi-phat Nanghong ensemble. The Bua Loy ensemble

includes the Pi Chwa and a pair of Klong Malayu drums, as well as the Homng. The ensemble was named after the Bua loy song, which is the beginning of a suite (in Thai: เพลงชุดบัวลอย). The Pi-phat Nanghong ensemble was later used in ancient funeral rituals, replacing the Pi-phat Mon (วงปี่พาทย์มอญ) ensemble. The Nanghong ensemble was named after the Nanghong song, with the Bua loy ensemble being incorporated into the Pi-phat ensemble. The Nanghong Song Chan (เพลงนางหงส์สองชั้น) is the second song in the suite, known as Pleng reueng nanghong Song Chan (เพลงเรื่องนางหงส์สองชั้น). The final section of the Pi-phat Nanghong ensemble has been developed to play language music suite (ออกภาษา).

The Pi-phat Mon ensemble (วงปี่พาทย์มอญ) is a Thai ensemble that has been influenced by Mon music. It includes the Kong Mon (ฆ้องมอญ), Pi Mon (ปี่มอญ), Taphon Mon (ตะโพนมอญ) and Peingmangkrok (เปิงมางคอก) instruments. The Pi-phat Mon ensemble can be used for both ancient funeral rituals and auspicious ceremonies. However, in modern times it is more commonly used for funeral rituals. The Pi-phat Mon ensemble is known for its passionate and mournful qualities, making it suitable for use in funerals. The traditional order in which these ensembles were used for funerals was the Bua Loy ensemble, followed by the Pi-phat Nanghong ensemble, and finally the Pi-phat Mon ensemble. In contemporary society, the Pi-phat Mon ensemble is used for funerals of ordinary people, while the Pi-phat Nanghong ensemble is used for royal funerals.

The Pi-phat Dukdamban is a traditional Thai ensemble that emerged from the Lakhon Dukdamban opera<sup>2</sup>. It was developed by His Grace Thewet Wongwiwat (เจ้าพระยาเทเวศร์วงศ์วิวัฒน์ (ม.ร.ว. หลาน กุญชร) and His Royal Highness Prince Narisara Nuwattiwong (สมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้ากรมพระยานริศรานุวัดติวงศ์). The term "Dukdamban" refers to a theater where Thai drama dance and ensemble performances

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<sup>2</sup> Opera is a form of western theatre that originated in Italy in the 16th century and has since spread to many other parts of the world. It is a genre of music drama that combines music, acting, and stage design to tell a story.

took place. The La khon<sup>3</sup> Dukdamban dance and the Pi-phat Dukdamban ensemble were both performed at this theater. In selecting the instrumentation for the Pi-phat Dukdamban, His Royal Highness Prince Narisara Nuwattiwong selected only soft-toned instruments suitable for the Lakhon Dukdamban dance.

The Pi-phat Mai Nuam ensemble is a type of Pi-phat ensemble that utilizes a soft mallet rather than a hardened one. The soft mallet is wrapped in a cloth and yarn. In addition to the traditional instrumentation of a Pi-phat ensemble, the Pi-phat Mai Nuam ensemble also includes one Saw Eu and replaces the Pi with a Khлуй. These changes are made in order to create a harmonious sound with the other soft-sounding instruments in the ensemble.

The Pi-phat Sappha is a type of Pi-phat ensemble that utilizes the Klong Song Na instrument in place of the Taphon and Klong That instruments. This variation of the Pi-phat ensemble originated during the reign of King Phra Phutthaloetla Naphalai, also known as Rama II. (Royal academy, 2002, p.97-101)

#### 1.2.2.3 Traditional Thai strings ensemble.

The traditional Thai music ensemble known as "Khap Mai" is a cultural treasure that has a long and storied history in Thailand. The term "Khap Mai" literally translates to "reciting or singing to the beat" or, more figuratively, "performing on an instrument," and the ensemble itself consists of three performers: a vocalist, a Saw Sam Sai player, and a drum called "Bando". The Bando drum, which is an integral part of the Khap Mai ensemble, has its origins in China, Tibet, and India, but is now considered to be obsolete in Thailand. To play the drum, the performer rolls it from side to side using a handle while a ball bounces back and forth across the drumhead, striking it alternately and creating a rhythmic line. In this way, the bando drum is able to produce a complex and dynamic percussive sound that is essential to the overall musical style of the Khap Mai ensemble. Overall, the Khap Mai ensemble is an important cultural tradition in Thailand, and its unique blend of vocals, strings, and percussion continues to be enjoyed by audiences both within the country and around the world.

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<sup>3</sup> La khon (ละคร) means Thai classical dance

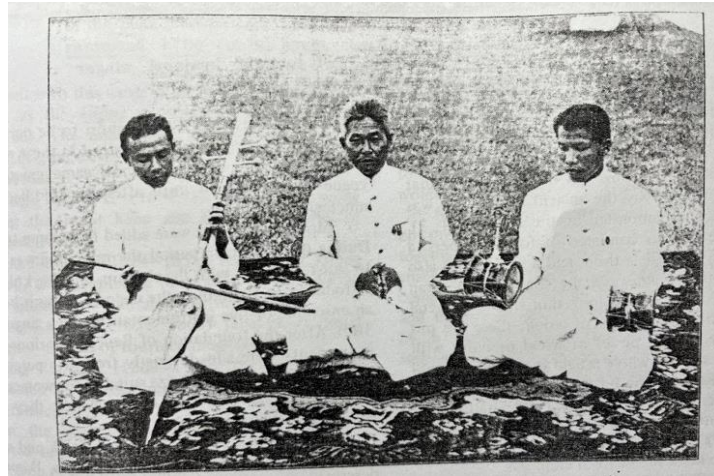


Figure 38 "Khap Mai"

Source: Morton, David (1976) *The traditional music of Thailand*. p.101

The word "Mahori" is now used to refer to a traditional Thai music ensemble that combines both stringed and percussion instruments. However, the term originally referred only to a stringed ensemble. According to Prince Damrong, a renowned Thai historian, the Mahori ensemble was likely invented by the ancient Khmers and later adopted and refined by the Thais. In its original form, the Mahori ensemble consisted of four performers: a Krajappi player, a Saw Sam Sai player, a Thon player, and a vocalist who also kept time using a Krap Phuang. These musicians came together to create a rich and complex sound that was characterized by the interplay between the various stringed instruments and the rhythmic accompaniment provided by the percussion instruments. Today, the Mahori ensemble remains an important part of Thailand's cultural heritage, and its unique blend of stringed and percussion instruments continues to be enjoyed by audiences.



Figure 39 Mahori

Source: Morton, David (1976) *The traditional music of Thailand*. p.102

The Mahori ensemble, which is a traditional Thai music ensemble that combines both stringed and percussion instruments, was originally played exclusively by men. However, it eventually became popular for wealthy and influential men with large families to have women perform in the Mahori style, particularly during the Ayutthaya period. This trend continued until the mid-19th century, when the female style of Mahori performance became particularly popular. Over time, additional instruments were incorporated into the ensemble, such as the Rammana, which was added to provide additional rhythmic support for the Thon, and the Khloi, which was introduced to enhance the melody. As a result, the Mahori ensemble grew to consist of five instrumentalists and a vocalist. After the city of Bangkok was established, a number of other instruments were added to the ensemble, many of which were drawn from percussion ensembles. These additional instruments were typically smaller in size, so as to be more suitable for use by women performers. Overall, the Mahori ensemble has evolved significantly over time, and continues to be an important part of Thailand's cultural heritage and musical tradition.



Figure 40 Rubbing of a stone carving showing an early ensemble of the Sukhothai period

Source: Morton, David (1976) *The traditional music of Thailand*. p.103.

During the Ayutthaya period, women were not traditionally allowed to perform on stage outside of the royal family. As a result, women within the palace were primarily trained to participate in Mahori ensembles, while men were responsible for playing percussion instruments and performing on stage. However, King Rama IV lifted this ban and allowed women to be trained as actresses. As a result of this, the women who were hired to play Mahori were also trained to perform on stage as actresses. The popularity of actresses on stage and the attractiveness of this profession over traditional music led to a decline in female Mahori performers.

Concurrently, some male musicians began playing Saw Duang and Saw u, which are additional instruments, adding these instruments along with Chakhe to a smaller ensemble called Klong khaek. This ensemble originally consisted of two Klong Khaek drums and pi Chawa, and Khong Meng instruments. This ensemble is distinct to traditional Mahori ensemble in terms of instrumentation and performing style, and it was not uncommon for performers to be skilled in both Mahori and Klong khaek ensembles.

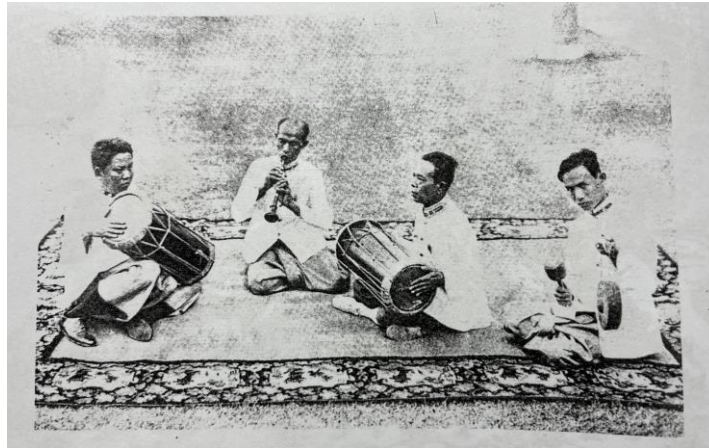


Figure 41 Klong khaek ensemble

Source: Morton, David (1976) *The traditional music of Thailand*. p.104

Today, both women and men are again participating in the playing of stringed instruments in traditional Thai music, often in the same ensemble. A further distinction is made between stringed ensembles that do not include melodic percussion, and those that combine both stringed and melodic percussion instruments, namely the Khruang Sai and Mahori ensembles. Additionally, ensembles are often found to use more instruments than a standard ensemble typically requires, as long as there are instruments available and musicians who can play them. This is particularly true in informal gatherings, where the focus is on participation and inclusion rather than strict adherence to tradition. However, in formal performances, there is typically a set ensemble of musicians with specific instruments to be played, adhering to the traditional form of the performance.

It is worth noting that music and the way it is performed in any culture is evolving and changing constantly, adapting to the context, audience and the development of instruments. (Morton, David.1976. p.101-104)

### 1.2.3 Ngiao songs in central Thailand.

#### 1.2.3.1 Fon Ngiao (ฟ้อนเงี้ยว).

*Ngiao* is a form of melodies that originated in the eastern Lanna region of Thailand and is characterized by its use of the Saw<sup>4</sup> Lanna instrument, the *Saw Ngiao*. This musical style, which is particularly popular in the areas of Nan (น่าน), Phrae (แพร่), and nearby locations, is also often accompanied by a type of classical dance known as *Fon Ngiao*. This dance is traditionally performed by the hill ethnic group, who are native to northern Thailand and are referred to as *Ngiao*.

According to Thai music historian Narongchai Pidokrajt, *Fon Ngiao* is a dance that is imbued with a sense of blessing and is often associated with spiritual figures and objects, such as Buddha, Buddhist doctrine, the Sangha, and various deities. The music for this dance was composed by Mr. Rod Aksorn Thap (ครูรอด อักษรทับ) in 1938 and was designed to complement the melodies of the *Saw Ngiao* (Personal interview Profs. Phiphatphong Masiri on Sep 16, 2022).

In the late 1800s, Professor Lamul Yamagupt (ลมูล ยมะคุปต์), who taught dance at the College of Dramatic Arts in the Fine Arts Department and used to teach Khum Chao Luang (คุ้มเจ้าหลวง) and Chao Kaew Nawarat (คุ้มเจ้าหลวง เจ้าแก้วนวลรัฐ) during the king who ruled the kingdom of Chiang Mai, observed the traditional dance known as *Ngiao Pon Meueng* being performed by Miss Long Boonjulong (นางหลง บุญจุหลง).

Under the patronage of Princess Royal Consort Dararasmi, who was a consort of King Chulalongkorn (Rama V) of Thailand, Professor Yamagupt brought elements of the traditional dance from the Chiang Mai region to the central Thai dance style, resulting in the development of a new, standardized form of beautiful dance in 1895.

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<sup>4</sup>Saw means that the instrument 'saw' is smaller than central part and the performance is simple without ornaments. And also, "saw" means to play a melody or verse, a popular music method in a local language (northern dialect) with specific prosody.



The melody in Fon *Ngiao* has characteristics of a blessing, including references to Buddha, the Buddhist doctrine, the Sangha, goddesses, and other sacred things. The melody is called Fon *Ngiao* and is played in the Song Chan form (ซั้ต ร่า จั้งหวะสองซั้้น). In the early 1900s, a Thai traditional music professor, Boonyong Ketkong (บุญ ยงคั้ เกตุคอง), also composed the main melody in another music category called Thao<sup>5</sup> and named it *Ngiao Ram Luk Thao* (เจ็ยวรำลึ้ก เถา). The original lyrics are written in Kam Mueang, also known as Northern Thai language. (Narongchai Pidokrajt, 2014, p. 136)

บทร้อ้งพ้อนเจ็ยว

เจ็ยวล้าย ซั้้นโก่ ตั้มนั้	ปี้บ่หย่อน เล็ยงนาง
น้องลม ออย่าลั้้นตม ซอยตุ้	ปี้ไลา แล่นๆๆ
ขออวยจั้ยพุทธิโก่จั้วก้า	ทรงคุณเล็ศล้าไปทุกท้าวต้วตน
จงได้ธั้บสรรพมิ่งมงคค นาท่านนา	ขอเตวาช่วยฮักษาเตอะ
ขอให้ออยู่สุขา โดยธรรมานุภาพเจ้า	เทพดาช่วยเฮา ถือเป็นมิ่งมงคค
สังฆานุภาพเจ้า จั้วยณะนะนำผล	สรรพมิ่งท้าวไปเนอ
มงคคเทพดาทุกแห่งหน	ขอบันดลช่วยก้าจั้ม

The original lyrics of Fon *Ngiao* were rewritten in the style of Middle Thailand as a central music version. This means that the lyrics were adapted to fit the musical conventions and styles of Middle Thailand, which is located in the central region of the country. The lyrics may have undergone changes to better suit the musical preferences of this region or to make them more accessible to a wider audience.

บทร้อ้งภาษากกลาง

ขออวยจั้ยพุทธิโก่ไรช่วยค้า	ทรงคุณเล็ศล้าไปทุกท้าวต้วตน
จงได้ธั้บสรรพมิ่งมงคค นาท่านนา	ขอเตวาช่วยรั้กษาเถิด
ขอให้ออยู่สุขา โดยธรรมานุภาพเจ้า	เทพดาช่วยเรา ถือเป็นมิ่งมงคค

<sup>5</sup> Thao (เถา) music character like the vine.

สังฆานุกาปะเจ้า ช่วยแนะนำผล  
มงคลเทพดาทุกแห่งหน

สรรพมิ่งทั่วไปเทอญ  
ขอบันดลช่วยค้ำจุน

(Narongchai Pidokrajt, 2014, p. 482-483)

### 1.2.3.2 Ngiao Ram Luk.

Boonyong ketkong, a national artist in 1988 and a professor of traditional music (ครุบุญยงค์ เกตุคง, ศิลปินแห่งชาติ 2531), composed the song known as *Ngiao Ram Luk* Thao in 1958. In creating this song, ketkong drew upon the original melody of *Fon Ngiao* and modified it by adding three layers of times and two layers, using the original *Fon Ngiao* melody as the main melody and expanding upon it to create a vine-like difference in time rhythm. One layer of the song consists of the original melody that is used to connect the three layers of times into a cohesive whole. This is a common technique used in Thai classical music to complete songs in the Thao style. The lyrics for *Ngiao Ram Luk* Thao were written by Chamnian Srithaipan (จำเนียร ศรีไทยพันธ์) and were accompanied by the new melody created by Ketkong. Srithaipan worked in collaboration with Kongsak Khamsiri (คงศักดิ์ คำสิริ), the head of the Thai music department in the broadcasting division of the Public Relations Department.

The lyrics of *Ngiao Ram Luk* Thao are as follows:

บทร้องเพลงเงี้ยวรำลึก เกา

สามชั้น	สรวมชีพอภิวาทบาทหงส์	พระผู้ทรงดำรงมหาอาณาจักร
	ประเทศไทยให้ไทยได้พำนัก	ร่มเย็นเกล้าประจักษ์ทั่วแดนไทย
	พระพจนานำชมสมเป็นเจ้าของ	ระรื่นเร้าชื่นดูร่ายามปราศรัย
	เสนาะไสตรปราโมทย์สมานใจ	ชวนจงรักต่อใต้ฟ้าภูลี
สองชั้น	ทรงพระกรุณาข้าบาทราชมูทิต	ปลูกน้ำจิตไทยนิยมสมราชา
	มิตรไทยไพร่ฟ้าประชาชี	ได้พึงพระบารมีโดยเพียงเพ็ญ
	พระทรงพระกรุณาด้วยปราโมทย์	เกือบประโยชน์บำรุงสุขดับยุคเข็ญ
	ใครเดือดร้อนพระก็ผ่อนให้ร่วมเย็น	ไทยจึงเด่นด้วยพระบารมี
ชั้นเดียว	ขอพระองค์เสด็จดำรงเสวยศัตถ์	สิริสวัสดิ์พิพัฒน์เพิ่มเฉลิมศรี
	เจริญพระชนม์มากกว่าร้อย	สรรพภัยอย่ามีมาแผ้วพาน

โตพระองค์ปองประสงค์จงประสิทธิ์      เลิศพระฤทธิ์กฤษดาเดชาฐาน  
 ผดุงแผ่นดินนิญโถมโหฬาร      สดถีสสมมานมวไลไทยหมายใจเอย.

(Montri Tramote, 1999, p. 302)

The Thao technique and form of music is built upon two primary principles: the manipulation of a given composition through the alteration of its volume and the frequent doubling of the tempo, which is achieved by doubling the number of Ching strokes per measure and creates the sensation of an increased pace. While these principles are not necessarily innovative or revolutionary on their own, the manner in which they are utilized to create a distinct form is distinctive to Thai music. Given the tradition in Thai music of not composing original works, this technique of composition is particularly well-suited to the conventions and structure of Thai music. ( Morton, David, 1976, p.182,185)

#### 1.2.4 Contemporary Thai music

Contemporary Thai music is heavily influenced by popular music from countries such as the United States, Korea, and Japan. This form of music, often referred to as "entertainment industrialized music," has become mainstream in Thai society. Members of the Thai royal family, including King Prajadhipok and King Bhumibol Adulyadej, have also made significant contributions to music composition, although their works tend to be more geared towards jazz bands rather than traditional Thai classical ensembles.

Classical musicians in Thailand have sought to explore new avenues for development, such as Nat Yontararak's composition of three piano sonatas - "Glory to our Great Kings," "Homage to King Rama IX," and "Siam Sonata" - for important royal occasions, which incorporate various elements of Thai music. (Nat Yontararak (2019), p.1)

Col. Choochart Pitakasakorn and Natchar Pancharoen have also arranged numerous pieces of Thai music for solo piano, and in 2011, Pancharoen

founded the Piano Solo School of Traditional Thai Music (PSTM) in Bangkok, which focuses on researching and performing traditional Thai music on the piano.

One such example of this fusion of Thai and Western musical traditions is the piano solo work "Fon Ngiao," which was arranged by Col. Choochart Pitakasakorn and revised by Natchar Pancharoen. "Fon Ngiao" is the name of both the work and a type of dance from the Saw Ngiao region in northern Thailand, known for its infectious rhythm. The research and performance of this piece represents the merging of Thai contemporary music with western instruments and the incorporation of traditional Thai musical elements into modern compositions.

This development of Thai music can be seen as a form of musical nationalism, as it serves to promote and strengthen the national identity through the use of traditional Thai music and the international instrument of the piano. At the same time, the blending of Western and Thai cultural influences also reflects the modern Thai music culture, and allows for traditional Thai music to be more widely performed and appreciated.

### 1.3 Music of northern Thailand

#### 1.3.1 History of Lanna(ล้านนา).

The term "Lanna" refers to a land with a large number of fields, and is thought to be derived from "Lan Chang" (ล้านช้าง), which translates to "land of elephants." It is believed that the city of Luang Prabang<sup>6</sup>, located in the mountains and characterized by a river with many elephants, was once part of the Lanna kingdom. In the late 19th century, King Chulalongkorn ( Rama V) officially recognized the term "Lanna" in a royal decree, defining it as a region with a vast expanse of wilderness. Since this decree was issued, the term "Lanna"(ล้านนา)<sup>7</sup> has been widely used in academic texts and other documents, and it continues to be used to this day to refer to the region and its culture.

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<sup>6</sup> In the present Luang Prabang a city in North central of Laos.

<sup>7</sup> In the past, it was not strictly for intonation marks usage

Historically, the areas surrounding the Kok River (แก่งแม่ น้ำ ก ก), including Chiang Rai and Chiang Saen (เชียงใหม่ และ เชียงแสน), were known as the "Yon"<sup>8</sup> state (แคว้นโยน). The region on the banks of the Ping River, including Lamphun (เมืองลำพูน) and Chiang Mai (เชียงใหม่), was referred to as the "Ping" region (พิงค์) or "Ping" valley (เมืองปิง). During the reign of King Mangrai (Phraya Mangrai), these two regions were brought together and the kingdom of Chiang Mai was established. It is important to note that the term "Lanna" was not used during this time, but the foundations of Lanna culture can be traced back to the kingdom of Chiang Mai.

The distinct characteristics of Lanna culture are believed to have emerged during the reign of King Atilokraj (สมัยพระเจ้าอติโลกราช) in the 15th century. This culture developed as part of the Thai Yuan empire, which was the result of a long process of cultural exchange and integration among the various groups living in the region.

Historically, the city-state of Lanna had no fixed boundaries, and as the kingdom grew and expanded its territory, it absorbed various groups into its governance. However, as the power of the kingdom waned, the cities within its borders became less dominant and eventually split off to form separate realms. The Lanna territory was located in the north, adjacent to Chiang Rung (เชียงใหม่), in the east next to the Mekong River (แม่น้ำโขง), in the south next to the kingdom of Sukhothai at Tak (Ban Tak) (เมืองตาก หรืออำเภอบ้านตาก), and in the west it bordered the Salween River and the Shan State. The region was home to many ethnic groups and was located at a politically sensitive boundary between Burma, Laos, and Yunnan, surrounded by larger states. In the past, the Lanna State was a powerful and influential entity, and its territory extended widely. However, with the arrival of colonial powers and subsequent invasions, the Lanna State was divided into various parts, including areas now located in Burma, China, Laos, and northern Thailand.

Within Thailand, the former Lanna territory can be divided into four main groups: 1) Chiang Mai, Lamphun, and Lampang; 2) Chiang Rai and Phayao; 3) the

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<sup>8</sup>Yon also known as Yonog(โยนก)

western part of the Chiang Mai state (Pai – Yuam Southern group) (ปาย- ยวมใต้); and 4) the eastern part of Lanna, comprising Phrae and Nan Province. In addition, elements of Lanna culture can also be found among the marginalized communities in the southern regions of Sukhothai, Uttaradit, and northern Tak province. (Saraswati Ongsakul, 2018, p. 25-27).

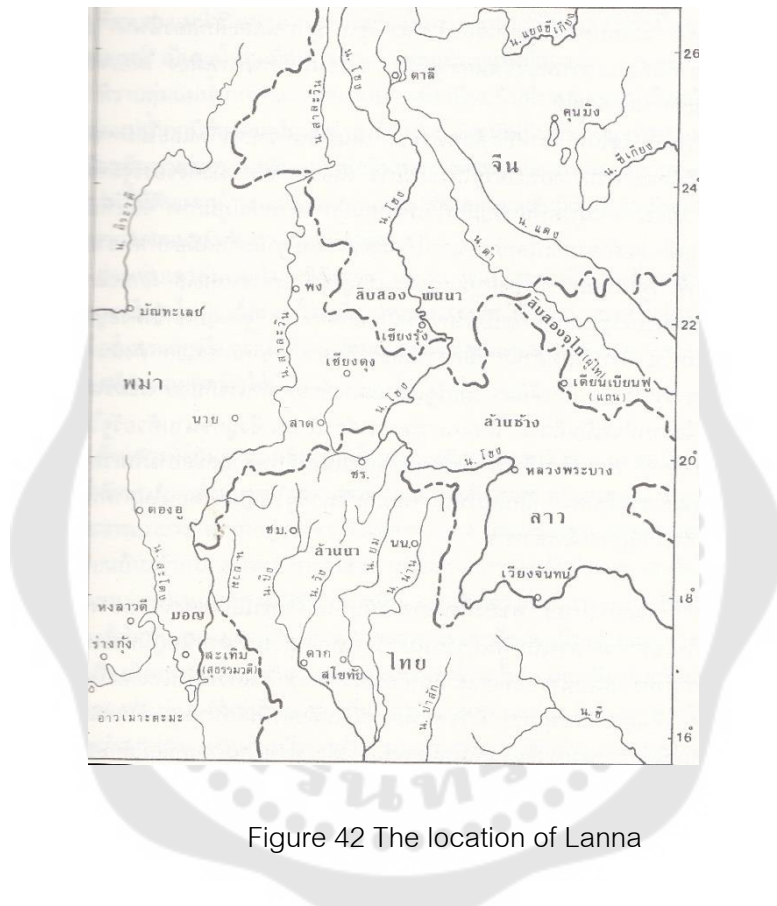


Figure 42 The location of Lanna

Source: Nuansiri Wongtangsawat. (1985). , p.11 Lanna ancient community. Chiang Mai: Department of Geography Faculty of Social Sciences Chiang Mai University. Saraswati Ongsakul. (2018). Lanna History, the completion. Bangkok: amarin printing and publishing

### 1.3.2 Ngiao songs in northern Thailand.

#### 1.3.3.1 Saw Ngiao.

*Saw Ngiao* is a form of music that originated in the north of Thailand and has been absorbed into the musical culture of central Thailand. According to

Narongchai Pidokrajt, *Saw Ngiao* is a Lanna folk song that is traditionally played using musical instruments such as the Pheak (เปี้ยะ), Sa Luo (สะล้อ), Seung (ซึ้ง), Khлуй (ขลุ่ย). (Narongchai Pidokrajt, 2014, p. 219). This perspective is supported by Professor Songkran Somchandra, who notes that *Saw Ngiao* continues to be a prevalent form of music in the present day (Songkran Somchandra, personal communication, September 30, 2021). It is widely accepted by the people of northern Thailand. As such, it can be inferred that the culture of *Saw Ngiao* music has been absorbed and concentrated in central Thailand, where there is a concentration of power and cultural integration. The structure of listening to *Saw Ngiao* is similar to that of other forms of music in central Thailand.



Figure 43 The video play *Saw Ngiao* in E major in Thai key. Performed by SALOR SOLO MUSIC

Source: Salor solo music. (2021). *Saw Ngiao*. Retrieved from [www.youtube.com/watch?v=-7RpoRzgQ7g](http://www.youtube.com/watch?v=-7RpoRzgQ7g).

The music of central Thailand has had a significant influence on the musical culture of other regions of Thailand. In particular, the music known as *Fon Ngiao* was composed based on the imagined musical traditions of the Chan state and Lanna music. It is likely that the music of *Saw Ngiao*, which originated in the north of Thailand, was also influenced by the music of *Fon Ngiao* that was created in central Thailand. This is due to the fact that the melodies of the two forms of music are similar. While there is no explicit evidence in the form of dictation to support the idea that the melodies should

be the same, it is possible that the influence of *Fon Ngiao* on *Saw Ngiao* occurred through the process of cultural exchange and absorption.



Figure 44 Performed by dancers Natasin Samphan alums and dancers from the Office of Performing Arts (College of Dramatic Arts, Nakhornpathom, Thailand)

Source: Natasin Samphan alums and dancers from the Office of Performing Arts. (n.d.) Official Facebook

The central region of Thailand, where the country's governmental power is concentrated, has undergone significant changes as a result of totalitarianism. These changes have also had an impact on the musical culture of the region. Despite the influence of these political and social forces, music has remained an integral part of the urban culture in central Thailand. In fact, the music culture of large cities often reflects the broader development trends and direction of the surrounding region's music, and major cultural events and performances frequently take place in urban centers. As such, it is clear that music continues to play a vital role in the culture and society of central Thailand, even in the face of external pressures and influences.

### 1.3.3.2 Selemao

*Selemao* is a form of Lanna folk music that has gained popularity among traditional music ensembles in northern Thailand. In recent times, this song has



become increasingly popular in central Thailand as well, particularly as a set of accent songs or language music. *Selemao* is included as part of a suite of songs that represent the various dialects and languages found in the region. Specifically, *Selemao* is a song that represents the *Ngiao* language (Narongchai Pidokrajt, 2014, p. 727). This popularity of *Selemao* highlights the dynamic and evolving nature of Thai musical culture, and how it continues to be shaped by both regional and cultural influences.

## 2. Relevant research

### 2.1 Research of the composition of Thai music in the past

#### Case 1

In her thesis, Miss Oranucha Yantakanok examines the Rabam music<sup>9</sup> of Montri Tranmod, a renowned composer known for his contributions to Thai drama dance music in central Thailand. Specifically, the research focuses on the characteristics of music, phrases, sentences, and sections in Montri's compositions. With a particular emphasis on the concepts of sequence and tone center<sup>10</sup>, the study delves into the intricacies of the Thai classical music composition term "Loogtog", which has no direct equivalent in English or Western music.

The western music theory of composition can be applied in explaining the series of important accent pitches at the end of phrases or sentences in Loogtog. In her analysis, Oranucha Yantakanok examined patterns of rhythm and analyzed the motives in six songs: 1. Rabam Cin Thai Mitri (ระบำจีนไทยไมตรี), 2. Rabam Phma Thai Athisthan (ระบำพม่าไทยอริชฐาน), 3. Rabam Lao Thai Pnithan (ระบำลาวไทยปนิธาน), 4.

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<sup>9</sup> Rabam (ระบำ) is a term in Thai language that means "dance", it refers to the music that is specifically composed and arranged to accompany dance performances.

<sup>10</sup> "Tone center" or "tonal center" is a term used in music composition to refer to the central pitch or group of pitches around which a musical piece is organized. It is similar to the concept of tonality in European music and the term "key" in American music composition. The tonal center serves as a point of reference for the other pitches in the piece and helps to create a sense of unity and coherence.

Ram Wong Khongsong Fang (รำวงโขงสองฝั่ง), 5. Rabam Mitmaitri Yipun Thai (ระบำมิตรไมตรีญี่ปุ่นไทย), and 6. Rabam Chumnum Pheao Thai (ระบำชุมนุมเผ่าไทย). The research use the sequence and tone center to explain the " Loogtog" in the songs, which can help us understand how the music was composed and how it was meant to be performed.

It is worth noting that the research of Oranucha on Thai music compositions in the past ,especially of Montri Tramod is extremely useful for people who are interested in the history of Thai music and for those who want to understand the aesthetics of Thai traditional music.









In addition to the six songs previously mentioned, the researcher also focuses on the compositions of "Rabam chumnum pheao Thai," which encompasses several different types of traditional Thai music, including Thai Klang, Thai Yai, Thai Lanna, Thai Lan Xang, Thai Sib Song, Chau Thai, and Thai Ahom. Among these, Oranucha Yantakanok specifically examines Thai Lanna ( Nae) songs and Thai Yai songs.

One key aspect of the study is the examination of the structure of Thai Lanna ( Nae) songs. According to the researcher, these songs have a three-part structure: an introduction, a main melody, and a repeated variation of the main melody. Additionally, the song is composed in the C major scale.

It is important to note that this study offers insight into the structural and tonal characteristics of Thai Lanna and Thai Yai songs, which have their own specific musical traditions, instruments, and styles. Understanding these elements can help us appreciate the uniqueness of these compositions and how they fit within the broader context of Thai music history.

Furthermore, Oranucha's research expands the understanding of the multifaceted traditional Thai music compositions, especially Rabam chumnum pheao Thai, and how it structured and composed in different regions and cultures of Thailand. It will help to understand the evolution of Thai music, how it was influenced by external cultures, how it was adapted and transformed over time.

Table 1 The Nae (Thai Lanna), which is composed by Montree tramote

- Mi - Do	- Re - Mi	- Sol Sol Sol	- La 	--- La	Do La Sol Mi	----	- Sol 
- La Sol Mi	- Re - Do	- Sol - Do	- Re 	- Re - Sol	- Re - Sol	Re Do Re Mi	- Fa 
----	--- Re	--- Mi	- Sol 	- Do - La	- Do - Re	--- Mi	- Sol 
- Re Do La	- Sol - Mi	Re Mi Sol Mi	Re Do 	----	--- Sol	----	-- 
----	--- Sol	----	--- Re	- Mi - Do	- Re - Mi	- Sol Sol Sol	- La - Sol
--- La	Do La Sol Mi	----	- Sol - Mi	- La Sol Mi	- Re - Do	- Sol - Do	- Re - Mi
- Re - Sol	- Re - Mi	Re Do Re Mi	- Fa - Sol	----	--- Re	--- Mi	- Sol - La

(Oranucha Yantakanok, 2005, P. 151-199)

Table 2 The Nae (Thai Lanna), The pitch and analysis on pentatonic scale

Section	Pitch	Pitch	Scale
1,2,10,11	D	2	C
3,12	G	5	C
4,16	E	3	C
5,14	E	3	C
6,15	E	5	C
7,16	A	6	C
8,17	A	6	C
9,18	D	2	C

(Oranucha Yantakanok, 2005, P. 151-199)

In her thesis, Oranucha Yantakanok delves further into the concept of pitch sequence in Thai music and its relationship to tonality. Tonality, which is a concept in Western music that refers to the system of intonation or the arrangement of important pitches on the downbeat, also exists in Thai music. However, the tonality of Thai music is

distinct from that of Western music and cannot be fully explained by Western music theory alone.

Chinese modern music theory, for example, has been established on the basis of absorbing many European music theories, which has influence on the tonality of Thai music and other ethnic music too. This type of tonal music, which cannot be fully explained by European tonality, is referred to as "ethnic music tonality" by musicologists. It has its own unique scale and has played a significant role in the creation of Western music in the 20th century, resulting in many excellent works.

Overall, Oranucha's research helps to expand our understanding of the complexities of Thai music and how it relates to tonality and pitch sequence. It highlights the importance of considering the cultural and historical context in which music is created and how it continues to influence the evolution of music.

### **Case 2**

In a recent study, Dirk Thasamalai examined the songs of Pimpatipan Puengtumajit, with a specific focus on the eight compositions created in honor of HMK's 72nd birthday. This study aimed to investigate and analyze the melodic and harmonic characteristics present within these songs.

Through the course of the study, it was discovered that Pimpatipan Puengtumajit's approach to melody composition is characterized by the use of question-and-answer phrases with similar rhythmic characteristics. This approach deviates from traditional Western music theory, which typically prioritizes the composition of melody before lyrics. Additionally, it was found that Pimpatipan Puengtumajit frequently employs the use of chord notes and outer chord notes to create smooth and seamless melodies.

Furthermore, the study revealed that the structure of Pimpatipan Puengtumajit's melodies is closely tied to the format and structure of the lyrics, as the composer always writes the lyrics before the melody. Thus, the melody structure of each song varies depending on the format and format of the lyrics.

In conclusion, this study provided an in-depth examination of the melodic and harmonic characteristics within the songs of Pimpatipan Puengtumajit, specifically those composed in honor of HMK's 72nd birthday. The findings suggest that Pimpatipan Puengtumajit's approach to melody composition deviates from traditional Western music theory, and highlights the unique methodologies used by the composer such as Question-answer phrase with same rhythmic characteristics, Use of chord notes and outer chord notes for smooth melody and structuring melody according to the format and structure of the lyrics .

In the author's analysis of the harmonic characteristics present in Pimpatipan Puengtumajit's compositions, specifically those created in honor of His Majesty the King's 72nd birthday, it was found that the composer wrote the lyrics before the melody. As a result, the use of tension of dominant seventh chords was utilized to expand the range of harmonies in the chords by bringing in outer chord notes. The study also concluded that the composer possessed a mastery of harmony as it was observed that in some songs the chords progression were simple, whereas in others they were more complex, showcasing the composer's skill and knowledge. Additionally, it was acknowledged that the composer draws inspiration from Western music theory in other aspects of the music. (Dirk Thasamalai, 2002)

It is important to note that the practice of writing lyrics before melody was common in the European Romantic period. Poets such as Heinrich Heine wrote poems to be sung as songs. The study highlights the unique methodologies of Pimpatipan Puengtumajit in melody writing, specifically the use of chord notes for most of the melody and outer chord notes to complete the melody to create smooth playing and the use of dominant sevenths in chord writing to bring outer chord notes into a wider range of harmonies in chords. These techniques could be considered in future compositions.

### Case 3

The current research focuses on ensemble music and the understanding of Thai basic music, as gleaned from a thorough literature review. By studying the research at the dissertation level, the structure of Thai song composition in the past is explored and it is found that the study is broadly focused on music analysis and the relationship it has with the people in society. Through this examination, it was discovered that Pongthep Tanmuangpak conducted a study of Thai music usage, which was based on the impact of Phibun's nationalist policy, using a case study of Phleng Rabam Chumnum Phao Thai. This study employed an analytical approach, utilizing the concepts of orientalism, in order to examine the origin of Rabam Chumnum Phao Thai.

The research methodology employed in this study included a comprehensive examination of important documents related to the maintenance of culture, dating back to B.E. 2484, as well as a review of archives and other relevant documentation. Additionally, Pongthep conducted interviews with experts in the field and facilitated focus group discussions. Through this research, it was discovered that Thai music was used as a political expression, with the goal of creating modernity in the country and ensuring that it was on par with other nations.

Pongthep posits that the case of Phleng Rabam Chumnum Phao Thai emerged from the *Ngiao* song of the Thai northern tribe, which was developed by Professor Montri Tramote for the audience through the Thai song being composed of the ethnic song. He explains that the music notes Fa and Ti were used to create the ethnic identity of the Thai northern tribe, and through the study of this dissertation, it was found that the *Ngiao* song was the original song for the creation of Rabam Chumnum Phao Thai, which has different names such as , Fonmaan (ฟ้อนม่่าน), Fonleb (ฟ้อนเล็บ), Fontein (ฟ้อนเทียน), each having different assigned duties. Pongthep's explanation is that the original composition is from ancient *Ngiao* songs, which could not be summarized to be Fon *Ngiao*, *Ngiao*, or other songs from the Thai northern ethnic group (Thai Yai).

Table 3 Rabam Chumnum Phao Thai, is a melody of central Thailand, composed by Montri Tramote.

- - - -	- Mi - La	- Re - Sol	- Do - Do	- La La La	- Do - Sol	La Sol Mi Sol	- La - Do
- La Do Re	Mi La - Do	- Sol La Ti	- La - Mi	- - - Mi	- - - La	Ti La Sol Mi	- - - La
Ti La Sol Mi	- Re Re Re	- Mi - Re	- Do Do Do	- La La La	- Do - Sol	La Sol Mi Sol	- La - Do
- La Do Re	Mi La - Do	- Sol La Ti	- La Sol Mi	- Fa Fa Fa	- La - Mi	- Fa Fa Fa	- Ti - La
- Mi - Sol	- Mi - La	Do La Sol Mi	- Sol - Do	- - - -	- Sol - Do	- Mi Sol La	- Sol - Do
- Mi Sol La	- Sol - Do	- Re - Mi	- Fa Re Mi	- Re Mi Fa	- Mi - La	- Re Mi Fa	- Mi - La
- La - -	- Mi - La	- Re - Sol	- Do - Do				

(Pongthep Tammuangpak, 2019, P. 33)

The method of examining the structure of the song is interesting. The author compared the rhythm forms of the tabor, the rhythm-supporting cymbals (Ching), and the main rhythm, based on the sample.

Table 4 The pattern of analysis compares three musical structures. The main melody is "Rabam Chumnum Phao Thai."

Taphon Mon (ตะโพนมอญ)	- - - -	-Theid -Theng	- - - -	- Theid - Theng	- - - -	- Theid - Theng	- - - -	- Theid - Theng
Ching (ฉิ่ง)	--- Ching	- Ching - Chab	--- Ching	- Ching - Chab	--- Ching	- Ching - Chab	--- Ching	- Ching - Chab
The Melody	- - - -	- Mi - La	- Re - Sol	- Do - Do	- ล ล ล	- Do - Sol	La Sol Mi Sol	- La - Do

Ching (ฉิ่ง), Chab (ฉับ), Theid (เทิด), Theng (เท่ง).

"- - - - / - Theid - Theid/" is a pattern of motif, which is played by the Taphon (a drum).

"- - - Ching / - Ching - Chab/" is a pattern of motif, which is played by the Ching, a kind of percussion used to control tempo.

(Pongthep Tammuangpak, 2019, P. 45)

Table 5 The melody of "Fon *Ngiao*" is the music that Pongthep researched.

--- La	- Ti - La	Ti Ti - La	Sol Mi Sol La	--- La	- Ti - La	Ti Ti - La	Sol Mi Sol La
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(Pongthep Tammuangpak, 2019, P. 80)

The research conducted by Pongthep Tanmuangpak delves into the influence of Phleng Rabam Chumnum Phao Thai on the creation of nationalism in Thailand, particularly in regards to the perceptions of the Thai people in the central region towards the Thai northern ethnic group (Thai Yai). Pongthep conducted fieldwork in the area, interviewing music teachers in the Thai Yai community, and found that the rhythm of Phleng Rabam Chumnum Phao Thai is not seen as indicative of ethnic identity from the perspective of the Thai people in the central region. (Pongthep Tanmuangpak, 2019, p. 41, 49, 80)

Instead, Pongthep posits that the use of specific music notes, such as Fa and Ti, play a crucial role in creating a national identity for the northern tribes of Thailand. The researcher argues that the incorporation of Thai music elements into compositions is one of the key processes of nationalism, as it serves to reinforce and promote a sense of national identity and pride among the Thai people.

Pongthep's research emphasized that the Phleng Rabam Chumnum Phao Thai was a product of the political agenda which created and reinforce the nationalism sentiment by the government to united the thai people under single identity. Furthermore, the researcher also highlighted that by analyzing the structure of the music and the context of its creation, one can gain an understanding of the historical and cultural developments of a nation and how it shapes the national identity and pride.

#### Case 4

In his dissertation, Siwaram Rangsiyopat presents a comprehensive examination of the expertise and ancient knowledge of Master Khunda Chiangta, an accomplished performer of the Chum flute (Pi Chum) in the realm of Lanna music.



Master Khunda Chiangta is held in high regard by the community for his contributions to the preservation and dissemination of Lanna cultural practices. The dissertation provides a detailed analysis of the performance techniques of Pi Chum, including the method of performance, the physical posture assumed by the performer, and the function of each musical component.

Furthermore, the dissertation delves into the performance of Saw Bon Pham (ซอบนพาม), which typically includes a female vocalist, a male vocalist, a flute expert, and a stringed instrument expert. The instrumentation of modern performances typically includes a three-piece Chum flute and stringed instruments. The songs performed are known as Thamnong Tang Chiangmai, and consist of several different melodies, including the Tang Chiang Mai melody (ทำนองตั้งเสียงใหม่), the Japu melody (ทำนองจະປຸ), the Lamai melody (ละม้าย), as well as other melodies that serve as accompaniment such as the *Ngiao* melody (ทำนองเงี้ยว), the Myanmar melody (ทำนองพม่า), and the Use melody (ทำนองฮื้อ). These melodies are characterized by short rhythms and are typically performed at an intermediate tempo similar to that of Thai music from the central region, specifically the Song Chan (สองชั้น) and the pentatonic scale.

Siwaram's dissertation on Thai northern music emphasizes the emotional expressiveness of the musical performances in this region. Historically, the northern domestic music was primarily performed for the purpose of courting village girls or as a form of entertainment during travel, rather than for professional or commercial purposes. Thus, the criteria and method of performance were not considered as important as the emotional aspect of the music. However, in recent times, the northern domestic music has been incorporated into a wider variety of settings, incorporating various patterns, musical elements, and styles of rhythm performance.

The northern domestic rhythms are characterized as being short, melodic, easily memorizable, sweet, and soft. They encapsulate the love and identity of the northern cultures. The northern musical cultures can be divided into three main categories: performance cultures of Lanna drum, performance cultures of stringed

instruments such as the Lanna and Pia harp, and local music cultures. Examples of local music cultures include the Doy Horns Band (วงตอยฮอ์น) of Mae Hong Son Province, the Mungkla Band (วงมั่งคดะ) of Phitsanulok, Uttaradit Province, the Pi phat musical band with wood and percussion instruments of Tak Province, the brass band of Phichit Province, the beggar singing of Phitsanulok Province, the Tubkeng band (วงตู่บเก็ง) and supporting music such as Maengtabtao (แมงต๋บเต๋า) in Phetchabun Province.

The dominant feature of northern music is the emphasis on rhythm performance and control, rather than on harmony within the band. Notable figures in the northern music scene include Mae Kru Chansom Saithara (แม่ครูจันสม สายธารา) (Mae Kru Sor, national artist of the year 1996) and Por Kru Kaewtalai Kanthachant (พ่อครูแก้วตาไหล กันทะจันทร) (Por Kru Sor, Lamphun Province) (พ่อครูชอ เมืองลำพูน) who have made significant contributions to the preservation and promotion of the traditional northern music. (Siwaram Ramgsiyopat, 2017, p. 200).

Table 6 The "Ngiao" melody in the case studied by Siwaram Ramgsiyopat.

-- Do Sol	La Sol Fa Sol	Do Sol Ti Re	Do Re Fa Sol	La Sol La Re	Do – Fa Sol	- Re - Do	Ti La Fa Sol
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(Siwaram Ramgsiyopat, 2017, p. 75).

Siwaram's dissertation also highlights the *Ngiao* melody as a key example of northern domestic music composed by an unknown individual. It is typically a short melody that serves as an accompaniment to Saw performances, utilizing the pentatonic scale consisting of the musical notes Fa, Sol, La, Do, and Re.

In northern Thailand, music is traditionally used for both emotional expression and entertainment. The music is deeply intertwined with daily life and reflects the unique culture and characteristics of the northern region. The structure and standards of northern Thai music tend to be less rigid, allowing for greater flexibility and creativity in the use of northern Thai music as a source material for new compositions.

### Case 5

Nittaya Rusamai, in her dissertation, meticulously studied the melody of Sarathee (เพลงสารถี) and delved into the intricate details of its original song structure, composition origin and rhythm development. She explained that prior to the formation of Thaosong (เพลงเถา), Sarathee song possessed a unique three-section structure referred to as Song Chan (สองชั้น). Furthermore, Rusamai posits that the Sarathee melody was developed to subsequently complete Thao in Sam Chan (สามชั้น) and Chan Diew (ชั้นเดียว).

Sarathee song is characterized by its full rhythm and short motives, which are counted with a unique rhythmic pattern known as Nha Thab rhythm (จังหวะหน้าทับ). Specifically, the first and second sections contain four Nha Thab rhythms, while the third section comprises of five Nha Thab rhythms. Additionally, all songs within the genre are performed in 2 rounds, referred to as "Repeat" (กลับต้น).

Rusamai also examined the Thai music through the lens of its given names, which are based on the poems, such as Lock Takai poem (กลอนลวดตาข่าย), Sab poem (กลอนสับ), Tai Luad poem (กลอนไต่ลวด), Tai Mai poem (กลอนไต่ไม้), Son Takeb poem (กลอนซิ่นตะเข็บ), etc. Furthermore, Rusamai also identified the performance techniques mainly as Keb (เก็บ) and Kro (กรอ), in the music. In all, the dissertation provides a comprehensive examination of the Sarathee melody, offering a deeper understanding of its historical roots, structural composition and performance techniques.

Table 7 The examples of the short melodies with a specific name.

Yon Takeb poem (กลอนย้อนตะเข็บ)

Fa Re Do La	Sol Fa Re Do	La Sol Fa Re	Do La Sol Fa	Sol Do Re Mi	La Re Mi Fa	Ti Mi Fa Sol	Do Fa Sol La
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Mown Takeb poem (กลอนซ้อนตะเข็บ)

Mi Do Re Mi	Fa Re Mi Fa	Sol Mi Fa Sol	La Fa Sol La
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Son Takeb poem (กลอนซ้อนตะเข็บ)

Re Do La Do	Re Do Fa Re	Sol Fa Re Fa	Sol Fa La Sol	Mi Re Do La	Re Do La Sol	Do La Sol Fa	La Sol Fa Re
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Re Do La Do	Re Do Fa Re	Sol Fa Re Fa	Sol Fa La Sol
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Tai Mai poem (กลอนไต้ไม้)

Do La Do	La Sol Fa Re	La Sol La Fa	Sol Fa Re Do	Re Mi Do Re	La Do Sol La	Fa Sol Re Mi	Fa La Sol Fa
Sol							

La Sol Ti La	Do Ti Re Do	Re Ti Do La	Ti Sol La Mi
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Tai Luad poem (กลอนไต้ลวด)

Sol Mi Re Do	Sol Do Re Mi	Fa Sol Fa Mi	Re Mi Fa La	Sol Fa Mi Fa	Sol Mi Fa Sol	Do Re Mi Fa	Sol Fa Mi Re
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Sol Mi Re Do	Sol Do Re Mi	Fa Sol La Do	Re Mi Fa Sol	La Ti Do Sol	Re Sol La Ti	So Re Mi Sol	La ti Do Re
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(Nittaya Rusamai, 2009, P 70)

As stated in the previous paragraph, the names used to refer to the song rhythms in Thai music are based on certain poetry forms, known as "poem" (กลอน) in Thai music terminology. This serves to highlight the specific structure, style, and rhythm performance of the sound within Thai music. (Nittaya Rusamai, 2009, p.45, 70-71)

It is worth noting that Thai music has its own unique format, much like poetry. There are certain rules and conventions that musicians must adhere to when creating music. This includes staying within the prescribed structure and rhythm of the particular style of Thai music. This adherence to the traditional structure and rhythm is what gives Thai music its distinct character and sets it apart from other musical forms.

### Case 6

In her dissertation research, Sinam Klaywong delved into the intricate composition of the melody of the "Cha" category of suite music, specifically Tao Thong. Her research, titled "A study of musical uniqueness of Kong Wong Yai, melody in Pleng Cha Rueang Tao Thong", used Thai composition music theory as its methodology to conduct a thorough analysis of the Thai songs within the suite music category, which he refers to as ancient Thai songs.

Sinam used the rhythm sample of the fast song, namely Tao Thong, to explain the melody scale change of Thai music. She explains the melody scale change by highlighting the use of specific patterns of rhythm, melody and harmony. These patterns, such as the use of specific rhythms and scales, are used to create a distinct sound that sets Tao Thong apart from other songs within the suite music genre. The dissertation also provides a detailed examination of the unique characteristics of the melody of Kong Wong Yai, in Pleng Cha Rueang Tao Thong, which adds a unique perspective to the understanding of this style of Thai music

Table 8

The Tao Thong melody was performed in the last section with a fast tempo. It should be faster than the two sections in the previous section. The tempo in this structure is similar to the terms *allegretto* or *allegro* in western music. The melody was performed in the key of G pentatonic.

- Sol - Sol	Re Mi Re Sol	Re Mi Re La	Sol Fa Mi Re	- Sol - Sol	Re Mi Re Sol	Re Mi Re La	Sol Fa Mi Re
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And then, the melody changed into the key of D pentatonic.

- Re - Re	Sol La Sol Do	Ti La Re Do	Te La Sol Re	- Re - Re	Sol La Sol Do	Ti La Re Do	Te La Sol Re
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(Sinam Klaywong, 2018, p. 253)

The study of Thai composition music form involves a close examination of the use of asking and answering phrases. One approach to understanding this phenomenon is through the comparative analysis of melody structures. In this vein, Sinam has conducted a study in which he compares the structure of two melodies with the goal of illuminating the specific characteristics of the "asking and answering" structure in the traditional Thai genre known as "Pleng Rueng Tao Thong". This genre has been known for the musical forms where the melodic phrases are asked and answered in specific manner, the study of this form, would give a deeper understanding of how the musical phrases are structured. The use of such structure can offer insights into the underlying musical grammar and conventions of Pleng Rueng Tao Thong and Thai composition music more broadly. The findings of this study can be used as a starting point for further research, as well as for the performance and composition of Thai music.

Table 9 The the "asking and answering" structure in Pleng Rew Rueng Tao Thong

Pleng Rew Rueng Tao Thong, the first section.

- Mi - Mi	Re Re Do Do	Sol Ti - La	- Ti Do Re	Mi - Mi Mi	Re Re Do Do	Ti La Re Do	Ti La Sol La
- Mi - Mi	Re Re Do Do	Sol Ti - La	- Ti Do Re	Mi - Mi Mi	Re Re Do Do	Ti La Re Do	Ti La Sol Fa
- La - La	Sol Sol Fa Fa	Do Mi - Re	- Mi Fa Sol	La - La La	Sol Sol Fa Fa	Mi Re Sol Fa	Mi Re Do Re
- La - La	Sol Sol Fa Fa	Do Mi - Re	- Mi Fa Sol	La - La La	Sol Sol Fa Fa	Mi Re Sol Fa	Mi Re Do Re

Pleng Rew Rueng Tao Thong, the second section.

- Sol - Sol	Re Mi Re Sol	Re Mi Re La	Sol Fa Mi Re	- Sol - Sol	Re Mi Re Sol	Re Mi Re La	Sol Fa Mi Re
- Re - Re	Sol La Sol Do	Ti La Re Do	Ti La Sol Re	- Re - Re	Sol La Sol Do	Ti La Re Do	Ti La Sol Fa
- La - La	Sol Sol Fa Fa	Do Mi - Re	- Mi Fa Sol	La - La La	Sol Sol Fa Fa	Mi Re Sol Fa	Mi Re Do Re
- La - La	Sol Sol Fa Fa	Do Mi - Re	- Mi Fa Sol	La - La La	Sol Sol Fa Fa	Mi Re Sol Fa	Mi Re Do Re

Sinam discovered that the original theme in the Pleng Rew Rueng Tao Thong in the first section served as the basis for composing the second section. The two melodies were expanded using advanced techniques in Thai composition. The original melody of the composition, or main theme, came from the Kob Ten Song Chan.

- Sol - Sol	- La - Sol	- Ti - La	- Sol - Fa	- La - -	- La - Mi	- Mi - Mi	- - Re
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(Sinam Klaywong, 2018, p. 254)

These are the development techniques based on Thai music composition theory. Additionally, there was a specific technique called "Theo" (เทพ) that Sinam used. He used it to compare and explain the two melodies that were introduced.

Table 10 The "Theo" technique is a specific method used in Thai music composition theory.

Pleng Rew Rueng Tao Thong, the first section

- La - La	Re Mi Re La	Sol La Ti Do	Re Do Ti La
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Pleng Rew Rueng Tao Thong, the third section

Re Mi Re La	Re Mi Re La	- - Re Mi	Re La - -	Sol La Ti Do	Re Do Ti La	- Ti - La	- La - -
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(Sinam Klaywong, 2018, p. 255-256)

Sinam's study specifically focuses on the melody structure of (- La - La / Re Mi Re La), which he compares to the structures of (Re Mi Re La / Re Mi Re La) and (Sol La Ti Do / Re Do Ti La). Through this comparison, he is able to demonstrate the presence of the "asking and answering" structure within Pleng Rueng Tao Thong.

One of the key techniques that Sinam identifies in this structure is the use of the "Theo" technique (เทคนิคการเติมทำนองของเทพ), which is characterized by a specific development of the melody between the third and fourth bars, as well as between the seventh and eighth bars. This technique, which involves a process of "filling in" or "completing" the melody, is considered to be a unique aspect of ancient Thai music composition. (Sinam Klaywong, 2018, p. 253-257)

In conclusion, Sinam's study highlights several key techniques in ancient Thai music composition, including the use of pentatonic scale modulation, the expansion and reduction of melody structures, the use of poetry in melody, and the use of the Theo technique. These techniques, as described by Sinam, can be considered as important elements in the creation of new Thai music compositions, and serve as valuable insights into the classical composition methods of Thai music.

### Case 7

In his dissertation, Boonchuay Sovat provides an in-depth examination of the Thai music composition tradition from the central region. In particular, he focuses on the analysis of the Kheak Mon Bangkhunpom melody, which he uses as a case study to explore the intricacies of Thai song rhythm composition.

One of the key themes that emerges from Sovat's study is the importance of tradition in Thai music composition. According to Sovat, a traditional Thai music teacher is expected to possess a deep understanding of musical performance, as well as good conduct and respect for the compositions of his or her own teachers. In addition, composers themselves often acquire knowledge about composition through their own experiences and careful observations. As a result, the composition of Thai music is typically guided by the criteria and values of the individual composer.

In this context, Sovat describes the tradition of Thai music composition as a process of imitation and redevelopment. After learning the basic forms of music composition from a teacher, composers are encouraged to experiment and develop their own style by re-composing existing songs in different idioms and styles. This process is seen as a way of demonstrating one's skill and creativity as a composer. (Boonchuay Sovat, 1995, p. 61, 91)

As an illustration of this process, Sovat also presented the comparison of Khaek Bor Thes Chan Diew (the first line) and Song Chan (the second line) to demonstrate the difference in the structure and melodic characteristics of Thai music in the central region. (Boonchuay Sovat, 1995, p. 91)



**แสดงการขยายทำนอง**  
แบบสองท่อน ขึ้นด้วยเป็นสองชั้น

บรรทัดบน ทำนองขึ้นเดียว  
บรรทัดล่าง ทำนองสองชั้น

Figure 45 The structure of Khaek Bor Thes Chan Diew (the first line) compared to Song Chan (the second line)

Source: Boonchuay Sovat, 1995, p. 91

The structure of the Khaek Bor Thes Song Chan ( the first line) expands to the Sam Chan (the second line) (Boonchuay Sovat, 1995, P.92)

**แสดงการขยายทำนอง**  
แบบสรุท สองชั้นเป็นสามชั้น

บรรทัดต้น ทำนองสองชั้น  
บรรทัดล่าง ทำนองสามชั้น

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Figure 46 The structure of Khaek Bor Thes Song Chan (the first line) expand to Sam Chan (the second line)

Source: Boonchuay Sovat, 1995, p. 92

In the central region of Thailand, the tradition of music composition is characterized by a relatively independent style, where the standard and value of the works are determined by the individual composer. According to the perspective of Boonchuay Sovat, the way of learning composition in this region is through imitation of the teacher, followed by experimentation and creation of new forms and styles of music using the same material ( song) . This approach is seen as an encouragement for outsiders to create new works incorporating traditional Thai elements. However, it is

important to note that before attempting to create such works, outsiders should first gain an understanding of the relevant knowledge and tradition of Thai music from the insider or those well versed in the tradition. This will give them a strong foundation in the elements, idioms and style of Thai music composition.

### Case 8

In her study, Chatchaya Kanja examines the composition of domestic songs for classical guitar arranged by Manoon Ploypradab, with a focus on the use of ornamentation as a defining characteristic of the stringed instrument. She specifically notes the use of the technique of tremolo to imitate the playing of the traditional stringed instrument, known as "Sueng", in various genres of music, including contemporary, popular, classical, and jazz.

Furthermore, she highlighted that the use of resonance techniques specific to stringed instruments, such as the arpeggio and pizzicato, are employed to maintain the identity of traditional melodies of Lanna folk music. Kanja gave examples of domestic songs that were arranged by Manoon Ploypradab such as *Selemao* (เสเลเมา), Longmaeping (ล่องแม่ปิง), Noijaiya (น้อยใจยา), Robwiang (รอบเวียง), Kulab Chiangmai (กุหลาบเชียงใหม่) and Joy (จ้อย). She found that the key feature of these arrangements was a variation in rhythm, specifically the use of non-chord notes and passing notes to create a unique rhythm. It is noted that these techniques and the use of traditional elements give a sense of authenticity to the arrangements and make them closer to the identity of the traditional music.

The *Selemao* score was arranged by Manoon Ploypradab. (Chatchaya Kanja, 2012, p.156)

Figure 47 Selemao score arranged by Manoon Ploypradab

Source: Chatchaya Kanja, 2012, p.156

The melody is featuring non-chord tones and passing tones.

(Chatchaya Kanja, 2012, p.157)

3.2 มีการใช้โน้ตนอกคอร์ด (Non-chord tone) ประเภทโน้ตผ่าน (Passing tone) และ เปลี่ยนแปลงคอร์ดเพื่อเพิ่มสีสันให้แนวทำนองรวมทั้งให้แนวเบสเคลื่อนที่ที่ละขั้นตอนตัวอย่าง

3.3 ในท่อนแปรทำนองที่ 1 มีการสร้างทางเดินคอร์ดเฉพาะเพื่อใช้ในตอนจบของท่อน ดังนี้

Figure 48 The melody showing non-chord tones and passing tones

Source: Chatchaya Kanja, 2012, p.157

Chatchaya Kanja's research specifically highlights the adaptation of the traditional rhythm of the song *Selemao* into a contemporary style for performance on the classical guitar. (Chatchaya Kanja, 2012, p. 61-68).

Additionally, the use of Western musical instruments, such as the classical guitar, to imitate the decorative sounds of traditional Thai music is a distinctive characteristic of Lanna music. Kanja's study suggests that the prominent style in Lanna music is the variation in rhythm, specifically through the use of non-chord notes and passing notes. This technique can be used as a suggestion for composers to incorporate in their own compositions. It is important to note that, the use of such techniques can provide a sense of authenticity to the arrangement and make it closer to the identity of the traditional music.

#### Case 9

Yanathep Aromoon conducted a study analyzing the songs of Jaran Manophect and found that the intervals of the domestic songs were in a contemporary music form popular during the time. He noticed that the western country music, which served as inspiration, had been blended with the traditional domestic song Lanna (Saw music), resulting from a deep understanding of the poetry composition. This blend created a unique contemporary music genre known as "Folk Song Kham Mueang" (ไฟล์คซอของคำเมือง).

As part of his research, Aromoon specifically looked at the song *Selemao*, which he found to be a domestic composition form that is known as Saw music, which uses external and internal rhymes, similar to the Thai octameter poem. He also found that the composition is not strict when it comes to rhyme position and the position of the supporting phrases. Additionally, the study revealed that a prominent feature of the *Selemao* song is the use of repeated words, and he suggested that this song comes from the original rhythm of *Saw Ngiao*.

Table 11 The *Selemao* melody is derived from the original melody in Jaran Manophect's contemporary composition.

----	--- Mi	----	- Sol - La	----	- Re - Mi	----	- Sol - La
----	--- Mi	----	- Sol - La	-- Do La	- Sol - Do	--- Re	- Mi - Sol
----	--- Mi	----	- Sol - La	-- Do La	- Sol - Do	--- Re	--- Mi
----	Sol Mi Re Do	-- Mi Re	Do La - Do	La La La La	- Mi - Re	- Do - La	- Sol - La

(Yanathep Aromoon, 2011, p. 61)

According to Yanathep Aromoon, the original song *Selemao* is presented in a contemporary form in the music of Jaran Manophect, which has led to an increased popularity of traditional northern domestic music. He suggests that the main rhythm in the composition of Jaran Manophect is Fon *Ngiao* song, which is similar to the traditional music of central Thailand, specifically the origin of the song *Ngiao Ram Luk Thao* (เงี้ยวรำลึกเถา) (Yanathep Aromoon, 2011, p. 203-206).

It is important to note that, *Selemao* is a musical form of writing similar to poetry, with its own unique characteristics. By understanding and summarizing these characteristics, it is possible to combine this traditional music with the inspiration of Western music in order to create new works that can influence the region. This will result in a contemporary Thai music.

## 2.2 Research of the composition of chamber music in the past

### Case 1

Qichen Jiang, a Doctor of Musical Arts (DMA) graduate from the University of Kansas, presents a comprehensive examination of Antonín Dvorák's compositions for piano duet in his doctoral dissertation, entitled "Antonín Dvorák, the Piano Duet and Nationalism." The author posits that Dvorak masterfully combines elements of Czech folk tradition with his own unique and innovative musical ideas, making him a prominent figure in the realm of nationalist music. Furthermore, the author argues that Dvorak not only utilized western musical techniques to infuse ethnicity and

folk-style into his compositions, but also drew upon collected ethnic and folk music materials to create and cultivate new forms of ethnic music.

The researcher's overarching viewpoint in this study is that folk music serves as a rich and valuable material for the creation of new music. If a local music community is resistant to the incorporation of Western musical elements into traditional folk music, the utilization of collected ethnic and folk music materials to compose new and unique music can also be considered as a viable and rewarding development path. Additionally, the researcher emphasizes the importance of Dvorák's role as a pioneer in this regard, as his compositions paved the way for a deeper understanding and appreciation of the fusion between folk tradition and innovation in music.

In the conclusion of the thesis, the researcher highlights the significance of one of Antonín Dvorák's most prominent works for piano duet, the "Slavic Dance Op.46". The work comprises of eight movements, each infused with Czech folk idioms and exuding a sense of hope and excitement. Through an examination of Dvorák's incorporation of traditional Czech folk elements with his own innovative musical ideas, the researcher asserts that this work can be better appreciated by listeners.

The researcher goes on to emphasize Dvorák's immense contributions to the field of nationalism music, highlighting that Dvorák was a Czech composer and a prominent figure of nineteenth-century nationalism movement. He was deeply passionate about Czech national folk tradition and culture, and his compositions spanned across a wide range of genres, from chamber music, symphonies, concertos, operas, religious works, vocal and instrumental music. The researcher notes that while Dvorák's piano pieces are not frequently performed today, they are noteworthy for the incorporation of Czech folk dances such as furiant, dumka, polka, sousedská, and skočná in their compositions.

The researcher further posits that Dvorák, as a composer and enthusiast for ensemble music, greatly enjoyed the collaborative nature and shared creativity of working with partners. The piano duet form provides a rich repertoire to choose from and the researcher recommends it as an excellent form of performance,

worth exploring by both students and audiences alike. Ultimately, the researcher affirms that Antonín Dvořák played a pivotal role in introducing Czech folk music to the world through his compositions, which fuse tradition and innovation in a unique and impactful way. (Qichen Jiang, 2015)

## Case 2

The author's main objective in writing this paper is to present the music of Chopin in a new and different perspective, highlighting the lesser-known aspects of his compositions. The researcher notes that Chopin is primarily known for his works for solo piano and a few pieces for piano and orchestra, and that many music students, and even some professional musicians and teachers, view him solely as a piano composer. Chopin's chamber music and Polish songs, however, are infrequently performed, but they are so beautiful that they merit more attention and recognition.

The researcher posits that Chopin's situation bears resemblance to that of Professor Natchar Pancharoen, who is also studied in the paper. Professor Natchar Pancharoen has written many Thai melodies for solo piano, and has recorded videos and published scores. Recently, however, Professor Natchar Pancharoen has started experimenting with the combination of piano and Thai instruments.

The researcher expresses the interest in exploring how to harmoniously combine piano and Thai instruments to play Thai music together and notes that this may be a suggestion for his research. He suggests that great nationalist musicians, such as Chopin, have tried similar methods early on, both in instrumental and vocal compositions.

The paper aims to reveal the multifaceted aspect of Chopin and his nationalistic-infused compositions, not just limited to the piano and how it's a valuable guide for research.

The author concludes the thesis by emphasizing the importance of Chopin's chamber music and songs in providing a deeper understanding of the composer and his works. The author notes that while Chopin is widely acknowledged as



one of the most prolific piano composers in history, his chamber music and songs further demonstrate his ability to create valuable music for other instruments as well. The author argues that Chopin's chamber music and songs can effectively showcase his unique musical character, with the Cello Sonata in particular being an important duet sonata alongside works by Beethoven and Brahms.

The author's aim is to increase the reader's knowledge of Chopin's life, compositions and his chamber music and songs, with the aim of having a positive impact on musicians who are performing or intend to perform these works. The author believes that providing a higher understanding of the works can help musicians to have a greater imagination and vision of the pieces, which will ultimately aid them in their performance. The author also encourages music students, particularly piano students, to explore playing chamber music more frequently, as it can help them increase their interest and motivation in playing such pieces and also can improve students' musical and technical knowledge.

In chapter 4, the author delves into the concert preparation and rehearsals, emphasizing the importance of chamber music performance as an exchange of ideas between musicians. The concert program includes the piano trio, sonatas for piano and cello, four Polish songs, and Chopin's fourth Ballade. The author highlights that in the piano trio, the piano is the protagonist and it's more evident in Chopin's piano trio than in many others. The author reflects on the rehearsal with Mirka and Anina, many parts of the work seemed to them more like a piano concerto for violin and cello than a chamber music piece with equal weight for all three instruments. The reason to play the solo piece at the end is that Chopin was a great composer for solo piano and this is how people usually think of Chopin. The author wants to demonstrate that the ballade is one of the greatest romantic works for solo piano and also reflects some important aspects of Chopin's life.

In this thesis, the author presents Chopin as a pianist and composer who seamlessly integrates elements of his own national culture into Western classical music, effectively making it his own. The author argues that by using ethnic music as

material, Chopin was able to create a unique sound that is recognized and highly sought after by mainstream culture.

The author focuses specifically on Chopin's chamber music works and presents a thorough examination of these compositions, highlighting the intricacies and nuances of his work. The author also delves into the rehearsal and performance of chamber music works, positing that these events are opportunities for the exchange of ideas between musicians. Through this, the author emphasizes the importance of Chopin's chamber music works in not only showcasing the composer's skills and unique musical style but also the collaborative nature of performing such works. (Ramin Rezaei, 2010)

### 2.3 Research of the composition of Thai contemporary chamber music

#### Case 1

In this thesis, the author studies the evolution of "The Kamlai Band", a musical group that combines traditional Thai instruments with modern music. The research highlights how Thai contemporary music has evolved from Thai classical music and how it has changed over time.

The researcher posits that the changes and development of music are closely tied to audience aesthetics and that these aesthetics are influenced by social development. The author suggests that in order for musicians to gain audience acceptance, they should consider adapting to contemporary trends and preferences.

In the conclusion, the author presents the research findings and highlights the importance of "The Kamlai Band" as a contemporary band visible today. The author notes that contemporary music has evolved from Thai classical music and later developed further through the incorporation of Western instruments and remixes. The researcher argues that Western civilization played a significant role in the reign of King Mongkut. The band's identity is defined by their innovative blend of contemporary and original Thai music. Thai music, as presented by Kamlai, is now recognized as a new phenomenon that is widely accepted by society.

The author states that the band's music is composed entirely of original Thai songs and that they form a new album, blending with pop music (Universal Music Thailand) forming new album. The band also plays an important role in promoting culture, society, tourism, and sports. They have performed in various events, such as the opening and closing ceremonies of sports and in various international celebrations and ceremonies. (Petchrada Thiempayuha, 2013)

## Case 2

In this thesis, Suparek conducts a study on the contemporary compositions of Chaibhuk Bhutrachinda, focusing on the song "Still on My Mind" (Banleng Pheng Fah) as a case study. The study aims to understand the creation process of contemporary music, the concept and skill involved. The findings of the study indicate that Chaibhuk Bhutrachinda's approach to creating contemporary music is characterized by his close adherence to the notes on the B-flat major scale in the musical key, when compared to the sound of Thai stringed instruments.

The author also found that Thai music can effectively be blended with Western music, while still maintaining a unique sound color. The author highlights the importance of using chords with four or more notes, having a clear musical structure, and utilizing synthetic sounds to express emotions clearly in the compositions. The study explores how these four elements: sound comparison, chords, musical structure, and synthesizers, are interrelated in the contemporary compositions.

Suparek selects 11 songs and applies the concept, interpreting the song title, arranging the song according to the guidance of the original song, and selecting suitable instruments to play the main melody. The main theme of this set of songs changes every 16, 8, 4 or 2 rooms. Most compositions are found in musical systems based on the key of B-flat and emphasize the comparison of instruments to notes on the blues scale.

The author concludes that studying the compositional technique of Chaibhuk Bhutrachinda, the research found that Thai music can merge with Western

music and provides direction for future scholars who study the fusion of Thai and Western music. The author suggests that if paying attention to musical effects, it is important to choose a musical system either Thai or Western. For example, you can play a Thai stringed instrument in a Western tuning or play a Western musical instrument in a Thai tuning. The author argues that this approach has pioneering value and provides a new perspective for future research in the fusion of Thai and Western music. The research by Chaibhuk Bhutrachinda's method of creating contemporary music and the study of his composition style could help other Thai musicians, as well as music students, to have a better understanding of how to approach to create contemporary Thai music that incorporate elements from both Thai and Western music, while keeping the unique sound color of Thai music. (Suparek Putsaro, 2020)

### Case 3

In this thesis, Pimchanok studies the composition method of blending Western composition techniques with the innovative concept of preserving Thai-style melody in order to enhance the potential of Thai-style performance. The author composed "Siam Duriya Liki", a solo piano arrangement that contains five selected pieces of traditional Thai music - Aiyares Overture, Saen Khamnueng in Thao Variations, Vivahaphrasamut Suite, Sut-sa-nguan Sam-chan and Phra Athit Ching Duang Songr Chan.

The purpose of this arrangement is to create a unique composition style that expands the piano solo repertoire of traditional Thai songs. The author uses two important Thai musicians, Sumitra Sujaritkul and Col. Choochart Pitaksakorn, as models for the arrangement. By combining Western composition techniques, the author designs the compositional framework within the scope of the classical piano solo repertoire, including sonatas, themes and variations, romantic figures, nationalist repertoires, and piano arrangements for vocal repertoires. The author uses a variety of styles, counterpoint techniques and other characteristics drawn from research to achieve better musical interpretations and unique styles.

By constructing the composition in a manner similar to western piano literature, the author's objective is to bring forth the sonority of both western and eastern music. The end result is a traditional Thai song that is composed for piano solo and conveys an international style, while further developing the Thai folk music heritage.

The author has some discoveries in the process of composing and performing "Siam Duriyakit". The author finds that the composition process is not limited to the difficulty level of the song, but a high-level song can be quite difficult when composed with the concept of the composition. In the process of practice, the author gains and discovers from the pianist's interpretation and playing methods. Furthermore, learning technical methods of playing from the findings of other musicians who participated in the practical process provide useful ideas for further creative work.

The author in the given passage concludes that in order to effectively present Thai music through the medium of Thai piano solo, there should be a diverse selection of both local folk songs as well as music for dance performances. Additionally, they assert that the skills required for Thai piano performance necessitate a combination of technical proficiency and creative practice. Furthermore, Thai literature music can be effectively arranged into various forms of chamber ensembles. The author argues that by utilizing Western composition techniques and a compositional framework within the classical piano chamber music genre, it is possible to bring forth the unique sonority of both Western and Eastern music. This method of arrangement allows for the incorporation of concepts such as sonatas, themes and variations, romantic figures, nationalist repertoire, and vocal repertoire. Through the use of a variety of styles and counterpoint techniques, as well as features derived from the study of various compositional concepts, traditional Thai songs can be presented in a unique and internationally-appealing style, while also furthering the development of Thai national musical heritage.

Moreover, the author highlights the importance of understanding the cultural context of Thai music, and how it can be represented in the Western classical piano genre. By incorporating elements of Thai folk songs, music for dance

performances, and traditional literature music, it is possible to convey the essence of Thai culture and traditions through Western compositional techniques. This, in turn, can help to promote Thai music on an international level, and allow for a broader understanding and appreciation of Thai culture among a global audience.

Furthermore, the author emphasizes the significance of creativity in Thai piano performance, stating that it is crucial for the development of a unique and personal style in order to effectively convey the nuances of Thai music. They advocate for the use of improvisation, experimentation, and innovation in the arrangement and interpretation of Thai music, rather than relying solely on traditional techniques.

In conclusion, the author presents an argument for the potential of Thai piano solo to promote Thai music and culture on an international level, through the use of Western composition techniques, and the incorporation of a diverse range of traditional Thai songs, dance music and literature music. They advocate for the use of creativity and experimentation in the arrangement and performance of Thai music, as a means to bring forth the unique sonority of both Western and Eastern music and convey the cultural context of Thai music. (Pimchanok Suwannathada, 2014)

## **2.4 Research of the composition of Chinese contemporary chamber music**

### **Case 1**

Xu Yuanling concludes that the study of the traditional Chinese national music culture, specifically the guzheng instrument, is important due to its origin and development. They acknowledge that with the development of society and an increase in people's aesthetic level, there are higher demands placed on music creation. The author notes that with the introduction of foreign music to China, it has been integrated into guzheng performances, thereby enriching the development of guzheng music in China. The author acknowledges that composers and musicians have been breaking out of traditional performance conventions and bringing about a transformation in guzheng music, allowing for a wider range of musical styles and pieces to be performed on the instrument. They cite the integration of guzheng with different instruments as an example of this and argue that the integration has added

new dimensions to the traditional guzheng music that couldn't be achieved through traditional guzheng music alone.

The author also notes that with the development of the internet and the increasing collision of Eastern and Western cultures, guzheng music has been increasingly influenced by Western culture and has begun to incorporate Western music techniques. They mention that there is still a lack of research on the integration of guzheng and Western music in performance style and technique. They observe that the integration is relatively slow and there is not enough space for it to continue to develop.

The author argues that the integration and combination of Chinese and Western cultures is significant for the development of guzheng music. They posit that the integration of guzheng with western instruments such as piano has led to an increase in guzheng and piano chamber music concerts. They state that this paper primarily takes the piano in Western musical instruments as an example to analyze the research on the integration of guzheng and piano performance.

The author, in the given passage, outlines the research methodology employed in their paper, which primarily uses the literature method and video analysis method to study the integration of guzheng and piano performance. They break down their research into three main parts: introduction, literature review, and analysis and discussion.

In the introduction, the author lays out the background and significance of their research, setting the stage for the rest of the paper. The literature review, the second part, analyses the main genres of guzheng and the characteristics of piano performance and studies the differences between the two instruments. In the analysis and discussion part, the author conducts an in-depth examination of the fusion of guzheng and piano performance in the piece "Yun shangsong" from three different aspects: the fusion of the performance of the two instruments, the integration of artistic style, and the fusion of aesthetic pursuit.

In conclusion, in order to effectively integrate guzheng and piano performance, it is necessary to navigate the relationship between the two instruments in

terms of support, equivalence, and dominance. It is crucial to use the unique scale structure and melody of guzheng to express its characteristic musical elements to achieve the maximum aesthetic expression of the guzheng music. The author also points out that image contrast and situation imitation have played an important artistic effect in the fusion of guzheng and piano. The overall aim of the research is to create a complementarity between Western and Chinese music and present the best aspect of both cultures. Finally, the research on the fusion of Chinese musical instruments and Western musical instruments has started relatively early in China, due to the cultural self-confidence that comes from accepting foreign cultures, and this research can be applied to contemporary Thai music as well. (Xu Yuanling,2021)

### Case 2

In the dissertation, Chang Yue studies the guzheng is a traditional Chinese musical instrument with a long history, originating in the Qin Dynasty over 2,500 years ago. Shaanxi guzheng music, which has earned the reputation as "the true voice of Qin," is a significant genre that incorporates elements of Qin Opera, Wanwan Opera, and Xi'an Drum Music. Beginning in the 1960s, guided by the principle of "Qinzheng Returns to Qin," Shaanxi guzheng musicians have organized and created a large number of guzheng pieces with distinct regional characteristics, which have gained significant attention in the industry. In recent years, a group of composers from Shaanxi have dedicated themselves to creating Qin-style guzheng music. Among them, "Yun Shang Song" composed by Zhou Yuguo is considered a representative work of contemporary Shaanxi guzheng music and is regarded as a landmark in the creation of guzheng music and art following the establishment of the People's Republic of China.

The author's perspective in this context is to examine the art style of Shaanxi guzheng music through the detailed analysis of the creation process and the origin of the "Yun Shang Song" style. They explore how the piece "Yun Shang Song" preserves the artistic characteristics of Shaanxi guzheng music in terms of its mode and playing method. The author also evaluates and summarizes the realizations and developments of Shaanxi guzheng music in various aspects such as composition,



genre, polyphonic technique and tonal liberation. They also provide insight and recommendations to advance and innovate Chinese guzheng music.

The author's point is that new musical forms are derived from ancient music, and there will always be some milestone-level music throughout the process of evolution. These musics are notable, and studying these notable musics has the potential to create milestone-level music in the future. (Chang Yue, 2021)

### **3. The related concepts and theories**

#### **3.1 Emic-Etic concept.**

The terms "emic" and "etic" are concepts that were first introduced in the field of linguistics and later adopted and refined by anthropologists such as Ward Goodenough and Marvin Harris. These terms refer to the researcher's perspective on the culture being studied, and they play a crucial role in the methodology and analysis of cultural research.

"Emic" research examines a culture entirely, with no or only one secondary cross-cultural focus, and is conducted from the perspective of an insider, or member of the culture being studied. This approach focuses on understanding the cultural meaning and significance of specific beliefs and practices, as seen by members of the culture. The information gained is often in terms that are meaningful to the actor, whether conscious or unconscious.

On the other hand, "etic" research examines intercultural differences and is conducted from the perspective of an outsider, or external observer of the culture being studied. This approach is more interested in explaining human behavior and is more inclined towards a more objective, neutral perspective. The information gained is often in terms that can be applied across cultures, as this perspective attempts to avoid any ethnocentric, political, and cultural bias or alienation by the observer.

These terms were coined by Linguist Kenneth Pike in 1954. He argued that the tools developed to describe verbal behavior could be adapted to any description of

human social behavior. The directions used in this paper will be based on Harris's, which is primarily interested in explaining human behavior.

'Emic' is a description of behavior or belief in terms meaningful to the actor, whether conscious or unconscious. An 'emic' perspective is from the point of view of a person within the culture being studied. This approach allows for understanding of cultural meaning and significance of specific beliefs and practices as seen by members of the culture, which can be almost anything from within the culture. This approach is important in gaining insight into the cultural practices and traditions of a community, as well as its members' personal experiences and perspectives.

'Etic' is a description of behavior or belief by a social analyst or scientific observer, in terms that can be applied across cultures. This approach aims to be 'culturally neutral' by limiting any ethnocentric, political, and cultural bias or alienation by the observer. This approach is important in gaining a more objective understanding of the culture, as well as in making comparisons across cultures.

In short, Emic perspective is an insider's perspective of a culture and Etic is an outsider's perspective of a culture. Both perspectives are used in anthropology to understand and explain human behavior and cultural practices.

An 'Emic' perspective is defined as the perspective of an individual within a culture, and it is often referred to as an internal or insider perspective. The 'Emic' approach in anthropology emphasizes on studying the culture from the point of view of its members and considers them as the primary source of information about the culture. It is based on the idea that an understanding of the culture's meaning and significance can only be gained by gaining insight into the perspectives and experiences of the people living within that culture.

On the other hand, an 'Etic' perspective is defined as the perspective of an outsider, one who is not a member of the culture being studied. It is also known as the external or outsider perspective. The 'Etic' approach in anthropology focuses on observing the culture from the perspective of an external observer, and relies on observation rather than participation. It emphasizes on understanding the culture

objectively by limiting any potential bias that may arise due to participation or interaction with the people of that culture.

Both Emic and Etic perspectives offer unique insights into the culture being studied and are used in combination in anthropology to gain a more comprehensive understanding of human behavior and cultural practices.

### 3.2 Theory of Thai music composition.

#### **About melody performance.**

The performance of Thai melody is characterized by a unique approach to musicianship in which each individual musician plays from their own perspective, while also adhering to the roles of their fellow ensemble members. This allows for a wide range of interpretive possibilities within the realm of Thai music. However, amidst the diverse array of possible renditions, there is one fundamental principle that all musicians must abide by: the principle of the "basic melody."

In contemporary Thai music, it is common for ensemble instruments to be tuned differently from one another. This imparts a sense of freedom and flexibility to the tuning process, without any strict standards being imposed. However, there is still a level of consistency maintained within ensembles, as the difference in pitches between them is typically limited to two or three steps. The phrase "toog loog," meaning "same pitch," is used by Thai musicians to convey the idea of all instruments starting on the same key or note, regardless of their individual tuning.

In summary, the emphasis placed on ensemble cohesion and the principle of the "basic melody" outweighs any adherence to a particular "standard" pitch in Thai music. This allows for a greater degree of creative expression and interpretive freedom among musicians, while also promoting a cohesive and unified performance.

#### **About pitch and intervals**

The traditional Thai music theory holds that the Thai scale consists of seven notes per octave, with equal intervals between any two consecutive notes. However, a scientific analysis of the intervals between the notes of the Ranat and Kong

Wong instruments may reveal that the distances between these notes are somewhat inconsistent. This is due to the fact that Thai musicians tend to rely on their ears to tune the instruments and may not use devices such as tuners that measure sound frequencies to ensure accurate tuning.

Despite this lack of precision in tuning, Thai musicians adhere to the theoretical concept of dividing an octave into seven equally spaced tones. For instruments that do not have fixed pitches, such as the Saw-Duang and Saw-Eu, the tuning of these instruments is based on the two open strings producing sounds that are a fifth apart. The musicians achieve this by pressing their fingers on different places on the strings, resulting in different pitches from each other and from percussion instruments.

When comparing the notes "Do Re Mi" produced by different instruments, it can be observed that the note "Mi" on the Saw-Duang is slightly higher than the note "Mi" on the Ranat ek. This is due to the fact that the thirds in the natural harmonic series are larger on the Saw-Duang than on the Ranat Ek. Despite these differences in pitch, the theoretical concept of equidistant intervals between notes is still upheld.

#### **About the scales**

A scale is a set of notes arranged in ascending or descending order according to a specific pattern of intervals. In music, a scale is a tool that composers and musicians use to create melodies, harmonies, and chord progressions.

In the context of Thai music, there are two main types of scales: the pentatonic scale and the equidistant seven-note scale within an octave. The pentatonic scale is a five-note scale that is derived from the equidistant seven-note scale by omitting certain notes. Specifically, the pentatonic scale is formed by playing three consecutive notes, then skipping one; then playing two consecutive notes, then skipping one. This pattern is repeated across all octaves, resulting in a five-note scale. This relationship of these two scales exists in majority of Thai musical compositions.

### About the notes' name

In Thai music, the concept of "Tang" (ทัง) refers to the actual pitch of a scale, and the designation for Thai instruments is not based on the frequency of the pitch, but on the pitch level that the wind instrument can conveniently play in an ensemble. This is particularly important in ensemble such as Kreung Sai orchestra that consider the ease of playing stringed instruments as well. Once a specific tang is specified, it allows to immediately determine the scale, as the pitch representing the tang will be the first pitch of the pentatonic scale.

However, Thai music does not have specific terms that can be used in all situations and in all needs, that are needed to designate various characteristics of Thai music. This is partly because there is no universally understood pitch standard name in Thai music. Therefore, numbers are often used to represent Thai characters. Musical sounds used to be represented by meaningless syllables, such as "noi-noi-noi", etc. Most musicians use "ting-neng-neng" to represent the melody of the Kong Wong Yai part; they use the sound "Teu-haw" to represent the tone of Pi Nai. Other instruments are similarly represented by syllables that mimic their sounds.

In recent times, there has been an effort to introduce the use of note names in Western music, such as "do re mi" etc, in the study and teaching of Thai music and denoted them with the Thai letters โด เร มี ฟ ๗ ซ อ ล ล ๗ ที , to simplify the understanding of the concept of Thai music. In practical terms, the abbreviation is ด ร ม ฟ ซ ล ท, which is equivalent to do re mi la sol la ti. However, it is important to note that when using these note names in Thai music, they must still conform to the basic principles of Thai music. These principles are particularly important in determining the position of the pitch to which these notes should be assigned. This is crucial because different ensembles such as Kreung Sai, Mahori and Pi-phat can have different "Tang" and tonality based on the ease of playing, which affects the whole ensemble. Each type of ensemble will have its own "Tang" based on the ease of playing, which will influence

the performance of the ensemble. This is important to keep in mind as different ensembles may use different "Tang" in their performance and compositions.

### **About the music form**

In analyzing Thai music, there are four main tools that are used. The first tool is "loogtog," which is used to divide the music into regular sections. The second tool is "mode and scale," which is used to define the music's tonality and structure. The third tool is "pattern," which is used to deconstruct the music. And the fourth tool is "rhythmic form," which is used to essentialize the principles of the music.

Thai musicians often use "loogtog" to divide the music by every four "rooms" in Thai scores. This is achieved by placing a "loogtog" in every "room" at the last position, then adding a "loogtog" for one "vak" at the last position of the fourth room, and then adding a "loogtog" for one "bantad" at the last position of the eighth room.

Thai music has its own unique mode and scale, characterized by a special heptatonic scale with equal intervals between any two consecutive notes. The core scale of Thai heptatonic scale is the pentatonic scale. In Thai music, the modes of the music are normally composed of five sounds, occasionally six or seven tones. These modes can also be transposed within the heptatonic scale, much like the equal temperament system in Western music.

In the Thai music pattern, there is a form in which each "loogtog" is related to the others. For example, in Tao music, the "loogtog" of each vak in Sam chan, Song chan and Chan diew is interrelated and restricted to the others. This is because, in traditional Thai music, certain patterns are followed and repeated in each section of the music.

The rhythm form in Thai music is extracted by analyzing the distribution of rhythm in the melody by comparing the rhythm between each vak. This approach allows for the discovery of the rhythm distribution in the music melody by essentializing the principles of the rhythm. This is an important aspect to consider when analyzing the structure of traditional Thai music and to better understand its musicality.

### 3.3 Theory of western music composition

Music, as a medium of expression, comprises of auditory elements that are subject to analysis and interpretation. Music theory is a field of study that examines the application of these elements in the creation and understanding of music. This includes the study of melody, rhythm, counterpoint, harmony, form, tonal systems, scales, tuning, intervals, consonance, dissonance, durational proportions, the acoustics of pitch systems, composition, performance, orchestration, ornamentation, improvisation, electronic sound production and other related concepts. It encompasses a wide range of subject matters and is integral to the understanding and appreciation of music as an art form. (Palisca and Bent n.d., Theory, theorists. 1. Definitions.)

#### About Melody

A melody is a sequence of musical tones that are perceived as a cohesive whole. It is typically characterized by a progression that leads to a heightened climax, followed by a resolution to a more stable or restful state. Given its central role in music, the structure and properties of melody are of particular interest in music theory. A melody often comprises one or more phrases or themes and is often repeated in different forms throughout a composition.

The characteristics of a melody can be described in terms of its melodic movement, pitch, spacing between pitches, range, tension and release, continuity and coherence, rhythm, and shape. The fundamental elements of a melody include pitch, duration, rhythm, and tempo. The pitch of a melody is typically derived from a pitch system, such as a scale or pattern. A melody may also consist of smaller units such as figures, motives, half-sentences, and periods, which can be thought of as complete melodies in themselves. Some melodies are made up of multiple segments combined or using other combinations of components, creating a larger melody.

#### About Scales and modes

Notes in music can be arranged in various scales and patterns. Western music theory typically divides the octave into a set of twelve pitches, known as the

chromatic scale, where the intervals between adjacent notes are referred to as semitones or half-steps. Different patterns of selecting notes from this set of twelve and arranging them into semitones and whole tones create additional scales. Often, particularly in the context of common practice periods, most or all of the melody and harmony in a musical composition are constructed using the notes of a single scale, which can be conveniently represented on a staff using a standard key signature.

Scales that use seven notes, known as heptatonic scales, can be named by using the terms tonic, supertonic, mediant, subdominant, dominant, submediant, and subtonic. If the subtonic is only one semitone apart from the tonic, it is usually called a leading tone. When naming the notes of a scale, it is common practice to give each scale its own letter name, for example, the A major scale is written A–B–C<sup>#</sup>–D–E–F<sup>#</sup>–G<sup>#</sup> instead of A–B–D<sup>b</sup>–D–E–E–G<sup>#</sup>. However, this naming system is not possible for scales containing more than seven notes, at least not in the English naming system.

### About Rhythm

Rhythm is the arrangement of sounds and silences in time, creating a sense of movement and flow in music. Meter is the organization of music into regular groups of beats, called bars. The time signature or beat signature specifies the number of beats in a measure and which value of the written note is counted or perceived as a beat. In the performing arts, rhythm encompasses the timing of events on a human scale, including musical sounds and silences, dance steps, and the rhythm of spoken language and poetry as they occur over time.

Rhythm is closely related to and can be distinguished from concepts such as pulse, meter, and beats. Rhythm may be defined as the way in which one or more unaccented beats are grouped in relation to an accented one. According to Cooper, Grosvenor and Leonard B. Meyer, a rhythmic group can be apprehended only when its elements are distinguished from one another, and rhythm always involves an interrelationship between a single, accented (strong) beat and either one or two unaccented (weak) beats. (Cooper, Grosvenor, and Leonard B. Meyer .1960. p.6)



### About Harmony

Harmony in music is the use of simultaneous pitches, tones, or notes, and the chords they create. The study of harmony deals with chords, their structure, progressions, and the principles that govern them. Harmony is often said to refer to the "vertical" aspect of music, as opposed to melodic line, which is considered the "horizontal" aspect. (Malm, 1996, p. 15)(Jamini, 2005, p.147)

Counterpoint and polyphony are related but distinct concepts. Counterpoint refers to the interweaving of melodic lines, while polyphony refers to the relationship of separate independent voices. Both of these concepts are different from harmony, they are, however, closely related and sometimes interdependent.

In music, harmony refers to the use of multiple pitches or chords that sound at the same time. The study of harmony encompasses the analysis and understanding of chords, their structure, progressions, and the principles that govern them. Harmony is often considered as the "vertical" aspect of music, which pertains to the simultaneous relationship of the different pitches and chords being played, as opposed to the melodic line or "horizontal" aspect, which pertains to the linear or sequential progression of notes.

Counterpoint and polyphony, which refer to the interweaving of melodic lines and the relationship of separate independent voices respectively, are sometimes distinguished from harmony, although these concepts are closely related and interdependent.

Harmony is a perceptual property of music and, along with melody, is one of the fundamental elements of Western music. Its perception is based on the listener's ability to detect and appreciate the relationship between different pitches and chords. The definition of this concept has evolved throughout the history of Western music, and in physiological methods, concordance is considered a continuous variable. Consonant pitch relationships are typically described as sounding more pleasant and harmonious, while dissonant relationships are considered to sound unpleasant or harsh.

Consonance and dissonance are subjective qualities of pitch and loudness that can vary widely across cultures and age groups. Consonance, also referred to as concord, is a quality in which intervals or chords themselves sound stable and complete. Dissonance, on the other hand, is characterized by a feeling of incompleteness and the tendency to resolve to a consonant interval. Dissonant intervals often clash and dissonant spacing is considered less harmonious. Intervals such as perfect fourths, fifths, and octaves, as well as all major and minor thirds and sixths, are generally considered consonant, while all other intervals are considered more or less dissonant.

In acoustics or psychophysiology, the distinction between consonance and dissonance may be objective. In modern times, it is usually based on the perception of the harmonic part of the sound under consideration and it applies only to sounds with harmonic parts.

However, in music, the distinction between consonance and dissonance is more often subjective, traditional, cultural, and dependent on style or period. Dissonance can be defined as a combination of sounds that do not fit the style of music being considered. In recent music, what is considered dissonant can even correspond to what is considered consonant in an acoustic context. For example, a major triad in atonal music can be considered dissonant while the same interval might sound consonant in the early 1900s music of Claude Debussy or in a J.S. Bach prelude of 1700s.

### **About Timbre**

Timbre, also known as "tone color" or "timbre," is the primary characteristic that allows us to distinguish one instrument or voice from another when they are played at the same pitch and volume. The timbre of a sound is often described using terms such as dull, harsh, bright, etc. It is an important aspect of music and has attracted significant interest in music theory, however, there is no standardized terminology for it yet.

Timbre is primarily determined by two factors: (1) the relative balance of overtones produced by a given instrument or voice, which is dependent on its structure (e.g., shape, material), and (2) the envelope of the sound, which includes changes in overtone structure over time. The timbre varies greatly between instruments, voices, and even between instruments of the same type, due to their different structures, and the skill of the performer is also an important consideration.

In music score, changes in timbre are often indicated through symbolic and verbal instructions such as changes in vocal technique, volume, accent, etc. These instructions can vary, but they are usually understood by performers in a general way. For example, the word "dolce" (Italian for sweet) denotes a non-specific but generally understood mellow and sweet timbre, "sul tasto" (Italian for "Bowling on the fingerboard") instructs the string player to bow near or above the fingerboard to produce a less vibrant sound, and "cuivre" (French for "Brassy and harsh") instructs a brass player to produce a forced and harsh brass sound. The musical terms such as "marcato" and "pp" not only change the volume but also indicate the change of the timbre (Robert Mannell, n.d).

#### **About sonata form**

Sonata form, also known as Sonata-Allegro form, is a musical structure that is most commonly used in the first movements of pieces such as symphonies, concertos, string quartets, and other works in genres such as sonatas. It evolved from the binary or two-part forms that were prevalent in 17th and early 18th century music.

The sonata form is divided into three parts: the exposition, development, and recapitulation. In the exposition, the basic thematic material of the movement is presented and usually divided into two thematic groups, with the second thematic group being in the tonic key or, if the movement is in a minor key, in a relatively major key. In the development, the themes from the exposition are explored and expanded upon, often moving through a variety of different keys. Finally, in the recapitulation, the themes are restated in the tonic key and all the subject material is repeated.

The sonata form is the most common form of instrumental work in Western art music from the 1760s to the early 20th century. The basic elements of a sonata form are three: exposition, development, and recapitulation, in which musical themes are stated, explored or expanded, and restated. An introduction, which is usually slow-paced, and an epilogue or coda may also be present, but these elements are optional and do not affect the basic structure.

The exposition is further subdivided into four parts: the first subject (main theme), the connecting section, the second subject (sub-theme), and the closing section. The development section, also known as the expansion, usually extends and further develops the material from the exposition. The recapitulation reproduces the material from the exposition, but each part is no longer transposed and stays in the tonic key. This brings the whole piece to a conclusion, tying together all the musical ideas presented in the earlier sections.

It is worth noting that while sonata form is a powerful tool for organizing music and provides a sense of coherence, it's not always a strict rule and composers sometimes deviates from the traditional form to achieve their creative goals.

In addition to the three main sections of exposition, development, and recapitulation, sonata form may also include an introduction and an epilogue. The introduction, which is often slow in an Allegro sonata movement, typically echoes or contrasts with the tonality and tempo of the exposition. In early sonatas, the introduction is typically not involved in the development but some composers, such as Schubert, have quoted material from the introduction in the development section. The epilogue, or coda, can be a significant part of the sonata form, and in some cases, such as the ending of Beethoven's piano sonata "Waldstein", it can have the character of a second development section.

In summary, the basic elements of Western music are melody, harmony, and rhythm. Melody and harmony must follow the tonality related to the scale, whether it's the performance of a single instrument or an ensemble of various instruments. In terms of musical form, one of the classic forms of Western music is the sonata form. It's

a form that is widely used by composers in both solo and chamber music works and is a form that is greatly loved by composers and performers alike.

#### 4. Conclusion

Through the literature review the researcher has reviewed various academic texts and research-related academic theses related to chamber music in the West, music in central Thailand, and music in northern Thailand, as well as the composition of Thai music in the past, the composition of chamber music in the past, the composition of Thai contemporary chamber music and the composition of Chinese contemporary chamber music. This research has provided the researcher with a deep understanding of the views of other authors, and the knowledge gained will be used as a reference in the creation of new music, which is a combination of Thai music theory and Western music theory. The researcher will incorporate these ideas in the creation process to provide a unique and innovative composition.

## CHAPTER 3

### RESEARCH METHODOLOGY

The present research seeks to undertake a comprehensive examination of the composition of a unique piece of chamber music, entitled "*Fon Ngiao*," which is to be performed by a piano and Thai strings ensemble. The central research question of this study is how to effectively convey the aesthetic standard of Thai music to Western audiences through the medium of performance. Given that the music systems of Thailand and the Western world are not fully harmonious, the researcher's initial observations were that this presents a potentially chaotic scenario. To address this question, the researcher plans to employ a qualitative research methodology, which will be complemented by group focus sessions on the theory of musicology. This will involve the collection of various materials, including Western chamber music, central music in Thailand and its history, and Thai contemporary music. These materials will then be analyzed using the emic/etic theory, Thai music composition theory, and Western music composition theory, in order to gain a deeper understanding of how to syncretize Thai and Western music. Ultimately, the goal of this research is to figure out how to compose a new work that effectively blends the distinct characteristics of Thai and Western music. By employing a rigorous methodology and extensive analysis of relevant materials, the researcher hopes to make a valuable contribution to the field of musicology, and to showcase the beauty of Thai music to a wider audience.

This research focus on the following structure:

1. The understanding in Thai Music (*Ngiao*).
  - 1.1. Study Thai original music (*Ngiao*).
  - 1.2. Study contemporary Thai music (*Fon Ngiao*).
2. The data analysis.
  - 2.1 The concept of original and contemporary *Ngiao* songs
    - 2.1.1 The original *Ngiao* songs
      - *Saw Ngiao* song,
      - *Selemao* song,

- Fon *Ngiao* song,
- *Ngiao Ram Luk Thao* song.

#### 2.1.2 The contemporary *Ngiao* songs

- By Master Bruce Gaston
- By Prof. Dr. Natchar Phancharoen

#### 2.1.3 The arranged chamber works for piano and Thai strings from contemporary Thai piano solo works.

- Fon *Ngiao* song
- Khaek Sarai song
- The Suite of Nok Khamin song
- Conclusion

#### 2.1.4 The summary of concepts for new creation

The concept of selection of creative materials

The concept of tuning system to be used in chamber music

The concept of notation in the new creation

The concept about communication between chamber musicians

#### 2.2 The creation of a new composition in sonata form played by the piano and Thai strings chamber

2.2.1 The explanation of the musical part of the new creation

2.2.2 The explanation of the cultural part of the new creation

### 3. The summary of the analysis.

#### 1. The Understanding in Thai Music (*Ngiao*)

In Chapter 2, the literature review revealed a significant gap in the field of cross-cultural research on Thai music culture as viewed by Western musicians. To bridge this gap, the researchers prioritize the importance of understanding in the creation of new musical pieces. To understand Thai music, the researchers propose studying *Ngiao*, both in its original and contemporary forms, and incorporating the

perspectives of both Western musicians and Thai musicians. To accomplish this, the study is divided into two parts:

The first part of the study delves into the historical and cultural context of *Ngiao* music, providing a comprehensive overview of its origins and evolution. This includes analyzing the traditional instruments, vocal techniques, and musical styles that are unique to *Ngiao*. Additionally, the study examines the cultural significance and role of *Ngiao* in Thai society, as well as its connection to other traditional Thai musical forms.

The second part of the study focuses on the contemporary interpretation of *Ngiao* by Western musicians. This includes analyzing the adaptations and innovations made to the original form of *Ngiao* and how these changes are perceived by Thai musicians. The study also examines the challenges faced by Western musicians in their attempt to understand and interpret *Ngiao* music, and how these challenges can be overcome.

Overall, this study aims to provide a comprehensive and nuanced understanding of Thai music culture, specifically *Ngiao*, through the lens of both Western and Thai musicians. By bridging the gap between the researcher and the research object, this study hopes to contribute to the field of cross-cultural music research and foster a deeper appreciation of Thai music culture. The researcher divided this study into two parts:

### 1.1 The study of Thai original music (Ngiao).

The first part of the study focuses on the analysis of original Thai music, specifically *Ngiao*, *Saw Ngiao*, *Fon Ngiao*, *Ngiao Ram Luk Thao*, and *Selemao*. The researcher will employ musicological methods and also seek the guidance and expertise of Thai musicians to fully understand the intricacies of this traditional form of music. The research will concentrate on the musical melody, structure, rhythm and knowledge related to instrumentation.



## 1.2 The study of contemporary Thai music (Fon Ngiao).

The second part of the study centers on the examination of contemporary Thai music, specifically *Fon Ngiao*. To conduct this research, the researchers will use the background of the musicians as selection criteria, selecting from a range of renowned musicians with both Thai and Western music backgrounds. The researchers will use Western musicology methods to analyze and summarize the characteristics of contemporary Thai music (*Fon Ngiao*) and use it as the foundation for the creation of new music.

To gather data for this study, the researchers will utilize various sources such as academic music books, music journals, and related academic articles from both Thai and international libraries. The libraries that will be consulted include:

1. The central library of Srinakharinwirot
2. The library in the Faculty of Fine and Applied Arts, Chulalongkorn University
3. Princess Maha Chakri Sirindhorn Anthropology center

In addition to physical libraries, the researchers will also consult online libraries such as:

1. Google Scholar (Source URL: <https://scholar.google.com/>)
2. JSTOR (Source URL: <https://www.jstor.org/>)
3. Thaijo (Source URL: <https://www.tci-thaijo.org/>)
4. Zhiwang (CNKI) (Source URL: <https://www.cnki.net/>)
5. ResearchGate (Source URL: <https://www.researchgate.net/>)
6. Lib Gen (Source URL: <https://libgen.is/>)

By utilizing a diverse range of sources and methods, this study aims to provide a comprehensive and in-depth understanding of Thai music culture, specifically *Ngiao*, from both traditional and contemporary perspectives.

The researchers for this study have identified specific criteria for inviting professors to participate in this research. These criteria are divided into two categories, Thai and Western music.

For Thai music, the researchers have identified the following criteria for inviting professors to participate in this research:

1. Professors related to the music of central Thailand
2. Professors related to the music of northern Thailand
3. Professors with Thai cultural backgrounds who have made achievements in the piano field
4. Professors who are Thai musicians, instructors, pianists, composers, and scholars with Indigenous Knowledge

The researchers have identified the following professors as those they wish to interview and consult with dissertation-related questions:

1. Prof. Dr. Manop Wisuttiapat, a Thai musician and musicologist, Faculty of Fine Art of Srinakharinwirot University, who is the writer of Thai Theoretical concepts on Thai Classical Music. The researcher seeks his advice on Thai music theory's scale, pitch, and rhythm pattern.
2. Asst. Prof. Dr. Rujee Srisombut, a Thai singer and dancer, Faculty of Fine Art of Srinakharinwirot University. The researcher seeks her recommendation about analyzing *Fon Ngiao*.
3. Asst. Prof. Dr. Saharat Chanchaleum, a pianist and Jakhe-player, College of Music of Mahidol University. The Researcher will seek his advice about the corresponding musical concepts in Thai and Western music.
4. Asst. Prof. Dr. Songkran Somchandra, an expert of Chan music, Faculty of Humanities and Social Science of Rajabhat Chaingmai University. The Researcher will seek the important information about the structure of the original *Saw Ngiao* and *Selomao*.
5. Asst. Prof. Dr. Tepika Rodsakan, a Thai musician, Fine art faculty at Srinakharinwirot University. The researcher seeks her recommendation about analyzing *Saw Ngiao* and *Selomao*.

6. Prof. Dr. Phiphatphong Masiri, an expert of folk music in northern part of Thailand, Dara Academy in Chiang Mai. The researcher seeks his recommendation about northern music.
7. Assoc. Prof. Dr. Somsak Ketukaenchan, a Thai woodwindist and saxophonist, Department of Western Music, Faculty of Fine and Applied Arts, Ramkhamhaeng University.

For Western music, the researchers have identified the following criteria for inviting professors to participate in this research:

1. Professors related to Western music
2. Professors who have experience in combining Western and Thai music

The researchers have identified the following professors as those they wish to interview and consult with dissertation-related questions:

1. Prof. Dr. Natchar Pancharoen, a Steinway pianist, Faculty of Fine and Applied Arts of Chulalongkorn University. The Researcher will seek her advice on creative ideas, musical structure, and expression in her solo piano music, *Fon Ngjiao*.
2. Asst. Prof. Dr. Janida Tangdejahiran, a pianist, Faculty of Fine Art of Srinakharinwirot University. The Researcher will seek her advice on the musical structure and expression of a new creation about piano and Thai strings.

Based on the research in the literature review in Chapter 2, the researcher has developed a great deal of interest in *Ngjiao* music and already has some basic knowledge about *Ngjiao* music. The researcher wishes to hear the insider's interpretation of the music and use the outsider's cultural background to gain a deeper understanding of the insider's perspective on the music. By combining the reviewed literature with the opinions of experts in the field, the researcher hopes to gain a nuanced and comprehensive understanding of Thai music culture, specifically *Ngjiao*, and contribute to the field of cross-cultural music research.

The proposed interview questions for this research are as follows:

1. Can you speak about the usage and performance of *Ngiao* music from an insider's perspective? In what type of situations is this music typically performed and what is the reason and purpose for its use? Is there any cultural significance associated with it?
2. ( The researcher will present three sets of examples and ask for the interviewee's perspective on them: *Saw Ngiao* and *Selemao* from northern Thailand, *Fon Ngiao* and *Ngiao Ram Luk Thao* from central Thailand.)
3. How do musicians view and approach the music? Are there any specific techniques used in performance? Can you describe how the musicians play and perform together in an ensemble? ( specifically in relation to Thai music, Thai folk music and Thai contemporary music)
4. Can you discuss the structure and rhythm of the music and how it is used in variation and improvisation?
5. Can you explain how instruments are arranged within the ensemble?
6. What are your thoughts on the development of contemporary Thai music? Can you provide any personal suggestions or outlooks on its future?
7. Can you speak about the motivation and inspiration behind creating contemporary Thai music, specifically for solo piano? What is the purpose behind the musician's creation?
8. Do you have any specific expectations for the future development of contemporary music in Thailand?
9. These questions are designed to elicit detailed responses about the music and the experts' perspective on it. This will help to provide a comprehensive understanding of the music and its cultural significance, as well as the experts' thoughts on its development and future.

## 2. The data analysis.

### 2.1 The concept of original and contemporary in *Ngiao* songs

The present research undertakes a comprehensive analysis of *Ngiao* music, utilizing a methodology that seamlessly blends knowledge of Thai musical traditions with Western musical perspectives. Specifically, the study examines four representative examples of traditional *Ngiao* songs, as well as two contemporary Fon *Ngiao* compositions. The purpose of this analysis is to gain a deeper understanding of the characteristics that define *Ngiao* music, as well as to explicate the relationship between the various elements of this musical tradition. The researcher has carefully selected these seven songs, drawing upon the guidance of renowned professors, as well as relevant academic literatures, in order to ensure that the sample is both representative and methodologically sound.

#### 2.1.1 The original *Ngiao* songs

The researcher has meticulously divided the musical pieces under examination into two distinct groups. The first group comprises *Saw Ngiao* and *Selemao*, as these two types of music are commonly employed in northern Thailand. The second group consists of Fon *Ngiao* and *Ngiao Ram Luk Thao*, which are typically utilized in central Thailand. The researcher's objective is to analyze each individual piece of music using Thai music composition theory, while also comparing and contrasting the findings with knowledge of Western music theory. Through this comprehensive analysis, the researcher aims to gain a deeper understanding of the unique characteristics of *Ngiao* music, which is a type of traditional music indigenous to northern and central Thailand.

To achieve this aim, the researcher has selected four famous and representative classical songs as the primary focus of the analysis, which are including

- *Saw Ngiao*,
- *Selemao*,
- Fon *Ngiao*,
- *Ngiao Ram Luk Thao*.

The researcher will specifically concentrate on key, melody, rhythm, and ornaments in order to uncover the unique features of original Thai music. Additionally, the researcher will synthesize the obtained knowledge and extract material and inspiration that can be utilized for further creation. By providing an outsider's perspective, the researcher aims to provide a comprehensive overview of the characteristics of *Ngiao* music, and contribute to the field of musicology.

### 2.1.2 The contemporary *Ngiao* songs

The research of this part is an examination of contemporary Thai music, and how it differs from traditional Thai music. To this end, the researcher has selected two notable composers who have created music with a unique aesthetic: Bruce Gaston and Natchar Phancharoen.

Bruce Gaston is a well-known American composer who has made a significant contribution to Thai music, particularly through his work with the band Fong Naam, which he co-founded with Boonyong Ketkong. Gaston is known for his modern interpretation of Thai classical music, and his work serves as an interesting point of comparison for the researcher in understanding how Western musicians use classic Thai material in their compositions.

Natchar Phancharoen is a renowned Thai pianist who has performed with a Thai ensemble in Fon *Ngiao* performances. In 2012, Phancharoen recorded a music video at a piano recital, which was subsequently released to the public. The researcher is particularly interested in Phancharoen's contemporary Fon *Ngiao* music, as Fon *Ngiao* is a form of dance music characterized by a strong sense of rhythm, and is known to resonate with audiences.

In this study, the researcher will analyze and compare songs about Fon *Ngiao* in both versions, focusing on the characteristics of musical instruments, sound design, sound effects, special playing techniques, and composition methods. The researcher will also observe and analyze the ideas that can be used for further musical creation, such as how to write Thai melodies in Western mode, how to arrange the

combination of instruments, and how to create ornaments that mimic the style of Thai music. In conclusion, the researcher will summarize the characteristics of *Fon Ngiao* through the knowledge of two musical parts, Thai original music, and Thai contemporary music, and will use this information as part of the creation process to compose contemporary music with new tastes.

## 2.2 To create a piano quintet sonata for piano and Thai strings

This is the primary focus of the thesis, where the researcher synthesizes the information gathered from the analysis and understanding of traditional and contemporary *Ngiao* music, to create a unique and innovative chamber music masterpiece in the form of sonatas. The researcher draws upon the insights gained from the previous stages of the study to inform the composition, aiming to capture the essence of Thai music culture while also incorporating contemporary influences and new ideas. The goal is to create a fresh and original sound that stands out from traditional forms while still maintaining a connection to the roots of the music. The researcher's efforts to create this chamber music masterpiece will be the culmination of the thesis, representing a synthesis of the research's findings and the researcher's own creative vision.

The concept of the chamber music performance is rooted in the traditional form of chamber music, which is characterized by its small ensemble of instrumentalists and its intimate, collaborative atmosphere. Because of its inherent nature of being played by a small group of musicians, chamber music has been referred to as "the music of friends". This concept of chamber music of the piano and Thai strings is focused on a small ensemble performance mainly played by piano and Thai strings, with the potential inclusion of other Thai instruments or western instruments.

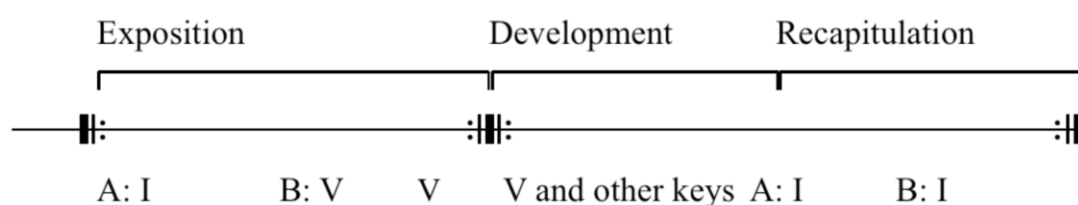
The core of this concept is the communication, coordination, and syncretism of the thought between piano players and Thai string players, aimed at achieving a harmonious performance of the arrangement of Thai traditional music. This kind of collaboration leads to a synthesis of the cognition representing the background

of Western music culture and the cognition representing the contemporary Thai music culture. This unique blend of different musical elements and cultures creates a harmonious and rich musical experience that is reflected in the final chamber music performance.

The researcher has selected a diverse range of instruments to be used in the creation of the chamber music masterpiece, including Ching (Thai hand cymbals), Sueng (a plucked instrument from Northern Thailand), Saw Daung (Thai Soprano Fiddle), Saw Sam Sai (Thai Bass Fiddle), and a Piano.

In the melody creation part, the researcher intends to create an interplay of different instruments, with the Sueng, Saw Daung, Saw Sam Sai, and piano echoing and complementing each other. The melody will be primarily featured in the parts played by Sueng and Saw Daung, while the piano will primarily serve as a harmony accompaniment. The Saw Sam Sai will play primarily an inner part, but will also feature in the melody at certain times. The Ching will control the tempo of the music, functioning as a conductor.

The sonata form will be employed, using the simplest sonata form pattern. The researcher will use the traditional form of sonata as a framework, while also incorporating contemporary elements and new ideas to create a fresh and unique sound that captures the essence of Thai music culture while also embracing the contemporary influences. The researcher will use the knowledge gained from the analysis and understanding of the characteristics of *Ngiao* music in the creation of this chamber music masterpiece.





### 2.2.1 The explanation of the musical part of the new creation

The musical aspect of the new creation is a rich tapestry of sounds and rhythms that seamlessly blends elements of Thai and Western music. The instrumentation for this piece is carefully selected to capture the essence of both cultures, while also creating a harmonious and cohesive whole.

#### - The instrumentation

The instrumentation of this new creation is the blending of the distinct tonal qualities of the Thai and Western instruments. These instruments lend a distinctive, percussive quality to the music, and are used to great effect in creating a sense of energy and movement.

#### - The characteristics

The musical component of this new creation represents a fusion of cultures, showcasing the beauty and diversity of the different instruments and their unique characteristics while also highlighting the communication and interaction between them. This harmonious blend of Thai and Western instruments is not only pleasing to the ear but also serves as an expression of cultural exchange, transcending boundaries and fostering understanding between different musical traditions.

#### - The communication inside music between Thai and western instruments

The most striking features of this new creation is the way that the different instruments interact and communicate with each other. The Thai instruments provide a foundation of rhythm and energy, while the Western instruments add a sense of harmony and melodic complexity. Together, these elements create a musical conversation that is both engaging and thought-provoking.

### 2.2.2 The explanation of the cultural part of the new creation

The cultural component of the new creation is an exploration of the Emic and Etic concepts as applied by the researcher.

#### - The Emic and Etic concepts are used by the researcher

Emic, meaning from within, refers to the perspective of the culture being studied, while Etic, meaning from without, refers to the perspective of the

researcher. In this new creation, the researcher has utilized both Emic and Etic concepts in order to gain a comprehensive understanding of the cultural significance of the piece. The researcher has taken into consideration the traditional Thai musical practices, customs, and beliefs while also drawing on their own personal and professional experiences as an outsider to the culture.

**- The assumed taste and cognition**

The researcher has also assumed taste and cognition of the audience in creating this new creation. The researcher has considered how the audience would perceive and interpret the piece, taking into account their cultural backgrounds and musical tastes. In order to appeal to a wider audience, the researcher has incorporated a fusion of Thai and Western musical elements, resulting in a piece that is both culturally authentic and accessible to a diverse group of listeners.

In summary, the cultural component of the new creation is an exploration of the Emic and Etic concepts, and an attempt to create a piece that would resonate with a diverse audience and their assumed tastes and cognition. By approaching the piece from both an insider's and outsider's perspective, the researcher has been able to create a work that is both culturally significant and accessible to a wide range of listeners.

**3. The summary of analysis, result, and discussion.**

The result of this research is the creation of chamber music in the style of Fon *Ngiao*, which combines elements of Thai and Western music on the piano with a Thai strings music ensemble. The new creation is a syncretized form of Thai and Western music, and is based on an understanding of both original and contemporary *Ngiao* songs.

The summary of this new creation is that it presents a unique blend of Thai and Western music, with the piano and Thai strings ensemble working together to create a dynamic and harmonious sound. The traditional Thai music aesthetic is preserved while

also incorporating Western musical elements, resulting in a piece that is both culturally authentic and accessible to a diverse audience.

It is important to note that this research is an outsider's perspective, and therefore the assumed taste and cognition of the audience was taken into consideration. The researcher has attempted to create a piece that would resonate with a diverse group of listeners, while also remaining true to the traditional Thai music aesthetic.

In conclusion, this research has resulted in the creation of a new form of chamber music that combines elements of Thai and Western music. It is a syncretized form of music that is based on an understanding of both original and contemporary *Ngiao* songs and is meant to appeal to a diverse audience while remaining true to the traditional Thai music aesthetic.

Summary: In summary, the chamber music created in this research is a fusion of Thai and Western elements, specifically the piano and Thai strings ensemble. This syncretized form of music reflects the perspective of an outsider and takes into account the assumed taste and cognition of the audience. The traditional Thai music aesthetic and its unique characteristics are preserved in this new creation, resulting in a piece that is both culturally authentic and accessible to a diverse audience.

Discussion:

Can piano and Thai string chamber music be used as a cultural syncretism to promote traditional Thai music? Looking for the strategies for the development and promotion of traditional Thai music.

## Chapter 4

### ANALYSIS

In this analysis, it will delve into the fascinating world of Ngiao music - a traditional Thai musical genre that has been passed down through generations. It will explore the different types of Ngiao songs, including the Saw Ngiao Song, Selemao Song, Fon Ngiao Song, and Ngiao Ram Luk Thao Song. These original Ngiao songs are significant as they have laid the foundation for the contemporary Ngiao music that we know today.

Ngiao people is a part of the Tai ethnic group, which also includes other ethnic groups such as the Tai Lue, Tai Nuea, and Tai Yai. There are Tai Yai communities in Thailand, particularly in the northern region (Lanna region), which is consistent with the Ngiao people. Therefore, the Ngiao people are a subgroup of the Tai Yai ethnic group, which is part of the larger Tai ethnic group that includes the Shan people. This suggests that the Ngiao people share some cultural and linguistic similarities with the Shan people, as well as with other Tai groups in the region.

Overall, while the exact relationship between the Ngiao people and the Shan people may be somewhat complex, it is clear that both groups are important ethnic minorities in Southeast Asia with rich cultural heritages that are worth exploring.

Moving on, it will examine the contemporary Ngiao songs that have been created by modern composers. Notable examples include the works of Master Bruce Gaston and Prof. Dr. Natchar Phanchaen. Their compositions demonstrate how Ngiao music has evolved over time, incorporating new techniques and styles while staying true to its traditional roots.

In addition to these contemporary works, it will also explore the arranged chamber works for piano and Thai strings from contemporary Thai piano solo works. Some examples include Fon Ngiao song, Khaek Sarai Song, and The Suite of Nok Khamin Song. These arrangements showcase how Ngiao music has been adapted to suit the instrumentation of the chamber ensemble, allowing for greater creativity and experimentation in the composition process.

As it continues the analysis, it will also discuss the key concepts that are crucial for new creations in *Ngiao* music. These concepts include the selection of creative materials, the tuning system to be used in chamber music, the notation system for new compositions, and the importance of communication between chamber musicians.

Finally, it will explore the creation of a new composition in sonata form played by the piano and Thai strings chamber. In doing so, we will explain the musical and cultural elements that have been incorporated into this new composition. The musical part of the creation will highlight the use of traditional *Ngiao* melodies and rhythms while incorporating contemporary techniques and styles. The cultural part will showcase the importance of *Ngiao* music in Thai culture and how it has evolved over time.

In conclusion, the analysis has shed light on the rich and diverse world of *Ngiao* music. From the original *Ngiao* songs to the contemporary works of modern composers, *Ngiao* music continues to evolve and adapt to new styles and techniques while maintaining its traditional roots. The creation of a new composition in sonata form played by the piano and Thai strings chamber is a testament to the versatility and creativity of this unique musical genre.

## 1. The background of the analysis (*Ngiao* music).

### 1.1 The original Thai music (*Ngiao*).

*Ngiao* music is a traditional music form that has been practiced in certain regions of Thailand for centuries. However, in recent years, there has been a decline in the practice and preservation of *Ngiao* music due to various factors such as globalization, urbanization, and changing cultural values. Therefore, there is a need for further research to document and analyze *Ngiao* music to better understand its cultural significance and to preserve it for future generations.

This research aims to provide a comprehensive analysis of *Ngiao* music, exploring its historical background, musical structure, instrumentation, performance styles, and cultural significance. The analysis will be based on both primary and secondary sources, including field recordings, interviews with *Ngiao* musicians, and existing literature on *Ngiao* music.

The findings of this research will contribute to a better understanding of *Ngiao* music and its cultural significance. The research will also provide valuable insights into the challenges and opportunities for the preservation and promotion of *Ngiao* music in contemporary society. Furthermore, this research will serve as a bridge to the development of new *Ngiao* music, incorporating traditional elements while also adapting to the changing needs and values of modern society.

The study of Thai original music, specifically *Ngiao*, presents unique challenges due to the differences in notation between Thai and Western music. In Thai notation, a musical unit is referred to as a "room," while in Western staff notation it is referred to as a measure. It should be noted that two rooms in Thai notation are equivalent to one measure in Western staff notation in a two-four time signature. Additionally, Thai notation utilizes the concept of a "vak" and "bantad," which are larger musical units comprising of four rooms and two vaks respectively. These units also possess their own unique rhythmic patterns, referred to as "loogtog."

Furthermore, there are notable differences in the placement of strong beats between Thai and Western notation. In Thai notation, the strong beat is on the last beat of each room, while in Western staff notation, it is on the first beat of each measure. Thai music is traditionally pentatonic, but in certain cases, it may incorporate hexatonic or heptatonic elements. As such, to accurately read Thai music in Western staff notation, it is necessary to shift the beat position one beat forward in order to properly understand the rhythm division of Thai music.

In this analysis, the researcher has chosen to utilize the concepts of vak and bantad as tools for analyzing Thai music due to the similarities in structure between Thai music and poetry. The examination of loogtogs in Thai music can provide valuable insights for the comparison and analysis of musical patterns. Furthermore, it is important to note that in Thai notation, the range of notes is not expressed in terms of duration, but rather in terms of progression. This distinction is in contrast to the Western concept of note duration and highlights the fundamental differences in the perception of music between Thai and Western cultures.

As stated by Professor Manop in a personal interview, "Thai music goes to a certain note, while Western music starts from a certain note." This notion is further exemplified by the difference in the perception of the downbeat, where Thai music is viewed as moving towards the downbeat, which serves as the destination, while Western music is viewed as moving away from the downbeat, which serves as the beginning. (The interview with Prof. Dr. Manop Wisuttiapat on Oct 7, 2022)

*Saw Ngiao* and *Selemao* are traditional musical forms hailing from northern Thailand. *Saw Ngiao* features a binary musical structure, while *Selemao* exhibits more similarities to the rondo form. Despite their close relationship as northern music, they possess distinct differences in their musical structure. However, they share the common feature of a repeated refrain, known in the original Thai as "สร้อยขลุ่ย," which translates to "ornamental chain." This refers to the role of the refrain in connecting the various musical elements of the main composition, akin to an intermezzo in Western music.

*Fon Ngiao* and *Ngiao Ram Luk* are traditional musical forms from the central region of Thailand. *Fon Ngiao* is a northern-style dance and vocal work that incorporates the rhythm of *Selemao*'s refrain in its third section, known as "Mong sae spelling." In contrast, *Ngiao Ram Luk* features a binary structure with refrain in its "Sam Chan," "Song Chan," and "Chan Diew" sections, similar to the structure of *Selemao*.

It is important to note that across these various forms of *Ngiao*-related music, the refrain serves as a unifying element, connecting the various sections of the composition. Additionally, culture and tradition play an important role in every region of Thailand, serving as a unique representation of the distinct ethnic groups found in that area. The singing and dancing of the North, in particular, hold great cultural significance and have had a significant influence on the singing and dancing styles of the central region. The beauty and acceptance of northern music has allowed for its widespread popularity and appreciation. Northern singing and performance are characterized by their sweetness, softness, and inviting nature, which creates an aesthetic experience for the listener.

The central region of Thailand, particularly Bangkok, is known for its fast-paced lifestyle, characterized by fast speech and fast-paced music. Culturally, the central region serves as the hub of Thailand's political, cultural, and economic sphere, representing the cutting-edge of Thai culture and encapsulating various local cultural traditions. Thai education places a strong emphasis on understanding the cultural traditions of the four regions of Thailand, providing students with a foundational knowledge of these traditions and equipping them with the ability to apply this knowledge in various contexts according to their interests and the appropriateness of the situation.

For instance, the creation of a dance-song in the central region that combines music and traditional dance with the musical melodies, cultural characteristics, and clothing of the north, is an example of how cultural traditions can be blended and applied in new ways. The *Fon Ngiao* of Rod and Lamul is an example of such a fusion. This concept was stated by Professor Rujee in a personal interview. (The interview with Assoc. Prof. Rujee Srisombut on Sep 21, 2022)

*Fon Ngiao*, being a traditional music form from central Thailand, is typically composed for dance accompaniment. It is important to note that in traditional Thai music, there are three standard ensemble forms that are commonly used in central Thailand: Mahori, Khruang Sai, and Pi-phat.

The first ensemble, Pi-phat, is comprised of melodic and rhythmic percussion instruments, with the Pi instrument being prominently featured in the murals of Wat Arun.



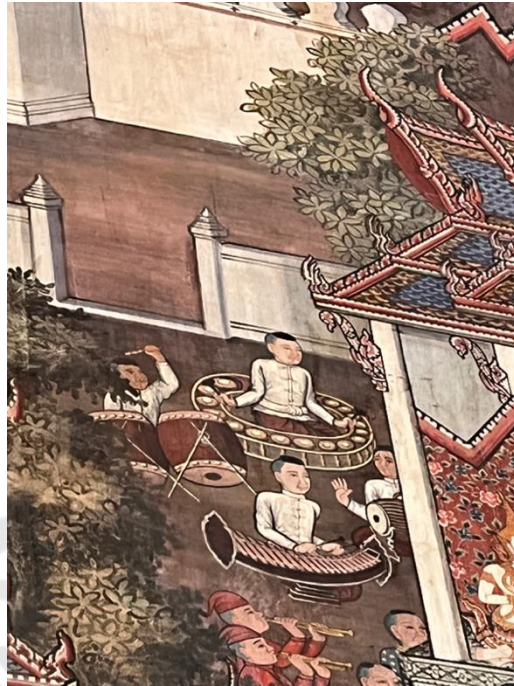


Figure 49 The Pi-phat ensemble,

Source: The murals of the Wat Arun, photographer: Ming Yan

The second ensemble, Khruang Sai, is made up of stringed instruments, rhythmic percussion instruments, and the Khlui instrument, which is also depicted in the murals of Wat Arun.



Figure 50 The Khruang Sai ensemble

Source: The murals of the Wat Arun, photographer: Ming Yan

The third ensemble, Mahori, is a combination of the first two ensembles, and like the others, is also depicted in the murals of Wat Arun.



Figure 51 The Mahori ensemble

Source: The murals of the Wat Arun, photographer: Ming Yan

In terms of band size, there are three variations: Small, Medium, or "Double," and Large. Although Mahori is a combination of Pi-Phat and Khruang Sai, it utilizes the Khlui instrument instead of the Pi. In a Pi-Phat band, only the melody instrument is added, while the rhythm instrument is not included. In a Khruang Sai band, both the melody and rhythm instruments are added, but in a Mahori band, the difference between medium and large is determined by the inclusion or exclusion of the Ranat Ek Lek and Ranat Thum Lek instruments.

It is worth noting that these ensemble and band size groupings are typically used for formal performance occasions, but can also be adapted to suit the relative informality of the occasion and the instruments that are available to the musicians.

## 1.2. The contemporary Thai music (*Fon Ngiao*).

The study of contemporary Thai music, specifically *Fon Ngiao*, offers a fascinating lens through which to examine the evolution of traditional Thai music. *Fon Ngiao* is a unique style of music that features traditional Thai instruments, including the Northern Thailand string instrument which is special for *Ngiao*, and draws inspiration from various sources, including *Selemao's* refrain and the compositions of renowned Thai composers.

Contemporary composers, such as Natchar Pancharoen and Bruce Gaston, have incorporated Western instruments, such as the piano, into their compositions, creating a fusion of traditional Thai and Western music. These compositions utilize binary forms with refrain structures, as well as introductions and interludes, to create new forms of music that are both innovative and respectful of traditional forms.

Piano and Thai string ensembles have played a significant role in contemporary music, with a rich history spanning several generations. Each generation of musicians has contributed to the evolution of piano and Thai string ensembles, preserving and promoting the rich musical heritage of Thailand while also pushing the boundaries of traditional forms and styles.

Through the compositions, performances, and teaching of contemporary composers and musicians, *Fon Ngiao* has continued to evolve, and its rich cultural significance has been preserved and celebrated. This study seeks to deepen our understanding of *Fon Ngiao* by exploring the contributions of contemporary composers and musicians and analyzing the unique characteristics of their compositions. By doing so, we hope to gain insight into the ongoing evolution of traditional Thai music and its place in contemporary musical culture.

The study of contemporary Thai music, specifically *Fon Ngiao*, presents a unique perspective on the evolution of Thai music. In contemporary Thai music, there are two distinct characteristics: the incorporation of Western instruments, and a shift in the structure of music forms to create new forms of music. This was noted by Professor Tepika in an interview. (The interview with Asst. Prof. Tepika Rodsakan on Sep 21, 2022)

For example, Natchar Pancharoen's music incorporates the use of the piano, a Western instrument, and adds an introduction, often referred to as a prelude. Similarly, in Bruce's music, both Western and Thai instruments are utilized, and an introduction or prelude is also included. Natchar Pancharoen's piano solo Thai music serves as an example of the fusion of Western and Thai cultures, utilizing the piano as an international instrument to play traditional Thai music, and incorporating traditional Thai elements into piano solo works. This approach does not create conflicts or disconnects between different cultural systems, but rather combines Western and Thai cultures in a modern and unique way, making Thai music more accessible to a wider audience. At the same time, it does not affect the traditional interpretation of Thai music and instead follows a parallel path of development.

In Natchar Pancharoen's *Fon Ngiao*, the music is composed primarily in binary form with a refrain structure, drawing inspiration from *Selemao's* refrain or referencing the third part of Rod's *Fon Ngiao*. In contrast, Bruce Gaston's *Fon Ngiao* features an interlude written by the composer to connect the two parts, effectively creating his own refrain structure. These contemporary approaches to Thai music demonstrate the ongoing evolution of traditional music forms and the incorporation of new elements and techniques.

The piano and Thai string ensembles have played a significant role in contemporary music, with a rich history spanning several generations. These ensembles can be roughly divided into four distinct periods, each marked by the influence of notable musicians and composers.

The first generation of piano and Thai string ensembles is associated with Dara Rasmi, who performed during the reign of King Rama V. The ensemble during this period was known as *Klaew Watcharobol*.



Figure 52 Ancient phonograph, the band “Klaew Watcharobol”.

Source: Professor Emeritus Doctor Poonphit Amatayakul)

The second generation is associated with Suda Sucharit, who performed during the reign of King Rama VI. The ensemble during this period was known as Naree-Srisumitra, and the pianist was Sumitra. Khru Sumitra Sucharitkul, used the sponsor's last name as her own. Her actual last name is Singhl Ka (สิงห์ละคร). There is a tradition in Thai that performers take the sponsors' family name, but not everyone, just some. Sumitra Sucharitkul is one of the most famous performers who follow this tradition.



Figure 53 Picture Ms. Sumitra Sucharitkul, a pianist at the King Rama VI Palace.

Source: Ashram Education of Vadiya Music, Prof. Dr. Panu Phasi Amatayaku

The third generation is associated with Natchar Pancharoen, who performed during the reign of King Rama IX. Natchar was a Steinway pianist, and she founded the PSTM school.

The fourth generation is comprised of the students of Natchar Pancharoen. The first group of her disciples at the “Piano Solo School of Traditional Thai Music” consists of seven pianists: Ajarn Pimchanok Suwannathada (Faculty of Music, Silpakorn University), Assistant Professor Sasi Pongsarayuth (Faculty of Fine and Applied Arts, Chulalongkorn University), Dr. Tretip Kamolsiri (guest lecturer at various universities), Assistant Professor Dr. Pawalai Tanchanpong (The Conservatory of Music, Rangsit University), Dr. Ramasoon Sitalayan (Faculty of Fine and Applied Arts, Chulalongkorn University) Miss Jintarah Sitalayan (United Nations staff) and Miss Animmarn Leksawat (sophomore at the Faculty of Arts, Chulalongkorn University).

Each of these generations has contributed to the development and evolution of piano and Thai string ensembles in contemporary music. Through their compositions, performances, and teaching, these musicians have helped to preserve and promote the rich musical heritage of Thailand, while also pushing the boundaries of traditional forms and styles.

### 1.3 Conclusion

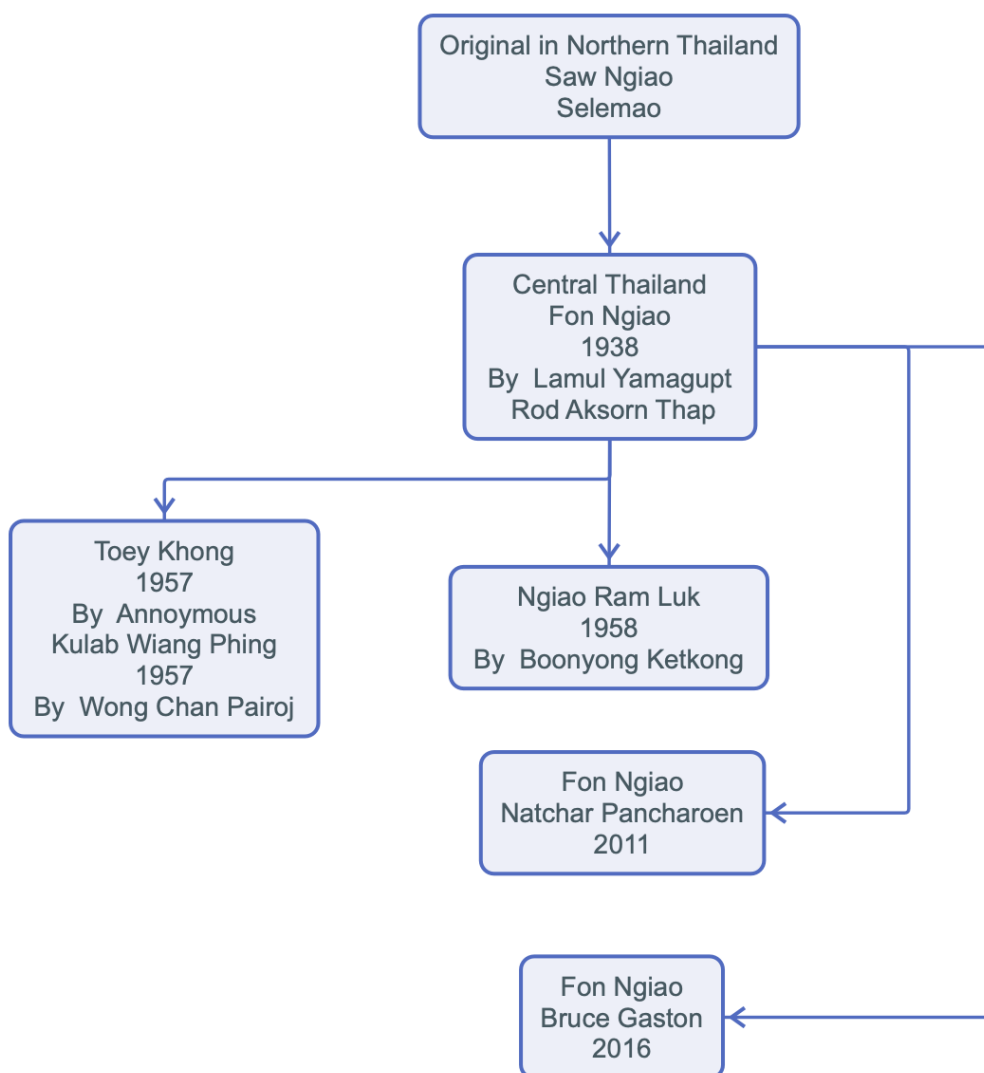
The most original *Ngiao* music is from the northern region of Thailand, *Saw Ngiao* and *Selemao*. In 1938, the dancer Miss Lamul Yamagupt and the composer Mr. Rod Aksorn Thap collaborated to create Fon *Ngiao* music, which was based on the impressions of musicians in central Thailand on the music of northern Thailand. Contemporary musicians, Natchar Pancharoen and Bruce Gaston, were influenced by Fon *Ngiao* and created their own Fon *Ngiao* music. In 1958, composer Boonyong Ketkong wrote the piece *Ngiao Ram Luk Thao*, which developed and borrowed the melody of Fon *Ngiao*, *Thao* is a musical form. In 1957, two compositions influenced by Fon *Ngiao*'s music were released. *Toey Khong* is a Thai folk song from the Northeastern region of Thailand, the author of the song is unknown. *Kulab Wiang Phing* is a popular song from northern Thailand by Wong Chan Pairoj. The name of this song can be explained as the Rose of Chiang Mai City.

It can be seen that the *Ngiao* songs have a rich history and evolution. Starting from the most original *Ngiao* music from the northern region of Thailand, *Saw Ngiao* and *Selemao*, to the contemporary musicians who were influenced by the Fon *Ngiao* music created by Miss Lamul Yamagupt and Mr. Rod Aksorn Thap in 1938. The compositions by Boonyong Ketkong, *Toey Khong*, and *Kulab Wiang Phing* also played a significant role in the development and evolution of *Ngiao* music. "*Toey Khong*" is a Thai folk song from a region known as "Isan," which means Northeastern Thailand. The author of the song is unknown and is identified as anonymous. "*Kulab Wiang Phing*" is a popular song from northern Thailand by Wong Chan Pairoj. The name of this song can



be explained as the Rose of Chiang Mai City. "Kulab" means rose, and "Wiang Phing" can be understood as the city of Chiang Mai.

The timeline of *Ngiao* songs shows the evolution of music and how it has been influenced and developed by different musicians and composers over time. The Timeline of *Ngiao* songs is as follow:



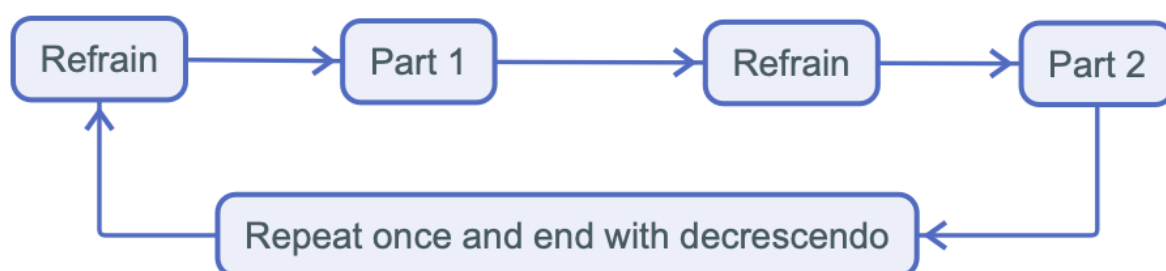
## 2. The data analysis.

### 2.1 The concept of original and contemporary *Ngiao* songs

#### 2.1.1 The original *Ngiao* songs

##### Saw *Ngiao* song

*Saw Ngiao* is a Lanna folk music that is played using musical instruments. It has a refrain and two parts. The music can be played with improvisations, as it is not strict. Therefore, the main structure of this music is as follows:



The composition under analysis consists of a refrain and two distinct parts. The refrain is comprised of eight rooms, two vaks, and one bantad, with the loogtog (the La in Thai) being E. This refrain appears twice throughout the composition, first from bar 2 to 5 and then again from bar 17 to 21. The first part of the composition, which ranges from bar 6 to 17, is composed of three bantads, six vaks, with the first bantad-loogtog being B, the second also being B, and the third being E. The second part, which ranges from bar 22 to 39, is composed of four bantads and one vak. The 1<sup>st</sup> bantad-loogtog in this section is B, the 2<sup>nd</sup> is G, the 3<sup>rd</sup> is E, and the 4<sup>th</sup> is D.

To extract the loogtog in each room, it will get the scale of the part 1 and part 2. The loogtogs of refrain, part 1 and part 2 will be list out as following:

Table 12

Refrain

Loogtog	Room1	Room2	Room3	Room4
Vak 1	B	B	E	B
Vak 2	A	B	E	E

## Part 1

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	B	B	E	B
Vak 2	E	B	B	B
Vak 3	E	E	E	B
Vak 4	E	B	B	B
Vak 5	G	E	A	E
Vak 6	A	B	E	E

## Part 2

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	B	D	E	B
Vak 2	E	B	B	B
Vak 3	A	A	D	D
Vak 4	B	B	G	G
Vak 5	G	G	E	E
Vak 6	B	D	A	E
Vak 7	A	B	G	G
Vak 8	D	D	F-sharp	D
Vak 9	G	F-sharp	E	E

In traditional Thai music performances, the use of rests is not a prevalent aspect as the same pitch is often sustained throughout certain sections of the composition. Instead, the musician may choose to sustain or alter the pitch in the position where a rest would typically be employed, in accordance with their individual artistic interpretation. However, in the context of score analysis, the presence or absence of rests is still considered and analyzed as it has an effect on the continuity and flow of the composition. In cases where rests are not explicitly notated, it is assumed that the previous note is sustained, and this is taken into account in the analysis of the composition.

The *Saw Ngiao* scale is a hexatonic scale consisting of the notes G, A, B, D, E, and F-sharp, corresponding to the solfège syllables Do, Re, Mi, Sol, La, Ti in Thai. The melody under examination is written in this hexatonic scale, with G serving as the tonic or "Do" of the scale.

It is observed that the pitch F-sharp appears in the melody a total of 14 times throughout the composition. Specifically, it can be found in bar 8, bar 10, bar

11, bar 16, bar 23, bar 24, bar 29, bar 30, bar 31, bar 35, bar 37, and bar 38. Of particular note is its appearance in the 37th measure, where it is located in a room-loogtog position. This placement of F-sharp in the melody creates a specific dissonant effect and highlights its significance in the overall harmonic structure of the composition. (Example 1)

Example 1:

Saw Ngiao

Composer: Songkran Somchandra

Transcriber: Ming Yan, Veera Phansue



Refrain

5 Part 1

9

13

17 Refrain

21 Part 2

25

29

33

37

As the refrain of the composition under examination only features one bantad, it is not necessary to further discuss its loogtog. The loogtogs of the first three bantads in part 1 are B, B, and E, and the loogtogs of the first four bantads in part

2 are B, G, E, G. From a Thai music perspective, these loogtog-notes of part 1 can be arranged as Mi, Mi, La, forming a sequence of notes. In Western music, these loogtog notes can be combined with the vak-loogtog notes to form a chord, specifically the E minor chord, which is lacking the 3<sup>rd</sup>, G. Similarly, these loogtog-notes of part 2 can be arranged into Mi, Re, Do, Ti, forming a sequence of notes. In Western music, these loogtog notes can be combined with the vak-loogtog notes to form a chord, specifically the E minor 9<sup>th</sup> chord.

Table 13

Loogtog	Bantad 1	Bantad 2	Bantad 3	Bantad 4
Part 1	B	B	E	
Part 2	B	G	E	G

Part 1: E minor



Part 2: E minor 9<sup>th</sup>

The rhythmic structure of the piece under examination is analyzed in two primary aspects, one being the long phrases of consistent rhythm and the other being the presence of distinct rhythmic motifs. Specifically, the rhythm in bars 6 to 10 of part 1 and bars 22 to 26 of part 2 can be considered to be of the same pattern. Additionally, it is worth noting that in bar 23, the 2<sup>nd</sup> and 3<sup>rd</sup> sixteenth notes, F-sharp and E, can be interpreted as an improvisational deviation from the previous E, yet the overall rhythm still maintains a combination of dotted eighths and sixteenths, similar to that of bar 7. This adherence to a consistent rhythmic pattern is characteristic of northern Thai music. (Example 2)

## Example 2

## Saw Ngiao

Composer: Songkran Somchandra

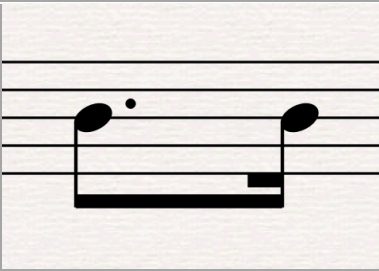


Transcriber: Ming Yan, Veera Phansue

The musical score consists of six staves of music in G major. The first staff (measures 5-8) is labeled 'Part 1' and contains a dotted quarter note followed by an eighth note in measure 6, which is circled in yellow. The second staff (measures 9-12) continues the melody. The third staff (measures 13-16) continues the melody. The fourth staff (measures 17-20) is labeled 'Refrain' and contains a tied note followed by an eighth note in measure 18, which is circled in yellow. The fifth staff (measures 21-24) is labeled 'Part 2' and contains a dotted quarter note followed by an eighth note in measure 22, which is circled in yellow. The sixth staff (measures 25-28) continues the melody. Yellow boxes and lines connect the circled rhythmic patterns across the staves.

There are three types of typical rhythms that appear in music, including the dotted notes rhythm combination and the tied notes rhythm combination.

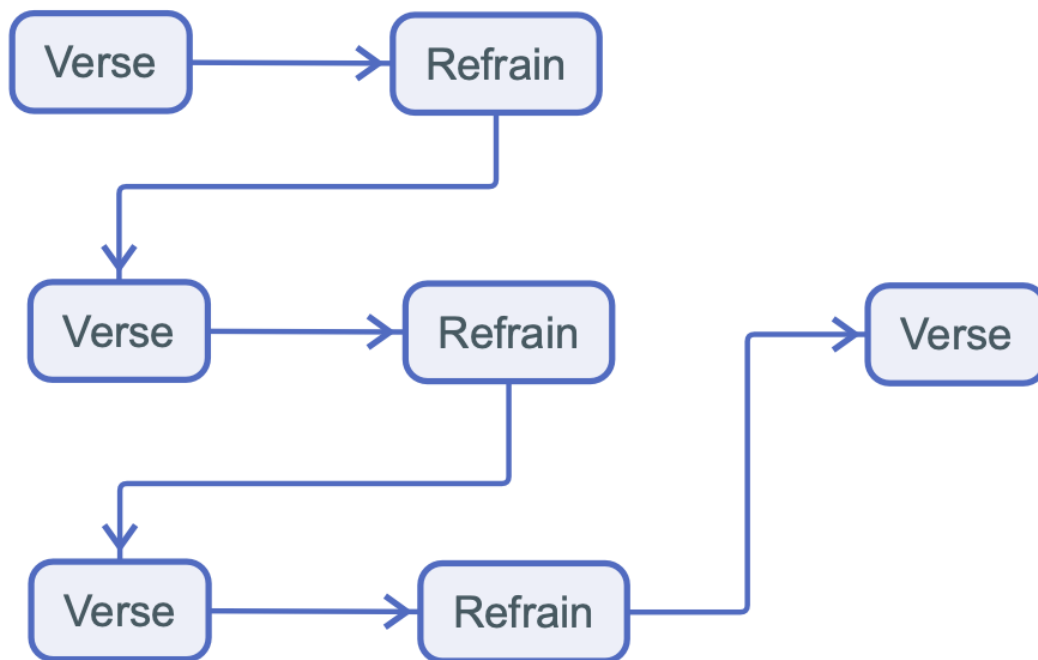


Table 14

Rhythms	Frequency	
	13	
	11	combination
	4	

#### Selemao song

*Selemao* is a traditional folk song of the Lanna people and represents the *Ngiao* language. The song is composed of a verse and a refrain, with the verse being repeated at the beginning and end of the song, creating a sense of an "echo" effect. Therefore, the overall structure of this music can be summarized as follows: Verse, Refrain, Verse, Refrain, Verse, Refrain, Verse. This structure of having a repeated verse at the beginning and end of the song is a common feature of *Selemao* and other Lanna folk songs. Therefore, the main structure of this music is as follows:



The verse section of the *Selemao* folk song is composed of 10 vaks and ranges from bar 2 to 21. It is structured with five bantads, with the fifth bantad being a repetition of the fourth. The refrain, on the other hand, is comprised of 4 vaks and features two repeated bantads, creating a sense of repetition within this section of the song. This structure of repeating bantads in both the verse and refrain is a common feature of *Selemao* and other Lanna folk songs, and serves to create a sense of continuity and familiarity throughout the composition.

To extract the loogtog in each room, it will get the scale of the verse and refrain. The loogtogs of verse and refrain will be list out as following:

Table 15

Verse

Loogtog	Room1	Room2	Room3	Room4
Vak 1	A	A	D	D
Vak 2	A	C	D	D
Vak 3	D	E	D	D

<b>Vak 4</b>	F	G	C	C
<b>Vak 5</b>	F	G	F	D
<b>Vak 6</b>	G	E	D	D
<b>Vak 7</b>	F	G	F	D
<b>Vak 8</b>	G	E	D	D
<b>Vak 9</b>	F	G	F	D
<b>Vak 10</b>	G	E	D	D

## Refrain

<b>Loogtog</b>	<b>Room1</b>	<b>Room2</b>	<b>Room3</b>	<b>Room4</b>
<b>Vak 1</b>	D	E	D	E
<b>Vak 2</b>	D	A	D	<b>D</b>
<b>Vak 3</b>	D	E	D	E
<b>Vak 4</b>	D	A	D	<b>D</b>

The *Selemao* folk song employs the hexatonic scale composed of the notes F, G, A, C, D, and E, which correspond to the Thai solfège syllables Dol, Re, Mi, Sol, La, and Ti. In the song, F is used as the tonic or "Do" pitch.

The note E appears a total of five times in the verse and six times in the refrain, specifically in bars 6, 7, 11, 16, 20, 22, 23, and 27. This usage of E adds a unique harmonic element to the overall melody and contributes to the distinct sound of *Selemao* and other Lanna folk songs. (Example 3)

## Example 3:

## Selemao

Composer: Anonymous

Transcriber: Transcriber: Ming Yan, Veera Phansue

Musical score for 'Selemao' in 2/4 time, featuring a Verse and a Refrain. The score is written in treble clef with a key signature of one flat (Bb). The piece consists of 29 measures.

The score is divided into two sections:

- Verse:** Measures 1-20. The first measure is marked with a box labeled "Verse".
- Refrain:** Measures 21-28. The first measure of the refrain is marked with a box labeled "Refrain".

The score is written in treble clef with a key signature of one flat (Bb). The piece consists of 29 measures. The first measure is marked with a box labeled "Verse". The refrain section (measures 21-28) is marked with a box labeled "Refrain". The score is written in treble clef with a key signature of one flat (Bb). The piece consists of 29 measures. The first measure is marked with a box labeled "Verse". The refrain section (measures 21-28) is marked with a box labeled "Refrain".

The 1<sup>st</sup> to 4<sup>th</sup> bantad-loogtogs of verse are D, C, A, D, and the 2 bantad-loogtogs of refrain are both D.

Table 16

Loogtog	Bantad 1	Bantad 2	Bantad 3	Bantad 4
Verse	D	C	A	D

Loogtog	Bantad 1	Bantad 2
Refrain	D	D

From a Thai music perspective, the loogtog-notes of the verse in Selemao can be arranged as La, Sol, Mi, La forming a sequence of notes. From a Western musical perspective, these loogtog-notes can be combined with the vak-loogtog notes to form a chord, specifically the D minor 7th chord, which is lacking the 3rd, F. On the other hand, the loogtog-notes of the refrain can be arranged as a sequence of D, D. And these loogtog-notes can be combined with the vak-loogtog notes to form a chord, specifically the D minor sus2 chord, which is a chord that lacks the 3rd and replace it with the second. These chords give a sense of tension and release, that is common in traditional Thai music.

Verse: D minor 7<sup>th</sup>



Refrain: D minor sus2



The rhythm in the *Selemao* folk song is analyzed in two primary aspects, one being the variation in rhythm within repeated phrases, and the other being the presence of distinct rhythmic motifs. Northern Thai music is known for its flexibility, allowing for personal variations in performance, and this is reflected in the rhythmic structure of the *Selemao*. The repetition of phrases is not strictly adhered to, and the musician has the freedom to improvise and introduce variations in rhythm. This

characteristic of northern Thai music is evident in the *Selemao* and adds to the unique and dynamic quality of the performance. (Example 4)

Example 4:

### Selemao

Composer: Anonymous

Transcriber: Transcriber: Ming Yan, Veera Phansue

In the *Selemao* folk song, there are four main types of rhythm that appear throughout the music. These include:

**Dotted notes rhythm combination:** This rhythm is characterized by the use of dotted notes, where the duration of a note is increased by half.

**Gallop:** This rhythm is characterized by a fast-paced, galloping motion and is often used to create a sense of energy and movement in the music.


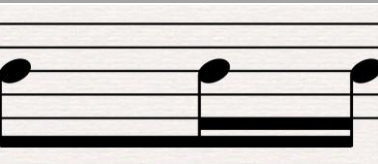
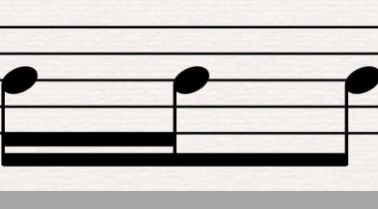


**Reverse gallop:** This rhythm is similar to the gallop, but the emphasis is placed on the offbeat rather than the downbeat.

**Syncopation:** This rhythm is characterized by the displacement of the accent, where the beat is displaced from its expected position, creating a sense of tension and release.

These rhythms are common in traditional Thai music and add to the unique character and flavor of the *Selemao* folk song.

Table 17

Counted within the period of one verse and one refrain:

Rhythms	Frequency	
	4	
	2	
	2	
	2	
	2	combination

### Fon Ngiao song

Fon *Ngiao* is a traditional Thai music specifically composed to accompany dance performances. It is comprised of three distinct parts and a coda, which is derived from the first part. The structure of this music is flexible, as musicians are often required to make adjustments, such as repetition or truncation, to the structure of the music according to the dancers' performance. In this analysis, the focus will be on



the normal form with a concerted western score, providing an in-depth understanding of the music's structure, melody, harmony, rhythm, and other elements. It is important to note that the analysis will be based on the common form of the music and may not reflect the variations that can occur during a live performance.

The first part of *Fon Ngiao*, which is performed by an ensemble of instruments, is composed of a total of 33 bars. The structure of this part features two sections that are identical, specifically from the 2<sup>nd</sup> bar to the 7<sup>th</sup> bar and from the 18<sup>th</sup> bar to the 33<sup>rd</sup> bar. These sections can be referred to as repetitions. However, it is important to note that the musicians are often given the freedom to incorporate improvisations or variations in the second section, in order to avoid monotony and to showcase the musician's improvisational talents. This adds to the dynamic and engaging nature of the music and allows for a unique interpretation of the composition in each performance.

The first part of *Fon Ngiao* is composed of 16 vaks and 8 bantads. The loogtog, or the note played in the La position, of the first bantad is C, the loogtog of the second bantad is B-flat, the loogtog of the third bantad is E-flat, and the loogtog of the fourth bantad is C again. The fifth to the eighth bantads are a repetition of the first to fourth. To extract the loogtog in each room, it will give the scale of the first part. The loogtogs of the first part can be listed as follows: C, B-flat, E-flat, C, C, B-flat, E-flat, C. This pattern of notes creates a distinct melody and harmony and contributes to the unique character of *Fon Ngiao*. This provides an insight into the harmonic structure of the music and allows a listener to understand the underlying tonality of the piece.

To extract the loogtog in each room, it will get the scale of the part 1. The loogtogs of the part 1 will be list out as following:

Table 18

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	G	G	C	C

<b>Vak 2</b>	G	G	C	C
<b>Vak 3</b>	G	G	C	C
<b>Vak 4</b>	E-flat	F	B	B
<b>Vak 5</b>	G	G	C	C
<b>Vak 6</b>	E-flat	F	G	G
<b>Vak 7</b>	E-flat	F	E-flat	C
<b>Vak 8</b>	F	C	C	C
<b>Vak 9</b>	G	G	C	C
<b>Vak 10</b>	G	G	C	C
<b>Vak 11</b>	G	G	C	C
<b>Vak 12</b>	E-flat	F	B	B
<b>Vak 13</b>	G	G	C	C
<b>Vak 14</b>	E-flat	F	G	G
<b>Vak 15</b>	E-flat	F	E-flat	C
<b>Vak 16</b>	F	C	C	C

The scale of the first part of *Fon Ngiao* is composed of the notes E-flat, F, G, B-flat, and C, which corresponds to the Thai solfège syllables Dol, Re, Mi, Sol, and La. It is a pentatonic scale, meaning that it contains five notes per octave. The music in this part is in a pentatonic scale, with E-flat serving as the tonic or "Dol" pitch.

The 1<sup>st</sup> to 4<sup>th</sup> bantad-loogtogs are C, B-flat, G, C. It is worth noting that the 1<sup>st</sup> and 4<sup>th</sup> loogtogs are the same note name, although not on the same pitch, with the 4<sup>th</sup> being an octave lower. This creates a sense of continuity and familiarity throughout the composition and is a common feature of traditional Thai music.

Table 19

<b>Loogtog</b>	<b>Vak 1(5)</b>	<b>Vak 2(6)</b>	<b>Vak 3(7)</b>	<b>Vak 4(8)</b>
<b>Section 1</b>	C	B-flat	G	C
<b>Section 2</b>	C	B-flat	G	C

From a Thai music perspective, the loogtog-notes in the first part of Fon *Ngiao* can be arranged as La, Sol, Mi, La forming a sequence of notes. From a Western musical perspective, these loogtog-notes can be combined with the vak-loogtog notes to form a chord, specifically the C minor 7th chord, which is lacking the 3rd, E-flat. This chord choice and arrangement creates a specific harmonic atmosphere and tonality that is typical for traditional Thai music.



In the melody of the first part of Fon *Ngiao*, it was found that there is a relationship between the first bantad and the second bantad, where the loogtog of the first bantad and the first note E-flat at the beginning of the second bantad form a minor third relationship. This same situation occurs between the third bantad and the fourth bantad, where G and B-flat are also in a minor third relationship. Additionally, there is a relationship between the fourth bantad and the first bantad-loogtog, as already mentioned, they are the same name but an octave apart, which can be interpreted as an echo effect. This creates a sense of continuity and familiarity throughout the composition and adds to the unique character and flavor of the traditional Thai music. (Example 5)

## Example 5:

## Fon Ngiao

Composer: anonymous

Transcriber: Ming Yan, Veera Phansue

Part 1 Instruments playing

5

9

13

17

repeat once

The rhythmic form in the first part of *Fon Ngiao* is not very obvious, but a careful analysis can reveal some interesting details. For example, the first room of the first bantad has the same rhythm as the first room of the third bantad. This repetition creates a sense of continuity and familiarity throughout the composition. Additionally, the rhythm of the third measure of the first bantad is the same as the first measure of the second bantad, even though the pitch is different. This creates the impression that the second bantad is a continuation of the first bantad, further expanding the musical content. Similarly, the second measure of the second bantad and the second measure of the third bantad share the same rhythm. The fourth bantad uses a different rhythm, which can be interpreted as a new development or as a culmination of the previous

repetitions, fully expressing the musical content. This use of rhythm creates a sense of tension and release and is a common feature of traditional Thai music.

The second part of Fon *Ngiao* is performed by singing. As a flexible form of music for accompaniment, the structure of this part is not strict and the singer has the freedom to perform as they see fit. In order to make the melody line smoother, singers will often add ornaments to connect one note to the next. This section has a total of 37 bars, consisting of 19 vaks, or 9 bantads with 1 vak, and divided into two sections. The first section is from the 34<sup>th</sup> bar to the 49<sup>th</sup> bar, and the second section is from the 50<sup>th</sup> bar to the 70<sup>th</sup> bar.

The loogtog, or the main melodic note, of the 1<sup>st</sup> bantad is C, the loogtog of the 2<sup>nd</sup> bantad is B-flat, the loogtog of the 3<sup>rd</sup> bantad is E-flat, and the loogtog of the 4<sup>th</sup> bantad is C again. The loogtogs in the first section of part 2 are the same as the first section in part 1. In section 2 of part 2, the loogtog of the 5<sup>th</sup> bantad is F, the loogtog of the 6<sup>th</sup> bantad is E-flat, the loogtog of the 7<sup>th</sup> bantad is B-flat, and the loogtog of the 8<sup>th</sup> bantad is B-flat. The loogtog in the 9<sup>th</sup> bantad is F, and the extra two rooms end on the E-flat. This creates a sense of continuity and familiarity throughout the composition.

To extract the loogtog in each room, it will get the scale of the part 2. The loogtogs of the part 2 will be list out as following:

Table 20

Loogtog	Room1	Room2	Room3	Room4
Vak 1	G	B-flat	C	D
Vak 2	C	G	C	C
Vak 3	C	D	C	B-flat
Vak 4	E-flat	F	B-flat	B-flat
Vak 5	C	C	B-flat	B-flat
Vak 6	E-flat	F	G	G
Vak 7	E-flat	E-flat	E-flat	C
Vak 8	F	E-flat	C	C
Vak 9	C	C	B-flat	C

<b>Vak 10</b>	C	C	C	F
<b>Vak 11</b>	B	B	G	G
<b>Vak 12</b>	E-flat	F	E-flat	E-flat
<b>Vak 13</b>	E-flat	G	C	D
<b>Vak 14</b>	C	C	B-flat	B-flat
<b>Vak 15</b>	G	G	E-flat	F
<b>Vak 16</b>	E-flat	E-flat	E-flat	B-flat
<b>Vak 17</b>	C	F	B-flat	B-flat
<b>Vak 18</b>	G	G	E-flat	F
<b>Extra rooms</b>	E-flat	E-flat		

The scale of the second part of Fon *Ngiao* is composed of the notes E-flat, F, G, B-flat, C, and D, which corresponds to the Thai solfège syllables Do, Re, Mi, Sol, La, Ti. It is a hexatonic scale, meaning that it contains six notes per octave. The music in this part is in a hexatonic scale, with E-flat serving as the tonic or "Do" pitch.

The D note appears 4 times in the melody, in bar 35, 38, 52, and 59, all appearing in unimportant beat positions. This choice of notes and their placement in the melody contributes to the unique character and flavor of the composition and is typical of traditional Thai music. (Example 6)

## Example 6:

33 Part 2 *Singing*

37

41

45

49

53

57

61

65

69 Part 3 *Mong sae (spelling)*

The first four bantad-loogtogs in the second part of Fon *Ngiao* are C, B-flat, G, and C, which is the same as the first section of part 1. The next four bantad-loogtogs are F, E-flat, B-flat, and B-flat. In Thai music, these notes can be arranged into the sequence of Re, Do, Sol, Sol. From a Western musical perspective, these loogtog notes can be combined with vak-loogtog notes to form a chord, the E-flat major 9th chord. This chord progression creates a sense of continuity and familiarity throughout the composition and contributes to the unique character.

Table 21

Loogtog	Vak 1(5)	Vak 2(6)	Vak 3(7)	Vak 4(8)
<b>Section 1</b>	C	B-flat	G	C
<b>Section 2</b>	F	E-flat	B-flat	B-flat

C minor






E-flat major 9<sup>th</sup>

The rhythmic form of the second part of *Fon Ngiao* is varied. However, there are two phrases that have the same rhythm, both of which are four measures in length. The first phrase is from the loogtog of the first room of the 6th bantad to the beginning of the first room of the 7th bantad, and the second phrase is from the loogtog of the 7th bantad to the beginning of the fourth room of the 8th bantad. This means that the first phrase starts from the 54th bar to the 57th bar and the second phrase starts from the 61st bar to the 64th bar.

It is worth noting that in detail, the melody uses a combination of various dotted-note rhythms, which is a common feature of traditional Thai music.

Table 22

Rhythms	Frequency
	8

The third part of *Fon Ngiao* is known as *Mong sae* spelling, in which the same melody and rhythm are repeated. Typically, this section is performed 11 times, but the number of repetitions can be adjusted according to the dancers' performance. It is important for the musicians to closely monitor the dancers' movements and adjust the performance accordingly to ensure a seamless accompaniment. (Example 7)

Example 7:

The brief rhythm is:

The coda of *Fon Ngiao* is extracted from the first part of the composition, and typically only the first section is played. This section typically consists of 4 bantads, and the last bantad is known as "rit.". The use of this "rit." is determined by the dancers' performance and it is added to accentuate the dancers' movement and to bring the performance to a fitting conclusion.

### Ngiao Ram Luk song

*Ngiao Ram Luk* is a traditional Thai music form known as Thao. Thao music typically comprises of three main divisions: Sam Chan, Song Chan, and Chan Diew. In this particular piece, a prelude and coda have also been added, making it an enhanced version of the traditional Thao form. The music was composed in 1958 by Mr. Boonyong Ketkong, a renowned professor of traditional Thai music.

The prelude of *Ngiao Ram Luk* is a musical introduction that sets the tone and style of the piece. It starts from the second bar and continues till the 41<sup>st</sup> bar. The prelude is followed by three main divisions, Sam Chan, Song Chan and Chan Diew. Sam Chan is the longest division, spanning from the 42<sup>nd</sup> bar to the 137<sup>th</sup> bar (96 measures), Song Chan is from the 138<sup>th</sup> bar to the 186<sup>th</sup> bar (49 measures), and Chan Diew is from the second beat of 187<sup>th</sup> bar to the first beat of 212<sup>th</sup> bar (26 measures). The coda is the final section of the music, starting from the second beat of 213<sup>th</sup> bar and ending on the 232<sup>nd</sup> bar.

To extract the loogtog in each room, the scale of the prelude can be determined. The loogtog position of the 41<sup>st</sup> bar is an interval composed of two notes, A and C. However, the A is the main note and the C is a harmony note. The twenty-first and twenty-fifth bars are considered to be the same bar. The solo part of Ranat Ek is written specifically for it, and it is the fast notes that attract the audience and showcase the virtuosity of the performers. This section can be regarded as an independent section, but it serves as a link between the past and the future. The 29<sup>th</sup> and 33<sup>rd</sup> bars are also considered to be the same bar. The G note is held until the second beat of the bar, when the E appears. This creates a bantad-loogtog with two notes at the same time, with the G being more important, and the E is the first note belonging to the next Vak. Additionally, the Ranat Ek player can also improvise the content of a bantad, providing a space for the player to showcase their improvisational skills.

The loogtogs of the prelude will be list out as following:

Table 23

Loogtog	Room 1	Room 2	Room 3	Room 4
<b>Section 1</b>				
<b>Vak 1</b>	E	E	G	A
<b>Vak 2</b>	A	A	E	E
<b>Vak 3</b>	G	D	E	E
<b>Vak 4</b>	C	D	A	A
<b>Vak 5</b>	E	A	G	G
<b>Vak 6</b>	G	C	A	G
<b>Vak 7</b>	A	A	E	G
<b>Vak 8</b>	D	D	G	A
<b>Vak 9</b>	A	A	E	D
<b>Vak 10</b>	C	A	G	G
<b>Section 2</b>				
<b>Vak 11</b>	\	\	\	G
<b>Vak 12</b>				
<b>Section 3</b>				
<b>Vak 13</b>	D	C	A	E
<b>Vak 14</b>	D	C	A	E
<b>Vak 15</b>	D	E	G	A
<b>Vak 16</b>	D	E	G	A

The prelude is composed using the pentatonic scale, which is comprised of the notes C, D, E, G, and A, represented in solfège as Do, Re, Mi, Sol, and La respectively. It is important to note that the pentatonic scale is a five-note scale, and the prelude utilizes this specific configuration of notes in its composition.

In order to extract the loogtog, a melodic phrase used in traditional Thai music, in each room, the scale of the Sam Chan will be employed. Specifically, on the 73rd bar, the loogtog position features an interval composed of two notes, the primary note being G and the harmonic note being E. This same interval appears again on the 121st bar. The loogtogs of the Sam Chan can be listed as follows:

Table 24

## Refrain

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	A	A	A	A
Vak 2	A	E	A	A
Vak 3	A	E	A	E
Vak 4	A	E	A	A
Vak 5	A	A	A	A
Vak 6	A	E	A	A
Vak 7	A	E	A	E
Vak 8	A	E	A	A

## Part 1

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	A	E	E	E
Vak 2	E	G	A	A
Vak 3	A	D	E	C
Vak 4	E	A	A	A
Vak 5	A	G	E	E
Vak 6	E	E	A	D
Vak 7	E	G	A	G
Vak 8	C	D	G	E
Vak 9	E	A	A	E
Vak 10	G	C	C	A
Vak 11	E	D	D	A
Vak 12	C	E	E	E
Vak 13	C	D	A	C
Vak 14	G	C	C	A
Vak 15	E	G	D	D
Vak 16	A	E	A	A

## Part 2

Loogtog	Room 1	Room 2	Room 3	Room 4
Vak 1	C	C	E	C
Vak 2	E	E	A	E
Vak 3	E	E	E	E
Vak 4	E	A	A	A
Vak 5	A	E	E	E
Vak 6	E	A	A	A
Vak 7	A	A	A	A
Vak 8	A	C	E	E
Vak 9	E	A	A	E

<b>Vak 10</b>	G	C	C	A
<b>Vak 11</b>	E	D	D	A
<b>Vak 12</b>	C	E	E	E
<b>Vak 13</b>	C	D	A	C
<b>Vak 14</b>	G	C	C	A
<b>Vak 15</b>	E	G	D	D
<b>Vak 16</b>	A	E	A	A

The Sam Chan, a traditional Thai music form, is composed using the pentatonic scale, which is comprised of the notes C, D, E, G, and A, represented in solfège as Do, Re, Mi, Sol, and La respectively. The use of the pentatonic scale is a defining characteristic of the Sam Chan, as it is constructed using a specific arrangement of these five notes.

To extract the loogtog in each room, it will get the scale of the Song Chan. The loogtogs of the Song Chan will be list out as following:

Table 25

Refrain:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	A	E	A	E
<b>Vak 2</b>	A	E	A	A
<b>Vak 3</b>	A	E	A	E
<b>Vak 4</b>	A	E	A	A

Part 1:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	E	E	A	A
<b>Vak 2</b>	E	E	A	A
<b>Vak 3</b>	E	E	A	A
<b>Vak 4</b>	C	D	G	G
<b>Vak 5</b>	E	E	A	A
<b>Vak 6</b>	C	D	E	E
<b>Vak 7</b>	C	D	C	A
<b>Vak 8</b>	D	A	A	A

Part 2:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	E	C	A	A
<b>Vak 2</b>	E	C	A	A
<b>Vak 3</b>	A	D	A	E

<b>Vak 4</b>	A	D	G	G
<b>Vak 5</b>	E	E	A	A
<b>Vak 6</b>	C	D	E	E
<b>Vak 7</b>	C	D	C	A
<b>Vak 8</b>	D	A	A	A

The Song Chan, a traditional Thai music form, is composed using the pentatonic scale, which is comprised of the notes C, D, E, G, and A, represented in solfège as Do, Re, Mi, Sol, and La respectively.

In order to extract the loogtog, a melodic phrase used in traditional Thai music, in each room, the scale of the Chan Diew will be employed. Specifically, on the 198th and 199th bar, the loogtog positions are essentially the same, with only two different endings. Therefore, in the position of the last loogtog in part 1, the first time it appears, it is E, and the second time it appears, it is A, with the latter being more precise. Strictly speaking, E is the last loogtog of the refrain, but it is used here because it needs to be repeated. At the same time, A is the last loogtog of part 1 which is shared with refrain as its first note. The same situation occurs in part 2, with the notes in the 211<sup>th</sup> and 212<sup>th</sup> bar being the same, specifically the note E.

Additionally, the use of specific structural elements such as the repetition of an interval in different sections of the song is common in the Chan Diew's music.

Table 26 The loogtogs of the Chan Diew will be list out as following:

Refrain:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	A	E	A	A
<b>Vak 2</b>	A	E	A	E

Part 1:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	A	E	A	E
<b>Vak 2</b>	A	C	G	E
<b>Vak 3</b>	A	C	E	E
<b>Vak 4</b>	C	D	A	A (E)

Part 2:

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	A	E	A	E
<b>Vak 2</b>	A	C	G	E
<b>Vak 3</b>	A	C	E	E
<b>Vak 4</b>	C	D	A	E

The Chan Diew, a traditional Thai music form, is composed using the pentatonic scale, which is comprised of the notes C, D, E, G, and A, represented in solfège as Do, Re, Mi, Sol, and La respectively.

To extract the loogtog in each room, it will get the scale of the coda. The loogtogs of the coda will be list out as following:

Table 27

<b>Loogtog</b>	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>
<b>Vak 1</b>	A	E	A	E
<b>Vak 2</b>	A	C	D	A
<b>Vak 3</b>	D	E	D	A
<b>Vak 4</b>	G	E	D	A
<b>Vak 5</b>	D	E	D	G
<b>Vak 6</b>	A	D	D	A
<b>Vak 7</b>	D	E	D	A
<b>Vak 8</b>	G	E	D	A
<b>Vak 9</b>	D	A	D	G
<b>Vak 10</b>	A	D	D	D

The coda, the concluding section of a musical composition, is composed using the pentatonic scale, which is comprised of the notes C, D, E, G, and A, represented in solfège as Do, Re, Mi, Sol, and La respectively.

The prelude can be broken down into three distinct parts, each with its own specific musical elements and instrumentation. The first part is the performance of Pi, a traditional Thai instrument, and it consists of a total of 5 bantads. The second part is the solo performance of Ranat Ek, another traditional Thai instrument, and it consists of a total of 1 bantad. The third and final part of the prelude features a



combined performance of Pi, Ranat Ek, Kong Wong Yai, Ranat Tum, and Kong Wong Tum, all traditional Thai instruments, and it consists of a total of 2 bantads.

The bantad-loogtogs in prelude are shown below:

Table 28

<b>The Prelude</b>					
<b>Loogtog</b>	<b>Bantad 1</b>	<b>Bantad 2</b>	<b>Bantad 3</b>	<b>Bantad 4</b>	<b>Bantad 5</b>
<b>Section1</b>	E	A	G	A	G
<b>Section2</b>	G				
<b>Section3</b>	D	A			

The structure of the Sam Chan is composed of a refrain of 4 bantads and part 1 of 8 bantads, followed by a refrain of 4 bantads and part 2 of 8 bantads. The 77<sup>th</sup>, 81<sup>st</sup>, 85<sup>th</sup>, 125<sup>th</sup>, 129<sup>th</sup>, and 133<sup>rd</sup> bars are rest bars on the loogtog positions, indicating that the musicians are given the freedom to either continue the previous notes or to take a rest, which is a common feature in traditional Thai music. However, in the score, it is usually notated as a continuation of the previous notes for the purpose of analysis. It's worth noting that the structure of Sam Chan is a combination of repeated refrains and two parts, the use of rests on the loogtog positions is a common feature in traditional Thai music, and the musician has the freedom to personalize it, but it is notated as a continuation of the previous notes for analysis purpose. The specific loogtogs used in the Sam Chan are listed below:

Table 29

<b>Sam Chan</b>				
<b>Refrain</b>				
<b>Loogtog</b>	<b>Bantad 1</b>	<b>Bantad 2</b>	<b>Bantad 3</b>	<b>Bantad 4</b>
	A	A	A	A
<b>Part 1</b>				
	<b>Loogtog</b>			
<b>Bantad 1-4</b>	A	A	D	E
<b>Bantad 5-8</b>	A	E	A	A
<b>Part 2</b>				

	Loogtog			
<b>Bantad 1-4</b>	E	A	A	E
<b>Bantad 5-8</b>	A	E	A	A

The structure of the Sam Chan is composed of a refrain of 4 bantads and part 1 of 8 bantads, followed by a refrain of 4 bantads and part 2 of 8 bantads. The 77th, 81st, 85th, 125th, 129th, and 133rd bars are rest bars on the loogtog positions, indicating that the musicians are given the freedom to either continue the previous notes or to take a rest, which is a common feature in traditional Thai music. However, in the score, it is usually notated as a continuation of the previous notes for the purpose of analysis. It's worth noting that the structure of Sam Chan is a combination of repeated refrains and two parts, the use of rests on the loogtog positions is a common feature in traditional Thai music, and the musician has the freedom to personalize it, but it is notated as a continuation of the previous notes for analysis purpose. The specific loogtogs used in the Sam Chan are listed below:

Table 30

<b>Song Chan</b>				
<b>Refrain</b>				
<b>Loogtog</b>	Bantad 1	Bantad 2		
	A	A		
<b>Part 1</b>				
	Loogtog			
<b>Bantad 1-4</b>	A	G	E	A
<b>Part 2</b>				
	Loogtog			
<b>Bantad 1-4</b>	A	G	E	A

The structure of the Chan Diew is composed of a refrain of 1 vak, a specific rhythmic pattern used in traditional Thai music, and part 1 of 4 vaks, followed by a refrain of 1 vak and part 2 of 4 vaks. This structure is characterized by its repetition, with the refrain and part 1 being repeated once and then followed by the refrain and part 2. The specific loogtogs used in the Chan Diew are listed below:

Table 31

<b>Chan Diew</b>				
<b>Refrain</b>				
<b>Loogtog</b>	Bantad			
	E			
<b>Part 1</b>				
<b>Loogtog</b>	Bantad 1	Bantad 2		
	E	A		
<b>Part 2</b>				
<b>Loogtog</b>	Bantad 1	Bantad 2		
	E	E		

The coda, the concluding section of the musical composition, is composed of 5 vaks, a specific rhythmic pattern used in traditional Thai music. The specific loogtogs used in the coda are listed below:

Table 32

<b>The Coda</b>					
<b>Loogtog</b>	Bantad 1	Bantad 2	Bantad 3	Bantad 4	Bantad 5
	A	A	A	A	D

In terms of rhythmic form and melody, this melody will be revealed step by step:

The solo section of Ranat Ek in the prelude can be further divided into three distinct sections, each with its own specific rhythmic and melodic elements. The first section is from the 25th bar to the 26th bar, the second section is the 27th bar, and the third section is from the 28th to the 29th bar. The second section is performed at a double speed of the first section and the demisemiquavers of the third section are based on a scale with A and E as the main notes, and it finally ends on the G. The third part is a two-section call-and-response pattern, where Pi and Ranat Ek play the call, and Kong Wong Yai, Ranat Tum and Kong Wong Ek play the response. This section

showcases the skill of the musicians in playing with different rhythm and melody and highlights the complexity of the traditional Thai music. (Example 8)

Example 8:

### Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

25 Ranad Ek solo

29

33 Pi and Ranad Ek play as asking Ngiew Wram Luk Kong wang yai, Kong wang Ek and Ranad Tum play as answer

37 Pi and Ranad Ek play as asking Kong wang yai, Kong wang Ek and Ranad Tum play as answer

In Sam Chan, the structure is divided into two parts, part 1 and part 2, and each part is composed of 8 bantads. The first 4 bantads of both part 1 and part 2 have their own unique phrases, but from the 5th to 8th bantads, they share the same phrases. The personalized phrases of part 1 use a variety of rhythm combinations and ornaments, creating a dynamic and intricate melody. On the other hand, the personalized phrases of part 2 are more monotonous and are dominated by a pattern of four sixteenth notes, creating a more simplified and repetitive melody. This structure highlights the contrast between the complexity and simplicity of the melody and showcases the skill of the musicians in utilizing different rhythms and ornamentations. (Example 9)

Example 9:

## Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

## Part 1:

57 Part 1

61

65

69

## Part 2:

113

Answer

117

In the identical 5-8 bantads sections of both part 1 and part 2 of Sam Chan, a combination of rhythmic patterns are mainly used to create a unique melody. These patterns include the use of dense sixteenth-note rhythm, which creates a fast and complex rhythm, the use of two eighth-notes with ornaments rhythm, which adds a decorative touch to the melody and the use of dotted eighth-note with sixteenth-note rhythm, which creates a syncopated and off-beat rhythm. This combination of rhythmic patterns creates a dynamic and intricate melody. (Example 10)

Example 10:

## Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

121

125

129

133

In the traditional Thai music form of Song Chan, the structure is divided into two parts, part 1 and part 2, and both parts are composed of 4 bantads. Part 1 has to be repeated, and similarly, part 2 has to be repeated as well, with the exception that part 2 has two different endings, unlike part 1 which does not. Additionally, the third and fourth bantads of both part 1 and part 2 are identical, creating a sense of repetition and continuity throughout the composition. This structure highlights the use of repetition as a structural element. (Example 11)

## Example 11:

## Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

## Part 1:

Musical notation for Part 1, measures 155-166. The notation is in treble clef and 4/4 time. Measures 155-160 are highlighted in yellow. Measure 161 is marked with a repeat sign and contains sixteenth-note patterns.

## Part 2:

Musical notation for Part 2, measures 177-186. The notation is in treble clef and 4/4 time. Measures 177-180 and 181-184 are highlighted in yellow. Measure 185 is marked with a first ending bracket and contains sixteenth-note patterns.

In the part 1 of Song Chan is characterized by its use of long-duration notes, which creates a sense of smoothness and continuity in the melody, along with slower rhythmic changes. This creates a more contemplative and meditative atmosphere. On the other hand, part 2 of the composition utilizes short-duration notes, which creates a sense of liveliness and vivacity in the melody, along with a variety of rhythmic changes in the form of different combinations of sixteenth and eighth-notes.

This creates a more dynamic and energetic atmosphere. This contrast in the use of note duration and rhythmic changes highlights the diversity and richness of the Song Chan music form. (Example 12)

Example 12:

### Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

Part 1:

Musical notation for Part 1, measures 145-149. The notation is in treble clef. Measure 145 starts with a whole note chord. Measure 146 begins with a repeat sign. The melody consists of quarter notes and eighth notes with rests, following a specific rhythmic pattern.

Part 2:

Musical notation for Part 2, measures 169-173. The notation is in treble clef. Measure 169 starts with a whole note chord. Measure 170 begins with a repeat sign. The melody is more complex, featuring sixteenth notes and eighth notes with rests, and includes a long melisma line spanning measures 171 and 172.

In the traditional Thai music form of Chan Diew, the structure is divided into two parts, part 1 and part 2, and both parts are composed of 2 bantads each. Both parts are repeated and have two different endings. It is noteworthy that both parts have the same rhythm, creating a sense of continuity and cohesion throughout the composition. A detailed comparison between the melody of part 1 and part 2 reveals that the melody is only slightly different, creating a sense of similarity between the two



parts. This structure highlights the use of repetition and similarity as structural elements.

(Example 13)



## Example 13:

## Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

6

190

Part 1 Ngiew Wram Luk

194

198 (1.)

199 (2.)

203

Part 2

207

211 (1.)

212 (2.) The Coda

The coda is composed of 5 bantads. The first bantad is a variation of the first bantad in part 1 of Chan Diew, creating a sense of continuity and connection to the main body of the composition. The second and third bantads are the same as the fourth and fifth, creating a sense of repetition and symmetry. (Example 14)

The first bantad in part 1 of Chan Diew:

Example 14:

Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

6  
190

Part 1 Ngiew Wram Luk

194

The first bantad of the coda:

212 2.

The Coda

216

As same as Chan Diew, the coda in the composition is characterized by its use of fast-note melody, which creates a lively and energetic atmosphere. This is achieved by the use of various combinations of eighth and sixteenth notes, creating a dynamic and intricate rhythm. This use of fast-note melody and various rhythmic combinations highlights the skill of the musicians in utilizing different rhythms and creates a sense of excitement and climax in the coda.

Thao is a traditional Thai music form that can be understood through the observation of *Ngiao Ram Luk*, a style of traditional Thai music. By studying the different parts of this music form, such as Sam Chan, Song Chan, and Chan Diew, it is possible to understand the format and structure of this music form. By comparing these different parts, it is possible to identify the specific elements that are unique to each

part, such as their rhythmic and melodic elements, and how they contribute to the overall structure and style of Thao music. The prelude and coda, although important sections of the composition, can be excluded from this comparison as they serve as an introduction and conclusion to the piece and have different characteristics and purpose than the main sections of the Thao music.

Table 33

Sam Chan	Bantad 1	Bantad 2	Bantad 3	Bantad 4	Bantad 5	Bantad 6	Bantad 7	Bantad 8
Refrain	A	A	A	A				
Part 1	A	A	D	E	A	E	A	A
Part 2	E	A	A	E	A	E	A	A
Song Chan	Bantad 1	Bantad 2	Bantad 3	Bantad 4				
Refrian	A	A						
Part 1	A	G	E	A				
Part 2	A	G	E	A				
Chan Diew	Bantad 1	Bantad 2						
Refrian	E							
Part 1	E	A						
Part 2	E	E						

The traditional Thai music form of Thao, as observed through the study of *Ngiao Ram Luk*, follows a pattern of decreasing number of bantads in multiples. Through the analysis of the refrain section, it can be inferred that the number of bantads in each section decreases in a proportional manner. For example, if Sam Chan has 4 bantads, it can be deduced that Song Chan has half the number of bantads, with 2 bantads. Similarly, Chan Diew has only one bantad. This pattern is also reflected in the structure of part 1 and part 2, where the number of bantads also decreases in accordance with this rule. This demonstrates the use of proportion and mathematical relationships as structural characteristic in Thao music.

### 2.1.2 The contemporary Ngiao songs

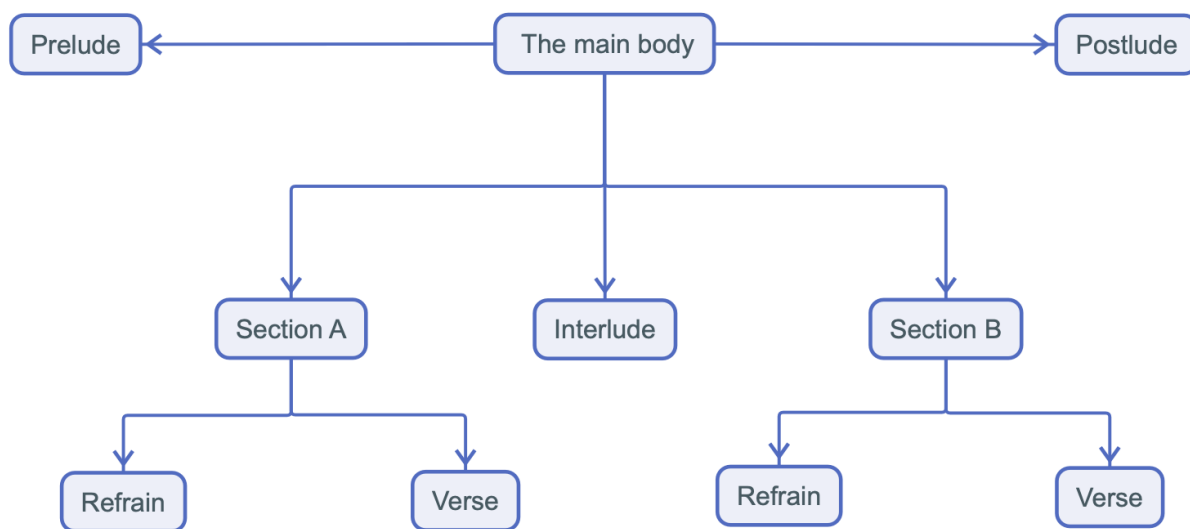
By Master Bruce Gaston

In Bruce Gaston's composition "Fon *Ngiao*," a fusion of Western and Thai musical instruments and techniques is utilized. The score for this piece was crafted by Xiaolong HE and Ming YAN, with inspiration drawn from the "Fon *Ngiao*" video released by Bruce Gaston in February 2016. The composition is comprised of 104 sections, which are organized into three distinct parts: a prelude, main body, and postlude. The piece is set in the key of C minor and employs the use of two pentatonic scales as its structural foundation.

The first of these pentatonic sequences is B-flat, C, D, F, G; Do, Re, Mi, Sol, La (in Thai), and it is utilized primarily in the refrain. The second sequence, E-flat, F, G, B-flat, C; Do, Re, Mi, Sol, La (in Thai), is employed in the verse and other sections of the piece. This differentiation in the use of the two sequences is a result of the contrasting musical conventions of Western and Thai music. In Western music, the paragraph typically concludes on the tonic or dominant of the mode, whereas in Thai music, it can conclude on any tone. To reconcile these differing conventions, the G minor melody is notated on the C minor scale, with the fourth note of G minor coinciding with the tonic of C minor.

The main body of the composition can further be divided into section A and section B, with an interlude of 10 bars placed between them. The intricate interweaving of Western and Thai musical elements in this piece creates a unique and captivating listening experience.

The structure is as follows:



The prelude of "Fon Ngiao" begins with an introduction that spans bars 1 to 16, which is based on the traditional Thai musical motif known as "Mong Sae spelling." This introduction is presented in three iterations, with each layer building upon the previous one. The theme of "Mong Sae spelling" is then introduced, but with a slight variation; the intervals used are fourths instead of seconds, creating a distinct rhythmic pattern. The prelude concludes on the tonic note of C, providing a strong foundation for the progression of the composition. (Example 15)

Example 15:

Fon Ngiao

Composer: Bruce Gaston

Transcriber: Ming Yan, Xiaolong He

$\text{♩} = 72$   
*ff*

$\text{♩} = 72$



The image displays a musical score for Example 16, consisting of five systems of staves. The first system is a grand staff with two empty staves. The second system contains four staves with musical notation; a red oval highlights a melodic phrase in the second staff. The third system consists of two staves with musical notation. The fourth system consists of two empty staves. The fifth system consists of four staves with musical notation. The time signature is 4/4 throughout.

In this composition, a 4/4 time signature is employed to align with the traditional Thai sheet music notation, where one bar corresponds to one "vak". The first refrain of section A is presented in 4 bars, spanning from the 30th bar to the 33rd bar. It is followed by the first verse, which is 8 bars in length and extends from the 34th bar to the 41st bar. The second refrain, also 4 bars in length, is presented in the 42nd to the 45th bars. This is followed by a variation of the verse, which is 8 bars in length and occupies the 46th bar to the 53rd bar. The composition concludes with the third refrain, which is also 4 bars in length. It should be noted that each refrain includes variations, offering a sense of development and progression throughout the piece. (Example 16)



The main body is notated in 4-4 beats, and the differences between refrains in section A:

Example 16:

Fon Ngiao

Composer: Bruce Gaston

Transcriber: Ming Yan, Xiaolong He

The differences between the verses in section A:

(The first verse, from the 34<sup>th</sup> bar to the 41<sup>st</sup> bar)

(The second verse, from the 46<sup>th</sup> bar to the 53<sup>rd</sup> bar)

In the main body of "Fon *Ngiao*," the melody is performed by a traditional Thai instrument known as the "Sueng," which is commonly used in northern Thailand. The composition itself was originally created by musicians from central Thailand, drawing inspiration from the musical traditions of the Lanna people of northern

Thailand. The use of the Sueng in the melody serves to enhance the musical representation of northern Thailand in the piece.

Additionally, an interlude is included in the composition, which is also based on the traditional Thai musical motif of "Mong Sae spelling." It spans 10 bars in length, further incorporating elements of Thai musical heritage and tradition into the composition. The use of traditional Thai elements such as the Sueng and the Mong Sae spelling motive in the piece serves to create a unique and authentic representation of Thai culture and music. (Example 17)

Example 17:

Fon Ngiao

Composer: Bruce Gaston  
Transcriber: Ming Yan, Xiaolong He

Immediately following the interlude is section B, which is a repetition of section A. The postlude, which is performed by piano, is comprised of a total of 9 bars. The first seven bars are a phrase that concludes on a tonic chord, providing a sense of resolution and closure to the composition. The last two bars, however, offer a contrasting, open-ended feel through the use of a variation of the Mong Sae spelling motif, which is presented in a shortened form, thus creating a sense of unfinished and ongoing atmosphere.

The chord progression in the first seven bars of the postlude is Cm9sus4-Cm9sus2-Cm-Fm-Gm-Em-Fm-Gm-Cm9, which adds a rich harmonic texture to the composition, and concludes on a C minor chord, leading to a sense of tonal resolution. The utilization of a traditional Thai motif in the postlude serves to connect the composition to its cultural roots and provide a sense of cultural continuity. The use of piano adds a different color and a more contemporary feel to the end of the piece. (Example 18)

Example 18:

Fon Ngiao

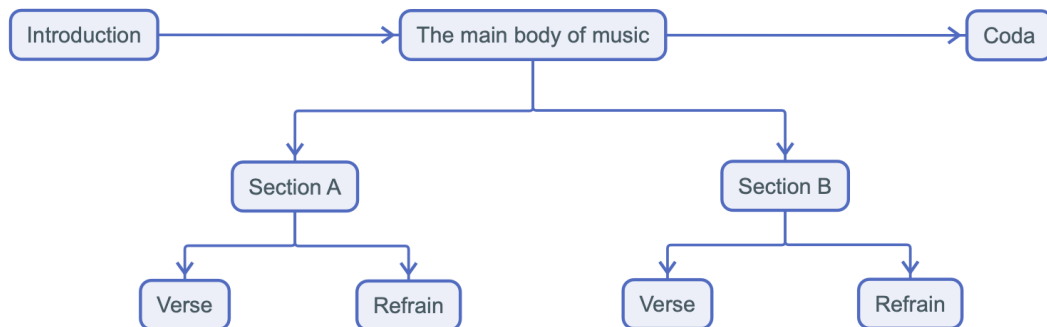
Composer: Bruce Gaston  
Transcriber: Ming Yan, Xiaolong He



By Prof. Dr. Natchar Pancharoen

The revised version of *Fon Ngiao*, a traditional Thai piece of music, was published in 2012 by Professor Dr. Natchar Pancharoen. The original arrangement was made by Col. Choochart Pitaksakorn, however, the composer of the piece remains anonymous. From the perspective of Thai musicians, the piece exemplifies the characteristics of traditional Thai music through its use of piano to convey the melody. To date, Professor Pancharoen has recorded two versions of the piece: one for solo piano and the other for piano accompanied by Thai rhythm instruments. This analysis will be based on the published scores.

The musical composition is divided into three distinct sections: an introduction, the main body of music, and a coda. The main body of music is constructed in a binary form, comprising of two related sections, with each section containing two sub-sections, specifically a verse and a refrain.



The introduction of the piece, which serves as an opening prelude, spans from the first to the eighth bar. The main body of the music, which comprises the bulk of the composition, follows immediately and extends from the ninth bar to the eighty-eighth bar. This main section is further divided into two distinct parts: Section A, which begins at the ninth bar and concludes at the forty-eighth bar, and Section B, which starts at the forty-ninth bar and ends at the eighty-eighth bar. The final section of the piece, referred to as the coda, spans from the eighty-ninth bar to the one hundred and fourth bar.

Fon *Ngiao* is a traditional Thai dance music, and the use of the binary form in its structure aligns with the choreography of Western dance. This approach serves to bridge the gap between Thai and Western music, providing a common ground for the two styles to converge.

The piece is composed in the key of G minor, with the pentatonic scale serving as the backbone. The sequence of notes used in this scale is B-flat, C, D, F, G; in Thai, it is referred to as Do, Re, Mi, Sol, La. In the refrains, the piece temporarily shifts to D minor, with the sequence of notes in this key being F, G, A, C, D; in Thai, it is referred to as Do, Re, Mi, Sol, La.

In the introduction, the melody is divided into two distinct phrases, spanning from the first to fourth bar and from the fifth to eighth bar. The two phrases are similar in nature, with the exception of the last beat in each phrase. It is believed that this melody may be a variation of the refrain from *Ngiao Ram Luk*, which will be discussed in further detail later in the analysis.

Section A, which comprises the first half of the main body of the music, is divided into a verse and a refrain. The verse can be further divided into two paragraphs, each spanning sixteen measures. Each paragraph can also be broken down into three parts, with the first four measures constituting the first part, the middle eight measures comprising the second part, and the last four measures making up the third part.

Similarly, Section B, which makes up the latter half of the main body of the music, is also divided into a verse and a refrain. The verse can be subdivided into two paragraphs, each spanning sixteen measures. One paragraph can also be divided into three parts, with the first four measures constituting the first part, the middle eight measures comprising the second part, and the last four measures making up the third part. This structure is highly similar to that of Section A, providing continuity and cohesiveness throughout the piece.

The coda, the final section of the piece, possesses the same structure as the first paragraph of Section B. It can be considered as a variation of the first paragraph from Section B and will be discussed in further detail later in the analysis.

The refrain, which serves as the recurring theme throughout the piece, is composed of eight bars, with each phrase spanning four bars. This results in a total of two phrases, which are nearly identical and repeat. The refrains of Section A and Section B are identical, serving as a unifying element throughout the piece. The melody used in the refrain is believed to be a variation of the original Fon *Ngiao's* part 3, known as the Mong Sae spelling, or it may also have been taken from *Selemao's* refrain. (Example 19)

Example 19:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

The Mong Sae spelling in the part 3 of original *Fon Ngiao*:

Fon Ngiao

Composer: anonymous

Transcriber: Ming Yan, Veera Phansue

Mong sae (spelling)

Part 3

The refrain of *Selemao*:

Selemao

Composer: Anonymous

Transcriber: Transcriber: Ming Yan, Veera Phansue

The image shows a single staff of music with a box labeled "Refrain" above it. The staff contains four measures, numbered 22, 23, 24, and 25. A blue arrow points to the end of measure 25. The notation consists of quarter and eighth notes on a single staff.

The main melody of this part bears resemblance to the refrain of *Ngiao Ram Luk*, a traditional Thai music piece. However, due to the variations in the subsequent content, the last beat of the two phrases in this part is composed differently. (Example 20)

As previously discussed, the main melody of the introduction is:

Example 20:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

The image shows two systems of musical notation for the introduction of Fon Ngiao. The first system contains measures 1-4, and the second system contains measures 5-8. The tempo is marked as  $\text{♩} = 100$ . The notation is in 2/4 time and features a melody in the right hand and a bass line in the left hand. Red circles highlight the final notes of measures 4 and 8 in both systems.

The refrain in Song Chan of Ngiao Ram Luk:

Ngiao Ram Luk

Composer: Boonyong Ketkong

Transcriber: Ming Yan, Veera Phansue

The verse of Section A requires further discussion, as previously analyzed. The verse is divided into two paragraphs, which possess the same structure of 1-2-1 and have been discussed in detail in three parts.

From the 9<sup>th</sup> to the 12<sup>th</sup> bar, it can be broken down into two smaller phrases, the 9<sup>th</sup> to 10<sup>th</sup> bar and the 11<sup>th</sup> to 12<sup>th</sup> bar. The main melody is a motif taken from the original Fon *Ngiao*, consisting of the notes Mi, Sol, La, and a connecting cell, made up of the notes Do, La, Sol, Mi. (Example 21)

Example 21:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen



The main melody in part 1 of original Fon Ngiao:

Fon Ngiao

Composer: anonymous

Transcriber: Ming Yan, Veera Phansue

Part 1 instruments playing

In Section A, the 13<sup>th</sup> bar to the 20<sup>th</sup> bar is the same as the 29<sup>th</sup> bar to the 36<sup>th</sup> bar, which is a very important part. Their basic elements are also taken from the melodic motives of Fon Ngiao. (Example 22)

Example 22:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

The main melody in part 1 of original *Fon Ngiao*:

Fon Ngiao

Composer: anonymous

Transcriber: Ming Yan, Veera Phansue

5

9

13

The image shows three staves of musical notation in G minor (one flat). The first staff starts at measure 5 and ends at measure 8. The second staff starts at measure 9 and ends at measure 12. The third staff starts at measure 13 and ends at measure 16. Red circles highlight specific notes: in the first staff, notes in measures 6, 7, 8, and 9; in the second staff, notes in measures 9, 10, 11, and 12; and in the third staff, notes in measures 13, 14, 15, and 16.

In Section A, the 13<sup>th</sup> to the 20<sup>th</sup> bar as well as the 29<sup>th</sup> to the 36<sup>th</sup> bar share similarities, and it's an important part of the composition. Both of these sections have basic elements taken from the melodic motives of the original *Fon Ngiao*, which gives them a strong connection to the traditional piece while still maintaining its own unique identity. (Example 23)

Example 23:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

25

The image shows two staves of musical notation in G minor. The top staff is the right hand, featuring chords and melodic lines. The bottom staff is the left hand, featuring a bass line with notes circled in red. The red circles highlight notes in measures 25, 26, 27, 28, 29, and 30.

The main melody in part 1 of original *Fon Ngiao*:

*Fon Ngiao*

Composer: anonymous

Transcriber: Ming Yan, Veera Phansue

Part 1 instruments playing

As previously stated, the 29<sup>th</sup> to the 36<sup>th</sup> bar is identical to the 13<sup>th</sup> to the 20<sup>th</sup> bar. While the 37<sup>th</sup> to the 40<sup>th</sup> bar is a variation of the prototype from the 21<sup>st</sup> to the 24<sup>th</sup> bar. In the 37<sup>th</sup> bar and the first beat of the 38<sup>th</sup> bar, there is an "asking and answering" melody, similar to an echo, which is an element commonly found in traditional Thai music. The answering part is one octave higher. (Example 24)

Example 24:

*Fon Ngiao*

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

Section B shares the same structure as Section A. In the first paragraph of Section B, a different melody is created based on the motives of the

original *Fon Ngiao*. The phrase from the 61<sup>st</sup> to 64<sup>th</sup> bar borrows ideas from the 37<sup>th</sup> to 40<sup>th</sup> bar, specifically the use of the "asking and answering" melody. However, in this instance, the answer part is one octave lower. This creates variation and keeps the piece engaging for the listener. (Example 25)

Example 25:

### Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

The image displays a musical score for 'Fon Ngiao' in 2/4 time with a key signature of one flat. The score is presented in three systems, each with a treble and bass clef. The first system covers measures 49 to 52, the second system covers measures 53 to 56, and the third system covers measures 61 to 64. Red circles are drawn around specific notes in measures 49, 50, 51, and 52. Red boxes are drawn around the melodic phrases in measures 61 and 62, illustrating the 'asking and answering' structure mentioned in the text. A watermark 'www.musicschool.com' is visible in the background of the score.

From the 57<sup>th</sup> to the 60<sup>th</sup> bar, there are two sets of "asking and answering" melody. In the pentatonic scale, the melody progresses step by step, ascending to higher notes, before descending and being followed by the "asking and answering" melody in the 61<sup>st</sup> and 62<sup>nd</sup> bar. After that, the music descends in the sequence of 'Do La Sol Mi', creating a sense of resolution and leading into the new

"asking and answering" melody in the second paragraph of Section B. This creates a sense of tension and release, making the piece musically engaging. (Example 26)

Example 26:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen

The image shows a piano score for 'Fon Ngiao'. It consists of two systems of music. The first system starts at measure 57 and the second at measure 61. Red boxes and circles highlight specific melodic phrases in both systems, illustrating the 'asking and answering' motif.

In the first phrase of the second paragraph, there are four sets of "asking and answering" melody. The first set is borrowed from the 57<sup>th</sup> bar, but with the treble melody being an octave lower. The second set is borrowed from the 58<sup>th</sup> bar, but written in reverse. The next two sets are repetitions of the first and second, but with the fourth set, the repeated asking is one octave lower and the answer is raised two octaves. This creates a sense of development and variation, making the piece musically interesting and engaging. (Example 27)

Example 27:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen



The 69<sup>th</sup> to the 76<sup>th</sup> bar is identical to the 29<sup>th</sup> to the 36<sup>th</sup> bar, while the 77<sup>th</sup> to the 80<sup>th</sup> bar is identical to the 37<sup>th</sup> to the 40<sup>th</sup> bar. This repetition of similar melody creates a sense of continuity and cohesiveness throughout the piece, while also highlighting the importance of certain melodies and motifs in the composition.

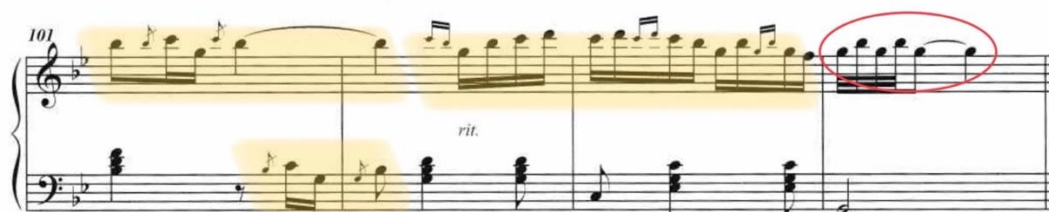
The last aspect to discuss is the coda. As previously mentioned, the structure of this section is similar to the first section of Section B. The 89<sup>th</sup> to the 100<sup>th</sup> bar is identical to the 49<sup>th</sup> to the 60<sup>th</sup> bar. The last phrase, from the 100<sup>th</sup> bar to the final bar, is borrowed from the previous two sections. The 101<sup>st</sup> to 102<sup>nd</sup> bar are entirely borrowed from the 61<sup>st</sup> to 62<sup>nd</sup> bar, while the 103<sup>rd</sup> to 104<sup>th</sup> bar are borrowed from the 23<sup>rd</sup> to 24<sup>th</sup> bar. This repetition of familiar melody provides a sense of conclusion and closure to the piece, while also adding ornaments and slightly changing the melody in the final bar to end on G, which is the tonic of the key of G minor. (Example 28)

Example 28:

Fon Ngiao

Composer: Choochart Pintaksakorn

Transcriber: Natchar Pancharoen





### 2.1.3 The arranged chamber works for piano and Thai strings from contemporary Thai piano solo works.

These three works were created by the researcher in 2021, based on piano solo pieces by Natchar Pancharoen. As part of the research process, the researcher attempted to arrange Thai music into chamber works for piano performance. This process aimed to explore the challenges encountered when playing Thai pieces with piano and Thai strings, in preparation for eventually composing a piano and Thai string quintet sonata.

#### Fon Ngiao song

Fon *Ngiao* is a genre of music that is traditionally utilized for dancing. In the context of this research, the specific arrangement by Col. Choochart Pitaksakorn was taken into consideration and the notation was transcribed by Natchar Pancharoen. The structural elements of the music have been previously analyzed and discussed within the scope of this dissertation.

It's worth noting that, Fon *Ngiao* is a traditional music from the northern region of Thailand, the style of Fon *Ngiao* is characterized by its fast tempo and dynamic rhythms that are designed to inspire and invigorate dancers. It is an important part of the cultural heritage of the region and continues to be performed and enjoyed by both locals and tourists alike. The researcher's focus on the specific arrangement by Col. Choochart Pitaksakorn is important as it highlights the unique elements and variations within the genre. Additionally, the notation transcribed by Natchar Pancharoen is essential for understanding and analyzing the structure of the music.

This Fon *Ngiao* is performed by an ensemble of musicians consisting of Ching, 2 violins, a French horn in F, and a piano. The use of these specific instruments adds unique timbres and tonal colors to the overall sound of the music. The Ching, a traditional Thai instrument, provides a strong and distinctive percussive element, while the violins and French horn add a richness and complexity to the melodic and harmonic elements. The piano, as a versatile and prominent instrument in Western classical music, brings a distinct sound and allows for a more complex harmonic structure. The combination of these instruments highlights the fusion of traditional and Western elements in this Fon *Ngiao*, and it's important to be considered in the analysis of the music.

The structural elements of Fon *Ngiao* music, as highlighted in this research, include an Introduction, Refrain, Episode A, Refrain, Episode B, and Refrain. The main structure follows a distinct and recognizable pattern, with each section serving a specific purpose within the overall composition. The Introduction serves as an opening, setting the stage for the rest of the music. The Refrain, which appears multiple times throughout the composition, serves as a recurring theme and serves to tie the various episodes together. The Episode A and Episode B are the main body of the music, where the majority of the melodic and harmonic development takes place.

An important aspect of the music is its use of contrast, both in terms of melody and rhythm. For example, starting from the second beat of the 8<sup>th</sup> bar, the music enters the first Refrain, which lasts until the first beat of the 24<sup>th</sup> bar. This section is characterized by a strong and driving rhythm, designed to inspire and excite dancers. In contrast, starting at the last three sixteenth notes of the 16<sup>th</sup> bars, the piano plays a solo, creating a sense of individuality and improvisation. This is followed by the piano and strings played in unison, which creates a sense of unity and group dynamics, like a group dance. This contrast between solo and ensemble playing is a defining feature of Fon *Ngiao* music, and the researcher's notation and analysis of the structure helps to highlight these elements and their significance within the genre.



As the researcher elaborates on the structure and arrangement of this Fon *Ngiao*, it is also worth noting the specific role and use of the French horn within the ensemble. Throughout the composition, the French horn primarily serves as an accompaniment and bass instrument, providing a strong foundation for the melodic and harmonic elements. However, starting at the 25<sup>th</sup> bar, the music enters Section A, and the French horn is given a more prominent role, playing the melody alongside the strings, while the piano plays the bass. The sound of the French horn, with its distinct tonal characteristics, adds a feeling of celebration and exuberance to the music, evoking the image of blowing a horn and calling friends to dance a cheerful dance together.

Another notable aspect of the French horn's role in the music is its use as a solo instrument, starting from the last three sixteenth notes of the 28<sup>th</sup> bar, the music enters the second Refrain until the 40<sup>th</sup> bar. The French horn's solo, with its strong and driving rhythm, serves as a call to action, urging dancers to join in. This is followed by the piano, which plays in arpeggios on the second beat of the 44<sup>th</sup> bar, in response to the call. From the first beat of the 45<sup>th</sup> bar to the 48<sup>th</sup> bar, the piano and the French horn play the same melody in unison, creating a sense of unity and togetherness, as if the piano is responding to the French horn's call and inviting more friends to join in the dance. This is further emphasized by the use of staccato and ornaments in the 50<sup>th</sup> and 51<sup>st</sup> bars, which create a sense of many people dancing together happily. Overall, the French horn plays a crucial role in creating the celebratory and exuberant atmosphere of this specific edition of Fon *Ngiao* music.

In addition to the previously discussed structural and melodic elements, this edition of Fon *Ngiao* music also features a technique of instruments taking turns playing the melody, creating a sense of individuality and personal expression within the ensemble. This can be observed in the 57<sup>th</sup> bar to the 60<sup>th</sup> bar, where the instruments take turns playing the melody, as if they are each showcasing their own personalized dance. This technique is also used in bars 65<sup>th</sup> to 67<sup>th</sup>, adding a sense of improvisation and spontaneity to the music.

The third Refrain, which starts from the last three sixteenth notes in the 68th bar, also features an interesting dynamic. This time, the piano starts to play, then the strings and French horn entered from the last three sixteenth notes of the 72nd bar, and the music ended in unison. This creates a sense of build-up and climax, as the music gradually gathers momentum and energy towards the final section.

The researcher also notes that the French horn does not play a lot of melody in the music, as it can be easy to make mistakes. However, the timbre of the French horn is a defining feature of this arrangement, adding a distinctive and brilliant color to the overall sound of the ensemble. Despite its limited role in the melody, the French horn plays a crucial role in creating the unique and memorable sound of this specific edition of *Fon Ngiao*.

#### **Khaek Sarai song**

The inspiration for this piece of music was drawn from a video featuring the arrangement of Natchar Pancharoen. Master Montri Tramote and Master Wichian Kulatan, in their book "Fang Lae Khaojai Dontri Thai" (Listen and Understand Thai Music), noted that "Khaek Sarai Song Chan" (medium version) serves as an introductory piece for ancient Sagrawa recitation. The melody and lyrics were composed by Sergeant Pen Payong Ying (Ja Khome), however, the lyrics have been lost and only the melody remains. This melody continues to be popular among Thai musicians to this day, and the popular melodic variant currently features a short passage known as "Thao" in the middle of the movement.

In the researcher's personal opinion, this music is similar to the principles of a piano as it is played by an instrument with a pitched percussion. The author found that the music had a feeling of short lines being drawn, despite the clean and ethereal sound. However, the author desired longer lines in the music, thus the decision was made to add strings. This addition served to enrich the image of the music and gave the impression of different people communicating or speaking in unison.

This piece is performed on a piano and with the accompaniment of two violin, with the incorporation of Ching as a decorative element for the rhythm. The piano provides a rich Western harmony as a contrast, and the melody is played by the violin to provide long-line phrases. The violin in the first position plays the melody, and at times the second violin joins in unison, other times providing counterpoint harmonies, and occasionally simplifying the main melody.

Kheak Sarai is a composition that utilizes the Prob Kai rhythmic pattern. It is composed of three movements, with the first and second movements featuring four cycles of the rhythmic pattern and the third movement featuring six cycles. This structural layout is maintained in the arrangement as well.

The first movement has 32 bars in total, with a cycle of four bars repeated four times from the first bar to the sixteenth bar. This is then repeated from measures 17 to 32. Similarly, the second movement also has 32 bars and a cycle of four bars repeated four times, from the 33<sup>rd</sup> bar to the 48th bar, and repeated again from bars 49 to 64. The third movement has 48 bars, with a cycle of four bars repeated six times from the 65th bar to the 88th bar. The piece concludes with a repetition of the second ending, which is from bars 89 to 92.

In the opening of the piece, the melody is passed from the first position of the violin, to the second position of the violin and then to the piano. This design serves as an introduction for each instrument, allowing each one to showcase its unique characteristics and abilities. This creates a seamless transition between the different instruments, and also allows the listener to fully appreciate the individual qualities of each instrument before they blend together in harmony. This technique also serves to create a sense of progression and movement in the composition, drawing the listener's attention and engaging them in the performance.

From the 30th to the 40th bars, the piano provides bass and harmony accompaniment and at times also acts as a connection between different sections, for example, the second beat of the 32<sup>nd</sup> bar to the first beat of the 34<sup>th</sup> bar. Meanwhile, the violin in the first position plays the melody, while the violin in the second position plays

the simplified main notes of the melody. In the 36<sup>th</sup> to 39<sup>th</sup> bars, the piano assumes the role of providing rhythm to the music.

From bars 52 to 56, the piano takes on the role of playing the melody, harmony, and bass, while the two violins play a scale from C sharp to F sharp. The repetitive bass of the piano and the downward scale of the violins creates a sense of tension and anticipation, indicating that something new is about to happen. This is followed by a unison of the violins and piano in the first position, adding a new layer to the music and further engaging the listener.

The music features two distinct endings, each with its own unique qualities and purpose. The first ending is designed to create a sense of incompleteness, as the string section deliberately drops out, leaving a feeling of imperfection, which expresses the idea that the music does not truly end. This ending serves to create a sense of continuity and ongoing progression, rather than a definitive conclusion.

The second ending, on the other hand, concludes with a unison of the strings and piano. The melody pitch of the piano part is one octave higher than that of the string part, which, combined with the inherent percussive characteristics of the piano, creates a powerful and decisive feeling of conclusion. This ending serves to bring the piece to a satisfying close, while also highlighting the unique qualities of the piano and string instruments, and the way they complement each other.

### **The Suite of Nok Khamin**

The researcher has taken into consideration the arrangement by Col. Choochart Pitaksakorn for the composition of Nok Khamin. This composition utilizes the Prob Kai rhythmic pattern and is divided into three movements. The first movement features three cycles of the rhythmic pattern, while the second and third movements feature two cycles of the rhythmic pattern.

Master Montri Tramote and Master Wichian Kulatan, in their book "Fang Lae Khaojai Dontri Thai" (Listen and Understand Thai Music), note that there is an ancient song that appears in a Pleng Cha suite called Maemai Kramkruan, which

includes two songs – Nok Khamin Tua Poo (male Khamin bird) and Nok Khamin Tua Mia (female Nok Khamin). The latter is also known as Maemai Kramkruan. A Pleng Cha suite can be performed as Pleng Napat or Napat song, which is a song that dictates the movement of actors and actresses in a theatrical performance, and Maemai Kramkruan is an example. The narrator can select the suite they prefer and inform the ensemble to play it.

In Mon music repertoire, there is a song that resembles Nok Khamin Tua Poo, it is a diminished version of it. However, there is no evidence about the origin of the Nok Khamin melody, whether it is Thai or Mon.

During the reign of King Rama IV, when the musical form Pleng Sam Chan ( song in extended version) was popular, Master Peng, a cousin of Phra Praditpairoh (Mee Duriyanggoon) extended the original melody of Nok Kha Min Tua Poo in the Maemai Kramkruan suite to Nok Kha Min Sam Chan (extended version) with a specific vocal part called “Rong Dok”. The melody of “Rong Dok” part is assigned to Pi Nai (Thai Oboe) for solo after the vocalist finishes his part in the third movement.

An anonymous musician arranged a suite called Tab Ton Pleng Ching, and assigned Nok Khamin Sam Chan at the end of the suite, which has been played until the present day. The Nok Khamin San Chan is also rearranged and recomposed as a solo piece for many instruments. In 1933, Master Montri Tramote wrote lyrics not only for the original and diminished version, but also for the extended version which followed Master Peng’s pattern.

At present, the melody of the Nok Khamin song plays an important role in Thai music culture in many different functions. It is present in Thai music itself, Thai popular music, Thai country song and is also the basic theme for a solo piece. Nok Khamin is sung and played as a farewell song nationwide as well.

In the researcher’s opinion, the guitar, a plucked string instrument that originated in the Mediterranean region, is widely considered to be a primary instrument within the realm of popular music, rock music, blues, folk songs, and flamenco. It is also commonly used in the realm of classical music, as a solo and duo

performances, and in chamber music and orchestral arrangements, it plays a significant role in providing accompaniment. The technique of tremolo is used to play long-term notes in plucked instruments, which gives the performer more room for interpretation, for example you can speed up or slow down the frequency of repetitive sounds in your performance.

The instrumentation for this piece includes the Ching, which is a Thai percussion instrument, guitar, 2 violins and piano. The ching provides a strong rhythmic foundation for the piece, while the guitar and violins provide melodic and harmonic elements. The piano serves as an accompaniment, providing bass and chordal support. The combination of these instruments creates a unique and varied sound that draws on elements of both Western and Thai music, making it an interesting and engaging listening experience.

This suite has three movements, with each movement featuring a distinct structure.

The first movement of the score is characterized by a cyclical structure, divided into three distinct sections. The first cycle begins on the upbeat bar and concludes on the first two beats of the ninth bar. The second cycle commences on the last two beats of the ninth bar and terminates on the first two beats of the 16<sup>th</sup> bar. The third and final cycle starts on the last two beats of the 16<sup>th</sup> bar and concludes on the 24<sup>th</sup> bar.

The first section, referred to as Tiew Hwan, is characterized by a slow tempo. The second section, Tiew Keb, is marked by a fast tempo. The first cycle in this section begins on the 25<sup>th</sup> bar and concludes on the first two beats of the 33<sup>rd</sup> bar. It is worth noting that the 25<sup>th</sup> bar serves as the upbeat bar for this section, beginning on the second beat. The second cycle starts on the last two beats of the 33<sup>rd</sup> bar and ends on the first beat of the 39<sup>th</sup> bar. The third and final cycle commences on the two thirty-second notes on the first beat of the 39<sup>th</sup> bar and concludes on the first beat of the 49<sup>th</sup> bar.

In the Tiew Hwan section of the first movement, the strings primarily serve as a harmonic and accompanimental force. The guitar and piano are the primary melodic instruments, with the melody being passed back and forth between the two, akin to a duet in singing or dance.

For instance, in the sixth bar, the melody is initially played by the guitar and subsequently passed to the piano until the 9<sup>th</sup> bar. Afterward, the melody is returned to the guitar again. In the 9<sup>th</sup> bar, the piano and guitar play the same melody before the piano concludes. This creates an effect similar to two dancers reaching out in the same direction during a performance before separating. The use of guitar and piano in this manner creates an interesting interplay of melody between the instruments, adding an extra layer of depth and complexity to the piece.

In addition to their role in providing harmonic and accompanimental support, the strings also join in the melodic playing at the conclusion of each cycle. The first two instances serve to alleviate the competition between the piano and guitar, creating a sense of resolution. The third and final instance in which the strings join in the melodic playing serves to heighten the music to its strongest tension before ultimately bringing the movement to a close. This use of the strings effectively builds tension throughout the movement, culminating in a powerful and emotive conclusion.

Like the first movement, the second movement is also divided into two sections: Tiew Hwan and Tiew Keb. The Tiew Hwan section is comprised of two cycles, the first of which begins on the upbeat bar at the beginning and concludes on the first two beats of the 8<sup>th</sup> bar. The second cycle starts on the last two beats of the 8<sup>th</sup> bar and ends on the 16<sup>th</sup> bar. In the Tiew Keb section, the first cycle begins on the 17<sup>th</sup> bar and concludes on the first beat of the 25<sup>th</sup> bar. The second cycle starts on the last three beats of the 25<sup>th</sup> bar and continues until the end of the movement.

This cyclical structure serves to create a sense of repetition and familiarity, while also allowing for subtle variations and developments within each cycle. The contrast between Tiew Hwan and Tiew Keb sections creates a dynamic and

interesting structure, with the slower Tiew Hwan providing a counterbalance to the faster Tiew Keb.

In the second movement, the piano and guitar continue to be the primary melodic instruments, with the strings providing harmonic and rhythmic accompaniment. There is one instance in which the strings take on the primary melodic role, passing it off to the guitar. This creates an interesting contrast between the wagging finger technique of the guitar and the sustained sound of the strings. The melody is initially introduced by the strings and subsequently passed to the guitar, with the piano providing harmonic and arpeggiated accompaniment. The use of upward arpeggiation serves to hint at an ascending sense of progression and development.

This creates an interesting interplay between the different instruments and allows for a dynamic and diverse musical landscape. The use of different techniques and sounds of the instruments in the various sections allows for a contrast and tension that is necessary to create a sense of development and movement throughout the movement.

The aforementioned contrast between the various instruments is particularly evident in the 4<sup>th</sup> and 5<sup>th</sup> bars. In the 23<sup>rd</sup> and 24<sup>th</sup> bars, the guitar and piano engage in a call-and-response-like effect, creating an interesting interplay between the instruments. From the second beat of the 25<sup>th</sup> bar, the strings take on the primary melodic role and the melody is returned to the guitar in the 28<sup>th</sup> bar during an upward phrase that starts on the 27<sup>th</sup> bar.

In the 30<sup>th</sup> bar, while the guitar is playing prolonged notes with the use of the tremolo technique, the strings and piano move upward while the piano's bass moves downward. This creates a sense of increasing tension that ultimately leads to the resolution of the movement. This use of different techniques and sounds of the instruments in the various sections allows for a contrast and tension that is necessary to create a sense of development and movement throughout the movement.

Like the previous two movements, the third movement is also divided into two sections: Tiew Hwan and Tiew Keb. The Tiew Hwan section is comprised of two



cycles, the first of which begins at the beginning and concludes on the first two beats of the 9<sup>th</sup> bar. The second cycle starts on the last two beats of the 9<sup>th</sup> bar and ends on the 16<sup>th</sup> bar. Similarly, the Tiew Keb section is also composed of two cycles, the first of which begins on the 17<sup>th</sup> bar and concludes on the 26<sup>th</sup> bar, and the second cycle starts on the 26<sup>th</sup> bar and continues until the end of the movement.

In this movement, the strings finally have more opportunities to perform and showcase their abilities. The use of prolonged notes and the sustained sound effect of the strings contrasts with the tremolo technique of the guitar and the trill sound effect of the piano. This creates an interesting and dynamic interplay between the instruments that adds depth and complexity to the piece. The use of cyclical structure and the contrast between Tiew Hwan and Tiew Keb sections create a dynamic and interesting structure, with the slower Tiew Hwan providing a counterbalance to the faster Tiew Keb.

In the third movement, the strings not only play prolonged notes, but also perform short melodic phrases to fill the space between the long notes played by the piano and guitar. This is demonstrated in the 4<sup>th</sup> to 6<sup>th</sup> bars, where the strings take on a more active role in the melodic development. Additionally, the piano's left hand chords are moved to a higher range, which requires the hand to span a greater distance and in some instances, even play at an octave higher.

For example, in the 7<sup>th</sup> to 8<sup>th</sup> bars and the 9<sup>th</sup> to 10<sup>th</sup> bars, the strings use short melodic phrases to fill the space while the piano and guitar are playing prolonged notes. This creates an interesting interplay between the different instruments, and allows for a dynamic and diverse musical landscape. The use of different techniques and sounds of the instruments in the various sections allows for a contrast and tension that is necessary to create a sense of development and movement throughout the movement.

In the Tiew Keb section of the third movement, the composer makes use of Baroque music writing techniques by repeating a motive on multiple voices. This is inspired by the Fugue in D major, Opus BWV 850, the fifth work of The Well-Tempered

Clavier Book 1 composed by Johann Sebastian Bach. This is a bold attempt, as although Thai music also features multi-voice elements, it is still a risk to integrate Western Baroque music writing methods into the composition. This use of Baroque techniques gives the movement an unique and interesting character and makes the listener aware of the fusion of western and Thai music. The use of this technique gives the movement a different character than the previous movements and makes it stand out from the rest of the piece.

In the 25<sup>th</sup> bar, the strings continue to play the previous motive, and in the 27<sup>th</sup> bar, the guitar takes over the lead position. However, instead of continuing to play the previous motive, the guitar suddenly shifts to play new material. This creates a sense of surprise and contrast, and keeps the listener engaged by introducing new elements and ideas to the composition. This sudden change of direction in the guitar's melody adds interest and keeps the listener on their toes, and also it adds a new layer of complexity and depth to the piece.

In the 30<sup>th</sup> bar, the strings and piano are moving upward while the left hand of the piano is moving downward by octaves. This creates a strong sense of tension in the music. The appearance of a Fermata sign at this point signifies a pause in the playing, but the sound continues to sustain. This creates a moment of anticipation for the audience as they wait for the conclusion of the piece.

Finally, the guitar and piano begin to play the closing phrase together. The strings join in on the third beat of the 32<sup>nd</sup> bar, and together, the ensemble brings the music to a perfect and satisfying close. The use of the Fermata sign and the gradual build-up of tension throughout the movement culminates in a powerful and emotive conclusion, leaving the audience with a sense of closure and satisfaction.

### **Conclusion**

This arrangements of Fon Ngiew, Khaek Sarai and the Suite of Nok Khamin are attempt by the researcher to utilize Western instruments with which they were more familiar, while still maintaining the traditional elements of the genre. It is worth noting that, only the Thai rhythm instrument "Ching" was used in this arrangement, as it

plays a commanding role in ensemble performance and is particularly distinctive and unique to the traditional music of Thailand.

Through this attempt, the researcher also considered which Thai string instruments could be equitably substituted for Western ones in the context of ensemble performances. For example, the "Saw Duang" could potentially replace the violin, the "Saw Eu" could replace the viola, and the "Saw Sam Sai" could replace the cello. The guitar could potentially be substituted with the Thai plucked string instrument "Sueng." These experiences and conclusions are beneficial for composing chamber music, as it allows for the fusion of traditional and Western elements, creating a unique and memorable sound. These musical experiences and conclusions are beneficial for composing chamber pieces, and for understanding how to equitably incorporate traditional instruments into Western ensemble performances.

## **2.2 To create a piano quintet sonata for piano and Thai strings**

### **2.2.1 The summary of concepts for new creation.**

#### **The concept of selection of creative materials**

Thai music can actually be divided into four groups. They are ceremonial music, ritual music, the music for listening, and the music for drama. The ceremonial and ritual music cannot be used for westernized creation, which is meaningless or causes some problems. However, the music for listening and the music for drama can be used as westernized creations. The music for listening is mainly used to create contemporary music, which is easier for the outsider than the music for drama. The music for drama requires a full mastery of special characters and deep thinking, and this mastery includes three aspects: literature, style and emotion. If you want to create new music, the feedback from the audience must be that it is like Thai music. (The interview with Prof. Dr. Saharat Chanchaleum on Oct 26<sup>th</sup>, 2022)

Prof. Somsak mentioned a more important issue. When selecting the melody from Thai traditional music, there is a problem that needs to be paid attention to is that the Thai traditional music is heterophony music. It's critical to find the real and correct melody. Similar music also includes: Japanese Gagaku, the gamelan music of

Indonesia, kulintang ensembles of the Philippines, and even Turkish Ottoman classical music and Arabic classical music, they all belong to heterophony. (The interview with Assoc. Prof. Dr. Somsak Ketukaenchan on Oct 27<sup>th</sup>, 2022)

These musical examples can also be found in the traditional music of Dinaric Ganga or "Ojkavica" in southern Bosnia, Croatia, Montenegro, all from the traditional musical culture of the ancient Illyrians. Another notable European tradition of diaphonic music exists, in the form of Outer Hebridean Gaelic chants. Heterophony also appears occasionally in Western classical music. For example: Aria for soprano with oboe obbligato in BWV 80 Cantata by J.S.Bach. In W.A.Mozart's Piano Concerto in C minor K491, bars 211-214 of the first movement. In Gustav Mahler's Fourth Symphony, bars 25-26 of the fourth movement. Thai music is melodic, linear and nonharmonic. The fundamental organization of this genre of music is horizontal. While one instrument plays the main melody, other instruments can play variations that come from the main melody. For example, Ranat Ek in the Thai ensemble plays the variations while Kong Wong Yai plays the original melody. The term was originally introduced into systematic musicology as a subcategory of polyphony but is now considered a separate category. In ensemble performances of Thai music, there are three degrees of heterophony: 1. เพลงบังคับทาง; 2. เพลงกึ่งบังคับทาง; 3. เพลงดำเนินทำนอง. (1. forcing the way; 2. semi forced way; 3. the song carries the melody). What does it mean? The first level is to play the same melody, for example, when Fon *Ngiao* music accompanies the dance, the music should not confuse the dancers; the second level is to have a few instruments play very few variations, such as *Ngiao Ram Luk* Thao; the third level is that only one instrument plays the original melody, while all other instruments play variations. This can be regarded as the texture characteristic of traditional Thai music writing.

In conclusion, choosing the music for listening as the material is a better choice for the outsider's creation in the initial stages. When arranging the horizontal melody of each instrument in chamber music, it is necessary to reflect the texture characteristics of Thai music.

### The concept of tuning system to be used in chamber music combining Thai and Western

Thai music is in a heptatonic scale and a seven-voice equal tuning system. Western music, however, is well-tempered. Thai instruments and Western instruments play the same melody at the same time, and the resulting sound is completely different and dissonant. Don't even think about harmony. For example, in the time of King Rama VI, in the performance of the organ and Thai strings, the organ was tuned to the Thai system, and so was the piano. This state changed after the musical revolution of King Rama VIII. Thai musicians learn not only Thai instruments, but also how to play Western instruments. But when they played together, they did not tune to a harmonious state. The two types of musical instruments are actually separated. What does this mean? Thai musical instruments and Western musical instruments are rarely played together at the same time. Instead, they are played successively (one after the other) and alternately. Until the time of King Rama IX, the time of Natchar Pancharoen and Bruce Gaston, the ensemble music of Thai and Western instruments once again came to the era of sonic harmony, but in this era, it was more inclined to use the Western well-tempered. (The interview with Prof. Dr. Saharat Chanchaleum on Oct 26<sup>th</sup>, 2022)

Natchar Pancharoen is a musician who studied Thai instruments and piano from an early age, and later studied in the United States to obtain a Ph.D. She became a Steinway Artist and a professor at the School of Applied Arts at Chulalongkorn University. She has published many scores for Thai music on the piano. The members of her own ensemble are a group of Thai musicians from a Western background who try to play Thai instruments. She pursues the harmony of sound. When she plays the piano, she actually has the musical feeling of the Thai instrument Saw Sam Sai in her heart. It's a concept that combines the taste of Thai and the western techniques. (The interview with Prof. Dr. Natchar Pancharoen on Oct 26<sup>th</sup>, 2022)

During the conversation with Prof. Tepika Rodsakan, she brought up an important concept. She is not in favor of tuning Thai instruments to Western equal temperament, nor is she in favor of tuning Western instruments to Thai temperament.

Because Thai music is written according to the Thai temperament, the frequency of the composer's voice is written according to the Thai instruments' characters. If the temperament of the instrument is changed, it loses its character. The same logic applies to Western music. (The interview with Asst. Prof. Dr. Tepika Rodsakan on Oct 25<sup>th</sup>, 2022)

In a conversation with Prof. Somsak, he talked about following the voice in your head when creating. Then find the right instruments according to the sound you need. He showed that the Thai Khloi could play the chromatics in Western music, and he even played an excerpt from a baroque style music, an Aria for harpsichord and clarinets trio written by the researcher. He believes that this requires players to have good technique and a better understanding of Western music. (The interview with Assoc. Prof. Dr. Somsak Ketukaenchan on Oct 27<sup>th</sup>, 2022)

To sum up, neither Thai instruments nor Western instruments can be tuned to the Thai temperament, as it was in the time of King Rama VI. They also cannot play the same music according to their respective temperaments, as they did in the time of King Rama VIII. They can't all be tuned to Western well-tempered, as they were in the time of King Rama IX. How to do it? The instrument itself cannot be played by itself; it is people who play the instrument. Ideas come from the human mind. The instruments are there, they are made according to their own temperaments. However, people can play musical instruments, and if their consciousness wants to play something different, it can be performed. What does it mean? Without changing the temperament of the musical instrument, the player's technique is used to achieve a harmonious state. For a Thai musical instrument player, if there is a melody that he wants to play in his mind, then everything is in it. Within the musicians' control, that is the new voice being played. Similarly, for players of Western musical instruments, if you have already sensed the musical inspiration of Thailand, you can express it with your own musical instruments, just like you want to say thank you to your teacher in Thai, it comes from the heart.

### The concept of notation in new creation

To use Western music notation, why? In traditional Thai music education, dictation is used to teach instead of sheet music. While such an education would be slower, and those who need to learn rely on individual memory abilities, such a teaching encompasses cultures beyond musical scores that cannot be written. For nearly a hundred years, although Thailand has its own notation, it has been written in Thai script. For foreigners, the first thing to do is to learn Thai to understand Thai music scores. This undoubtedly limits the learners of Thai music. But the music to be written in this study is new creation. There are three reasons for using Western notation to write music: The first is that the piece is played with the piano and uses the format of Western chamber music for easy notation. The second is that more people can understand using Western notation. The third. The third is that the person who created it is a person with a Western music education background.

In Charles Seeger's concept, music scores are divided into two categories, one is "prescriptive" scores, which are generally used by insiders to pass on their music; the other category is "descriptive" scores, which are notation used for academic analysis, and need to reflect the feelings of "chain" and "stream" in audiences' perception. (Seeger, 1958, p185)

Generally speaking, the former is more backbone, and the latter is more detailed. When it comes to Thai music, there is no sheet music, and the way for insiders to pass on music is by dictation. Therefore, the "prescriptive" score of Thai music is achieved through dictation, and there is no written score.

This situation is unique when it comes to Thai music. There is no musical score in traditional Thai music, and the way for insiders to pass on music is by dictation. So, the "descriptive" score of Thai music is achieved by means of dictation, which already includes everything in hearing. Some notation methods exist in Thailand, whose functions are mainly auxiliary prompts in performance or singing, called "prescriptive" scores. Both of these notations fit what Seeger calls "music-writing," a concept that contrasts with music that exists in hearing. "Music-writing" lags behind

human "speech-writing", which leads people to need the intervention of language arts when writing music, so as to make the written music, that is, visual parameters, match the auditory signal.

In contemporary times, the choice of notation should be based on the staves that are familiar to and communicate with each other in Western academic circles, supplemented by the expansion of other descriptive symbols to describe music as accurately as possible. Additional symbols need to consider their objectivity, simplicity, accuracy, clarity of category demarcation, and easy to learn and remember.

In conversations with several insider professors, they all emphasized: melody is the core and ornaments are the taste. The way of playing the melody mainly involves the relationship between the sounds and the timbre, and it is also the most difficult to express accurately in the staff. Even if it is a new creation, it cannot lose its original taste. Some symbols used in European music scores can be borrowed in writing scores, but they need to be adjusted and supplemented.

### **The concept about communication between chamber musicians**

#### **Ensemble is harmony**

The ensemble music must be harmonious. Although traditional Thai music does not have the concept of harmonic chord, but it has consonant fourths and octaves. When introducing Thai melody into new creations, it is possible to refer to the way of writing the harmony of works in European music history about nationalist works. First, the sound should not be harsh and dissonant; second, the vertical structure of the music should be noted, such as harmony and melody, rhythm and counterpoint.

#### **Sound is very important**

Sound is the basic element of music and the first impression of human perception of music. Sound is the frequency at which vibrations are generated by the movement of objects. It is known that the world is not absolutely static, so the world has many frequencies generated by vibration. Humans can sense many vibrational frequencies, but the part that is sensed by the human ear and transmits



information to the brain is called sound. Sound is further divided into musical tones and noise, and music is made up of musical tones. This classification is very subjective. It comes from the definition of the listener, combined with their cognitive background. As said this definition of sound is subjective, so there will be a situation that “one man's food is another man's poison”. There are two examples that can be discussed. The first is the emergence of sounds in modern musical compositions that used to be defined as noise, such as the screeching metal rubbing sounds in our movie soundtracks, the percussion of wooden sticks, and computer-generated noise. The second is the difficulty of gaining agreement between different musical tuning systems. Such as the conservative traditional Thai musicians feel that Western music is completely out of tune and they do not enjoy it. At the same time, conservative Western musicians also think that Thai music is completely out of tune which is similar to noise. Therefore, it can be concluded from the first example that the use of sound by music is expanding, which is related to the development of human culture. The second example summarizes that conceptually, there is no need to change some contradictory things, perhaps to find a balance in the middle, or to create a new thing, which is their balance. Such a state must be achieved by people. Therefore, the performer is very important, that is, the person who converts the music from the two-dimensional plane score written by the composer into the three-dimensional sound, adding the timeline can be said to be four-dimensional music, the person is very important. So, it can be said that the importance of sound can equal the importance of people. (The interview with Asst. Prof. Dr. Janida Tangdejahiran on Oct 22<sup>nd</sup>, 2022)

### **Background of the musicians**

The choice of musicians is very important. These musicians must have an integrated background of Thai music culture and Western music culture, be good at cultural communication and cultural exchange, and have high performance skills. In fact, young musicians in Thailand have been exposed to well-tempered music through TV, radio, and social media. In their singing, they can sing the music of the Thai

musical temperament and also the music of the equal temperament, even the Thai folk musicians who focus on Thai musical instrument performance, vocal singing, and dance performances. Thailand itself is a country that is tolerant of different cultures and beliefs, such as Buddhism, Hinduism, Islam, Christianity and animism, etc. In the Wat Phra Kaew, the Emerald Buddha, or Phra Kaeo Morakot (พระแก้วมรกต), is enshrined. The Ramakien gallery, or Phra Rabiang (พระราภิเษง), is a covered corridor that surrounds the entire temple like a cloister. The story of Ramakien is influenced by Hindu Sanskrit epic, Ramayana. The statues and decorations in the temple come from Ramakien as well. The Royal Palace in Thailand, Chakri Maha Prasat Hall is a combination architecture of European style and Thai style. The lower part is European style architecture (more specifically Renaissance or Italianate), and the upper part is in Thai-styled green and orange tiled roofs and gilded spires or prasats. Musicians who grew up in a country that embraces different faiths and embraces cultural fusion are capable of performing such new creations.

### **Instrumentation**

Instruments have their idioms, so that it needs to find a way to make Thai instruments and pianos perform chamber music without changing the natural temperament of the instruments. And this way is achieved through the performers who have integration of Western cultural background, Thai cultural background and virtuoso techniques.

When musical instruments in Thailand are manufactured, the temperament system is determined according to local characteristics. Instruments made in different regions do not play harmoniously together, not to mention the inherent conflict between the Thai musical system and the equal temperament. In order to resolve this conflict, it is necessary to choose instruments whose pitches can be mastered by the performer, in order to reduce the difficulty of making them coexist in harmony. Both strings and wind instruments can fulfill this requirement, but strings are

more controllable than wind instruments, so that the Thai strings will be selected to join the chamber music with piano.

### 2.2.2 The explanation of the musical part of the new creation

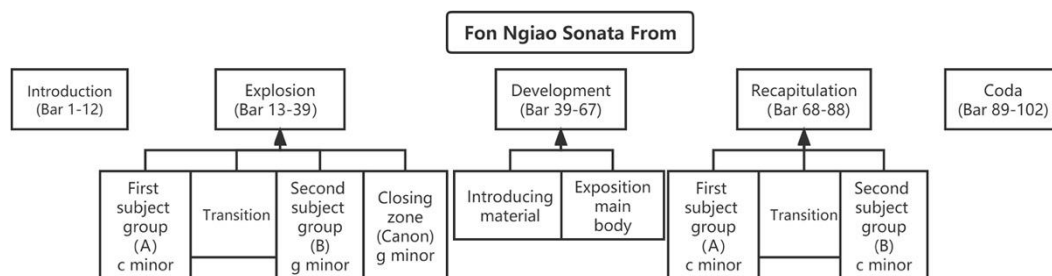
This composition adopts a unique approach in incorporating various music components, including melody, harmony, and rhythm, to create a distinct musical piece. Notably, the Thai melody serves as the fundamental motif, while Western harmony and traditional Thai music rhythms are also integrated into the composition. The musical instruments utilized in this composition include the piano and a range of traditional Thai instruments, including Sueng, Saw Duang, Saw Sam Sai, Saw eu, and Ching. This amalgamation of instruments from different cultures brings about an infusion of diverse sounds and textures that create a harmonious and captivating musical experience. In terms of the structure and form, the composition follows a predetermined framework (sonata form) that comprises an introduction in c minor from bar 1-12, an exposition in c minor from bar 13-39, a development in g minor from bar 40-67, a recapitulation from bar 68-90, and a coda from bar 91-102. The strategic placement of each segment enhances the overall musical flow and ensures coherence throughout the piece. Overall, this composition serves as a testament to the power of blending various musical cultures and components to create a unique and captivating piece. The intricate utilization of various musical elements creates a harmonious and melodic composition that is a true representation of musical diversity.

The Fon Ngiao Sonata is a musical composition that utilizes Fon Ngiao's melody as a basis for creating a quintet featuring piano and Thai instruments. Initially, this piece of music was conceived using the structure of a piano trio, with Saw Sam Sai on cello and Saw Duang on violin representing the Thai strings. However, during the research process, it was discovered that Fon Ngiao's music originated in northern Thailand. As a tribute to this, the researcher added Sueng, a traditional instrument from northern Thailand, to the composition. This concept is also evident in Bruce Gaston's Fon Ngiao, which employs Sueng to play the melody as a symbol of the cultural identity of northern Thailand. As a result, the piano quartet was formed by adding Sueng, a

plucked string instrument, to play the melody in place of one of the violins in the string group, which typically consists of cellos, violas, and violins. The researcher also referenced Antonín Dvořák's nationalism music, Bagatelles, Op. 47, which is played by piano, cello, and two violins. Sueng, a soprano instrument, replaced one of the violins without affecting the balance of the music. Ching is a very representative Thai instrument, which serves as the conductor in a Thai ensemble. The structure of the music was then expanded from a piano quartet to a piano quintet by adding the Thai percussion instrument Ching.

The Fon Ngiao Sonata is written in a simple sonata form and consists of 102 sections, arranged in the order of introduction, exposition, development, recapitulation, and coda.

The introduction is from bar 1 to bar 12, the exposition is from bar 13 to bar 39, the development is from bar 39 to bar 67, the recapitulation is from bar 68 to bar 88, and the coda is from bar 89 to bar 102.



### Introduction

Introduction (bars 1-12), in C minor, consists of three phrases. The first phrase (bars 1-3) presents the main theme of the exposition section and serves as an introduction to the main theme. The second phrase (bars 4-6) shares the same beginning as the second part of the exposition section but differs in its ending, showcasing a flexible theme. It does not necessarily imply a modulation to the key of G minor, and the introduction does not need to hint at any tonal innovation in later sections. The third phrase (bars 7-12) features a compound time signature and leads to the close of the exposition section. Piano embellishments using abbreviated chords such as S9

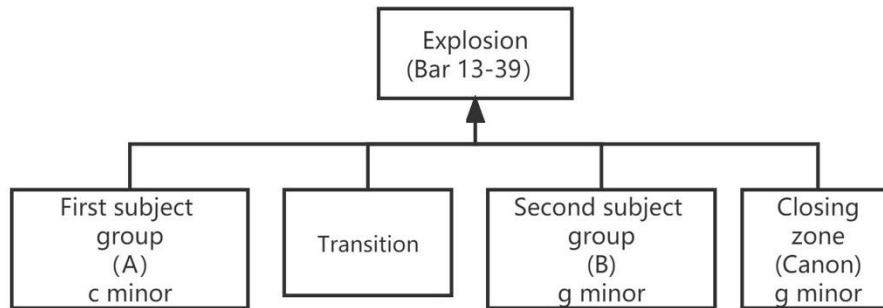
and DVII9 add a brilliant flourish, demonstrating the composer's impressive skills in both piano technique and composition.

The common aspect of these two sections is that the piano establishes the tonality and directs the music, with Saw Sam Sai playing the theme and Saw Duang playing a response to Saw Sam Sai before performing the theme in a higher octave with it. The first section is in C minor and presents the first phrase of the first theme, while the second section is in G minor and presents the first phrase of the second theme.

The introduction section presents the themes of the exposition part separately, serving to introduce the themes but only presenting their first phrases, creating a sense of expectation for the audience. The role of the third section is to enhance this feeling of expectation and introduce the exposition part. Like the first two sections, the piano in the third section establishes the tonality in C minor and directs the music through the use of repeated double-notes in the high register of the right hand and long octaves in the low register of the left hand to progress the chord from the fourth to the seventh, with a performance tempo mark of "Poco accel." The tonic chord appears in the bar 10, creating a sense of progression from small to large or narrow to wide through the music.

A rich sound effect is used at the tonic chord in the tenth bar, creating a feeling of sudden openness and release, which is then gradually replaced with a calmer state in measures 11 to 12, introducing the presentation section. These six measures are designed with a sense of rising and falling action, with the number of measures being exactly double that of the previous two sections and serving as a bridge between the audience's expectation of the music's actual presentation of the theme in the exposition part.

## Exposition



The exposition (bar 13-39) includes the first subject group (A), transition, the second subject group (B) and closing zone. The A section (bar 13-20) follows a simple binary form and consists of two phrases, each containing two subphrases. In the first phrase, the first subphrase and the second subphrase alternate between the key of C minor and the key of E-flat major. The second phrase begins with a variation of the first subphrase of the first phrase, followed by the second subphrase which uses a motif from the first phrase and forms an irregular reflection with the second subphrase of the first phrase. (Example 29)

Example 29:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan



In the main section, the theme undergoes a concerto-like expansion, enriching the melodic ideas and creating a contrapuntal relationship between the concluding motif and the melodic development, forming a retrograde progression. (Example 30)

Example 30:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

Musical notation for measures 13 and 14, showing a piano accompaniment part with a red box highlighting a motif and arrows indicating retrograde progression. The notation includes dynamic markings *f* and *mp*.

The piano accompaniment part of the main theme uses the bass plus full decomposition chord accompaniment mode, the ups and downs are smooth and quiet, and there is movement in the silence. The accompaniment harmony still uses the

alternating major and minor mode, which fills the parts and enriches the color of the harmony. (Example 31)

Example 31:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

13

*p*

c minor:t (Cm)      tsVI (Am)      E flat major: T (E flat)      TSVI (Cm)

The motivation of the second phrase is used in the connection between the first and second sections, linking the preceding and the following. (Example 32)



Example 32:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

The image displays two systems of musical notation. The first system shows a single melodic line starting at measure 15. A red box highlights the first four notes of this phrase. A red arrow labeled 'Original' points to the right, and another red arrow labeled 'Retrograde' points to the left, indicating the direction of the original and its reflection. The second system shows a piano accompaniment with a similar melodic line in the right hand. A red box highlights the final four notes of this phrase, with a red arrow labeled 'Original' pointing to the right. Below the piano part, the following text is written: C minor:tsVI (E flat) s(Fm) E flat major:S(A) T(E flat). The dynamic marking 'mf' is placed below the final notes of the piano part.

In the second section, the first phrase of the concerto accompaniment features a retrograde reflection at its conclusion. (Example 33)

## Example 33:

## Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

The image displays three systems of musical notation. The first system is a single staff starting at measure 17, featuring a melodic line with a long slur. A red box highlights a specific chord pattern at the end of the phrase. Below this staff, a red arrow points to the word 'Original'. The second system consists of two staves. The upper staff continues the melodic line, and the lower staff shows a piano accompaniment. A red arrow points to the word 'Original' between the staves, and another red arrow points to the word 'Inversion' below the lower staff. The third system also consists of two staves. The upper staff continues the melodic line, and the lower staff shows a piano accompaniment with a more complex rhythmic pattern. A red arrow points to the word 'Original' between the staves, and another red arrow points to the word 'Inversion' below the lower staff.

The piano accompaniment assigns the fully broken chord pattern to the lower registers while emphasizing the melodic voice in the higher registers. In the second phrase, the accompaniment pattern transitions to block chords, creating a full and rhythmic sound, aiming to highlight the ensemble playing of the tutti part.

The section ends on the tonic. The transition (bar 21-24) is in one-part form, consisting of two large phrases, starting precisely on the third beat of bar 20. In this section, the composer employs frequent modulations and chromaticism, utilizing

techniques such as modulation by a major third and a chromatic descent from the dominant seventh chord in the key of C minor to the DVII11 chord in G minor. The composer also showcases their virtuosic piano playing abilities during this section, creating a dual display of both composition and piano performance. The second subject group (bar 25-33) is a binary form with two major sections. It is constructed from the subdominant minor key of the main section and contains a contrasting section. The second section is developed from the second section of the main section and concludes with a complementary cadence in tonic 46. In the second measure of the first phrase of the second subject group (bar 26), a Neapolitan chord is used to create an augmented harmonic color. In the second measure of the second phrase (bar 28), a modulation by common-tone relationship is used to transition to the key of F major, which is then followed by a modulation to B major. The second section of the second subject group reuses the motive from the second section of the main section and returns to the subdominant minor key of G minor, thereby completing the formal structure. (Example 34)

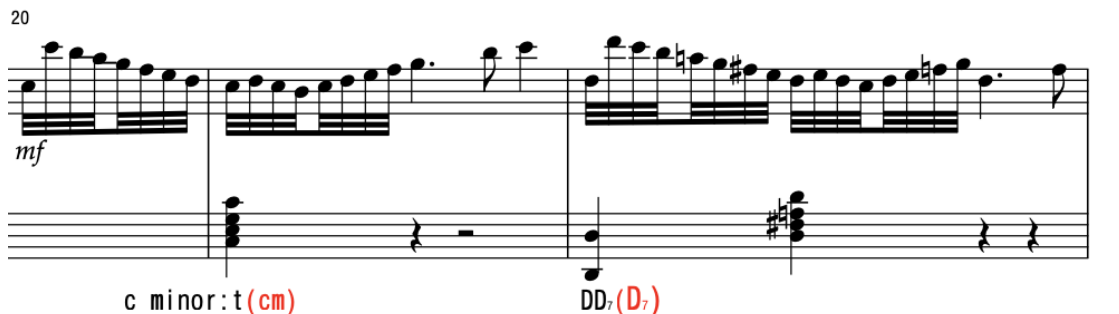
Example 34:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

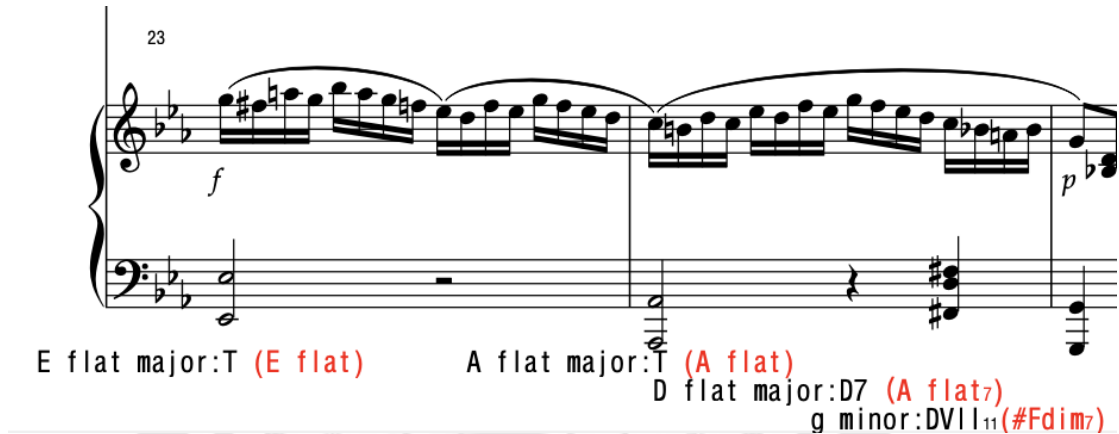
20



*mf*

c minor:t(cm)      DD:(D<sub>7</sub>)

23



*f*      *p*

E flat major:T (E flat)      A flat major:T (A flat)  
D flat major:D7 (A flat<sub>7</sub>)  
g minor:DVII<sub>11</sub>(#Fdim<sub>7</sub>)

In the second subject group (B), the second phrase reintroduces the motif from the second phrase of the main section, still employing the alternating major and minor key compositional technique, and returning to the original key of the secondary section, G minor, thus completing the overall musical structure. The tutti part incorporates voice filling using retrograde and reflection techniques, adding richness to the melodic colors. (Example 35)

Example 35:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

29

The image displays three musical staves illustrating transformations of a melodic phrase. The first staff, labeled 'Original', shows a melodic line starting with a dotted quarter note followed by eighth notes, all under a slur. A red arrow points to the right below the staff. The second staff, labeled 'Retrograde', shows the same melodic line as the original but with the notes reversed in order. A red arrow points to the left below the staff. The third staff, labeled 'Inversion', shows the original melodic line on a lower staff with a red arrow pointing to the right, and its inverted form on an upper staff with a red arrow pointing to the left. The inverted form is a mirror image of the original across a horizontal axis.

Original

Retrograde

Retrograde

Inversion

The closing zone (bar 34-38) is a monothematic form in the key of G minor. It is developed through the use of canon in unison and octave, with Saw Sam Sai performing the leading phrase and other instruments sequentially responding with the answering phrases. (Example 36)

## Example 36:

## Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

The musical score for Example 36, measures 34-37, is presented in four staves. The first two staves are labeled 'Follower' and the last two are labeled 'Leader'. The first staff has dynamics 'mf' and 'mp'. The second staff has dynamics 'mf' and 'mp'. The third staff has dynamics 'mp' and 'mf'. The fourth staff has a dynamic 'mf'. The score shows melodic lines with slurs and rests.

The exposition has two endings that need to be repeated once during the performance. The exposition begins with the introduction of the Sueng to play the melodic part. The exposition includes two musical themes, theme A (first subject group) and theme B (second subject group). Theme A occurs from bar 13 to bar 20, and theme B occurs from bar 25 to bar 33. Between the two themes is a transition section, which occurs from bar 21 to bar 24.

In the theme A section, the instrumentation is clear with Ching playing the rhythm, Sueng playing the melody, the two string instruments playing the harmonic parts, and the piano providing accompaniment including the bass and broken chords. At the second and third beats of bar 16, the piano begins playing the melody

with a decorative melody in bar 17 to 18. From bar 19 to 20, all three string instruments play the melody while the piano returns to accompaniment. Beginning with the last beat of bar 20, the piano plays the transition, which is a modulatory passage transitioning from C minor to G minor. Ching temporarily stops playing while the two string instruments assist the piano in initiating the motive of the theme, which appears in the last two beats of bar 21 and the last beat of bar 22 to the first beat of bar 23.

In the theme B section, Ching rejoins the performance and Sueng and Saw Duang play the melody together, with Saw Sam Sai joining in on the melody in the third phrase, which occurs in bar 29. The piano continues to provide accompaniment, including bass lines and repeated double notes, with only an ornamental, filling melody in the last two beats of bar 26. Sueng employs repeated pizzicato (Tremolo) in bar 28 when playing long notes, and the same technique is used in bar 33. This technique is characteristic of plucked string instruments and requires skill of the performer to execute smoothly and comfortably when playing long notes.

In the exposition, the melody and counterpoint are mainly played by Thai instruments while the piano provides a basso continuo accompaniment through broken chords in the lower register. This represents the piano as an "etic" outsider learning Thai melodies from "emic" insiders. However, there are also two instances of communication between the piano and the Thai instruments, where the piano responds to the Thai instruments. For instance, the first communication occurs in the A section, in the last two beats of bar 16, where the piano borrows the melody from the last beat of bar 14 to the second beat of bar 15 and plays it as a response, followed by a melody played together with the Thai instrument, Sueng. The second communication occurs in the B section, in the last two beats of bar 26, where the piano responds to the Thai strings and expresses a sense of wonder towards the new melody by using a mordent on G, which coincides with the melodic note at this point, and the subsequent melody starts from G as well.

Starting from the last two beats of the 33rd bar, the canon begins. The source of the melody is the Refrain part of Selomao, as the rhythm of this melody is

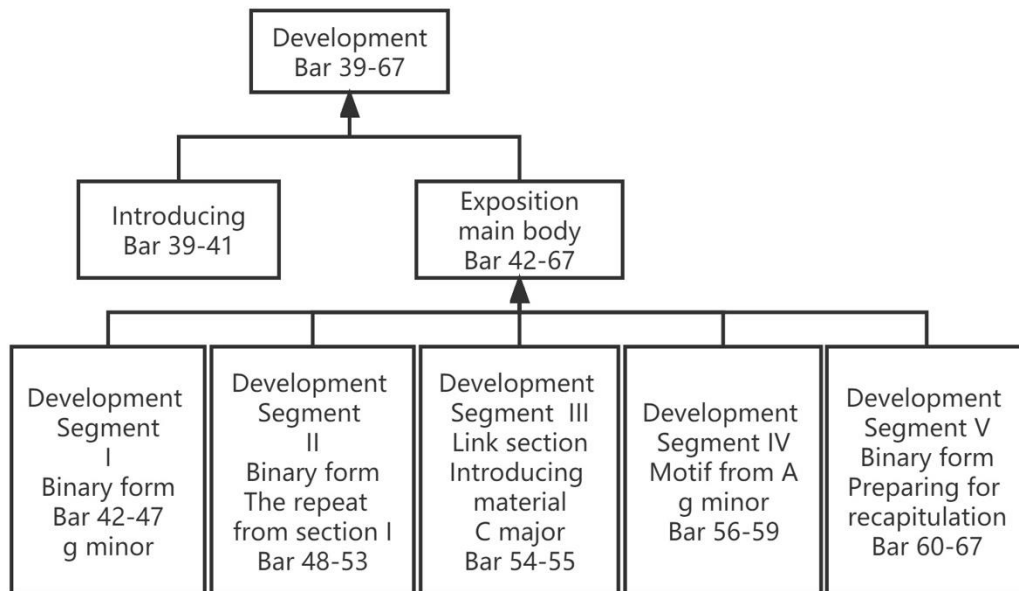
also derived from Fon Ngiao's Mong Sae spelling. From the last two beats of bar 33, the melody is played in the style of "Cannon," with the melody coming from the refrain of Selomao and the variation of Selomao's melody coming from the Mong Sae spelling of Fon Ngiao. Ching again stops playing and the other instruments join in the performance of "Cannon." The final time the piano plays "Cannon," it includes a variation, with all instruments playing together and ending on the tonic chord with a V-I cadence.

The canon section features the Thai string instruments led by Saw Sam Sai, followed by Saw Duang, Sueng, and finally back to Saw Sam Sai. This symbolizes the enthusiasm and generosity of Thai musicians in showcasing the process of playing Mong Sae spelling on their instruments to the outsider (the piano). The section concludes with the piano playing a variation of Mong Sae spelling and leading into a tutti section. The reason for the piano playing a variation is that as an outsider, the piano has absorbed and incorporated its own creative ideas into the piece, which is then further developed in the subsequent development section. The repetition signs in this section indicate that the piano, as an outsider, has learned the Thai melody twice from the insider Thai instruments before the latter lead into the introduction of the development section.

The difference between the first and second endings is that the second ending begins the transition from the end of the exposition, bar 39, to the beginning of the true development, bar 42, with a solo piano introduction. This transition, which actually belongs to the development part, connects the end of the exposition to the beginning of the true development.



## Development



The development section (bar 39-64) consists of an introduction and a central section consisting of five developmental segments.

The Introducing material (bar 39-41) employs two instances of the formal closure device of a double repetition of the cadence, echoing the compound duple meter of the opening section.

The development main body (bar 42-67) contains five developmental segments.

Developmental Segment I ( bar 42-47) the piano solo passage unfolds in a binary form, featuring the Alberti bass as the primary accompaniment pattern. The upper register employs 32nd notes to showcase the pianistic virtuosity. The first phrase is derived from the main theme of the exposition, and the second phrase is a strict imitation of the first, emphasizing the main theme. The second section's melodic themes and motives also come from the first phrase of the main theme, with a modified ending.

Developmental Segment II (bar 48-53) is also structured as a simple binary form, with the Thai ensemble reprising the material from Developmental Segment I while the piano shifts to an accompanying role, utilizing semi-broken chord patterns.

The composer employs a series of harmonic progressions utilizing various chromatic chordal structures (e.g., T-S46-D-Tsvi) to create a series of impediments to the cadence, including a second impediment to the cadence (Dtiii46-D-T) and a final authentic cadence (Dtiii-S-K46-D7-T). The composer pays homage to the Romantic chromatic progressions while employing Classical authentic cadences, blending the two styles. Coupled with the pianist's virtuosic performance, the resulting music is both tumultuous and evocative, with twists and turns that are both moving and captivating. (Example 37)

Example 37:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

48

*p*

G minor:t (Gm) - - tsVI<sub>46</sub> (E flat)

49

G minor:t (Gm) - s<sub>46</sub> (Cm) - d (Dm) - tsVI (E flat) dtiii (B flat major)

51

53

d (Dm) - t (Gm) - dtiii (B flat major) s (Cm) - t (Gm) d: (Dm) t (Gm) *mf* D<sub>7</sub> (D<sub>7</sub>) C major:DD<sub>7</sub>

Developmental Segment III (bar 54-55) employs material from the introduction and employs rhythmic variation, with a modulation to the key of C major in the harmonic progression. The piano imitates the violin with a whimsical leap of a pure octave, followed by a brief subordinate phrase that responds to the Neapolitan chord

earlier and adds a modernist style to the composition. The interweaving of sixteenth-note and triplet figures gives Developmental Segment III a dazzling and highly listenable character. (Example 38)

Example 38:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

54

D<sub>7</sub>(G<sub>7</sub>) s<sub>7</sub>(Fma j<sub>7</sub>) TSVI (Am) SII7(Dm<sub>7</sub>) D(G) T(C) D(G) T(C)

Developmental Segment IV (bar 56-59), the melody expands upon the thematic material from the main section. It incorporates two consecutive D7 chords resolving to the tonic. The first progression employs a Picardy third, transitioning to the major tonic chord. The second progression, however, returns to the key of G minor (Example 39), adding color to the expansion of the main theme and setting the stage for the scalar progression in the subsequent expansion section V. (Example 39)

Example 39:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

56

58

G minor:D(D) t(Gm) D<sub>7</sub>(D<sub>7</sub>) t(Gm) D<sub>7</sub>(D<sub>7</sub>) *f* T(G) *mf* - *f* D<sub>7</sub>(D<sub>7</sub>)

59

*mf* t(Gm) D<sub>7</sub>(D<sub>7</sub>) *f* t(Gm)

Developmental Segment V ( bar 60-67) is structured as a simple binary form consisting of two irregular sections. The first section employs material from the introduction, with the harmonic progression utilizing various dissonant and modernist chordal structures (e.g., D7-S7/A-D13-D). The second section employs the main theme of the exposition and undergoes a descending sequence until it reaches the dominant chord of the main key in the recapitulation. The harmonic progression of the second section employs a logic that moves from the tonic chord to the dominant of the key, then to a subdominant direction, and finally back to the tonic in the main key ( T-D-S-T) , preparing the music for the recapitulation. (Example 40)

Example 40:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

59

*mf* *f* *mf* *f*

t (Gm) D7 (D7) t (Gm) t (Gm) D7/s (Gm) s (Cm) D7 (D7) S7/A major (Dma7) D (D) T (Gm)

In the development section, there is a transition from the last beat of the exposition, bar 39, to bar 41, and the development is written in G minor. From bar 42 to bar 47, there is a piano solo featuring a theme developed from the themes of the exposition. In bar 47, there is a variation based on the refrain of Chan Diew from Ngiao Ram Luk Thao as a tribute to the famous Thai musician and his great work. From bar 48 to bar 53, the melody of the piano solo from bar 42 to bar 47 is played by the two high string instruments, with Saw Sam Sai playing the harmony and the piano providing accompaniment including the bass and broken chords.

From bar 42 to 53, there is a new melody section that develops from the theme presented in the exposition, but it still contains echoes of the original melody. From bar 54 to 67, there is another section in the development that uses the motive from the exposition as a basis for musical imagery. The motive appears repeatedly in

different places and the writing techniques and creative thinking demonstrate characteristics of Western classical music from the period. The passage from bar 54 to bar 55 can be seen as an interlude between two paragraphs, serving to transition between the exciting music phrase of the previous paragraph and the introduction of the following paragraph, which focuses on the creation of motif. This passage has two design elements. The first, from Bar54 to 55, features the piano's left hand playing a low melody line while the right hand plays a fast arpeggiated passage based on harmony. The low string instruments and the piano's string section play a dialogue-like interaction in a three-note pattern. This is intended for interaction among the performers in this section of the music. The second, from bar 54 to 57, features a harmonic progression of I-VI-II-V7-I-IV-I-IV-V7-I, with the progression ending on the tonic chord in the last two beats of bar 56. However, at this point, the high string instruments play the recurring motive, and the final note of the motive falls on the first beat of bar 57, while the piano returns to the V7 chord at the same beat. This design creates a sense of incompleteness and is followed by a similar occurrence, adding tension to the desire for synchronization and resolution among the internal instruments of the music. This passage, until bar 64, is written under this design concept.

The last two beats of bar 56 and the first two beats of bar 57 feature a motive played by two high-pitched string instruments, which also appears in bar 58. The rapid arpeggios in the lower register of the piano in bar 57 and bar 58, as well as the consecutive rapid arpeggios in bar 59, increase the latent conflict and musical tension to a new level. In bar 61 and bar 62, the string instruments and piano engage in an alternating conversation, playing ascending half-step two-note figures that push the tension to its highest point. The piano resolves through a descending G melodic minor scale to a dominant seventh chord, with the resolving through a trill on the guide tone to the tonic. However, the music does not end there. The piano plays a scale that acts as a question, and the strings respond with the motive as an answer. This question-and-answer exchange occurs four times in G minor, D minor, C minor, and G minor, and ultimately leads to the repetition of the beginning of the piece. These four measures are

designed to have a question-and-answer effect, which is a common feature in Thai music and also serves as a role-playing and interactive action between musicians. It also adds a narrative quality to the music, as if the music is telling a story that develops through the plot. This passage, with its use of scales, seems to be asking: "Are we done?" The clear answer given by the recurring motive is "No," and through these four exchanges, the recapitulation in the key of C minor is introduced, with a modulation occurring in the process.

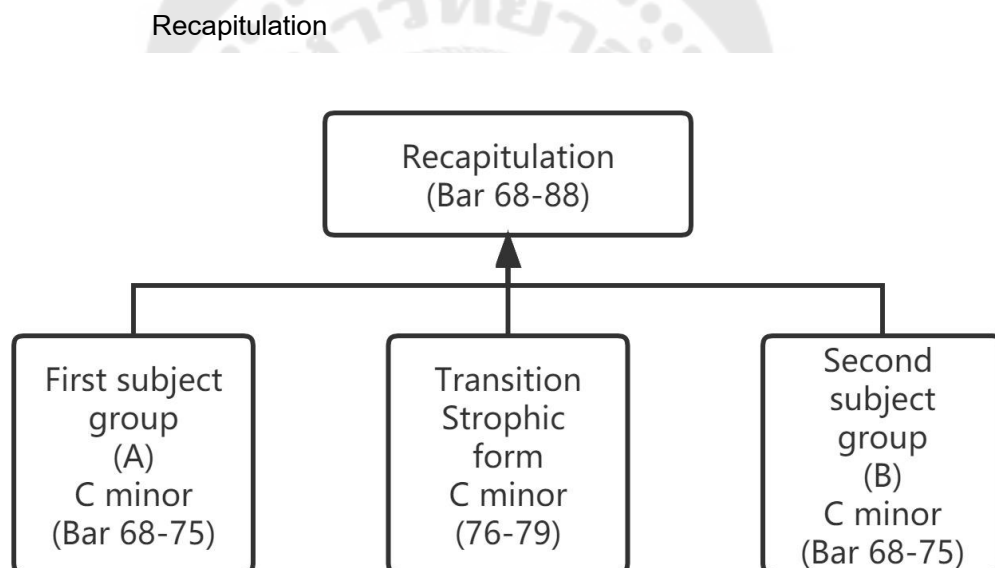
In the development section, following the presentation section where the piano went to Thailand to learn about local instruments and gain creative inspiration, there is a solo section for the piano from bar 42 to 47 (Developmental Segment I), which is based on the melody presented in the presentation section. The following section, bar 48-53 (Developmental Segment II), features the melody previously played by the piano's right hand, now played by Thai string instruments. This symbolizes the acceptance of the new composition by Thai musicians, as well as the Thai people's acceptance of a new culture. Despite the different tuning systems of the instruments, the musicians attempted to play the piece using Western tuning, imitating the piano as closely as possible. This represents recognition of the piano's composition and acceptance and appreciation of the fusion culture created by foreign musicians.

Bar 54-55 (Developmental Segment III) are composed using material introduced in the presentation section and utilizing techniques from the European classical period. Although the time signature should have been 2/4, as in the presentation section, it remains unchanged to maintain consistency throughout the piece. Here, Thai musicians and the piano play a piece in the style of European classical music, with the piano serving as the main instrument. This symbolizes the Thai musicians' appreciation of European classical music and recognition of the piano's (as an outsider) efforts to learn and understand Thai music in order to create a fusion piece.

Bar 56-59 (Developmental Segment IV) feature a dialogue between the piano and the string instruments, based on the first motif (A section) presented in the

presentation section. This section symbolizes the exploration of Thai music by musicians of different nationalities.

Finally, bar 60-67 ( Developmental Segment V) lead into the recapitulation section. This section symbolizes the decision made by the musicians after their discussion in the previous section on how to proceed with the recapitulation. It is filled with dialogue between Thai instruments and the piano, especially in bar 61-62, where the musicians come to an agreement in bar 63-64, expressed through chord resolution. From bar 64 to 67, the piano leads with a scale, while the Thai instruments respond with the motive melody in a transposed section, eventually leading to the recapitulation.



The recapitulation section (bars 68-88) consists of the first subject group (A), transition, the second subject group (B). The entire recapitulation section maintains a cohesive unity and is in the key of C minor.

The recapitulation of the first subject group (A) (bars 68-75) follows a binary form, faithfully reproducing the presentation of the main section from the exposition.

The transition of the recapitulation (bars 76-79) is structured as a monothematic segment composed of three phrases. The first and second phrases share a similar rhythmic pattern, creating a continuous and consistent emotional atmosphere.

The first phrase evolves from the reflection of the first phrase of the connecting section in the exposition. (Example 40)

Example 40:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

The image displays a musical score for Example 40. It consists of two systems of music. The first system, starting at measure 20, features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A red box highlights a specific melodic phrase labeled 'Original' with a dynamic marking of *mf*. The second system, starting at measure 75, shows the same melodic line and accompaniment, but the highlighted phrase is labeled 'Inversion' and also marked *mf*. The notation includes various note values, rests, and a repeat sign in the bass staff of the first system.

The second phrase develops the scalar progression into arpeggios of a D7 chord, adding complexity and widening the auditory experience. The third phrase introduces a subdominant chord as an obstacle to the resolution, serving as a transitional bridge and setting the stage for the Neapolitan chord, ultimately leading to a satisfying cadence. (Example 41)



Example 41:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

77

D:(G:) - tsVI (A flat) N:(D flat:) D:(G:) t:(Cm)

This writing technique pays homage to the Viennese Classical style, highlighting the main theme with the pianist's exceptional technical prowess, enhancing the musical elegance and agility.

The second subject group (B) of the recapitulation (measures 80-88) is a complete reproduction from the exposition, but this time in the key of C minor.

The recapitulation part is from bar 68 to 90, which is similar to the exposition part, but with the Theme B remaining in C minor rather than modulating to G minor. However, the transition between Theme A and Theme B is different from the exposition because it does not require a modulation. Ching rejoins the performance at this point.

The canon starts from the last two beats of bar 88, with Ching pausing and only three string instruments playing. The melody is repeated three times in the canon and ends on the first beat of bar 91, marking the beginning of the Coda part. The two bowed string instruments play the melody from the canon, with Ching resuming their performance as well. This melody from canon was introduced in the exposition part. The Coda part features the repetition of the melody as a compositional element. The piano plays the melody twice, with the left hand using a chordal accompaniment. This is followed by a challenging passage for the piano, with the string instruments playing the melody consecutively, the right hand of the piano playing rapid arpeggios in the form of a short arpeggios, while the left hand plays octave bass notes. The melody is repeated three times in this period, with Seung playing it first, Saw Duang playing it

second, and then all three string instruments playing it together with a variation in the second half of the melody. At bar 100 and bar 101, Seung uses tremolo to play sustained long notes, and the two bowed string instruments play glissando to resolve from dominant to tonic. The piano then plays ascending C minor harmonic scale three times, expressing a sense of unwillingness and reluctance for the music to end, a desire to struggle and continue playing, and after the three consecutive ascending scales, the string instruments play the motif of theme to end the music.

The recapitulation section is derived from the exposition section, with the omission of the closing zone and the absence of modulation in the second subject group (B section). This symbolizes that Thai music has undergone a transformation, no longer being the same as before, but not completely departing from its original musical culture.

#### Coda

The coda section ( measures 89-101) consists of a single-phrase musical segment developed and transformed. It begins with the presentation of this single phrase as an introductory phrase, followed by two string voices responding in a canon-like fashion. (Example 42)

Example 42:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

88

The image shows two staves of musical notation. The top staff is labeled 'Follower' and the bottom staff is labeled 'Leader'. Both staves show a melodic phrase starting at measure 88. The 'Follower' staff has a blue box around the phrase, and the 'Leader' staff has a red box around the phrase. Dynamics are marked as *mf* and *mp*.

The strings then play in unison, introducing the piano solo. The piano solo takes this phrase as the second phrase and utilizes the subdominant as the "tail" of the first phrase, creating a parallel phrase structure. In the piano's lower register, there are also subtle melodic lines hidden within the bass accompaniment. (Example 43)

Example 43:

Fon Ngiao Sonata

Composer: Ming Yan

Transcriber: Ming Yan

The image displays two musical staves, labeled 92 and 94. Each staff consists of a vocal line (top) and a piano accompaniment (bottom). The piano accompaniment features a broken chord arpeggio with rapid runs of 32nd notes. Red boxes highlight specific notes in the piano part, likely indicating the 32nd notes mentioned in the text. The vocal line is a parallel phrase. The piano part is marked with a forte (f) dynamic.

Subsequently, each voice takes turns singing this parallel phrase, while the piano executes rapid runs of 32nd notes within broken chord arpeggios, showcasing the dexterity of the fingers as they quickly stretch and contract, resulting in clear and precise notes. The section is lively and brisk, allowing for the full display of the pianist's technical prowess.

In the final measure, the musical idea is repeated, evoking a synesthetic response from the listeners, tying together the entire sonata.

The ending of this passage is significant and symbolic. From bar 96 to bar 101, the piano showcases a dazzling array of sound effects, creating a brilliant effect. The final three ascending scales act as three questions: "Are we really ending?" The string section's response with the recurring motive is "Yes, we are ending," as the motive has a strong sense of vitality and drive. However, the use of the motive to end the piece also suggests that the music is not truly ending and is fading into the atmosphere.

The melody of the Coda also comes from the Mong Sae spelling. Sueng, Saw Duang, and all Thai string instruments play together in order, while the piano uses broken chord arpeggios to outline a brilliant background color, resembling the colorful decorations in Thai clothing and architecture. Finally, the main key is established with a continuous three-octave C minor scale played by the piano, and the

music ends with the motive played by the string instruments, fading away like fragrance in the air, permeating the listeners' hearts.

The Coda is tightly woven, emphasizing the seamless cooperation among the musicians. It symbolizes the good communication and close collaboration between Thai musicians and pianists, as they successfully complete a highly challenging performance. It reflects the harmonious interaction between individuals and cultures.

#### **Issues and Solutions for Actual Performance.**

The musical scale in Thai music is characterized by a seven-tone diatonic scale without semitones, whereas Western music follows a twelve-tone equal temperament system with semitones. This fundamental difference in scales necessitates the adjustment of Thai instrument players to align their performance with the tempered scale of Western instruments, particularly the piano, in order to achieve harmonic compatibility and enhance the understanding of Thai music for Western audiences.

The choice of a specific instrument in this context is influenced by its association with Ngiao music, which originates from the northern region of Thailand. This particular genre of music utilizes instruments that are indigenous to the northern region, providing a distinct sonic quality and cultural significance.

In the performances, it is found that the simultaneous playing of the Saw Sam Sai and Saw Eu instruments. This combination serves multiple purposes, including increasing the volume of the Saw Sam Sai, which is a melodic instrument, and introducing contrasting timbres. However, it is important to note that adding the Saw Eu to the ensemble is not necessary if the Saw Sam Sai alone can achieve the desired volume and dynamic contrast. This is because Thai instruments are traditionally played with adjustments made by the musician to approximate the pitch of Western instruments, such as the piano. Performing the same part with multiple players can potentially introduce pitch and consistency issues if not executed precisely.

Ching, a rhythmic pattern, plays a crucial role in the Thai ensemble. When Ching is introduced, it signifies the incorporation of Thai musical elements or

denotes sections where collaboration and coordination among the performers are required. Ching acts as a conductor, guiding and directing the ensemble to ensure cohesion and synchronized performances.

In terms of playing techniques, Thai musicians employ the "prom" technique for sustaining long notes on saw instruments, as opposed to the Western technique of "vibration." This technique involves specific finger movements and breath control to produce sustained and controlled sounds. Moreover, Thai musicians adapt their fingerings to play Western scales while still maintaining their proficiency in traditional Thai techniques. Occasionally, notes may be transposed one octave higher or lower to accommodate the typical range of saw instruments and the training methods employed by Thai musicians. It is crucial to respect and preserve this unique educational approach as it represents an integral part of Thai musical culture.

In traditional Thai music, the concept of canon, commonly found in Western music, is not typically encountered. The use of canon, where multiple parts imitate each other in a structured manner, may be a relatively new and unfamiliar concept for Thai musicians. Therefore, the incorporation of canon in Thai music requires careful consideration and adaptation to ensure its appropriate integration within the traditional Thai musical context. (The interview with the Thai musicians on April 12<sup>th</sup>, 2023)

After completing the composition and rehearsing with the Thai musicians, the composer visited Professor Natchar Pancharoen's home and performed the piece for her. Professor Natchar believed that the composition was excellent, but suggested some adjustments in certain voices of the introduction (measures 1-2) and (measures 4-5). She proposed transferring the parts originally played by the Saw Duang to the piano, while having the Saw Duang and Saw Sam Sai play the same melody together. She also mentioned that if the volume of the Saw Sam Sai was insufficient, the Saw Eu could be added to play in unison. The advantage of this choice is that it would enrich the timbre, but the disadvantage is that there might be variations in intonation and potential disharmony when playing the same melody. Therefore, careful balance and

consideration would be necessary during the performance to determine the best approach. It should be noted that the Saw Eu is an option for playing the same part as the Saw Sam Sai, rather than a mandatory instrument. (The interview with Prof. Dr. Narchar Pancharoen on April 26<sup>th</sup>, 2023)

### 2.2.3 The explanation of the cultural part of the new creation

#### The Power of Syncretism in Music Culture and Society

The concept of syncretism is exemplified in the city of Bangkok, Thailand, where the Fon Ngiao Sonata was created. Bangkok is a place of religious plurality, with Buddhism, Hinduism, Islam, Christianity, Animism beliefs, and other religions coexisting peacefully and with mutual respect. If music culture is viewed as analogous to the musical artists' beliefs, the cultural atmosphere of Bangkok allows for different musical cultures to coexist, respect each other, and collaborate. The Fon Ngiao Sonata, a fusion of musical forms, is able to be performed and accepted in this environment, demonstrating the potential for music to bring people together across cultural and religious boundaries.

This research highlights the power of syncretism in creating a harmonious and inclusive environment for the creation of music. By allowing different musical cultures to coexist and collaborate, a rich and diverse musical landscape is fostered, promoting understanding and harmony between diverse cultures. Syncretism serves as a reminder of the potential for different beliefs and practices to coexist peacefully and with mutual respect, not only in the realm of music, but in society as a whole.

In conclusion, the Fon Ngiao Sonata and the cultural atmosphere of Bangkok serve as a testament to the power of syncretism in creating a harmonious and inclusive environment for the creation of music. This research highlights the importance of fostering a culture of respect and inclusivity in order to create a rich and diverse musical landscape, and serves as a reminder of the potential for different beliefs and practices to coexist peacefully and with mutual respect.

### The Syncretism of European Classic and Thai Melodies

In musical form, the Fon Ngiao Sonata is a fusion of European classical music from the classical period and Thai melodies. The musical notation used is based on the Western system of equal temperament. The use of equal temperament is due to the fact that the piece was composed by the researcher with a Western musical education, although he had studied Thai music for three years and learned from top Thai musicians and scholars. As a Western musician and pianist with a cultural studies background in Western music, Thai music was a new element that he absorbed and fused with his cultural knowledge. This experience could happen to any musician or music enthusiast with a different musical background who wants to learn about and understand Thai music. On the other hand, Thai music needs to be spread to more places and needs "translators" who are not just simple "direct translators" but "interpreters" who understand the meaning after understanding. Many elite musicians in Thailand, who are often returning from studying abroad in the West, have both Thai and Western musical cultures and are well suited to serve as "translators." In the Fon Ngiao Sonata, musicians with both cultural backgrounds play the work by understanding the sound of the piece and performing it as needed without changing the temperament of Thai instruments. For example, the Thai A is 417.2 Hz, while the equal temperament A is 440 Hz. When Thai musicians play, they already know that the equal temperament A needs to be played at 440 Hz in the piece, so they adjust their performance accordingly without changing the temperament of their instruments. This allows for the fusion of the two musical cultures in the Fon Ngiao Sonata, creating a unique and harmonious sound.

This fusion of musical cultures in the Fon Ngiao Sonata is also reflective of the syncretism present in the cultural atmosphere of Bangkok, where the piece was created. The coexistence of different religions and the mutual respect among them serves as a model for the coexistence and collaboration of different musical cultures. The Fon Ngiao Sonata demonstrates the potential for music to bring people together across cultural and religious boundaries, fostering understanding and harmony.



In conclusion, the Fon Ngiao Sonata is a fusion of European classical music and Thai melodies, using the Western system of equal temperament. This fusion is reflective of the syncretism present in the cultural atmosphere of Bangkok, where different musical cultures are able to coexist and collaborate. The piece demonstrates the potential for music to bring people together across cultural and religious boundaries, promoting understanding and harmony.

### **Syncretism in Fon Ngiao Sonata and the Role of Time and Space in Music**

The concept of syncretism is evident in the creation of the Fon Ngiao Sonata, a musical form that combines elements of European music from the Classic period with traditional Thai melodies. The use of the equal temperament, a Western musical system, reflects the background of the researcher who created the piece. Despite conducting extensive research on Thai music and studying with top Thai musicians and scholars, the researcher is a Western musician and cultural scholar with a background in Western music. The incorporation of Thai music into the Fon Ngiao Sonata represents the syncretism that occurs when elements from different cultures are combined and integrated into a new whole.

When considering the concept of time and space in relation to music, it is important to distinguish between the "natural time and space" in which music exists and is experienced by listeners through their senses of sight, sound, and touch, and the "cultural time and space" or "language description time and space" which is artificially constructed in order to "speak" about the music and give it cultural meaning. Ethnic music, which is unique to its culture and philosophical in nature, represents the foundation of Thai music culture and serves as its identification, symbol, and emblem. In the process of music dissemination, the transmission of ethnic music to those familiar with the tradition necessarily follows its traditional form as a means of preserving and passing on the culture, while the transmission to those unfamiliar with the tradition is more fusion-based, with the transmission being actively designed based on the intended audience. Using excellent material collected and organized by ethnic music scholars through field-work, purposeful creation within a certain historical and cultural

context is considered music of a particular era. Syncretism can also be seen in the way that music changes and evolves over time, with elements from different periods and cultures being incorporated and transformed. The Fon Ngiao Sonata, created in the contemporary period, is a representation of the music of Fon Ngiao within the context of the present day.

However, the Fon Ngiao Sonata, when considered in the context of time and space, becomes a representation of the music of Fon Ngiao within the context of the researcher's time and place. In this way, music becomes a product of the cultural, social, and human factors of a specific time and place, and its evolution and transmission involve the integration and transformation of elements from different times and cultures. For example, within European music, compositions such as sonatas, concertos, capriccios, preludes, fugues, and fantasies are created at different times. It is possible to specifically discuss a particular sonata composed by a particular composer during a certain period. This work represents a specific point in time and reflects the result of cultural, social, and humanistic factors. The same work may also be presented in different ways at different times due to the different contexts in which it is embedded, even by the same composer. For example, Beethoven's Piano Quartet in C major, WoO.36 No. 3, composed when he was 14 years old, later served as the source material for the second movement of his Piano sonata Op.2 No.1 and the first movement of his Piano sonata Op.2 No.1.

If the Fon Ngiao music is considered within the context of time and space, it can be seen that it has been presented in many versions within the "natural time and space", and when discussing a specific piece of Fon Ngiao music, it is based on the "cultural music time and space". "Natural time and space" or "general time and space" refers to the naturally existing musical time and space that provides the audience with visual, auditory, and tactile sensations of music. "Musical cultural time and space", or "linguistic descriptive time and space", is artificial and used for "speaking" about music, giving the music cultural meaning. When music is given cultural significance through language and description, it gains the power to influence the

development of society and to demonstrate the impact it has on human and social progress in a particular era. Therefore, not only does music itself give the audience sensory experience, but it also conveys cultural ideas to the audience through "speaking" about music.

### **Exploring New Music Concepts Through Cross-Cultural Fusion**

This study explores the collision of Thai, Western, and Chinese music, resulting in the development of new music concepts and spaces for music creation. The composer views music as a form of communication and expression shaped by cultural influences. The new music concepts involve cross-cultural fusion and exploration of musical possibilities.

In terms of tuning systems, the composer suggests respecting different tuning systems and cultural beliefs and trying to express music in ways that different cultures can understand. Tuning systems are seen as representative of different cultural and linguistic beliefs, and there is no need to change one to make it exactly the same as another. The emphasis is on respecting cultural differences and striving to communicate between them. To play Thai music in a way that Westerners can understand, it is suggested to use a tuning system that is close to equal temperament without changing the tuning system of the instrument. The tuning system of the instrument does not necessarily need to be changed, but can be adjusted by the performer to fit the performance. This approach can be compared to the way people with different accents and thought patterns can still communicate effectively.

The characteristics of the new music concepts are freedom of exploration and innovation, which go against traditional music theory and composition techniques. This approach allows for the creation of new music forms through cross-cultural fusion and is possible to improve and iterate using AI. Demonstrating this new music concept through performance can showcase the unique qualities and innovative approach to music creation. It is important to emphasize the role of people in music, as music gains meaning from human activity. Music without human participation often lacks meaning.

A new music creation method was explored by fusing different music cultures. The central idea of this approach is that music is a form of communication between humans, and by studying the dialogue between different music cultures, new music forms can emerge. The composer suggests that this new approach involves exploring the possibilities of music rather than relying solely on traditional music theory and composition techniques.

Music creation can be showcased through performance to demonstrate its unique qualities and innovative approaches. This study provides a new perspective on music creation, emphasizing the importance of communication and cross-cultural exchange in creating new music forms.

### 3. The summary of the analysis.

#### **The concept of the Chamber Music of Piano and Thai Strings**

Thailand has a diverse range of ensemble music that is distributed according to geographical regions. This new form of performance not only retains the participation of traditional Thai musical instruments, but also emphasizes their collaboration with Western musical instruments and emphasizes cultural exchange between musicians from different cultural backgrounds. The piano and Thai strings chamber is a syncretized form of Thai and Western music, providing a unique perspective and understanding for outsiders. Traditional Thai music has its own distinct characteristics and ways of being that should be preserved. This syncretism of cultural influences allows for the creation of new and unique musical forms that showcase the diversity and richness of Thai music. By emphasizing cultural exchange and collaboration, this new form of ensemble music also promotes understanding and appreciation for different musical traditions and encourages the preservation of traditional musical practices.

#### **The theory of the culture about this chamber music**

The theory of culture surrounding this chamber music is that Thai traditional music has evolved from a minority culture to a dominant culture, while still maintaining its

original cultural traditions. This process of cultural integration is based on the goal of social integration, which is the integration of people from different cultural backgrounds into a cohesive society. In this process, people are both the carriers and creators of culture, as well as consumers of it. To some extent, social integration and cultural integration can be seen as equivalent. The process of cultural integration involves cultural assimilation, cultural diffusion, cultural exchange, and ultimately cultural integration. These theories aim to promote mutual respect and tolerance between different cultures, reduce anxiety about the stability of national identity, and guide cultural exchanges that can benefit all parties. Thai piano chamber music is an example of the application of these theories, as it combines Thai and Western cultural influences and promotes cultural exchange and understanding between different traditions. The integration of Thai traditional music into the dominant culture represents a shift in its status within Thai society, while still preserving its original cultural traditions. This process is facilitated by theories such as cultural diffusion, cultural exchange, and cultural integration, which focus on the management of cultural diversity and the promotion of mutual understanding and respect between different cultures. Thai piano chamber music serves as an example of these theories in action, as it allows for the integration of Thai and Western cultural influences and encourages cultural exchange between different traditions.

#### **The cognition of this music culture**

The cultural significance of this chamber music lies in its ability to be perceived and appreciated by individuals from non-Thai cultural backgrounds. This is due to the inherent universality of music, which allows for shared understanding and emotional response among all people. The epigenetic factors, or the contextual and cultural influences on musical perception, play a role in shaping how the music is understood and interpreted. In the case of Thai piano chamber music, the piano represents the Western perspective, while the Thai musical instruments represent the indigenous culture. By bringing these two elements together to perform Thai music, a

new mode of expression is created that allows for the communication and discussion of Thai music culture, as well as its preservation and dissemination.

The performance of chamber music also emphasizes the interaction and communication between the musicians. During rehearsals, musicians with different cultural backgrounds share their understandings and perspectives on the piece, ultimately achieving a sense of integration. There is also communication between the musicians and the composer, who seek to convey the intended message of the piece to the audience. The composer also engages in exchange and collaboration with the original source of the music, adding their own creative input while still respecting the original intention of the material. This process results in music that serves as a new mode of expression, and the research surrounding it aims to understand the cognitive and musical orientations that are formed through this type of music.

#### **The characteristics of this music culture**

Thai piano chamber music is characterized by the use of Western notation to record music and the incorporation of traditional Thai music elements, such as ornamentation, into the compositions. The use of ornamentation in melodies is a central aspect of Thai piano scores. In addition, themes in Thai piano chamber music can be improvised in various ways to give them a unique Thai flavor. It is important to design appropriate symbols for ornamentation and clearly mark rhythm patterns. Thai instruments, such as strings, also incorporate traditional Thai ornamental tones, such as the "prom," a vibrato effect that is unique to Thai music. From a tuning perspective, instruments are not altered beforehand but rather, the music is interpreted by the performer and the instrument's pitch is controlled to achieve the desired sound. For the piano, the exposition part and recapitulation part require harmony accompaniment and the performance of Thai melodies, which differ from Western scales. However, the development part not only plays Western scales to connect the musical motives, but also effectively expresses foreign melodies (Thai melodies) through European classical music performance methods. In general, the combination of Thai elements with the

Western musical system creates a unique fusion of Thai-Western music in Thai piano chamber music.

#### **The influence of this music culture**

Thai piano chamber music is a form of music that combines elements of Thai and Western music, including the use of Western notation, the writing style of Western chamber music, traditional Thai melodies, the use of decorative tones in the performance of Thai instruments, and the imitation of Thai music on the piano. It is intended to be performed in university music halls in Thailand and shared through recordings or videos on various platforms. The goal of this musical culture is to promote cultural exchange and understanding between Thai and Western musical traditions, and to serve as a means for the future dissemination and development of Thai ethnic music. The influence of Thai piano chamber music is expected to reach musicians, performing arts organizations, and educational institutions with both Thai and Western musical backgrounds, and to garner their attention. It is hoped that more musicians with a background in both Thai and Western music will write new works that incorporate Thai music elements and are widely accepted, so as to promote the faster and wider dissemination of Thai music culture and make it a source of influential music culture in the world. It is hoped that this form of music will contribute to the preservation and promotion of Thai music, and at the same time, promote mutual respect and inclusion between different cultural traditions.

## CHAPTER 5 CONCLUSION

### Conclusion

#### 1. The background of the analysis (Ngiao music).

Ngiao music, originating from the northern region of Thailand, has a diverse and evolving history. It began with Saw Ngiao and Selemao, followed by the collaborative work of Miss Lamul Yamagupt and Mr. Rod Aksorn Thap in 1938, resulting in Fon Ngiao music. Contemporary musicians like Natchar Pancharoen and Bruce Gaston were influenced by Fon Ngiao and created their own versions. Boonyong Ketkong's Ngiao Ram Luk Thao in 1958 further developed the melody of Fon Ngiao. Additionally, two compositions influenced by Fon Ngiao were released in 1957: the Thai folk song "Toey Khong" from the Northeastern region and the popular song "Kulab Wiang Phing" from northern Thailand, which symbolizes the Rose of Chiang Mai City. This timeline illustrates the rich history, evolution, and influence of Ngiao music through various musicians and composers.

#### 2. The data analysis.

##### 2.1 The concept of original and contemporary Ngiao songs

The provided paragraph discusses the musical composition and analysis of Ngiao, a Lanna folk music genre. It describes the structure of the composition, including the refrain and two distinct parts, along with the corresponding musical notes and scales used. Additionally, it examines the loogtogs (tonal centers) of the compositions and their relationship to Western music chords. The loogtogs (tonal centers) of the verses and refrains are listed, along with the scales used in the songs. The rhythmic structures of the songs are discussed, focusing on consistent patterns and distinct motifs. Finally, four main types of rhythms found in the song are explained, including dotted notes rhythm combination, gallop, reverse gallop, and syncopation, which add to the unique character of the music.

The revised version by Master Bruce Gaston is a composition that fuses Western and Thai musical elements. It consists of three parts: a prelude, main body, and



postlude. The piece is in the key of C minor and uses two pentatonic scales. The main body has section A and section B with an interlude in between. The composition incorporates traditional Thai motifs and instruments like the "Sueng" and "Mong Sae spelling." The structure and melodies are based on traditional Thai music, with variations and development throughout. The coda provides a sense of closure with a chord progression leading to a C minor resolution. The revised version by Professor Dr. Natchar Pancharoen follows a binary form and uses the pentatonic scale. The piece is divided into an introduction, main body, and coda. Sections A and B have verses and refrains, while the coda resembles Section B. The melody is influenced by the original "Fon Ngiao" and Ngiao Ram Luk. The composition maintains a sense of continuity and concludes with a variation of the main melody.

These arrangements from piano solo works, which have been arranged by researcher, aim to blend traditional Thai music with Western instruments while maintaining the genre's essence. The researcher utilized the Thai rhythm instrument "Ching" and explored substituting Thai string instruments for Western ones. The experiences and conclusions gained from these arrangements contribute to composing chamber music that fuses traditional and Western elements, creating a unique sound.

## **2.2 To create a piano quintet sonata for piano and Thai strings**

The selection of creative materials in Thai music involves categorizing it into ceremonial music, ritual music, music for listening, and music for drama. The music for listening and drama can be used for Westernized creations, while ceremonial and ritual music may pose challenges. The concept of heterophony, where multiple instruments play variations of the main melody, is important in Thai music. The choice of tuning system is crucial when combining Thai and Western instruments. Thai music follows a seven-voice equal tuning system, while Western music is well-tempered. Achieving harmonious sounds between Thai and Western instruments can be challenging. The concept of notation in new creations involves using Western notation for easy understanding by more people, although traditional Thai music relies on dictation rather than written scores. The communication between chamber musicians

emphasizes harmony, the importance of sound, and the background of the musicians, who should have a deep understanding of both Thai and Western music cultures.

### **3. The summary of the analysis.**

The chamber music of piano and Thai strings is a new form of ensemble music that combines traditional Thai instruments with Western instruments and emphasizes cultural exchange between musicians of different cultural backgrounds. It is a syncretized form of Thai and Western music that provides a unique perspective and understanding for outsiders and promotes understanding and appreciation for different musical traditions. The integration of Thai traditional music into the dominant culture represents a shift in its status within Thai society, while still preserving its original cultural traditions. This process is facilitated by theories such as cultural diffusion, cultural exchange, and cultural integration, which focus on the management of cultural diversity and the promotion of mutual understanding and respect between different cultures.

One of the most notable features of the chamber music of piano and Thai strings is the combination of Thai and Western musical instruments. The use of traditional Thai instruments such as the Sueng and the Saw Duang adds a distinctive sound and flavor to the music, while the inclusion of the piano brings a more Western element to the mix. This blend of cultural influences and fusion of musical styles creates a wide range of musical expression and opens up new possibilities for musical creation.

The emphasis on cultural exchange and collaboration between musicians of different cultural backgrounds is another characteristic of this chamber music. Through their work together, musicians are able to share their understanding and appreciation of different musical traditions and learn from one another. This exchange of knowledge and ideas helps to promote understanding and respect between different cultures and encourages the preservation of traditional musical practices.

The development of this chamber music also reflects the increasing globalization and modernization of Thailand. As the country continues to open up to the outside world and become more connected to the global community, it is natural for new forms of music to emerge that reflect these changes. The chamber music of piano and

Thai strings represents the integration of Thai and Western cultural influences and the adaptation of traditional music to new contexts.

In addition to its cultural and musical significance, the chamber music of piano and Thai strings also has cognitive and psychological effects on the musicians and audience. For the musicians, the performance of this music requires a high level of interaction and communication, as well as the integration of different cultural influences. This process can help to promote a sense of unity and collaboration among the musicians and facilitate the sharing of ideas and perspectives.

For the audience, the music has the potential to evoke emotional responses and facilitate a deeper understanding and appreciation of Thai culture. Through the performance of this music, the audience is able to gain insight into the cultural traditions and values of Thailand and gain a deeper understanding of the country's history and culture.

Overall, the chamber music of piano and Thai strings represents a unique and innovative form of ensemble music that combines traditional Thai instruments with Western instruments and emphasizes cultural exchange and collaboration between musicians of different cultural backgrounds. Through its fusion of cultural influences and its emphasis on understanding and appreciation of different musical traditions, it promotes cultural diversity and helps to preserve traditional musical practices. In doing so, it reflects the increasing globalization and modernization of Thailand and the country's efforts to promote cultural exchange and understanding. At the same time, it has cognitive and psychological effects on the musicians and audience, promoting a sense of unity and collaboration among the musicians and facilitating a deeper understanding and appreciation of Thai culture among the audience.

## **2. Discussion**

Could piano and Thai string chamber music serve as a means of cultural syncretism to promote traditional Thai music?

Yes, piano and Thai string chamber music can be used as a form of cultural syncretism to promote traditional Thai music. By combining elements of Western and Thai music, this type of chamber music creates a new musical style that blends the two cultural traditions and highlights the cultural exchange between them. By performing this music in concert halls and sharing recordings and videos online, traditional Thai music can be introduced to a wider audience and gain greater recognition and appreciation. Additionally, by encouraging students with a Thai cultural background to participate in the creation and performance of this music, traditional Thai music can be preserved and passed down to future generations. Overall, piano and Thai string chamber music can serve as an effective way to promote traditional Thai music and preserve its cultural significance.

The concept of chamber music featuring both piano and Thai strings represents a fusion of Thai and Western musical traditions. This syncretism not only allows for the creation of unique musical forms that showcase the diversity and richness of Thai music, but also emphasizes cultural exchange between musicians from different cultural backgrounds and promotes the preservation of traditional Thai musical practices.

The theory of culture surrounding this chamber music centers on the idea of cultural integration, which refers to the process of bringing people from different cultural backgrounds together into a cohesive society. This process can involve cultural assimilation, diffusion, exchange, and integration, and is aimed at promoting mutual respect and tolerance between different cultures. Thai piano chamber music serves as an example of these theories in action, as it combines Thai and Western cultural influences and encourages cultural exchange between different traditions.

The cognition, or perception and understanding, of this music culture is influenced by epigenetic factors such as cultural context. The performance of chamber music also emphasizes the communication and interaction between the musicians, as well as the composer, and allows for the sharing of different perspectives and understandings of the music.

In terms of cultural significance, this chamber music is notable for its ability to be perceived and appreciated by individuals from non-Thai cultural backgrounds due to the universality of music. It also serves as a means of promoting cultural exchange and understanding, and allows for the preservation and dissemination of Thai music culture.

In conclusion, it seems that using piano and Thai string chamber music as a cultural syncretism could be an effective way to promote traditional Thai music and facilitate cultural exchange. By bringing together Thai and Western musical traditions and emphasizing the communication and collaboration of musicians from different cultural backgrounds, this syncretized form of music has the potential to enrich and enhance our understanding and appreciation of traditional Thai music.

### **3. Suggestions**

According to the discussion above, it seems that the goal of promoting traditional Thai music through the development of chamber music featuring piano and Thai strings is to showcase the diversity and richness of Thai music to a wider audience, while also preserving and promoting cultural exchange and understanding between different traditions. Here are some potential strategies for promoting this type of music:

**Collaboration with cultural institutions and organizations:** Partnering with cultural institutions, such as museums and music schools, can provide opportunities for performances, workshops, and educational programs that highlight the cultural significance of Thai piano chamber music. This can help to raise awareness and appreciation for traditional Thai music among a wider audience.

**Marketing and outreach efforts:** Developing a marketing and outreach strategy that targets both traditional music enthusiasts and those who may be unfamiliar with Thai music can help to increase the visibility and reach of this type of music. This could include creating promotional materials, such as flyers, posters, and social media content, as well as targeting specific events and venues that may be interested in hosting performances.

Educational programs: Developing educational programs that teach traditional Thai music techniques and styles to both Thai and non-Thai musicians can help to preserve and promote this type of music. This could include offering workshops or classes taught by traditional Thai musicians, or incorporating traditional Thai music into existing music education programs.

Cultural exchange programs: Encouraging cultural exchange between Thai and non-Thai musicians can help to foster mutual understanding and appreciation for different musical traditions. This could include organizing collaborative performances or exchanges between musicians from different cultural backgrounds, or hosting events that feature traditional Thai music alongside other types of music.

Funding and support: Seeking out funding and support from various sources, such as grants, sponsorships, and donations, can help to provide the resources necessary to sustain and grow efforts to promote traditional Thai music. This could include applying for funding from cultural organizations or seeking out partnerships with businesses or individuals who are interested in supporting this type of music.

To conclude, promoting traditional Thai music through the development of chamber music featuring piano and Thai strings can be a powerful way to showcase the diversity and richness of Thai music to a wider audience, while also preserving and promoting cultural exchange and understanding between different traditions. Some potential strategies for achieving this goal include collaborating with cultural institutions, implementing marketing and outreach efforts, developing educational programs, fostering cultural exchange, and seeking out funding and support. By implementing a combination of these strategies, it may be possible to effectively promote and preserve traditional Thai music for future generations to enjoy.

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APPENDIX

Interview pictures

The interview with Asst. Prof. Tepika Rodsakan on Sep 21, 2022



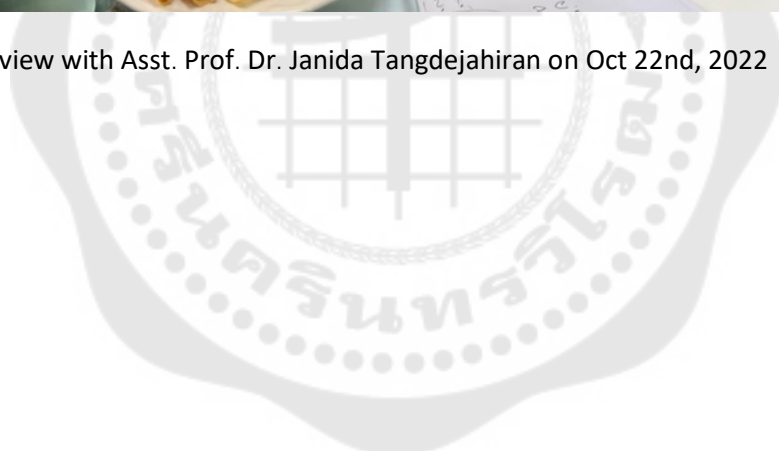
The interview with Assoc. Prof. Rujee Srisombut on Sep 21, 2022



The interview with Prof. Dr. Manop Wisuttiapat on Oct 7, 2022



The interview with Asst. Prof. Dr. Janida Tangdejahiran on Oct 22nd, 2022





The interview with Asst. Prof. Dr. Tepika Rodsakan on Oct 25th, 2022



The interview with Prof. Dr. Narchar Pancharoen on Oct 26th, 2022



The interview with Prof. Dr. Saharat Chanchaleum on Oct 26th, 2022



The interview with Assoc. Prof. Dr. Somsak Ketukaenchan on Oct 27th, 2022



The interview with the Thai musicians on April 12th, 2023



The interview with Prof. Dr. Narchar Pancharoen on April 26th, 2023





The scores

Fon Ngiao (original)

## Fon Ngiao

Ming Yan under the guidance of Prfs. Veera Phansue

Part 1 instruments playing

5

9

13

17 repeat once

21

25

29

2

33  $\Phi$  Part 2 Singing

37

41

45

49

53

57

61

65

69 Part 3 Mong sae (spelling)

73 3

77

81

85

89

93 Coda comes from Part 1  
instruments playing

97

100

104

108

## Ngiao Ram Luk

## Ngiao Ram Luk

Ming YAN revised under the guidance of Prof. Veera Phansue

Piano

Prelude

Pi solo

tr

5

9

13

17

21

25

Ranad Ek solo

29

2

33 Pi and Ranad Ek play as asking Ngiew Wram Luk Kong wong yai, Kong wong Ek and Ranad Tum play as answer

37 Pi and Ranad Ek play as asking Kong wong yai, Kong wong Ek and Ranad Tum play as answer

41 Sam Chan

45

49

53

57 Part 1

61

65

69

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first two staves (measures 33-36 and 37-40) feature a melody with a long slur over the first four notes, indicating a phrase. The third staff (measures 41-44) begins with a double bar line and a box labeled 'Sam Chan'. The fourth staff (measures 45-48) continues the melody with a similar slur. The fifth staff (measures 49-52) continues the melody. The sixth staff (measures 53-56) continues the melody. The seventh staff (measures 57-60) begins with a double bar line and a box labeled 'Part 1'. The eighth staff (measures 61-64) continues the melody. The ninth staff (measures 65-68) continues the melody. The tenth staff (measures 69-72) continues the melody.

Ngiew Wram Luk

3

73

7 7 7 7 7 7 7

77

81

85

89

93

97

101

105

Part 2

109

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Ask Answer Ask Answer Ask Answer Ask

4

113 Ngiew Wram Luk

Answer

Ask Answer Ask Answer

Song Chan

Part 1

Ngiew Wram Luk

5

153

157

161

165

169

Part 2

173

177

181

185

1.

186

2.

Chan Diew



6

190 Part 1 Ngiew Wram Luk

194

198 1.

199 2.

203 Part 2

207

211 1.

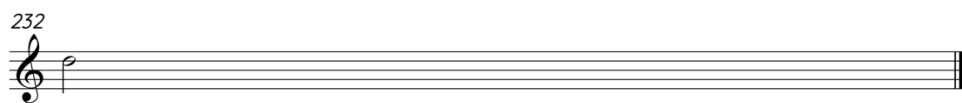
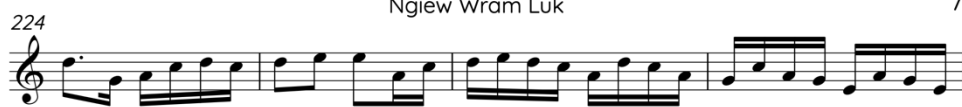
212 2. The Coda

216

220

Ngiew Wram Luk

7



## Selemao

## Selemao

Ming Yan under the guidance of Profs. Veera Phansue

The musical score is written in 2/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The score is divided into two main sections: a Verse and a Refrain.

- Staff 1:** Labeled "Verse". It begins with a whole rest, followed by a half note G4, a quarter note F4, a dotted quarter note E4, and a half note D4.
- Staff 2:** Starts at measure 5. It contains a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 3:** Starts at measure 9. It contains a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 4:** Starts at measure 13. It contains a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 5:** Starts at measure 17. It contains a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 6:** Labeled "Refrain". It begins with a double bar line and repeat sign, followed by a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 7:** Starts at measure 25. It contains a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 8:** Labeled "Verse". It begins with a double bar line and repeat sign, followed by a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

2

33



37



41



45



49

Refrain



53



57

Verse



61



65



69



3



## Saw Ngiao

Based on the score of Profs. Songkran Somchandra

## Saw Ngiao

Ming YAN under the guidance of Profs. Veera Phansue

Refrain

5 Part 1

9

13

17 Refrain

21 Part 2

25

29

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight staves of music. The first staff is labeled 'Refrain' and contains four measures. The second staff is labeled '5 Part 1' and contains four measures. The third staff is labeled '9' and contains four measures. The fourth staff is labeled '13' and contains four measures. The fifth staff is labeled '17 Refrain' and contains four measures. The sixth staff is labeled '21 Part 2' and contains four measures. The seventh staff is labeled '25' and contains four measures. The eighth staff is labeled '29' and contains four measures. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests.

2

33



Musical notation for measures 33-36. The staff is in treble clef with a key signature of one sharp (F#). Measure 33: quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 34: quarter note D5, eighth note E5, eighth note F#5, quarter note G5. Measure 35: quarter note G5, eighth note F#5, eighth note E5, quarter note D5. Measure 36: quarter note C5, eighth note B4, eighth note A4, quarter note G4.

37



Musical notation for measure 37. The staff is in treble clef with a key signature of one sharp (F#). Measure 37: quarter note G4, eighth note A4, eighth note B4, quarter note C5. The measure ends with a double bar line and repeat dots.

## Fon Ngiao (piano solo)

Arranger: Col.Choochart Pintaksakorn

Revised by Natchar Pancharoen

(♩ = 100)

The image displays a piano score for the piece 'Fon Ngiao'. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked as quarter note = 100. The key signature has two flats (B-flat and E-flat). The score begins with a 2/4 time signature. The first system (measures 1-4) features a melody in the treble clef and a bass line in the bass clef. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) shows a more complex melodic line in the treble clef and a bass line with some rests. The fourth system (measures 13-16) features a dense melodic texture in the treble clef and a bass line with some rests. The fifth system (measures 17-20) concludes the piece with a final melodic flourish in the treble clef and a bass line with some rests.



21

Musical notation for measures 21-24. The right hand features a complex, flowing melodic line with many sixteenth notes and some trills. The left hand provides a steady accompaniment with quarter notes and chords.

25

Musical notation for measures 25-28. The right hand has a more rhythmic, chordal texture with repeated eighth-note patterns. The left hand continues with a simple accompaniment.

29

Musical notation for measures 29-32. The right hand returns to a melodic style with sixteenth-note runs. The left hand accompaniment remains consistent.

33

Musical notation for measures 33-36. Similar to measures 29-32, the right hand has melodic sixteenth-note passages. The left hand accompaniment is steady.

37

Musical notation for measures 37-40. The right hand has a melodic line with a "S" marking above it. The left hand accompaniment is consistent.

41

Musical notation for measures 41-44. The right hand has a more rhythmic, chordal texture. The left hand accompaniment is consistent.

The image displays a piano score for a piece titled "School of Traditional Thai Music" by Natchar Pancharoen. The score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece begins at measure 45. The first system (measures 45-48) features a simple harmonic accompaniment in the bass and a melody in the treble. The second system (measures 49-52) introduces a more active bass line with eighth-note patterns. The third system (measures 53-56) continues the bass line's activity and includes a trill (tr) in the treble. The fourth system (measures 57-60) features a complex treble melody with sixteenth-note runs and a trill. The fifth system (measures 61-64) shows a continuation of the treble melody with a trill and a more active bass line. The sixth system (measures 65-68) concludes the piece with a final melodic phrase in the treble and a steady bass accompaniment.

69

Tr

Measures 69-72: Treble clef, bass clef, 3/4 time signature. Measure 69: Treble has eighth-note chords, bass has quarter notes. Measure 70: Treble has eighth-note chords, bass has quarter notes. Measure 71: Treble has eighth-note chords, bass has quarter notes. Measure 72: Treble has a trill (tr) on a quarter note, bass has a quarter rest.

73

Measures 73-76: Treble clef, bass clef, 3/4 time signature. Measure 73: Treble has eighth-note chords, bass has quarter notes. Measure 74: Treble has eighth-note chords, bass has quarter notes. Measure 75: Treble has eighth-note chords, bass has quarter notes. Measure 76: Treble has eighth-note chords, bass has quarter notes.

77

8<sup>va</sup>

Measures 77-80: Treble clef, bass clef, 3/4 time signature. Measure 77: Treble has eighth-note chords, bass has quarter notes. Measure 78: Treble has eighth-note chords, bass has quarter notes. Measure 79: Treble has eighth-note chords, bass has quarter notes. Measure 80: Treble has a whole note chord, bass has a whole note chord.

81

Measures 81-84: Treble clef, bass clef, 3/4 time signature. Measure 81: Treble has quarter notes, bass has quarter notes. Measure 82: Treble has quarter notes, bass has quarter notes. Measure 83: Treble has quarter notes, bass has quarter notes. Measure 84: Treble has a whole note chord, bass has a whole note chord.

85

Measures 85-88: Treble clef, bass clef, 3/4 time signature. Measure 85: Treble has quarter notes, bass has quarter notes. Measure 86: Treble has quarter notes, bass has quarter notes. Measure 87: Treble has quarter notes, bass has quarter notes. Measure 88: Treble has quarter notes, bass has quarter notes.

89

Measures 89-92: Treble clef, bass clef, 3/4 time signature. Measure 89: Treble has eighth-note chords, bass has quarter notes. Measure 90: Treble has eighth-note chords, bass has quarter notes. Measure 91: Treble has eighth-note chords, bass has quarter notes. Measure 92: Treble has eighth-note chords, bass has quarter notes.

The image displays a piano score for a piece from the School of Traditional Thai Music. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of three systems of music, each with a treble and bass staff. The first system starts at measure 93 and ends at measure 96. The second system starts at measure 97 and ends at measure 100. The third system starts at measure 101 and ends at measure 102. The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *tr.* (trill) and *rit.* (ritardando). The piece concludes with a double bar line at the end of measure 102.

Source: Piano Solo School of Traditional Thai Music. (2012). Piano Literature of Siam p. 58-62

## Fon Ngiao (Chamber Edition)

Arranger: Ming Yan

## Fon Ngiew

Arranged by Ming YAN

Anonymous

**Moderato**

Ching  $\text{H} \quad \frac{2}{4}$

Violin I  $\frac{2}{4}$

Violin II  $\frac{2}{4}$

French Horn in F  $\frac{2}{4}$

**Moderato**

Piano  $\frac{2}{4}$

5

*p*

2

10

Musical score for measures 10-14. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note bass line and a treble line with flowing sixteenth-note patterns. A vocal line is present at the top, consisting of a series of dotted quarter notes with a fermata over the final one.

15

Musical score for measures 15-19. The score continues with the same piano accompaniment. The vocal line in measure 15 has a fermata, and the piano accompaniment continues with its characteristic eighth-note bass line and sixteenth-note treble line. Measures 16-19 show the vocal line returning with a melodic phrase.

3

20

Musical score for measures 20-24. The score is in 3/4 time and features a piano introduction. The treble clef staff contains a melodic line with a slur over measures 20-24. The bass clef staff contains a complex rhythmic accompaniment of chords and eighth notes. A dynamic marking *mp* is present in the first measure of the piano part.

25

Musical score for measures 25-29. The score continues the piano introduction. The treble clef staff contains a melodic line with a slur over measures 25-29. The bass clef staff contains a complex rhythmic accompaniment of chords and eighth notes. A dynamic marking *mp* is present in the first measure of the piano part.

4

31

Musical score for measures 31-35. The score is in 3/4 time and features a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note pattern. The key signature has one flat (B-flat).

36

Musical score for measures 36-40. The score continues the piano accompaniment from the previous system. It features a similar complex melody in the right hand and a rhythmic bass line. A "swr" (sforzando) marking is present above a measure in the right hand, indicating a dynamic accent. The key signature remains one flat (B-flat).



5

41

Musical score for measures 41-48. The score consists of five staves. The top staff is a single line with a double bar line and a series of eighth notes with beams. The second and third staves are grand staves (treble and bass clefs) with mostly rests and some melodic fragments at the end. The fourth and fifth staves are grand staves with more active melodic and harmonic lines, including some chords and eighth notes.

49

Musical score for measures 49-56. The score consists of five staves. The top staff is a single line with a double bar line and a series of eighth notes with beams. The second and third staves are grand staves with complex melodic lines, including many slurs and ties. The fourth and fifth staves are grand staves with complex melodic and harmonic lines, including many slurs and ties.

6

54

Musical score for measures 54-58. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves: a vocal line at the top with a treble clef and a double bar line, followed by two grand staff systems (treble and bass clefs). The vocal line contains five measures of dotted quarter notes with a fermata. The piano accompaniment includes complex sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with various articulations and slurs.

59

Musical score for measures 59-63. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves: a vocal line at the top with a treble clef and a double bar line, followed by two grand staff systems (treble and bass clefs). The vocal line contains five measures of dotted quarter notes with a fermata. The piano accompaniment includes complex sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with various articulations and slurs.

64 7

Musical score for measures 64-68. The score is in 7/8 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

69

Musical score for measures 69-73. The score is in 7/8 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

8

74

Musical score for measures 74-77. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note bass line and a treble line with sixteenth-note patterns. A vocal line with a soprano clef is positioned above the piano staves, containing a melodic line with slurs and a final note marked "8va".

78

Musical score for measures 78-81. The score continues in 3/4 time with two flats. The piano accompaniment features a bass line with eighth notes and a treble line with sixteenth-note runs. The vocal line has a melodic line with a slur and a final note marked with a circled "8" and a dashed line.

Khaek Sarai

Arranger: Ming Yan

# Khaek Sarai

Arranged by Ming YAN

Old Tune by Unknown Composer

**Andantino**

Ching 

Violin I 

Violin II 

Piano 

6 

2

12

Musical score for measures 12-17. The score is in 3/4 time and consists of three systems. The first system contains a single staff with a whole note chord progression: C major, D major, E major, F major, G major, and A major. The second system contains two staves (treble and bass clef) for a piano accompaniment. The treble staff begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff begins with a quarter rest, followed by a half note C3, and then a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The third system continues the piano accompaniment with similar rhythmic patterns and chordal textures.

18

Musical score for measures 18-23. The score is in 3/4 time and consists of two systems. The first system contains a single staff with a whole note chord progression: C major, D major, E major, F major, G major, and A major. The second system contains two staves (treble and bass clef) for a piano accompaniment. The treble staff begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff begins with a quarter rest, followed by a half note C3, and then a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The third system continues the piano accompaniment with similar rhythmic patterns and chordal textures.

3

24

Musical score for measures 24-29. The score is written for a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line consists of a single melodic line with a fermata over the final note. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present in the right hand of the piano part.

30

Musical score for measures 30-35. The score is written for a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line consists of a single melodic line with a fermata over the final note. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand of the piano part.

4

36

Musical score for measures 36-40. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 36, followed by half notes in measures 37-39, and a half note with a fermata in measure 40. The piano accompaniment starts in measure 36 with a melody in the right hand and a bass line in the left hand, both marked *mp*. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes in measure 40 with a final chord in the right hand and a melodic flourish in the left hand.

41

Musical score for measures 41-45. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 41, followed by half notes in measures 42-44, and a half note with a fermata in measure 45. The piano accompaniment starts in measure 41 with a melody in the right hand and a bass line in the left hand, both marked *f*. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes in measure 45 with a final chord in the right hand and a melodic flourish in the left hand.



5

47

pp

pp

mp

53

f

mf

f

6

59

Musical score for measures 59-64. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 59, followed by a melodic line starting in measure 60. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mp* (mezzo-piano) in measures 60, 61, and 62. The system concludes with a repeat sign in measure 64.

65

Musical score for measures 65-70. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 65, followed by a melodic line starting in measure 66. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) in measures 66 and 67, and *mf* (mezzo-forte) in measure 68. The system concludes with a repeat sign in measure 70.

70

7

mf mp f

mf mp f

mf mp f

75

p

p

f

8

80

Musical score for measures 80-85. The score consists of three systems. The first system has a single staff with a double bar line and six quarter notes. The second system has two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The third system also has two staves with the same key signature and time signature. A dynamic marking *mf* is present in the bass staff of the third system.

86

Musical score for measures 86-91. The score consists of three systems. The first system has a single staff with a double bar line and two measures, each containing a quarter note followed by a first ending bracket. The second system has two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The third system also has two staves with the same key signature and time signature. First and second endings are marked with "1." and "2." above the staves.

The Suite of Nok Khamin

Arranger: Ming Yan

# The Suite of Nok Khamin

Original Composer: Khru Peng  
Arranger: Ming YAN

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## Movement I

Arranger: Ming YAN

Original Composer: Khru Peng

**Adagio** Tiew Hwan

Ching

Guitar

Violin I

Violin II

**Adagio**

Piano

*pp* *pp* *pp*

3

4

Musical score for measures 4-6. The score consists of three systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes, including accents. The second system has a treble clef staff with a whole rest and a bass clef staff with a simple harmonic accompaniment. The third system has a grand staff with a melodic line in the treble clef and a bass line in the bass clef, featuring a forte (*f*) dynamic marking.

7

Musical score for measures 7-10. The score consists of three systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line starting in measure 7. The second system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The third system has a grand staff with a melodic line in the treble clef and a bass line in the bass clef.

4

*ll*

Musical score for measures 4-14. The score consists of three systems. The first system has a single staff with a whole rest. The second system has two staves: the upper staff has a melodic line with trills and grace notes, and the lower staff has a bass line with quarter notes. The third system has a grand staff with a treble clef staff containing a whole rest and a bass clef staff with a bass line of quarter notes.

15

Musical score for measures 15-19. The score consists of three systems. The first system has a single staff with a whole rest. The second system has two staves: the upper staff has a melodic line with trills and grace notes, and the lower staff has a bass line with quarter notes. The third system has a grand staff with a treble clef staff containing a whole rest and a bass clef staff with a bass line of quarter notes.



5

18

Musical score for measures 18-20. The score consists of three systems. The first system is a single staff with a treble clef, containing three measures of music with various rhythmic values and accidentals. The second system is a grand staff with two staves (treble and bass clefs), containing three measures of music. The third system is a grand staff with two staves (treble and bass clefs), containing three measures of music, including a triplet in the right hand.

21

Musical score for measures 21-23. The score consists of three systems. The first system is a single staff with a treble clef, containing three measures of music with various rhythmic values and accidentals. The second system is a grand staff with two staves (treble and bass clefs), containing three measures of music. The third system is a grand staff with two staves (treble and bass clefs), containing three measures of music, including triplets in both hands.

6

23

Musical score for measures 23-24. The score consists of three systems. The first system is a single staff with a whole rest. The second system is a grand staff (treble and bass clefs) with a melody in the treble clef and accompaniment in the bass clef. The third system is a grand staff with a melody in the treble clef and accompaniment in the bass clef.

25 **Allegretto** Tiew Keb

Musical score for measures 25-27. The score consists of three systems. The first system is a single staff with a whole rest. The second system is a grand staff (treble and bass clefs) with a melody in the treble clef and accompaniment in the bass clef. The third system is a grand staff with a melody in the treble clef and accompaniment in the bass clef. The tempo marking **Allegretto** is placed above the third system.

28

7

Musical score for measures 28-30. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a fermata over the first measure and a trill in the second measure. The grand staff contains a piano accompaniment with a steady eighth-note bass line and a treble line with chords and some melodic fragments.

31

Musical score for measures 31-33. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a fermata over the first measure and a trill in the second measure. The grand staff contains a piano accompaniment with a steady eighth-note bass line and a treble line with chords and some melodic fragments. A dynamic marking of *mf* is present in the first measure of the grand staff.

8

34

Musical score for measures 34-35. The system includes a vocal line, a grand staff (piano), and a bass line. The vocal line begins with a double bar line and a whole rest, followed by a melodic line starting in measure 34. The piano part has a whole rest in measure 34 and begins in measure 35. The bass line has a whole rest in measure 34 and begins in measure 35.

36

Musical score for measures 36-38. The system includes a vocal line, a grand staff (piano), and a bass line. The vocal line has a whole rest in measure 36 and begins in measure 37. The piano part begins in measure 36 with a *mf* dynamic. The bass line begins in measure 36 with a *mp* dynamic. The piano part features a complex texture with sixteenth-note runs and chords.

39

Musical score for measures 39-41. The score consists of three systems. The first system has a grand staff with a treble clef and a common time signature. The second system has a grand staff with a treble clef and a common time signature. The third system has a grand staff with a treble clef and a common time signature. The music features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *mp* (mezzo-piano).

42

Musical score for measures 42-44. The score consists of three systems. The first system has a grand staff with a treble clef and a common time signature. The second system has a grand staff with a treble clef and a common time signature. The third system has a grand staff with a treble clef and a common time signature. The music features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

10

45

Musical score for measures 45-46. The score consists of five staves. The top staff is a single line with a double bar line at the beginning. The second and third staves are treble clefs, and the fourth and fifth staves are bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the second staff in measure 46.

47

Musical score for measures 47-49. The score consists of five staves. The top staff is a single line with a double bar line at the beginning. The second and third staves are treble clefs, and the fourth and fifth staves are bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the second staff in measure 47. The score includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3' in measure 48. The piece concludes with a double bar line at the end of measure 49.

## Movement II

Arranger: Ming YAN

Original Composer: Khru Peng

**Adagio**  
Tiew Hwan

Ching

Guitar

Violin I

Violin II

**Adagio**

Piano

The musical score is for Movement II, arranged by Ming YAN and originally composed by Khru Peng. It is in 4/4 time and marked Adagio. The score includes parts for Ching, Guitar, Violin I, Violin II, and Piano. The Ching part consists of three quarter notes in the first measure, followed by rests. The Guitar part has a melodic line starting in the second measure, marked *mf*. Violin I has a melodic line starting in the first measure, marked *mf*, and a *pp* section in the second measure. Violin II has a melodic line starting in the first measure. The Piano part has a complex texture with a triplet in the second measure, marked *mf*, and a *pp* section in the second measure. The score includes dynamic markings such as *mf* and *pp*.

2

3

Tri. Hp. Vln. 1 Vln. 2 Pno.

8<sup>va</sup>

Detailed description: This system contains measures 2 and 3 of the score. The Triangles (Tri.) are silent. The Harp (Hp.) plays a melodic line with a trill in measure 2 and a fermata in measure 3. The Violins (Vln. 1 and 2) play a simple harmonic accompaniment. The Piano (Pno.) has a complex texture with a trill in the right hand and a rhythmic pattern in the left hand. An 8va marking is present in measure 3.

6

Tri. Hp. Vln. 1 Vln. 2 Pno.

*pp*

3

Detailed description: This system contains measures 6, 7, and 8. The Triangles (Tri.) are silent. The Harp (Hp.) plays a melodic line with a trill in measure 6 and a triplet in measure 7. The Violins (Vln. 1 and 2) play a simple harmonic accompaniment. The Piano (Pno.) has a complex texture with a trill in the right hand and a rhythmic pattern in the left hand. A *pp* marking is present in measure 6, and a triplet marking is present in measure 7.



9

3

Tri. 

Hp. 

Vln. 1 

Vln. 2 

Pno. 

11

Tri. 

Hp. 

Vln. 1 

Vln. 2 

Pno. 

4

13

Tri. **||**

Hp. *mf*

Vln. 1

Vln. 2 *pp*

Pno. *mf*

17 **Allegretto** Tiew Keb

Tri. **||**

Hp. *mf*

Vln. 1 *pp*

Vln. 2 *mp*

Pno. **Allegretto** *mf*

21

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

Detailed description: This system covers measures 21, 22, and 23. The Trombone (Tri.) part consists of whole rests. The Harp (Hp.) part has a melodic line in measure 21, a whole rest in measure 22, and a melodic line in measure 23. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have similar melodic lines. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

24

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

Detailed description: This system covers measures 24, 25, and 26. The Trombone (Tri.) part consists of whole rests. The Harp (Hp.) part has a melodic line in measure 24 and rests in measures 25 and 26. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have melodic lines, with a *mf* dynamic marking appearing in measure 25. The Piano (Pno.) part continues with its complex texture of sixteenth-note runs and a steady bass line.

6

27

Tri. 

Hp. 

Vln. 1 

Vln. 2 

Pno. 

30 rit. . . . .

Tri. 

Hp. 

Vln. 1 

Vln. 2 

Pno. 

rit. . . . .

32 7

Tri. ||

Hp. ||

Vln. 1 ||

Vln. 2 ||

Pno. ||

3

rit.

3

## Movement III

Arranger: Ming YAN

Original Composer: Khru Peng

**Adagio** Tiew Hwan

Ching

Guitar

Violin I

Violin II

Piano

**Adagio**

2

3

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

tr

8<sup>va</sup>-1

Detailed description: This system contains measures 2 through 5 of a musical score. The Tri. part consists of a single line with a double bar line at the beginning and a series of quarter notes. The Hp. part features a complex melodic line with slurs and ties. The Vln. 1 and Vln. 2 parts are paired in a brace, with Vln. 1 playing a simple melody and Vln. 2 providing a more active accompaniment. The Pno. part is a grand staff with a complex accompaniment in the right hand, including a trill (tr) and an octave sign (8<sup>va</sup>-1).

7

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

Detailed description: This system contains measures 6 through 9. The Tri. part continues with a steady rhythm of quarter notes. The Hp. part has a more active and rhythmic accompaniment. The Vln. 1 and Vln. 2 parts continue their respective parts, with Vln. 2 showing more rhythmic activity. The Pno. part maintains its complex accompaniment, with the right hand featuring some sixteenth-note patterns.

3

10

Tri. Hp. Vln. 1 Vln. 2 Pno.

tr

tr

Detailed description: This system of music covers measures 10 through 13. The Triangles (Tri.) part consists of a steady eighth-note accompaniment. The Harp (Hp.) part features a melodic line with some chromaticism and rests. The Violins (Vln. 1 and 2) play a rhythmic pattern of eighth notes. The Piano (Pno.) part includes a trill in the right hand and a bass line with chords and a trill in the left hand.

14

Tri. Hp. Vln. 1 Vln. 2 Pno.

Detailed description: This system of music covers measures 14 through 16. The Triangles (Tri.) part continues with the eighth-note accompaniment. The Harp (Hp.) part has a more active melodic line with sixteenth notes. The Violins (Vln. 1 and 2) play a simple eighth-note accompaniment. The Piano (Pno.) part features a melodic line in the right hand and a bass line with chords.



4

17 **Allegretto** Tiew Keb

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

**Allegretto**

8<sup>ma</sup>

20

Tri.

Hp.

Vln. 1

Vln. 2

Pno.

8<sup>ma</sup>

23

Tri. Hp. Vln. 1 Vln. 2 Pno.

This system contains measures 23, 24, and 25. The Tri. part consists of a steady eighth-note accompaniment. The Hp. part features a rhythmic pattern of eighth notes with rests. Vln. 1 has a melodic line with eighth-note runs and rests. Vln. 2 provides a harmonic accompaniment with quarter notes and rests. The Pno. part has a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

26

Tri. Hp. Vln. 1 Vln. 2 Pno.

This system contains measures 26, 27, and 28. The Tri. part continues with its eighth-note accompaniment. The Hp. part has a melodic line with eighth-note runs. Vln. 1 has a melodic line with eighth-note runs and rests. Vln. 2 provides a harmonic accompaniment with quarter notes and rests. The Pno. part has a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

6

29

Tri. Hp. Vln. 1 Vln. 2 Pno.

This system covers measures 29 and 30. The Triangles play a steady quarter-note accompaniment. The Harp and Piano play a melodic line with eighth-note patterns. The Violins 1 and 2 play a rhythmic accompaniment of eighth notes, with Violin 1 starting in measure 30.

31

rall. . . . .

Tri. Hp. Vln. 1 Vln. 2 Pno.

This system covers measures 31 through 34. The tempo marking *rall.* is indicated above the first measure. The Harp and Piano parts feature a triplet of eighth notes in measure 32. The Violins 1 and 2 play a melodic line with eighth notes, with Violin 1 starting in measure 32. The Triangles continue their accompaniment.

## Fon Ngiao Sonata

Composer: Ming Yan

## Fon Ngiao Sonata

Ming YAN

**Andante**

Ching

Sueng

Saw Duang

Saw Sam Sai

Piano

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2

6

**poco accel.** . . . . .

Ching

Sueng

Saw Duang

Saw Sam Sai

Piano

10 *a tempo* 3

15 4

19 5

Musical score for measures 19-22. The score consists of four staves: a vocal line with a treble clef and a key signature of two flats, and three piano accompaniment staves (treble, bass, and grand staff). The vocal line features a sequence of notes with '+' and 'o' symbols above them. The piano accompaniment includes various textures, with dynamic markings 'mf' and 'p'.

23 6

Musical score for measures 23-26. The score consists of four staves: a vocal line with a treble clef and a key signature of two flats, and three piano accompaniment staves (treble, bass, and grand staff). The vocal line features a sequence of notes with '+' and 'o' symbols above them. The piano accompaniment includes various textures, with dynamic markings 'f', 'p', and 'mf'.

28 7

Musical score for measures 28-33. The score is in 4/4 time and has two flats in the key signature. It consists of a vocal line with a melodic line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf*.

8 34

Musical score for measures 34-39. The score is in 4/4 time and has two flats in the key signature. It consists of a vocal line with a melodic line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *mp*. There are first and second endings marked.

40

Musical score for measures 40-43. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff with a melodic line. The second system has a grand staff (treble and bass clefs) with a piano accompaniment. The third system also has a grand staff, with the right hand playing a more complex melodic line and the left hand playing a rhythmic accompaniment. Dynamics markings include *f* and *mp*.

10

44

Musical score for measures 44-47. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff that is mostly empty. The second system has a grand staff (treble and bass clefs) that is also mostly empty. The third system has a grand staff with a piano accompaniment. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.



46

11

Musical score for measures 46-48. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a rest in measure 46, followed by a melodic phrase in measure 47 marked *mf*, and continues into measure 48. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a dynamic marking of *f* in measure 47. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line concluding with a melodic flourish, while the piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a dynamic marking of *p* in measure 48.

12

49

Musical score for measures 49-51. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a melodic phrase in measure 49, followed by a melodic phrase in measure 50, and concludes with a melodic flourish in measure 51. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line concluding with a melodic flourish, while the piano accompaniment features a complex rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

51

Musical score for measures 51-53. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff with a melodic line. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system has a grand staff with a complex piano accompaniment in the treble and a bass line in the bass. The piano part includes a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) in the piano part.

14

54

Musical score for measures 54-56. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff with a melodic line featuring triplet markings. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass, also featuring triplet markings. The third system has a grand staff with a complex piano accompaniment in the treble and a bass line in the bass. The piano part includes a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) in the piano part.

56

Musical score for measures 56-58. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff with a melodic line. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system also has a grand staff with more complex melodic and bass lines, including sixteenth-note runs and dynamic markings of *f* and *mf*. A repeat sign is at the beginning of the first system.

16

59

Musical score for measures 59-61. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a single treble clef staff with a melodic line. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system also has a grand staff with more complex melodic and bass lines, including sixteenth-note runs and dynamic markings of *mf* and *f*. A repeat sign is at the beginning of the first system.

63

17

Musical score for measures 63-67. The score is in 3/4 time with a key signature of two flats. It features three staves: a vocal line, a piano accompaniment, and a trill section. The vocal line consists of a single melodic phrase. The piano accompaniment includes a steady bass line and a treble line with dynamic markings of *mf* and *f*. The trill section is marked with *tr* and *mf*, showing a rapid oscillation between two notes.

18

Musical score for measures 68-72. The score is in 3/4 time with a key signature of two flats. It features three staves: a vocal line, a piano accompaniment, and a piano section. The vocal line has a melodic line with a dynamic marking of *f*. The piano accompaniment has a treble line with a dynamic marking of *mp* and a bass line with a dynamic marking of *mp*. The piano section features a treble line with a dynamic marking of *p* and a bass line with a dynamic marking of *mf*.

72 19

Musical score for measures 72-76. The score is in a key with two flats and a 4/4 time signature. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. Dynamics include *mf* and *p*.

20 77

Musical score for measures 77-81. The score is in a key with two flats and a 4/4 time signature. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. Dynamics include *f* and *p*.

21

81

Musical score for measures 81-86. The score is in 3/4 time and features a vocal line with a melodic line and a piano accompaniment. The piano part includes a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

22 rit. . . . . a tempo

87

Musical score for measures 87-92. The score is in 3/4 time and features a vocal line with a melodic line and a piano accompaniment. The piano part includes a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *mf*, *mp*, and *f*. The tempo marking changes from *rit.* to *a tempo*.

94 23

mf

24 98

mf

100 25

Musical score for measures 100-105. The score consists of five staves. The top staff is a vocal line with notes and rests, and a '+' sign above the first measure. The second and third staves are vocal lines with notes and rests. The fourth and fifth staves are piano accompaniment, with the right hand playing a complex, fast-moving melodic line and the left hand playing a steady bass line. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The piece ends with a double bar line.





## Thai Lanna (Nae) songs

## แน (ไทยลานนา)

----	---ช	----	---รี	----	---ช	----	---รี
- มี่ - ตี่	- รี - มี่	- ชชชช	- ล - ช	---	ตี่ ลชม	----	- ช - ม
นี่.....พี่.....น้องผอง.....เรา							
- ลชม	- ร - ด	- ช - ด	- ร - ม	- ร - ช	- ร - ม	รดรม	- ฟ - ช
.....ไทยลาน.....นา							
----	---ร	---	ม	- ช - ล	- ตี่ - ล	- ตี่ - ร	---
อยู่.....ด้วยกัน.....นาน.....มา							
- รี ตี่ ล	- ช - ม	รมชม	รด - ร	---	---ช	----	---รี
.....แต่.....ก่อน.....เก่า.....							
----	---ช	----	---รี	- มี่ - ตี่	- รี - มี่	- ชชชช	- ล - ช
.....							
---	ล	ตี่ ลชม	----	- ช - ม	- ลชม	- ร - ด	- ช - ด
ได้.....ร่วม แรงร่วม.....ใจ.....							
- ร - ช	- ร - ม	รดรม	- ฟ - ช	----	---ร	---	ม
.....สร้างไทย.....เรา.....เป็น.....พงศ์.....เผ่า							
- ตี่ - ล	- ตี่ - ร	---	ม	- ช - ด	- รี ตี่ ล	- ช - ม	รมชม
.....ญาติ.....สนิท.....และ.....มิตร.....แท้							

## สร้อย

----	---ร	----	---	ม	---	ช	---
---	ล	ตี่ ลชม	----	---	ม	---	ช
---	ดี่	---	ล	---	ช	---	ม
---	ดี่	---	รี	- ตี่ - ล	- ช - -	- มชม	- ตี่ - ล
- มี่ - รี	- ตี่ - รี	- ตี่ - ล	- ช - -	- มชม	- ตี่ - ล	ชลชช	----

VITA

