



"CHIN T" AN INTEGRATION OF PIANO TECHNIQUES BETWEEN CHINESE AND THAI
TRADITIONAL MUSIC



CHEN YUJIN

Graduate School Srinakharinwirot University

2025

"จีน ที" การบูรณาการเทคนิคการเล่นเปียโนระหว่างดนตรีจีนและดนตรีไทย



ปริญญาานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรมหาบัณฑิต สาขาวิชาดุริยางคศาสตร์ไทยและเอเชีย
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2568
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

"CHIN T" AN INTEGRATION OF PIANO TECHNIQUES BETWEEN CHINESE AND THAI
TRADITIONAL MUSIC



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

Faculty of Fine Arts, Srinakharinwirot University

2025

Copyright of Srinakharinwirot University

THE THESIS TITLED
"CHIN T" AN INTEGRATION OF PIANO TECHNIQUES BETWEEN CHINESE AND THAI
TRADITIONAL MUSIC

BY
CHEN YUJIN

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE MASTER OF ARTS
IN M.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)
Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor Chair
(Asst. Prof. Dr.Metee Punvaratorn) (Asst. Prof. Dr.Saran Nakrob)

..... Committee
(Dr.Pongsapich Kaewkulthorn)

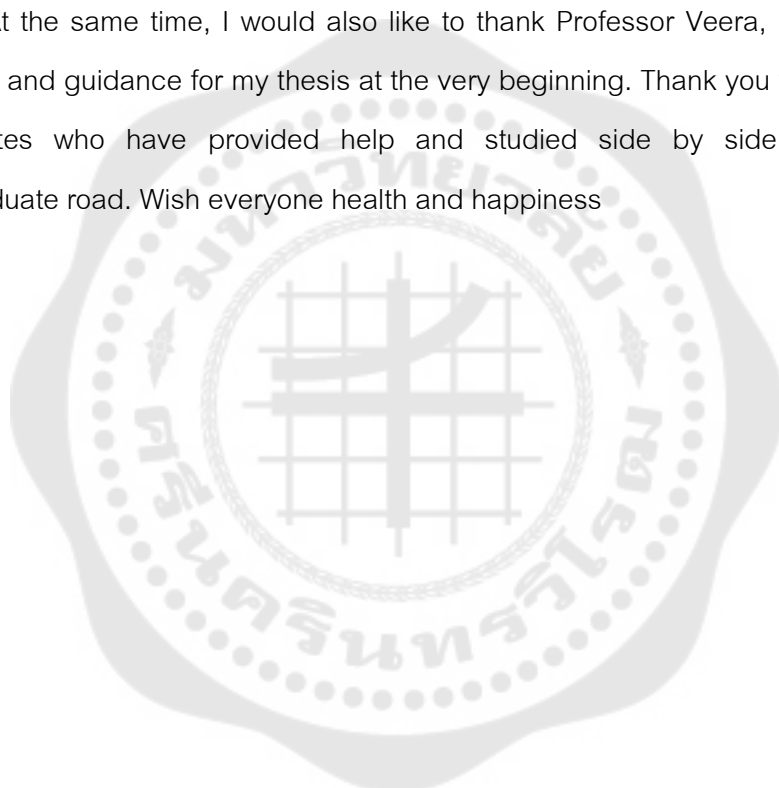
Title	"CHIN T" AN INTEGRATION OF PIANO TECHNIQUES BETWEEN CHINESE AND THAI TRADITIONAL MUSIC
Author	CHEN YUJIN
Degree	MASTER OF ARTS
Academic Year	2025
Thesis Advisor	Assistant Professor Dr. Metee Punvaratorn

This study investigates the historical and cultural contexts of piano music in both Thailand and China. The objectives of the research are threefold: (1) to study the historical and cultural contexts of traditional Chinese and Thai music, (2) to analyze the integration of piano techniques between Chinese and Thai traditional music, and (3) to arrange a piano composition combining Chinese and Thai traditional musical styles. Employing a case study methodology, the research involves data collection, content analysis, and comparative synthesis. The findings reveal that the musical elements of both cultures can be effectively integrated through the application of Western music theory. By analyzing and synthesizing selected traditional pieces—*Chin Chaiyo*, *Chin Chuan*, *Chin Na Ruea*, and *Chin Khim Lek*—the study identifies *Chin Chaiyo* and *Chin Na Ruea* as sources of innovative musical elements. The final composition, titled “Chin T”, demonstrates a creative fusion of Chinese and Thai musical aesthetics, exemplifying a successful cross-cultural musical integration.

Keyword : Traditional music, Piano, Cross-cultural music

ACKNOWLEDGEMENTS

I am extremely grateful to my supervisor, Prof. Dr. Metee. Through his professional guidance and knowledge, he has provided me with tremendous assistance. His professional knowledge and detailed explanations have greatly improved the quality and depth of my thesis. Not only was he very patient during the learning process, but he also provided me with rich materials for my thesis. It provided rich data support for my thesis. At the same time, I would also like to thank Professor Veera, Ph.D., for providing direction and guidance for my thesis at the very beginning. Thank you very much to all the classmates who have provided help and studied side by side with you on the postgraduate road. Wish everyone health and happiness



CHEN YUJIN

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
CHAPTER 1 INTRODUCTION	1
Background.....	1
Objectives of the Study.....	6
Significance of the Study	6
Scope of the study	8
Definition of terms	8
CHAPTER 2 LITERATURE REVIEWS	13
1. Historical and cultural background of Thai music.....	13
1.1 Historical and cultural background of Thailand.....	13
1.2 Historical background of Thai music	16
1.3 History of Thai piano music	22
1.4 Cross-cultural works from Thailand.....	23
2. Historical and cultural background of Chinese music	26
2.1 Chinese historical and cultural background	26
2.2 Historical background of Chinese music	27
2.3 History of Chinese piano music	34

3. Works of music exchange and cross-cultural integration between China and Thailand	39
3.1 The historical exchanges between China and Thailand.....	39
3.2 Musical fusion work of China and Thailand.....	44
CHAPTER 3 METHODOLOGY	50
1. Research Design.....	50
2. Data Collection and Analysis	51
3. Data analysis	52
4. Summarize and Discuss the Results:	53
CHAPTER 4 ANALYSIS	54
1. Historical and Piano Cultural Contexts of Traditional Chinese and Thai Music	55
1.1 The development and role of the piano in China.....	55
1.2 The development and role of the piano in Thailand	65
2. Integration of Piano Techniques in Chinese and Thai Traditional Music	72
2.1 Comparative analysis of musical structures	72
2.2 Piano performance techniques relation traditional music styles	74
3 To arrange of Piano song Combining songs Chinese and Thai traditional Musical Styles.	81
3.1 Analysis of Thai Traditional Music.....	81
3.2 Development of the New Composition: “Chin T”	101
CHAPTER 5 CONCLUSION DISCUSSION AND SUGGESTION	111
REFERENCES.....	114
VITA	119

LIST OF FIGURES

	Page
Figure 1 Framework.....	12
Figure 2 Piano Four-hands composition: Songkran Festivalbars 37-40	45
Figure 3 Thai Oboe Solo "Pi" 86-93	48
Figure 4 Zhao Yuanren discussed with his daughter the source of the musical score from Baidu	56
Figure 5 A group photo of the opening of the National Conservatory of Music, the first batch of composers of the country	58
Figure 6 The Shepherd boy's Piccolo published in 1953	60
Figure 7 The singing of "Red Lantern" with piano accompaniment originated from the People's Postal Ticket of China	62
Figure 8 Khru Sumitra Sucharitkul.....	67
Figure 9 Prof.Dr.Natchar Phancharoen.....	68
Figure 10 Piano Literature of Siam.....	70
Figure 11 Musical score of Saiyoke (Sam Chan), sections 1-6,.....	76
Figure 12 Musical score of Chen Peixun, "Autumn Moon over Pinghu Lake", sections 24- 25	77
Figure 13 Musical score of Saiyoke (Sam Chan), sections 49-57.....	78
Figure 14 Musical score of Sections 194-198 of Wang Jianzhong's "A Hundred Birds Paying Homage to the Phoenix"	79
Figure 15 Original handwritten musical score of Chin khim Lek by Lieutenant Colonel Sanoh Luangsuntorn, National Artist of Thailand.....	82
Figure 16 Musical score of Chin khim Lek part 1	83

Figure 17 Musical score of Chin khim Lek part 2 84

Figure 18 Musical score of Chin khim Lek part 3 85

Figure 19 Original handwritten musical score of Chin Chaiyo by Lieutenant Colonel
Sanoh Luangsuntorn, National Artist of Thailand..... 86

Figure 20 Musical score of Chin Chaiyo 87

Figure 21 Musical score of Chin Chuan..... 88

Figure 22 Original handwritten musical score of Chin Na Ruae by Lieutenant Colonel
Sanoh Luangsuntorn, National Artist of Thailand..... 89

Figure 23 Original handwritten musical score of Chin Hu Yin by Lieutenant Colonel
Sanoh Luangsuntorn, National Artist of Thailand..... 90



CHAPTER 1

INTRODUCTION

Background.

Thailand, formerly known as Siam, is a multi-ethnic country located in the center of the Indochinese Peninsula. Unlike many Southeast Asian countries, Thailand has never been colonized, which enables it to continuously evolve through regional and global interactions while maintaining its sovereignty and cultural continuity. For centuries, Thailand's musical traditions have been shaped by its internal culture. And the influence from neighboring regions, especially from the civilizations of China, India and Khmer (Cheng, 2020). Similarly, as one of the world's oldest civilizations, China has a rich and complex history of Chinese music, which has gone through different dynastic periods, cultural reforms and regional exchanges. Due to its vast territory, Chinese music has developed a unique regional style. Including the traditions of Jiangnan Sizhu, Peking Opera and guqin, each has its unique melodic, harmonic and rhythmic features. The musical traditions of Thailand and China have influenced each other historically. Through exchanges such as trade, immigration and cultural diplomacy, elements of Chinese melodic structure, decoration and instrumental techniques have been ingeniously integrated into some traditional Thai works, forming a unique musical fusion.

The traditional music of Thailand, from the pre-Sukhothai period (before the 13th century), mainly involved the exchange between primitive music and early civilizations(He, 2006,p.62). Primitive music referred to the music used in sacrificial ceremonies and primitive bamboo percussion instruments. It was also influenced by the Indian culture at that time, such as the Sanskrit epic Ramayana introduced from Hinduism, which gave rise to early dramatic music. The prototype of the Pin Peat band began to emerge, and the Ranat xylophone was transformed into the form of the Thai seven-tone scale, laying the foundation for the rhythm of Thai music. (Sun, 1998)During the Sukhothai dynasty, the Buddhist music system was systematized. The establishment of the court's refined music system emerged, with Buddhist halls and temples serving as the centers for music dissemination. The notation system began to appear, and Musical

Instruments started to be localized. The Ayutthaya Dynasty was the golden age of classical music, during which suites, musicals and chamber music emerged. Moreover, there was diplomatic musical interaction and exchange. For instance, the Santur yangqin brought by the Persian delegation evolved into the Thai Khim. Since King Rama IV, music schools have been established and music books have been written. With the advent of the new digital age, traditional music has been constantly colliding and exchanging with the new era.

In China, music is a reflection of political, social and philosophical changes. (Liu, 2000)Scholars divide the evolution of Chinese music into four main stages:

- 1.Pre-Qin Classical Music (before 221 BCE) – Court music and dance traditions.
- 2.Medieval Song and Dance Grand Music (Tang Dynasty, 618 – 907 CE) – Large-scale orchestral performances.
3. The Rise of Secular Music and Opera (Song and Yuan Dynasties, 960-1368 CE) - The prosperity of citizen music, Musical Instruments and ensemble performances.
- 4.Folk and Opera Music (Ming & Qing Dynasties, 1368 – 1912 CE) – Flourishing of regional opera styles.
- 5.Modern Professional Music (20th century – present) – Integration of Western musical techniques and instruments.

From a historical perspective, to explore the musical exchanges between the two countries, the cultural and musical life of the Dai people in Yunnan, China, shares many high similarities with the traditional music of Thailand. For instance, the melody of the Dai hulusi and the lusheng mode in northern Thailand share the same origin. The early form of the Thai xylophone Ranat was extremely similar to that of the bamboo tube xylophone in southern China such as Yunnan and Guizhou, as well as the bamboo slice xylophone of the Dai people, presenting an arranged shape(Cheng, 2015). The Chaoshan Chaoju of China has had a direct influence on the Thai folk drama Lakhon, integrating Chinese singing styles into adaptations of Thai dramas,(Li, 1998) such as the

ensemble scenes in the epic "Ramajian", and the Chaozhou two-stringed Tee instrument and the Thai three-stringed Saw Sam Sai have mutually borrowed and influenced each other in terms of form and playing techniques. There are also similarities in terms of musical scales. Both countries adopt a seven-tone arrangement and use a pentatonic scale with the same pitch deviation, but their essential divisions in musical scale are different.

The introduction of Western music to China and Thailand was both through foreign missionaries. (Wang, 2020) In the 16th century, Portugal was the first country to establish diplomatic relations with Siam. Through the establishment of diplomatic relations, they began to influence each other. While spreading Catholicism, missionaries introduced Western Musical Instruments (violin, organ) and religious music. According to records, during the reign of King Narai the Great, missionaries were allowed to play Western music in the court. It became a symbol of early cultural exchange. Subsequently, through the modernization reform process promoted by the royal family, changes in the education system and institutions, to the current infiltration of globalization and popular culture.

The early introduction of the piano to Thailand from the late 19th century to the early 20th century was initiated by the modernization reform and introduction of the royal family. (Yu, 2022) It began with King Rama IV introducing Western music and has developed over several generations. The educational institutionalization reform in post-Thailand from the early 20th century to the 1940s led to the popularization of the piano. Chulalongkorn University introduced Western music courses and incorporated the piano as a core instrument into its teaching system. From the 1950s to the 21st century, after World War II, when global culture became popular and popularized, pop music culture, jazz and rock music began to spread widely among the common people. At the same time, popular songs accompanied by the piano became the most important part of the mass music culture. The integration of pop music and the piano, the promotion of digitalization, and international exchanges and competitions have made the piano increasingly dominant in these development trends.

The piano was introduced to China in the 16th century when it received a harpsichord presented by Italian missionaries, which was the early predecessor of the piano (Zhang, 2013). After religion was introduced to China, churches were built and pipe organs were brought along, which became a symbol of early Western music and the beginning of keyboard music. Italian Jesuit missionaries presented a harpsichord (stringed harpsichord) to China. And he wrote the Chinese music theory work "The Meaning of Xiqin Music". Since the mid-19th century, China has experienced the Opium War. During the war, it was constantly forced to absorb Western music culture. Western-style symphony orchestras and Western music schools established by missionaries emerged, whose courses included vocal music, piano and music theory courses, etc. From the early 20th century to the 1940s, during the New Culture Movement and the reform of the music education system, music began to have systematic learning at this time, and professional music schools were established. Up to the current wave of reform and opening up and globalization, the revival and international integration of classical music.

Through modernization reforms, the two countries further came into contact with Western classical music. The piano entered the courts and elite classes of the two countries as a cultural foreign product. Compared with traditional Musical Instruments, the traditional Musical Instruments and scales of China and Thailand have similarities due to their close geographical proximity. In the early days of its introduction, the piano was a rare foreign instrument, so it was regarded as a symbol of the upper class in both countries at that time. Later, with the economic and cultural development of the two countries, it gradually became popular.

Given the historical ties between China and Southeast Asia, Chinese music has influenced the musical aesthetics of Thailand, especially in terms of melodic decoration, rhythmic interpretation and instrument techniques. In recent years, with the strengthening of globalization and cross-cultural cooperation, the interaction between Thai and Chinese musicians has become increasingly close, further promoting the integration of cross-cultural music.

With the expansion of diplomatic and economic relations, music has become an important tool for cultural exchange between Thailand and China. Major events, such as the "Sound of Celebration - 2024 Happiness" and the "Chinese New Year Concert" held in Bangkok, brought together musicians from Thailand and China to perform collaborative pieces. The event was held at the Prince Mahidun Concert Hall, showcasing musicians from traditional Chinese-Japanese orchestras and the Thai Philharmonic Orchestra, symbolizing the deepening musical exchanges between the two countries.

In addition, educational institutions have played an important role in promoting music exchanges between Thailand and China. The ASEAN Music Week (2023) held by Guangxi Arts University in China showcased the joint efforts of musicians from Thailand and other ASEAN countries in researching, performing and sharing traditional music practices. Similarly, the Pacific Coast Music Schools Alliance (PAMS) Summit (2024) included performances by musicians from Thailand and China, further demonstrating the impact of cultural diplomacy on music education.

These events have highlighted the growing recognition of traditional Thai and Chinese music in the global academic and artistic environment, paving the way for exploring how these traditions can be studied through contemporary performance techniques and integration.

Although Thai and Chinese music have very different traditional foundations, they have both undergone significant changes, mainly due to the introduction of Western Musical Instruments, especially the piano. Initially unfamiliar with both traditions, they have become indispensable tools in the interpretation of modern Thai and Chinese music, serving as a bridge between tradition and contemporary performance. However, due to the following differences, adapting musical elements from Thailand and China onto the piano presents unique challenges:

1. Tonal systems: Thai 7-note scales vs. Chinese pentatonic scales
2. Rhythmic structures: Thai Nathap rhythm vs. Chinese Jiangnan Sizhu phrasing

3.Ornamentation techniques: Thai grace notes and tremolo & sliding tones vs. Chinese glissando & vibrato and tremolo.

This study aims to address these challenges by exploring the integration of Thai and Chinese musical techniques within piano compositions. By analyzing selected Thai traditional melodies with Chinese influences, this research will investigate how their musical characteristics can be effectively transcribed and adapted for piano performance, ensuring cultural authenticity while making them accessible within a Western musical framework.

As a Chinese student studying in Thailand, the researcher was attracted by Thailand's rich musical heritage and its integration with external influences. This study aims to provide a systematic analysis of the structure of Thai music, explore the integration of Chinese musical elements, and examine their application in piano performance and composition. By connecting traditional and modern music and through practice, this study has contributed to the ongoing discussion on cross-cultural music adaptation and conservation.

Objectives of the Study

1. To study the historical and cultural contexts of traditional Chinese and Thai music.
2. To analyze the integration of piano techniques between Chinese and Thai traditional music.
3. To arrange of Piano song Combing songs Chinese and Thai traditional Musical Styles.

Significance of the Study

Traditional music, as an important component of human cultural heritage, is a living fossil of history and an audible historical archive, containing the emotions, events and so on of human beings in the past within the music. It is the cornerstone of national identity, associated with specific characters or scenes, or a symbol. The inheritance of traditional music is not only significant in the continuation of artistic forms, but also

involves the sense of national cultural identity. Under the impact of globalization, traditional music has become a spiritual fortress against cultural homogenization and has strengthened the political symbol of national identity.

Traditional music serves as the acoustic carrier of a nation's cultural genes, encompassing national identity, the protection of cultural sovereignty, and social governance. It is a treasure and can be presented to the public through new carriers and media in the new era's wave. As a bridge, it can be a communication code across time and space.

Through the existing Chinese-Thai fusion works, this paper analyzes their development trends and significance. The five pieces in this thesis are Chin Chaiyo, Chin Chuan, Chin khim lek, and Chin Na Ruea. And the existing related research works are not limited to piano solos. There are also fusion works such as four-hand piano quartets, which study the integration and development of Thai and Chinese musical traditions, the performance of Thai traditional songs in guzheng music, and the sonata forms of piano and Thai string chamber music using Thai traditional pieces.

As a modern musical instrument born in the West, the piano's significance to traditional music goes far beyond its simple function as an instrument. Instead, it is a cultural dialogue that transcends time and space. In the context of globalization, the piano serves as both an interpreter and innovator of traditional music. The scientific carrier for deconstructing traditional musical scales, such as using the piano keyboard to simulate the characteristics of traditional Musical Instruments. At the same time, he/she is also a translator of culture, transcending the musical grammar of civilizations. Traditional music that is passed down orally and memorized by heart is recorded in a standardized way, forming a score system that can be spread globally, allowing more people to hear and understand the charm of traditional music.

This paper, using the piano as a medium, explores how the traditional music of the two countries can collide and integrate to form a new way of inheritance.

Scope of the study

1.The research content, “An Integration of Piano Techniques between Chinese and Thai Traditional Music,” involves a detailed study of selected traditional Thai songs.

- 1.Chin Chaiyo
2. Chin Chuan
- 3.Chin Khim Lek
4. Chin Na Ruea
- 5.Chin Hu Yin

2.The content of the research

1. This study examines Thai musical terms and proper names, using a romanization transcription system to prioritize phonetic approximations close to the original Thai pronunciation. This study aims to ensure the accuracy and accessibility for international readers while preserving the authenticity of Thai music terms.

2. In the melodic analysis of Thai music, this study employs Western music analysis frameworks (such as structural analysis, harmonic analysis, and motif analysis) to investigate the compositional techniques, phrases, and embellishments of Thai musical works. Promote the integration of musical elements from both China and Thailand into piano works.

3. Timbre imitation of traditional instruments: Plucked instruments (Vibrato, Boeing, rapid chord arpeggios, legato and scraping). Percussion instruments (treble, staccato, octave, appoggiatura)

Definition of terms

Traditional music: Traditional music is a broad concept, referring to the musical forms formed by specific ethnic regions or cultural groups over a long period of accumulation. Here, it refers to the unique and representative musical structures and melodies of ethnic music, which are expressed on standard musical scores

Characteristics of Chinese folk music: triplets, progressive scales, pentatonic scales, and tonal features.

Western music theory: It is a tool for creation and also a tool for analyzing musical language. Based on the basic framework, this article adopts note names, rhythm beats, single part forms, single binary part forms, musical segment analysis, tonality analysis, and chord terminations.

National music aesthetics: The key point lies in emphasizing the national character, cultural genes and aesthetic uniqueness of music. What is referred to in this article is that in Chinese guqin music, overtones are used to simulate the sound of water flow. In Thai music, more emphasis is placed on the expression form of instruments on standard scores and the unique Thai musical aesthetic formed by combining rhythm and scales.

Music cross-cultural: It refers to the interaction and integration among music forms, creative concepts and performance practices in different cultural backgrounds, mainly through music to break down cultural barriers and promote understanding and cooperation. This article adopts the cross-cultural dissemination of traditional music. By using Western music theory as the creative framework, it combines the traditional piano music elements of Thailand and China, presents them through standard notation, and breaks down cultural barriers and achieves new cross-cultural integration through standard notation.

Chin: Chinese is consistently transcribed as "Chin".

Kro:Kro is a performance method of Thai percussion. When playing instruments such as the Lanat and the flute, both hands are often used alternately. Regarding Crowe techniques, the two hands will never play the same notes. In terms of actual sound effect, it is very similar to the tremolo in piano performance.

Kwat:Kwat is another percussion technique used for playing ranat and khong wong. Sweep along the keys/gongs of the instrument mentioned above with a stick. This is similar to the action of sweeping with a broom. The Kwat can be used from low to high frequencies and vice versa. This kind of sound effect is extremely similar to that of the scraping used in piano performance.

Kep: Kep This term refers to the practice of adding additional notes upon a basic melody. By way of a comparison with western notation, Here it can be understood as a passing note in a melody in standard notation

Sabat: Sabat refers to a technique of playing music by way of adding an extra single note to the kep. The decision about whether to add the additional note is made by the performers. This additional note is called "sabat". One type of ornamental note marked by notation is called appoggiatura or grace note.

Phleng: Phleng is a melody created for a song that conforms to Thai music regulations in regard to rhythm, tempo, texture and form. For example there are specific requirements in respect of the number of nathap and thon to be included in a song.

Narhap: Nathap is a method of playing the drums, whereby the drumhead is stretched tight by thongs or cords which are attached to it. It imitates the thap sound made by instruments such as the taphon and klong khaek when they accompany traditional pieces of music.

Explanation: Thap is the name given to an instrument which features only one leather head and is used to accompany songs from ancient times. In the present day, the name thon is used instead by many people when referring to this type of instrument which always plays together with the rammana in the mahori ensemble. The role of thap is one of maintaining the correct rhythm of a song whilst also being in unison with the melody and lyrics of the piece. It is not used to create the actual melody but accompanies it by providing the necessary beats for each song. For both vocalists and instrumentalists the most important rule to consider when using thap, is to ensure that it adheres to the correct length when performing a particular piece.

Thon: Thon is a section or a part of a song which may be compared to a paragraph or chapter in a story.

Samniang: Samniang is a type of melody which is composed in a specific genre and regional accent of Thai music. The Thai proverb samniang bok phasa is a reflection of people's individual accents. When listening to the piece, one will be able to

classify the city or region where the melody originates from, the musical language that it employs and also which category of songs it belongs to.

Thang:1."Thang" has three meanings: The first one refers to the playing style covering all major melodic instruments. For example, in this thesis, the Piano instrument is the main one, so "Thang Piano" can also be used to express it.2. Thang is also used to describe the specific individual style of the teacher. For example, in the thang of khru ko and khru kho (in the style of teacher A and teacher B). Even though one may be asked to play either a solo and in a group style in respect of the same instrument, the melody associated with each teacher will be different.3.When Thang is combined with different instruments, the resulting tones are also diverse. Classified by Western tones, it can form A, B, C, and so on.

Thamnong: refers to both high and low pitch, comprising short, long, soft and hard notes. Tham-nong can be flexible depending on whether the composer wants long or short sounding notes.

Song chan: Song chan is used to describe the specification of nathap in songs performed in a moderate tempo. Its length is double that of chan diao (level 1). By way of a comparison to Western notation, in one nathap of song mai's drum pattern there are 2 bars of 2/4 time signature, whereas in regard to propkais drum pattern there are 4 bars of 2/4 time signature.

Khu:describes the interval after two notes have been either played together or after single notes have each been played. Khu is usually followed by a number, which refers to the distance between the two pitches. The numerical term applied to an interval is dependent upon the number of notes between each pitch.

Conceptual Framework

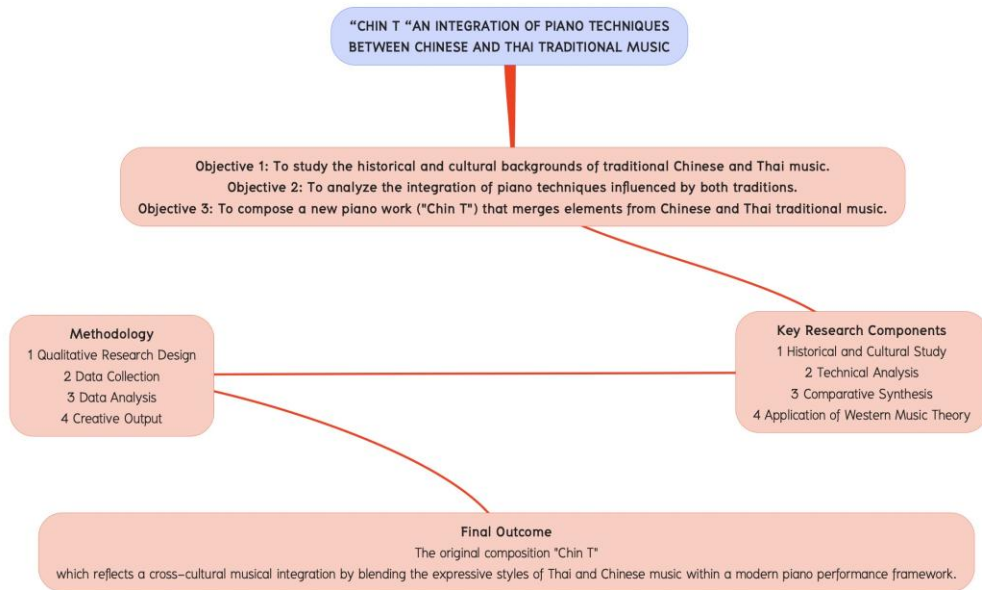


Figure 1 Framework

CHAPTER 2

LITERATURE REVIEWS

This article mainly studies the history of traditional music in Thailand and China, the cultural background of the piano, and the expression and adaptability of piano techniques. For in-depth research and study, This study collected academic textbooks, articles, various documents and related research materials as research resources. The report is as follows: It is divided into three parts: 1. Theme-related 2. Related research 3. Conceptual theory.

1. Historical and cultural background of Thai music

1.1 Historical and cultural background of Thailand

1.2 Historical background of Thai music

1.3 History of Thai piano music

1.4 Cross-cultural works from Thailand

2. Historical and cultural background of Chinese music

2.1 Chinese historical and cultural background

2.2 Historical background of Chinese music

2.3 History of Chinese piano music

2.4 Chinese cross-cultural works

3. Works of music exchange and cross-cultural integration between China and Thailand

3.1 The historical exchanges between China and Thailand

3.2 A fusion work of China and Thailand

1. Historical and cultural background of Thai music

1.1 Historical and cultural background of Thailand

To understand the music of a country, one must first understand its historical background, political culture, etc. The cultural background is the background of music. Music, as an art form and cultural activity, its emergence and development are closely related to a specific cultural environment and historical background. Music is not

only an important component of social culture, but also can reflect the spirit of an era and inherit and carry forward the national culture. The relationship between music and culture is manifested as mutual dependence and mutual restraint. Any kind of music is first and foremost a product of a specific culture, and it is itself defined and influenced by that culture. Without culture, music would be like water without a source or a tree without roots. Take China as an example. With over five thousand years of history and culture, countless musical works have emerged. The music of different dynasties, ethnic groups and regions all have their own characteristics. This kind of music has been constantly integrated and improved over the long course of history, forming a unique musical form that still influences today. If we want to understand Thai music, we must start from the historical background.

As in the article "On the Historical Stages and Formation and Development of Thai Culture" (Li, 2024) mentioned that "the early history of Thailand is mainly divided into five periods: the prehistoric cultural period, the early Indian cultural period, the period of cultural shaping and development, the period of cultural transformation and modern culture, and the period of cultural modernization. The text mentions that the cultural phenomena presented through unearthed hunting tools, ornaments, bronze wares and rock paintings in the prehistoric cultural period are all inextricably related to the culture of southern China. Prehistoric rock paintings unearthed in northern and northeastern Thailand are worth noting. They have been discovered in places such as Phang Nga, Kanchanaburi, Ubon Ratchathani and Nakhon Ratchasima. Some scholars believe that these rock paintings share some similarities with the prehistoric rock paintings in the Zuojiang River Basin and the tributaries of the Lancang River in Guangxi, China. The gravel stone tools of the Paleolithic period in Thailand are similar in style to those of the Baise Paleolithic Period in China. During the Neolithic period, Thailand and southern China belonged to the same cultural region. For instance, according to the latest archaeological excavations, the distribution area of the Heping Culture extended to the Yunnan region. The period from the 1st to the 13th century AD was the early Indian culture, whose main idea was to influence the country after a coup.

During this period, Thailand began to experience a transition from Mahayana Buddhism to Hinayana Buddhism. The first two periods marked the early beginning of Thai culture and established the dominant position of Buddhism. The third period is the stage of cultural shaping and development. The establishment of the Sukhothai Dynasty in 1238 marked the shaping of Thai culture. The establishment of the Sukhothai Dynasty was closely related to the fact that Thais became the main ethnic group. During the Sukhothai period, culture flourished, and Theravada Buddhism established its dominant position, forming the main characteristics of Thai culture and marking the formative period of Thai culture. Due to the entry of Western culture, this period was a cultural transformation and modernity. Post-cultural modernization led to the coup in 1932, during which new ideas began to emerge. New concepts and new young talents increased in the process and became one of the forces promoting cultural transformation. The period of cultural modernization up to now. From 1945 to the present, it has been the period of cultural modernization in Thailand. Modern civic consciousness has gradually awakened, but royalism is still prevalent, Buddhism has become increasingly secularized, and its influence on people's thoughts remains deeply rooted.”

In the article "The Historical Process and Analysis of Traditional Thai Music" (Ni, 2023), it is mentioned that "The Ayutthaya Dynasty, also known as the Ayutthaya Dynasty, has a history of over 400 years." The relative stability of the country, the gradual improvement of the system and the peaceful and prosperous life of the people have provided external conditions for the mature development of traditional Thai music culture. Feudal leadership played a role in the economic development and social stability of the Ayutthaya dynasty and influenced the course of Thai history for several centuries. The ruling class declared the sanctity of the king through music and that their leadership was needed for the stability and prosperity of the country. In order to better consolidate its dominant position, this purpose also determined the steady and solemn style of Thai classical music. During the Ayutthaya Dynasty, Buddhism was highly developed, which promoted the high-level development of Buddhism and related

cultural arts. During this period, Buddhism had permeated the lives of ordinary Thai people. Every village had temples and Buddha statues to protect it. Especially, the weekly markets and activities of the villages were held in the temples, and the temples gradually became the centers of cultural exchange and educational development in the villages.”

In "The Implications of Local Characteristic Education in Thailand for Ideological and Political Education in China" (Luo, 2018) mentioned that “an in-depth analysis was conducted on the influence of Thai Buddhist thought on education. The article mentioned: "The three main educational contents are Buddhist education, labor education and etiquette education, and these three educations mainly reflect the ideological style of Thailand." Buddhist education in Thailand is relatively prosperous. More than 50% of primary and secondary schools across the country are located in temples, and some temples even run schools. There are a total of over 800 Buddhist schools in the country. The Ministry of Education of Thailand has clearly stipulated that schools must offer Buddhist courses and make them compulsory. Every week, schools are required to invite eminent monks to the campus to teach students Buddhist scriptures, meditation and other Buddhist content, and to teach students about being lenient towards others, being honest and trustworthy, and being upright. Labor education is mainly carried out through three ways: The first is extracurricular activities; The second is vacation life; The third option is to work part-time to support one's studies. Exercising students' practical abilities, broadening their horizons and bringing them closer to society. Etiquette education is the most important aspect. The Thai government attaches great importance to the cultivation of children's civility and etiquette in schools and families, and thus it is known as the "Land of Smiles". Etiquette education is highly respected in the daily life of Thais. In this regard, China still needs to learn from Thailand.”

1.2 Historical background of Thai music

in the thesis “The music of Thailand ” (Morton, 1980) mentioned that “The mainstream of Thai traditional music as it is known today is probably a composite of

musical elements from several cultures. Thai music itself [consists of] influences from Chinese, Indian, and Khmer (Cambodian music). Musical elements from other neighboring cultures, Burma, and Malay, for example were possibly also absorbed into the evolving Thai traditional style. Characteristically the assimilated elements were incorporated in the existing culture of the Thai to suit their own taste, resulting in a culture distinct from those from which these elements were originally acquired.”

The more significant turning points in the historical process of music art are all determined by the national conditions and are constantly developing and absorbing. It is mentioned in "Descriptive Research on the Overall Development of Traditional Thai Music" (Yu, 2022) that: “Before the establishment of the Sukhothai Dynasty, Thai music had already been influenced by the music and culture of ethnic minorities in southwest China, such as the Mon and Khmer. Meanwhile, with the spread of Buddhism in Thailand, Indian religious myths, Indian drama and Indian music had a significant impact on the development of Thai music.”

In "A Brief Study on the Development of Thai Music History" (Yu, 2013) mentioned that “it was mentioned: "In the second half of the 14th century, the Ayutthaya Dynasty in the Chao Phraya River Basin emerged and annexed Sukhothai. Buddhism was introduced during the Sukhothai period, and since then, religious art in Thailand has been on the right track. Around the 15th century, the performance art of the Buddhist "Sutra of the Present Life" stories emerged and spread widely among the people in the form of songs and dances. Later, people brought the Indian religious epic "Ramayana" onto the stage. When Thailand occupied Angkor Wat in the 15th century, it absorbed the local Khmer music. At the same time, as the Javanese had once ruled Cambodia, their music had a significant influence on Khmer music. Therefore, Thai music actually absorbed elements of Javanese music as well. In the 16th century, Thai dance dramas and dance art reached their peak and were highly favored by neighboring countries. They also spread to countries such as Myanmar and Laos.”

in the thesis "The music of Thailand" (Morton, 1980) mentioned that "The culture of using Bamboo to manufacture instruments is one of the common cultures that can be exchanged in the Southeast Asian mainland. For example, 'khaen', a traditional instrument of Laotian and northeastern Thailand was also employed for performances in Siamese Courts in the Ayutthaya period."

In the "Transculturalization of music Through the composition of Thai Fongjiao" (Ming, 2023) mentioned "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."

Histories of ethnic diversity in what is now Thailand have profoundly shaped the prominent traditional music practices of the nation today. These practices can be generally divided geographically into four distinct regions:

1) the musical practices of the center of Thailand or Thai classical music, which have been fundamentally influenced by Mon, Indian, Khmer, and Chinese traditions;

2) the traditional music of northeast Thailand, which predominately originated from the resettlement of Lao people;

3) the musical practices of southern Thailand, which distinctly consists of the culture of Malay Muslims and Mahayana Buddhist beliefs;

4) the musical practices of southern Thailand, which distinctly consists of the culture of Malay Muslims and Mahayana Buddhist beliefs;

For instance, in the article "Analysis and Reflection on the Historical Process of Traditional Thai Music" (Ni, 2023), it is mentioned that "Traditional Thai music is divided into classical music and folk music." Classical music mainly served the ruling class. Centered around the capital Bangkok, it was the core of Thai classical music.

Especially, Thai classical music largely retained the musical style of the Thai City era (the second half of the 14th century), that is, the common cultural characteristics of the Luo group in Southeast Asia. Folk music mainly serves the common people. Due to regional and ethnic differences, folk music in the northern, northeastern and southern parts of Thailand has its own style and characteristics. With the progress and development of The Times, the two kinds of music have merged and innovated amid contradictions. Buddhism is widely respected by the Thai people, and the construction of Buddhist temples is regarded as the most important event by Kings, nobles and commoners. Therefore, the arts and cultures related to Buddhism are highly developed, such as architecture, sculpture, painting, literature, music, etc., whose themes and forms are closely related to Buddhism. People live for religion, literature is created for religion, history is recorded for religion, architecture is full of religious overtones, sculpture is a means to visualize religion, education is the attachment of religion, art is the illustration of religion, and music and dance are to pay tribute to the deities or convey the will of religion. Therefore, traditional Thai music culture has a close connection with Buddhism. Its gentle atmosphere and celestial sounds reflect the Thai people's pursuit of truth, goodness and beauty.”

Based on a rough summary of the musical turning points in each period from Rama I to the present, in "Transculturalization of Music through the Composition of Thai Fon Ngiao" (Ming, 2023), "In conclusion, Thai classical music has undergone significant development and changes over several centuries." These changes can roughly be 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 were similar to those of Ayutthaya, strongly influenced by religion, with a focus on Buddhist rituals.

The second period, from King Rama IV to King Rama VI, was a time when Thai classical music made tremendous progress in all aspects. This was the golden age of Thai music, with the development of new instruments, ensembles and songs, as well as the prosperity of drama and other forms of entertainment.

During the third period, from King Rama VII to King Rama IX, significant political changes occurred in Thailand, transitioning from an autocratic monarchy to a democratic system. These changes had an impact on the development of Thai classical music and have continued to evolve and adapt in modern times.

Not only is it influenced by neighboring countries due to geographical location, but also by Western music through international exchanges of the country.

In "transculturalization of music through the composition of Thai Fongkiao" (Ming, 2023), it is mentioned that "During the Ayutthaya period, Thailand has active trade relations with several European countries including Portugal. It is believed that the traditional Thai musical instrument Trae was introduced. During this period of time, they came to Thailand. Portuguese merchants sometimes celebrate festivals and celebrations with the locals. They often dance to the music played by European instruments such as the violin and the accordion. Bagpipes, mandolins and sandballs, as well as local Musical Instruments such as gongs. The golden age of Siam's diplomatic relations occurred during the reign of King Narai. At that time, Konstantin Farconik Des of Georgia, who had served as a senior official in the royal palace, and Simon Delalubere, the court ambassador of Louis XIV to Siam, were also in the country. A song named "Song of Siam" is said to have been composed during this period. It is also said that musical works written in Western notation were created. Overall, the Musical Instruments of the Ayutthaya period were improved versions of those of the Sukhothai period, and there were a wide variety of them. With the addition of certain Musical Instruments, the horn has become more complete. During this period, the traditional Thai instrument Klong Tat was further developed and acquired a different sound from that of the Sukhothai period. It is often accompanied by pi-pat, another traditional Thai musical instrument. Overall, the 27 Musical Instruments and playing methods during the Radanagosin period were influenced by previous eras, but they also evolved and adapted over time."

Most traditional Thai music originated from religion. The spirit and form of religion also influence and enrich the connotation of traditional Thai music. Traditional Thai music and religious beliefs present a state of perfect harmony. Especially, traditional Thai music is deeply influenced by Buddhist culture. The musical tunes and modes are closely related to Buddhist grand ceremonies. Most of the Musical Instruments used to play traditional Thai music are basically derived from those used in Buddhist sacrificial activities and are also closely associated with various festivals in Thailand. It was mentioned in "The Inheritance of Traditional Music as Seen from Thai Folk Activities" (Huang, 2010) mentioning that "Songkran Festival, also known as the "Water Splashing Festival", is the New Year of the Thai Buddhist calendar and one of the most important and grand ethnic festivals in Thailand. During Songkran Festival, traditional Songkran music and songs are played on the radio throughout the day. The music that people often hear is the collective performance with a gong group culture shared by many Southeast Asian countries. It mainly consists of percussion instruments, with the main instruments including drums, gongs, small cymbals, claps, flutes, huqin, sheng and other folk instruments. The sounds of drums and gongs are resounding, and the tunes are smooth, simple, warm and cheerful. Songs are usually sung by both male and female voices. The pitch is not high and the rhythm is brisk. They do not require superb singing skills and are suitable for the general public to sing."

In "An Overview of Traditional Thai Art" (Duan, 2024), it is mentioned that "Traditional Thai vocal music is more related to religious beliefs." Buddhism is the state religion of Thailand, emphasizing balance, universality, and the rejection of evil in favor of good. Therefore, its vocal music is characterized by gentleness and stability. From a linguistic perspective, the language of Thailand, like that of China, emphasizes tones, which to a large extent determine the meaning. Thai vocal music does not emphasize grand opening and closing, finding positions or resonant notes. Instead, it speaks in a gentle and soft voice, and at the same time uses nasal tones to hum some notes, which adds more of that soft and delicate charm. In Thai vocal performance, one needs to follow the changes in pronunciation and incorporate many ornamental notes, especially

trills and glissando, during the singing process. However, instrumental music can independently form performance sections. The traditional vocal works of Thailand are passed down through oral transmission and personal instruction. The creation of traditional Thai vocal songs is carried out in accordance with the needs of the plot. During performances, existing songs are temporarily combined based on the plot and rhythm, so it is common to have old songs combined with new ones or one word with multiple songs.”

1.3 History of Thai piano music

In “Siam sonata: Thai solo piano works University of Iowa”(Lertpibulchai, 2017) mentioned that “The piano first appeared during the reign of King Rama V. Due to the implementation of foreign exchange policies at that time, there was not only trade with the West but also mutual exchanges and development in culture and music. Western music initially emerged in the Thai army, and later the piano was introduced and took root and developed in the country. Western music education was also introduced at the same time.” In “A study on Musical Features of the Piano composition of traditional Thai music” (Wang, 2020) mentioned “A piano was brought in by a missionary and presented to the royal family. From then on, it began to develop gradually in Thailand. At first, the piano was an imported instrument and was not popular in Thailand. It was only used as accompaniment for colorful instruments or as a tool to adjust the atmosphere at banquets. Later, it was spread by musicians in the palace and began to show signs of development in Thailand. It was only through the establishment of educational courses that it spread in Thailand.”

In “Siam sonata: Thai solo piano works University of Iowa”(Lertpibulchai, 2017) mentioned “In 1935, Natrasin School, established by Silpakorn University, was the first public music school in Thailand to offer Western classical music education and traditional Thai music courses. With the introduction of the Natrasin school, the popularity of Western classical music in Thailand has risen sharply. Since then, Western classical music has been included in the curriculum of public schools in Thailand from kindergarten to high school. Universities and colleges in Thailand now offer music

courses at both the undergraduate and postgraduate levels. Thai music and Western classical music are highly complementary in terms of instruments and musical styles.”

In “Transculturalization of music Through the composition of Thai Fon ngiao”(Ming, 2023) that “Later, during the reign of King Rama VI, due to the favor of the royal family, the development of Western music was also indirectly promoted. During this period, the first Thai pianist, Sumitra Sucharitkul (1907-1984), emerged. She made tremendous contributions to the piano career and pioneered the field of traditional Thai music piano. The piano was innovatively integrated into Thai string music for ensemble performance.”

In “Music Notation of Traditional Thai Music for Piano Solo” (Suwanthada 2014) mehtiond that “Khru Sumitra Sucharitkul pioneered the path of traditional Thai music solo. She added Western music theory to her music, but at the same time naturally retained the classical tunes of Thailand. Three of his works were included in "Piano Litterrature of Siam." Another great composer is Colonel chochochart Pitaksakorn (1934-), a violinist and conductor. His main contribution to the piano lies in arranging many Thai pieces for Western bands, with melodies incorporating elements of Thai classical music. Seven Piano solo pieces were included in "Piano Literature of Siam" .

In “A study on Musical Features of the Piano composition of tradition Thai music” (Wang, 2020) “Dr.Natchar Phancharoen is a direct student taught by Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn. Therefore, she combines the composition styles of the two in piano composition. The knowledge of Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn has been inherited and developed, mainly reflected in the education of performance teaching and the promotion of works. It also includes the works of two teachers and compiles the first solo piece of traditional Piano music in Thailand, "Piano Literature of Siam", which is the first officially published collection of traditional Thai music works in standard notation in Thailand.”

1.4 Cross-cultural works from Thailand

It is not only about the innovative progress of the piano, but also about breaking through the framework of traditional music through innovation, roughly from

three aspects: form breakthrough, medium breakthrough, and technical breakthrough. Formal breakthroughs, such as the combination of classical music and electronic music, jazz and traditional elements, and so on, various forms of integration and breakthroughs.

In “An application of Thai music for general and instrumental music programs”(Volk, 2006) that “Thai sound using western instruments by retuning Orff instruments to the Thai tuning system, adjusting the intonation on recorders to emulate the Thai klui, and adapting the violin and viola to substitute for the Thai saw duong and saw oo. There are examples included of arrangements for two Thai children’s songs scored for Orff instruments and recorder”

In the thesis “The creation of new concerto communication between Thai instrument with orchestra based on Thai tuning system” (Lin, 2023) mentioned “conventional strings and percussion arrangements, including the first violin part, the second violin part, the viola part, the cello part, the double bass part, the timpani, and a traditional Thai percussion Ranat EkLek. The tempo of this piece is based on Andante, and the time signature is 2|4. Some fermata and ritardando are used where phrases transition. This allows Ranat Ek, the solo instrument, to perform the instrument’s characteristics more freely and allows the audience to enjoy the music while waiting.”

In “Selected Piano Works by Klaus Pringsheim’s Students at the Tokyo University of the Arts: Analysis, Interpretation & Performance Techniques” (Chaichana, 2022) mentioned “There is also a unique contrast. Through the combination of jazz and classical music, a distinctive feeling is created, influences of crossovers between jazz and Thai traditional music had been present since the arrival of the Suntaraporn Band in the Thai music scene between the 1940s and the 1950s. Later on, Eua Sunthornsana, the band leader of Suntaraporn, also played a significant role in the origin of the Snagkhet Samphan ensemble, one of the prominent cross-cultural music ensembles, in which the utilization of the Thai Mahori ensemble and traditional Thai repertoires mainly in Thai classical music was similarly integrated into a big band. John Garzoli presents the case of Thai fusion ensembles, which were somewhat associated with the musical elements of jazz. He discusses the example of Bruce Gaston, a cofounder of Fong

Namm, and his compositional techniques, emphasized that Gastons's approach was heavily influenced by the Thai way of thinking rather than the Western manner."

In "Composition of Thai festival series piano four-hands musical theories" (Wang, 2023) that "Representative of Ranat ek Performance Techniques in Thai Piano Compositions Piano music, as a representative of Western music, is very well-liked throughout Asia. It has distinct research and development paths in each country, exhibiting localization characteristics influenced by local cultural peculiarities. Thailand, a nation known for its distinctive cultural traits and advanced globalization, has produced a distinctive traditional Thai music style, as well as a unique piano music cultural style known as "Thai traditional music piano works." The researchers were intrigued by the work's replication of the Ranat ek, a traditional Thai instrument."

In "The Creation of Solo Piano Compositions from Khaen Melodies 'Thamnong Khaen'" (Mookdamuang&Pidokrajt, 2024) mentiond "The concept of creating music by integrating different musical cultures, especially Thai Ethan ethnic music and Western music, plays an important role in promoting the development of contemporary pianos with more Ethan musical characteristics. These characteristics are embedded in the songs and can be passed on to future generations through piano teaching and the learning of etudes. Furthermore, this also helps raise awareness and value of folk music culture."

In "The Musical Relationship Between Bartók's Compositional Language and Twentieth-Century Music of Thai Classical Composers in Piano Music" (Gularnupong, 2023) that "By combining traditional Thai music with the melodless music of the 20th centuryThe musical languages of three Thai composers Prangcharoen, Euprasert, and Trakulhun divulge unique characteristics and conceptualizations of Bartók's compositional styles and techniques to create interesting musical sounds of the twentieth-century Western art music."

In "The Creation of Solo Piano Compositions from Khaen Melodies 'Thamnong Khaen'"(Mookdamuang&Pidokrajt, 2024) that "Khaen melodies (an Isan musical instrument) by analyzing the original notes and arranging them for piano, using

Western music composition theory to adapt the notes to suit beginner-level piano players. Based on qualitative research and creative music research, the creative process emphasizes preserving the original accents and primary melodies of the Khaen. Additionally, it develops the musical structure and harmonies to align with contemporary Western classical music. The analysis of the original Khaen melodies reveals rapid note values and rhythms, as well as harmonies with more than one voice, accompanied by irregular interval jumps throughout the melody. To make the piano arrangement suitable for both beginners and general enthusiasts to appreciate Isan music's distinctive sound.”

In “Phra Abhai Mani A Musical adaptation of a Thai Epic for clarinet Ensemble” (Jean, 2014) mentioned “Not only is it limited to music or instrumental music, but Thai literature can also be used as the main inspiration for innovation in creation, describes the process leading to a musical adaptation of the iconic Thai Epic: 'Phra Abhai Mani' for clarinet ensemble. The project is conducted by Dr. Yos Vaneesom, a clarinet performer and composer assisted by Dr. Jean-David Caillouët, a composer and sound artist. Joining their respective skills, they are currently creating a new contemporary musical composition based on the Thai Literature classic and inspired by the study of the northern folk oboe, the "pi nae," an instrument drawn from Dr. Yos Vaneesom's birthplace, Chiang Mai in the north of Thailand.”

2. Historical and cultural background of Chinese music

2.1 Chinese historical and cultural background

In “A Brief History of Ancient Chinese Music” (Liu, 1989) mentioned “The history of China can roughly be divided into four stages: ancient times and the slave society, the establishment and consolidation of the feudal society, the deepening of the feudal society, and the modernization in modern times. China is one of the earliest civilized countries in the world, with a recorded history of nearly 4,000 years. The Yuanmou Man was the earliest known primitive human in China, dating back approximately 1.7 million years. Subsequently, Neolithic cultural sites such as Peking Man, Hemudu Site and Banpo Site indicate that agricultural and pottery production

activities began in China approximately 10,000 years ago during the Neolithic Age. The Xia Dynasty marked China's entry into the slave society, and slavery further developed during the Shang, Zhou and Western Zhou periods. During the Spring and Autumn Period, China transitioned from a slave society to a feudal society.”

The establishment and consolidation of the feudal society: The establishment of the Qin Dynasty marked the first unified, centralized multi-ethnic feudal state in Chinese history. Emperor Qin Shi Huang unified the writing system, weights and measures, and currency, established the commandery-county system, and built the Great Wall. During the Han Dynasty, agriculture, handicrafts and commerce developed greatly. In particular, the opening of the Silk Road strengthened the connection with the Western Regions.

The deepening of feudal society: During The Three Kingdoms, Jin, and Northern and Southern Dynasties periods, Chinese history underwent many changes in political power and ethnic integration. During the Sui and Tang Dynasties, China became one of the most powerful countries in the world, with highly developed culture and science and technology. During the Song, Yuan, Ming and Qing dynasties, China entered the late feudal society. Its economy, culture and science and technology continued to develop, but it also faced internal and external challenges.

Modern history: Since the Opium War in 1840, China has gradually become a semi-colonial and semi-feudal society. After the Xinhai Revolution and the May Fourth Movement, after the founding of the People's Republic of China, China finally entered a new period of socialist construction.

2.2 Historical background of Chinese music

In the article "On the Historical Forms of Chinese Music" (Liu, 2006), “four stages were summarized: The Pre-Qin music and dance stage represented by classical music, the medieval dance and music stage represented by great music and dance, the near-ancient folk music stage represented by opera music, and the modern professional music creation stage "New Music" represented by Western highly vocal and highly instrumental forms.”

The form of music and dance is a trinity of song, dance and music. The so-called "trinity" means that while performing song and dance, this kind of musical work is also popular. It is singing, dancing and playing, which is a relatively simple form of music.

During the Spring and Autumn Period, "The collapse of Rites and Music" began to challenge "elegant music" from early forms of kabuki music such as "Zheng Weisheng" and "Nuyue", marking the first transformation in Chinese history from the form of music and dance to that of kabuki music. Kabuki music, with the song and dance Daigaku as its highest representative form, has gone through three different stages with distinct styles and characteristics: the Xianghe Daigaku of the Han Dynasty, the Qingshang Daigaku of the Wei and Jin Dynasties, and the Yanyue Daigaku of the Sui and Tang Dynasties. Over the course of more than a thousand years, it has developed to a very rich and perfect level, creating a very glorious golden age for traditional Chinese music.

Since the Song Dynasty, folk music forms have become the mainstream form of social music life, namely the third-generation form in the history of Chinese music. Musicologists categorize it into five types: folk songs, song and dance music, rap music, opera music, and ethnic instrumental music, among which opera music is its highest representative form.

In the 20th century, the nature of Chinese society underwent tremendous changes, and the feudal social system that lasted for more than 2,000 years eventually collapsed. After the Xinhai Revolution in 1912, China gradually evolved from an ancient society to a modern one, profoundly influencing the changes in people's ideas and concepts. Meanwhile, people's aesthetic concepts are gradually being updated, which is reflected in the birth and development of the fourth generation of music in the field of music culture. Since then, a new page has been turned in the history of Chinese music. The new music of China in the 20th century can be said to be a stage of professional music creation represented by the Western borrowing forms of highly vocal and highly instrumental music. This transformation of musical forms has shifted the music creation

in Chinese society from an era dominated by the inheritance and creation of folk musicians to one dominated by the creation of professional musicians.

“transculturalization of music through the composition of Thai folk music”(Ming, 2023) that “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.”

In “On the Inheritance and Dissemination of Traditional Music and Music Culture” (Zhao, 2016) mentioned “Through significant turning points, it has been constantly evolving and developing to this day. For instance, the method of oral instruction and personal example has gradually led to the emergence of new approaches in the history of Chinese music development. With the prosperous development of music culture, in order to enable a large number of emerging musical works to be "stored" and passed down more precisely and completely, our ancestors, in the long-term practice of dissemination. It has also gradually studied and applied a special "written symbol" used to depict and record musical information - musical scores. The essence of a musical score is to depict the movement process of the various elements of auditory musical sound information and their combinations in the form of visual symbols or simulations. The earliest musical score that has been passed down to the present day in Chinese history is the guqin written score "Orchid in Seclusion in Jie Shi Diao" passed down during the Liang Dynasty (10th century AD). Since the Tang and Song Dynasties, traditional notation methods such as the Lu Lu Zi notation, Zi Zi notation, guqin Jian Zi notation, vulgar character notation, Gong che notation and gong and drum notation have emerged one after another. Among them, the Gong che notation has been widely applied. These traditional musical scores have made significant contributions to the preservation and modern interpretation of numerous

precious musical relics from ancient China, such as the Dunhuang musical scores, Xi 'an ancient music, and the Jiugong Dacheng Northern and Southern Ci Palace Scores, among other traditional musical works and "musical genres". Therefore, from the Wei, Jin, Sui and Tang Dynasties to the successors of the "phonograph" in modern times and the late Qing Dynasty, the period of "musical score medium dissemination" of traditional music culture spanned the long feudal society period in China .”

Through significant turning points, it has been constantly evolving and developing to this day. For instance, the method of oral instruction and personal example has gradually led to the emergence of new approaches in the history of Chinese music development. With the prosperous development of music culture, in order to enable a large number of emerging musical works to be "stored" and passed down more precisely and completely, our ancestors, in the long-term practice of dissemination. It has also gradually studied and applied a special "written symbol" used to depict and record musical information - musical scores. The essence of a musical score is to depict the movement process of the various elements of auditory musical sound information and their combinations in the form of visual symbols or simulations. The earliest musical score that has been passed down to the present day in Chinese history is the guqin written score "Jieshi Diao Youlan" passed down during the Liang Dynasty (10th century AD).

In “The study of modern and contemporary Chinese music history was conducted in the 20th century”(Chen,1999) that “Since the Tang and Song Dynasties, traditional notation methods such as the Lu Lu Zi notation, Wen Zi notation, guqin Jian Zi notation, vulgar character notation, Gong che notation and gong and drum notation have emerged one after another. Among them, the Gong che notation has been widely applied. These traditional musical scores have made significant contributions to the preservation and modern interpretation of numerous precious musical relics from ancient China, such as the Dunhuang musical scores, Xi 'an ancient music, and the Jiugong Dacheng Northern and Southern Ci Palace Scores, among other traditional musical works and "musical genres". Therefore, from the Wei, Jin, Sui and Tang

Dynasties to the successors of the "phonograph" in modern times and the late Qing Dynasty, the period of "musical score medium dissemination" of traditional music culture spanned the long feudal society period in China."

In "A Century of Melodies: Several Issues in the Study of Chinese Music History in the 20th Century" (Huang, 2004) mentioned "The reference materials mainly focus on modern and contemporary music. The era of ideological liberation began in the late 1970s and ended in the late 1980s. Although this era lasted only a decade, in this age of "incubation of ideas" and "reform and opening up", the long-suppressed creative consciousness and energy were fully released. It can be said that during the "new era" of China's reform and opening up from 1979 to 1989, the history of contemporary Chinese music art. It has entered the second "golden age" since the May Fourth New Culture Movement. The fundamental cultural attribute of Chinese music in this era is that, on the basis of the three "base colors" of "for national salvation", "for enlightenment" and "for art", it has continued the new musical tradition since the early 20th century. Chinese musicians in the new era generally focus their creative vision on traditional Chinese history and culture. For a time, all kinds of "ancient-style music and dance" and new works based on folk music and traditional culture emerged one after another. During this period, many outstanding musicians and educators appeared. The musical works and critical ideas of Xiao Youmei, Liu Tianhua, Huang Zi and Qing Zhu were filled with the cry of awakening. Salvation musicians such as Xian Xinghai, Nie Er, He Luting and Lyu Ji continuously deepened the ideas in their music."

In "School Songs and the Modern Transformation of Chinese Poetry" (Fu, 2006) mentioned "School songs are regarded as a turning point from "ancient" to "modern", and as an important practice of the modern transformation of Chinese poetry. The school songs ushered in a new era of Chinese poetry, namely the transformation from communication among colleagues and dissemination among the people to public publication. Such a transformation should be said to have a "revolutionary" nature: The main ways of dissemination of traditional poetry and even traditional literature are the exchanges and responses among scholars, oral transmission among the common

people, as well as the copying, engraving and compilation of poetry and prose. Since the late Qing Dynasty, due to the emergence of modern newspapers and periodicals and the vigorous development of the publishing industry, the social operation mechanism of artistic works has undergone fundamental changes and has taken on the nature of modern cultural dissemination. The emergence of publicization not only enables school music to exert the effect of cultural dissemination and modern aesthetic enlightenment in a broader space, but also exerts its influence on a novel cultural dimension. It has also gained historical legitimacy in terms of social acceptance. Mainly through the changes in two specific internal aspects, namely the structural changes, the one-segment body, two-segment body and multi-segment body, etc. were determined. Language mode, the improvement from classical Chinese to vernacular mode further refines the language system .”

In “On the Inheritance and Dissemination of Traditional Music and Music Culture” (Zhao, 2016) The school music and song activities are regarded as the true beginning of the development of modern and contemporary music in China. The "Fifty Famous Chinese Songs" compiled by Feng Zikai and Qiu Menghen in 1936 and Shen Xingong's self-compiled "Xingong's Singing Collection" are early historical new song creation collections in China, mainly featuring school music songs. The record of the musical activities and works of musicians such as Zeng Zhiwenxin, Li Shudong, Gao Yanyun and Feng Yaxiong during the school music and song period in Hu Huaichen's "Summary of Shanghai Learning and Art" published in the "Shanghai General Annals Journal" in 1933 marked the beginning of this musical phenomenon entering the field of book and annals compilation. It continued until the 1940s, when articles like Gao Qixian's "Zero Jian of Music History" emerged, documenting the historical facts related to school music songs and the earliest music publication, "Music Magazine.”

In “A Brief Discussion on the Harmonic and Texture Characteristics of Chinese Main-Key Piano Pieces-- A Brief Discussion on the Creative Characteristics of Chinese Main Piano Music” (Wang, 2008) that “Xiao Youmei, a pioneer in the music major, was one of the earliest systematic and multi-faceted international students in

China to specialize in music. He once studied in Japan and Germany. In 1916, he obtained a Doctor of Philosophy degree from the University of Leipzig with his thesis "A Historical Study of Chinese Orchestras Before the 17th Century", becoming the first academic monograph in China written in a foreign language by a Chinese to systematically study the history of Chinese music. After returning to China in 1920 after completing his studies, he immediately devoted himself to the cause of music education in our country. He first presided over the music department of Beijing Women's Higher Normal School and the Music Training Institute affiliated to Peking University in Beijing. At the same time, he organized China's first orchestra and personally served as its conductor. In 1927, Xiao Youmei went to Shanghai and founded the first music college in China, the Shanghai National Conservatory of Music. He successively held positions such as the director of the academic affairs office and the president, and undertook the teaching of many professional courses. For 20 years, he devoted himself wholeheartedly and worked extremely hard until he passed away suddenly in 1940. His unremitting efforts laid a solid foundation for the development of modern and contemporary music education in our country, especially after the founding of the People's Republic of China. People remember his achievements, highly praise his character, and call him the "Father of modern and contemporary music" and the "Father of Music Education" in China. In 1930, Huang Zi was appointed as the director of the academic affairs office. He personally inspected and invited first-class scholars from home and abroad to teach at the school."

A group of musicians such as Xiao Youmei, Huang Zi, Zhou Shu 'an, Ying Shangneng, Zhu Ying, Li Weining, Zhao Meibo, as well as foreign musicians like Chaharov, Su Shilin, and Fali Guo, formed a teaching staff representing the highest level of music education in China at that time. The school has established five groups: theoretical composition, traditional Chinese music, piano, vocal music and violin (including various Western Musical Instruments), and also has a teacher training department and elective subjects. Xiao Youmei personally taught courses such as music theory, harmony, composition, and music history. His consistent style was to

progress in teaching, composition, and writing simultaneously. He successively compiled a large number of teaching books, including: "Outline of Harmony and Acoustics", "Piano Textbook", "Violin Textbook", "Organ Textbook", as well as "General Music for High School" and "Music Theory Textbook for Junior High School" (6 volumes), etc., and published works such as "Overview of Chinese and Western Music in Ancient and Modern Times", "Comparative Study of Chinese and Western Music", and "Overview of the Evolution of Chinese Music Through the Ages" .

2.3 History of Chinese piano music

In "A historical study of Early piano Education in China" (Wang, 2009) that "The earliest recorded record of its early introduction was the first piano in 1600. Like Thailand, it was introduced through diplomacy and also began to sprout and develop from the imperial palace. Later, through missionaries, piano courses were offered in China and promoted and continued through education. Its piano activities were not limited to course teaching but also included the establishment of piano concerts. However, these were only held in schools run by missionaries and did not extend beyond the schools. Besides piano courses, there were also courses on Western music theory and music composition accompanying them."

In "On the Inheritance and Dissemination of Traditional Music Culture" (Zhang, 2016) mentioned "The development process of the piano in China is mainly divided into four periods: the nascent period - the prosperous period - the lingering period - the development period. The nascent period (1915-1933) : Representative figures included Xiao Youmei, Zhao Yuanren and Jiang Dingxian, etc. Their main musical activities were piano courses offered by educational institutions and schools. The landmark of the localization of Western music in China was initiated by a piano piece, "March for Peace" composed by Zhao Yuanren in 1915, a piano piece composed entirely in accordance with the Western music theoretical system (Xiong, 2005). Later, the composer took this as an example and, by combining Chinese national tones with European musical modes, perfectly enabled the theory of Western musical modes to survive in China. Later, innovation began. The vocal works adopted piano

accompaniment, and the accompaniment was composed based on the European mode theory.”

In “An Exploration of the History of Piano Education in China” (Mou, 2008) that “School education began to sprout. Xiao Youmei was the pioneer. She first established an educational institution to carry out small-scale music activities. Through the establishment of the institution, many outstanding composers were attracted and a music circle was formed, which began to expand music education nationwide. The first school mainly focusing on music was established in Shanghai in 192, initially named the Shanghai National Conservatory of Music. Later, in 1929, it was renamed the Shanghai National Music College. Many subsequent music activities, including music composition, piano courses, piano competitions and other activities, began to develop and thrive through this school. The establishment of the Shanghai National Conservatory of Music marked the regularization and systematization of music piano education.”

The prosperous period (1934-1965) : During this period, there were mainly He Luting, Qi Erpin and Ding Shande, among others. Through the frequent piano activities carried out in the national music school, the main prominent impact of this period was the unprecedented prosperity and development of piano composition, and many excellent piano works emerged during this period. In 1934, a Russian-American composer named Alexander Nikolaevich Tcherepnin held a piano competition at the State School of Music. During this competition, many outstanding composers and piano works emerged, and many classic works came into the public eye in this competition. Alexander Nikolaevich Tcherepnin, an American-Russian composer, was named Qi Erpin in China. Qi Erpin devoted himself to learning and creating the Chinese pentatonic scale in China and played a very important role in the dissemination of the Chinese pentatonic scale. It is mainly reflected in the creation of a collection of works related to the pentatonic scale and the subsequent piano concert career. The pieces performed were all the piano works that won awards in that piano competition, which played a role in promoting the piano works with Chinese characteristics (Ma, 1995). At the piano competition held by Qi Erpin, a composer named He Luting presented a classic piece,

"The Shepherd Boy's Pictet". This piano work perfectly combines Chinese folk modes and traditional European composition techniques, and is highly in line with the aesthetic style of Chinese national modes. It has been labeled as a pioneering work by scholars (Yang, 2005). And the composer Ding Shande's creation of piano dance music using elements of ethnic minorities also marked that composers began to devote themselves to integrating Chinese ethnic elements in their creations.

In "The history and current situation of Chinese piano music" (Xiong, 2005) mentioned "The Period of Hesitation (1966-1978) : During this period, China entered a gloomy stage. During the "Cultural Revolution", Chinese piano music suffered a severe disaster, and creation, performance and teaching were almost at a standstill. The main influence and creation during this period was the piano writing carried out by composers dominated by traditional Chinese tones. The specific form was the adaptation of guqin pieces (pipa, guzheng, sheng, xiao, and gu) into piano pieces. During the creative period, Chinese folk songs were innovated by taking the European traditional composition framework as the basis, filling in traditional Chinese tones, and adapting zaju Opera, Kunqu Opera and revolutionary songs into piano solo pieces, etc."

In "On the Inheritance and Dissemination of Traditional Music Culture" (Zhang, 2016) mentioned "Development period (1979- present) : After the end of the Cultural Revolution, the central government put forward the "Two Hundred" policy and the "Two Services" policy. While Chinese culture was rejuvenated, Chinese piano music was also rejuvenated, and the research on piano works with Chinese style gradually recovered and became active. Under the circumstances of reform and opening up, Chinese piano music has combined the creative techniques of modern and contemporary Western music. This not only greatly improves the original creative level and opens up new platform perspectives, but also diversifies the creative methods of Chinese piano music. Reform and opening up liberated people's minds, enabling composers' perspectives to no longer be confined to the current domestic situation, but to expand the scope of research and extend the research fields to ancient, modern, Chinese and foreign. The compound research of the independent discipline of Chinese

piano music has been achieved. With the determination of developing a socialist market economy in our country and the continuous deepening of globalization, China has integrated into the world market. Chinese piano music has also integrated into world music. A large number of highly influential composers, performers and educators have emerged, such as Lang Lang, Li Yundi, etc., making the influence of Chinese piano music in the world increasingly greater.”

2.4 Chinese cross-cultural works

In “Analysis of the Nationalized Timbre of Chinese Piano Music”(Ye, 2005)Through the collation and research of the above-mentioned period of hesitation, guqin music and the piano were one of the phenomena of cross-cultural integration at that time. Through the study of guqin pieces, it is applicable to performance on the piano and adopts European harmonic techniques. In such works, composers use the technical means of the piano to reproduce the timbre characteristics of the instruments used to play the original melody in an almost "original state". For instance, Jiang Zuxin's "Sheng Dance" imitates the playing of the sheng with parallel fourth and fifth harmonies, while Chu Wanghua's "Zither and Xiao Melody" requires the performer to achieve a "dialogue" between the zither and the xiao with both hands. For instance, Wang Jianzhong's piano piece of the same name adapted from the guqin piece "Three Variations on Plum Blossom", Chu Wanghua's piano piece of the same name adapted from Zhu Jian 'er's folk music ensemble piece "The Days of Turning Over", Yin Chengzong's piano piece of the same name adapted from the pipa grand piece "House of Flying Bushes", and "A Hundred Birds Paying Homage to the Phoenix" was originally a suona piece that was popular in the Central Plains region. In 1973, Wang Jianzhong composed a piano piece of the same name based on this. The adapted piece employs a rich array of embellishment techniques in piano playing (such as apportika, vibrato, glissando, etc.) to simulate the various bird sounds produced by the suona, which are similar to "oral skills", with remarkable accuracy. Among them, the sharp minor second intervals highlight the high-pitched and passionate timbre characteristics of the suona, maintaining the rough and simple style of northern instruments and music. At the same

time, the large sound body of the piano is used to further enhance the festive and lively climax scene. The ancient pipa piece "Sunset Flute and Drum" was adapted into the folk music ensemble "Spring River Moonlit Night" in the 1920s. In 1975, Li Yinghai adapted it into a piano piece of the same name. The adapted piece is divided into 11 sections. In each section and even every musical phrase, one can "hear" the corresponding sounds of silk and bamboo. The composer ingeniously employs repeated homophonic sounds to produce a deep and solid drumbeat. The smooth decorative phrases showcase the clear and magnificent tone of the zither. The powerful tremolo and the distinct trills come from the pipa's rolling and fingering. In addition, there are also the ethereal and distant sounds of the flute, the guqin, and the humorous tapping of the "wooden fish", each with its own characteristics and complementing each other beautifully. Through the imitation of various timbres by the piano, it is like a folk orchestra, and the music is as poetic and picturesque as a painting, refreshing the mind and spirit."

In "On the Elements of Opera Music in Chinese Piano Works" (Wang, 2011) mentioned "Not only through the adaptation of guqin pieces, but also through the innovation of Chinese opera. The name of the piano piece "Pihuang" is derived from the Pihuang tune in Peking Opera. The two major vocal systems of Xipi and Erhuang in Peking Opera each have their own distinct structures and emotional personality traits, which often endow Peking Opera with captivating dramatic conflicts and tensions. Mr. Zhang Chao seized the distinct musical structure characteristics of "Xipi" and "Erhuang", and appropriately integrated the tones of both into the melody and harmony of his piano piece "Pihuang". With a relatively traditional musical language expression method, he created a vivid artistic conception of Peking Opera vocal style. Through this piece, the composer "presents the scenes of the author's childhood life and the patriotic sentiment full of expectations for his adult life" (Tong, 2013). Professor Zhang Chao's "Variations" is a medium to large-scale variation that uses a blend of Peking Opera music and modern music to reflect the interweaving of tradition and modernity. The piece not only simulates the effects of traditional Chinese Peking Opera but also is filled with modern people's insights into tradition. The second section of the piano piece "Hundred Crows Paying

Homage to the Phoenix", adapted by composer Wang Jianzhong from traditional suona music, is based on Yu Opera. The four children's piano sketches composed by Chunlong, namely "The Dance of Friendship", "The Dream of Childhood", "The Mulan Girl" and "The Harvest Song", were all created using the characteristic tones of Yu Opera."

3. Works of music exchange and cross-cultural integration between China and Thailand

3.1 The historical exchanges between China and Thailand

In "The History and Future of Cultural Exchanges between China and Thailand"(Lu, 2022) mentioned "The focus was mainly on the period of more exchanges. In 1786, the Qing Dynasty recognized the Bangkok Dynasty and in 1823, bestowed upon King Rama II the plaque inscribed with "Eternal Tribute to Haibang" as a sign of commendation. During the Bangkok Dynasty, with the increase of the Chinese immigration wave, Chinese classical literary works, architectural art, sculpture, painting, drama, music, cuisine, etc. were widely popular in Thailand. During the reign of King Rama I, the curtain was raised on the spread of Chinese literature in Thailand. From the reigns of King Rama II to King Rama VI, the circulation of Chongkuk classical novels in Thailand reached its peak. During the reign of King Rama VII, Chinese language education in Thailand grew and developed, which to a large extent promoted mutual understanding and friendly unity between overseas Chinese and Thais. Vocabulary is the crystallization of cultural exchange. During the long-term cultural exchanges between China and Thailand, a large number of Chinese words have appeared in the lives of the Thai people, becoming an important factor in the formation of many commonalities in the cultures of the two countries. The Chinese borrowed words in Thai are mainly nouns, and the borrowing method is mainly transliteration. For example, the pronunciations of "tofu", "soy sauce", "silk silk", "cocoon silk", numbers, and titles are basically consistent with those in Chinese. The spread of Chinese literature in Thailand began during the reign of King Rama I. During the reign of King Rama I, he ordered the translation of the Chinese novel "Romance of The Three Kingdoms" into Thai. During the reign of King Rama VI, the circulation of Chinese classical novels in Thailand reached its peak.

Romance of The Three Kingdoms is well-known and widely circulated in Thailand. The Thai literary circle has processed the writing style of Romance of The Three Kingdoms and formed the "Three Kingdoms style" of Thailand on this basis. Literature, as a medium for the dissemination of Chinese culture, has deepened cultural exchanges between China and Thailand. The "Popular Romance of the Western Han Dynasty" has been translated into Thai. From the reign of King Rama II to King Rama VI, there are a total of 32 Chinese classical popular novels."

In "ntroduction to Thai Traditional Music Art" (Liang&Deng, 2024) taht "Romance of The Three Kingdoms is the earliest novel to be translated into Thailand and has a leading influence. Therefore, both local Thais and overseas Chinese living in Siam are passionate about "Romance of The Three Kingdoms" and enjoy discussing historical topics related to The Three Kingdoms period . "Romance of The Three Kingdoms" has a considerable influence in Thailand. Besides translations, rewritten versions, imitations, and recreated editions, Movies, TV shows, games, songs and dances, and dramas related to The Three Kingdoms also have a wide audience."

In "A Brief Discussion on the Harmonic and Texture Characteristics of Chinese Main-Key Piano Pieces-- A Brief Discussion on the Creative Characteristics of Chinese Main Piano Music (Part Two)"(Huang, 2008) that "Maha Chakri Sirindhorn has made significant contributions to the development of relations between the two countries. As early as 1977, Maha Chakri Sirindhorn developed a strong interest in Chinese culture. In 1981, Maha Chakri Sirindhorn made his first visit to China, becoming the first member of the Thai royal family to visit China. After each visit to China, she records what she sees, hears, experiences and feelings in China and compiles them into a book. He has published works such as "Visiting the Land of the Dragon", "Ten Thousand Miles of Flat Sand", "Frost Hanging in the Mist", "Under the White Clouds of Yunnan", "Clear Yangtze River Water", and "Returning Chinese Territory", which have caused a huge response in Thailand and aroused a strong interest in China among many Thai readers. It has played an immeasurable role in helping the Thai people better understand, know and study China. Maha Chakri Sirindhorn is particularly fond of and

proficient in Chinese classical literature, especially Tang poetry and Song Ci. She has translated over a hundred Tang and Song poems into Thai, among which "Water Tune: When Will the Bright Moon Appear?" is one of the favorite poems of many Thai language major students. The published collections of translated poems include "Poetry of Jade Carving" and "Poetic Splendor", etc. She also has a high level of attainments in the study of contemporary Chinese literature. She has translated and published Wang Meng's collection of novels "Butterflies" and Fang Fang's novel "Flowing Clouds and Water", helping Thai readers understand modern Chinese politics and social life ."

The research found that some Chinese music activities have become ingrained in Thai society and has taken a prominent part in Thai cultural activities: e.g. the Lion Dance presented in the Khao Phansa, Songkran Festival, and the processions of Khan Mak. Some Dragon Dance groups add Praya Naga into the compositions. The Dragon and Naga dancing together is a sign of the combination of Thai and Chinese cultures.

Chaozhou opera in Thailand is sung in both the Chaozhou dialect and Thai language, but Chaozhou opera sung in a foreign language has not been found in the Chaozhou-Shantou region. The Kong-tek ceremony is held in both Thai and Chinese circles, either at a Chinese temple or a Thai Buddhist temple, and also serves in the royal Thai family's funeral ceremonies. We also found that the khim, the most popular Chinese musical instrument among Thai people, has merged into Thai culture. The migration of Chinese culture into Thailand has followed the immigrants who brought their music and family customs. However, the evolution of cultural trends is different between the immigrant societies and Mainland China.

In "The cultural connection of the Chinese homeland among overseas Chinese of Chaozhou origin in Thailand" (Gong, 2010) mentioned "Teochew people account for about 70% of the Chinese population in Thailand. With a strong sense of homesickness, Teochew people played the most significant role in spreading Chinese culture in Thailand. They mainly focused on developing Chinese language education. In 1912, they established the first Chinese language school in Thailand - Xinmin School,

marking the reform and beginning of Chinese language education and breaking away from the model dominated by family education. Xinmin School was mainly jointly founded by overseas Chinese from five ethnic groups: Chaozhou, Zhaoqing, Hakka, Hainan and Fujian. The educational content mainly consists of Chinese language, Chinese history and Chinese geography, enabling students to enhance their identification with the Chinese nation and Chinese culture. In addition to the establishment of Chinese-language newspapers, over the past century since 1903, according to incomplete statistics, there have been no less than 334 Chinese-language newspapers and periodicals emerging one after another in Thailand, including 184 newspapers and 150 periodicals. Most of these Chinese-language newspapers and periodicals, whether their main practitioners or readers, are overseas Chinese of Chaozhou origin. Therefore, they can almost be regarded as newspapers and periodicals of Chaozhou. Some were short-lived, some died a natural death, some were interrupted halfway, some were forced to cease publication due to their own reasons, and some were ordered to stop publication due to government restrictions. However, they endured countless hardships and continued to thrive, becoming the spiritual nourishment for the overseas Chinese in Thailand. Most newspapers and periodicals have supplements, publishing many Chinese poems, essays, novels, dramas and other works. While promoting progressive ideas, they spread excellent Chinese culture and play an indispensable role in the inheritance of Chinese and Chaozhou cultures”

In “A Tentative Discussion on Chinese Elements in Thai National Music”(Zhang, 2025) that “Historical documents show that the coastal residents of Chaoshan during the Sui and Tang Dynasties had already begun overseas trade activities. In Thailand, Tang Dynasty Chaozhou porcelain is often found. From this, it can be known that the coastal residents of Chaozhou in the Tang Dynasty had already begun trade activities with the Thai region. Chinese music and culture were also spread to Thailand through trade and deeply influenced the ethnic music of Thailand. The earliest Chinese music introduced to Thailand was Chaozhou music. Chaozhou music adopts a unique musical system, namely the equal temperament of seven. This musical

scale system evenly divides a complete scale into seven parts. A complete scale consists of 1200 notes. The 1200 notes within an octave are evenly distributed among the seven notes of the scale, with an interval of 171.4 notes between each note. The scale formed by dividing the notes in this way is called the seven-tone equal temperament. In terms of modes, the pentatonic mode is the most widely used. That is, among the seven notes within an octave, the first, second, third, fifth and sixth notes are used more frequently, while the fourth and seventh notes are used less or not at all.”

In “Introduction to Thai Traditional Music Art” (Liang&Deng, 2024) that “As an important part of the overseas Chinese living in Thailand, the Chaozhou people have a relatively large demand for Chaozhou Opera. Watching and discussing Chaozhou Opera is an important part of their cultural and entertainment life. The *Guanghua Weekly* introduces the actors' appearances, costumes, roles, and scene arrangements of Chaoju in the form of interesting talks about the opera world. It has a touch of satirical humor but still retains its original love for it.”

In “A Brief Discussion on the Spread and Development of Chaoju in Thailand” (Chen, 2019) mentioned “Chaoju originated from Nanxi. Southern Opera originated in Wenzhou during the Southern Song Dynasty, based on the southern opera scripts of the Song Dynasty. Subsequently, it spread in Jiangsu, Zhejiang and southern Fujian regions. During the Ming Dynasty, Southern Opera was introduced to the Chaoshan region, as evidenced by the Ming Dynasty manuscripts “The Golden Hairpin Record” and “The Pipa Record”, which were unearthed in the Chaoshan area and interspersed with the Chaozhou dialect. In a nutshell, Chaoju is a form of southern Opera performed in the Chaozhou dialect, and it is the result of localization during the dissemination of Southern Opera to the Chaoshan region. The spread of Chaoju overseas is mainly concentrated in Southeast Asia. Among them, Thailand is one of the centers of its spread in Southeast Asia. More than 40 Chaozhou groups in Malaysia are unable to cultivate or maintain their own Chaozhou troupes. When Chaozhou groups in various places need to perform, they mostly invite Chaozhou troupes from Thailand. Therefore, Thailand is also known as the second hometown of Chaoju.”

In "A Tentative Discussion on Chinese Elements in Thai National Music"(Zhang, 2025) that "In order to promote the wider dissemination and development of Chaoju in Thailand, an innovative form of Chaoju emerged, that is, Chaoju performed in Thai. This form is called Thai Chaoju. Thai Chaoju, except for using Thai as the theatrical language during its performances, is basically no different from Chaoju. The current Thai Chaoju performances mainly focus on preserving the traditional tunes of Chaozhou gongs and drums and making innovations on this basis. During the performance, only the lyrics were adjusted to adapt to the expression in Thai, while the original singing style and melody of Chaoju remained unchanged. When creating Thai lyrics, efforts were made to perfectly blend them with the singing style and melody of Chaoju. Thai Chaoju largely follows the traditional Chaoju model in terms of band configuration, with drums serving as the core conductor of the band. The band is divided into the literary and martial sections. The main accompanying instruments not only include the drums, gongs, cymbals, suona horns, flutes, yangqin, pipa and erhu from traditional Chaoju, but also incorporate the unique ethnic instruments of Thailand, such as the Thai erhu, Thai xylophone and Thai gong. The development of Thai Chaoju is more in line with the appreciation tastes of the Thai people, and the improved Chaoju is more conducive to its dissemination and development in Thailand."

3.2 MUSical fusion work of China and Thailand

In "Composition of Thai festival series piano four-hands by combining suntharaporn songs with application of western and Chinese MUSical theories"(Wang, 2024) "Cross-cultural dialogue and integration have become a trend in modern music composition. Incorporating numerous musical traditions and developing fresh musical styles enhances the lyrical content and fosters understanding and cordial interactions between the cultures of various nations. Mixing Thai Suntharaporn songs with Chinese music theory is essential and valuable in creating a series of four-hand piano pieces for Thai festivals, mixing Thai Suntharaporn songs with Chinese music theory. Integrating different genres, styles, and cultural elements in contemporary music composition to create new musical styles or forms has become a trend. It enriches the content of music

composition, establishes unique musical styles, and fosters mutual understanding and friendly interactions among different cultures. Therefore, the songs of the Thai band Suntharaporn, which incorporates traditional Thai music, will be combined with Chinese music melodies in this article, including Chinese music growth style into the creative process. In addition, a quartet of four-hand piano pieces will be produced to investigate the fusion and development of Thai and Chinese musical traditions. In the process of creating the piece, the Chinese pentatonic theoretical scale design was incorporated into the piece." BianZhi," "Qing-Jue," "bian-gong," and "Qing-Yu." in the Chinese pentatonic scale are offsets in the pentatonic scale and usually play an auxiliary, decorative and transitional role in the melody. Bars 37 – 38 of the piano Four-hands composition "Songkran Festival" are presented in A \flat -Gong (A \flat , B \flat , C, E \flat , F). Bar 37 contains the addition of a "Bian-Gong" note (G), followed by a "Bian-Zhi" note (D) in bar 38. Bar 39 pertains to A-Gong notes (A, B, C \sharp , E, F \sharp), to which the following notes are added: "Bian-Gong" note (G \sharp), "Bian-Zhi" note (D \sharp), and "Qing-Jue" note (D); at this juncture, notes D and D \sharp are two "diacritical" in the A-Gong mode, which precludes their interpretation as "diagonal." The modulation progression of the preceding section is represented at bar 40 by the B \flat -Gong mode (B \flat , C, D, F, G), which also contains the "Bian-Gong" note (A), "Bian-Zhi" note (E), and "Qing-Jue" note (E \flat)."

The image shows a musical score for piano four-hands composition, specifically bars 37-40 of "Songkran Festival". The score is written for two staves: "Pri." (Piano Right Hand) and "Sec." (Piano Left Hand). The key signature changes from A-flat Gong to A Gong, and then to B-flat Gong. The score includes annotations for "Bian-Zhi", "Qing-Jue", and "Bian-Gong" notes and chords. Dynamics include *mf*, *f*, and *ff*.

Figure 2 Piano Four-hands composition: Songkran Festival bars 37-40

Source: Wang Yiyi(2024)Composition of Thai festival series piano four-hands by combining suntharaporn songs with application of western and Chinese Musical theories.p.176.

As we know, Guzheng, as one of the main accompaniment instruments of Chaozhou opera, also began to appear in Thailand with the succession of Chaozhou opera. So the guzheng has also seen a lot of development and research in Thailand.

In "Composition of Thai festival series piano four-hands musical theories" (Shan, 2023) mentioned "The performance of Thai traditional songs in Guzheng music, which involves the noticeable incorporation and blending of performance styles, modified and integrated the composition "Lao Duang Duen" and "Yue Er Gao" into the new arrangement "Wang Yue (Mong Chan)", demonstrating the cross-cultural creative assimilation of performance techniques."

Western music and modern Chinese folk music have the same scale system, both adopting the twelve-tone equal temperament, which is more convenient for playing Chinese folk music. In Thailand, musicians often play piano pieces composed by Chinese composers on the piano, such as "The Shepherd Boy's Piccolo". He/She also often plays Chinese pop music on the piano, such as "Blue and White Porcelain", "The Sound of Snow Falling" and "As Wished". The famous violin piece "Butterfly Lovers" is also frequently performed by Thai violinists in Thailand.

In "Transculturalization of music Through the composition of Thai Fon ngiao" (Ming, 2023), 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 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 Saion 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 218-plucked string instrument, to play the melody in place of one of the violins in the string

In "A Comparative Study on the Development of Contemporary Oboe Ethnic Music Works in Guangxi and Thailand" (Xu 2024), group, which typically consists of cellos, violas, and violins. Against the backdrop of increasingly frequent cultural exchanges and cooperation between China and Thailand, the development of oboe music works in Guangxi, China and Thailand presents a unique integration of ethnic characteristics and modern creation. By comparing and analyzing the ethnic elements, musical languages, performance styles, creative techniques and cultural connotations of oboe music works in the two regions, the intrinsic connection between the inheritance and innovation of the works is revealed. It is of great significance for enriching and promoting the horizontal comparative study of oboe music works, the protection and innovative development of ethnic music characteristics, as well as the cultural exchange of music between China and Thailand. Among them, the works are not limited to the pentatonic melody but are established within a set of pitch systems of twelve tones. B-f-e-c #-F#-C-A-Eb-D-Ab-Bb-G "Pi" does not sound like a traditional Thai musical work. However, the solo part retains the unique sound characteristics of the playing methods of Thai instruments. In the twelve-tone melodic section, the Sa-bat approach is seamlessly integrated. The application of Sa-bat is obviously reflected through pairs of ornamental notes. The oboe folk works of Thailand integrate Thai music and other musical elements with Western instruments and principles, and at the same time, they are practiced and applied to the sheet music by oboe instrument dealers in Guangxi. This composition method has further promoted the cross-cultural process of Thai composers. They are neither confined to adding Western traditional harmonies to the pentatonic melodies of Thailand, nor to the rigid structure and practice of Thai music.

Instead, they integrate Thai music with Western traditions and modern musical techniques, especially the new tonality - tritones and the development of motives. These Western comitative methods combine the composers' impressions of the Thai lifestyle, traditions and religion. And blend it with elements of Thai music. Whether it is structure, texture, pentatonic tone, performance practice or instruments, they all eventually form the unique cross-cultural comprehensive practice of Thai composers.

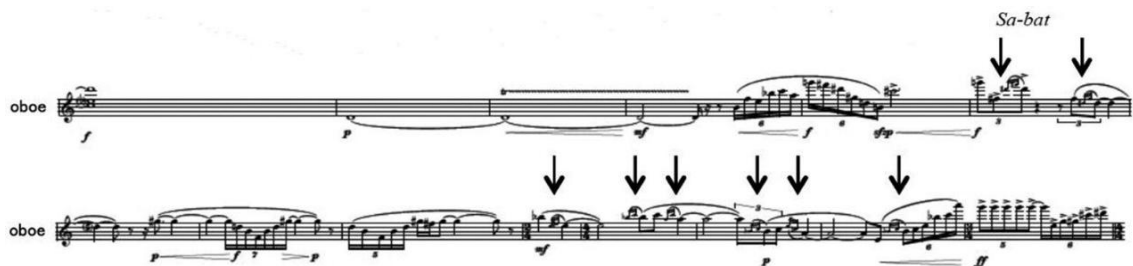


Figure 3 Thai Oboe Solo "Pi" 86-93

Source: Xu xiao (2024) A Comparative Study on the Development of Contemporary Oboe Ethnic Music Works in Guangxi and Thailand .p.14-15.

In "A Tentative Discussion on Chinese Elements in Thai National Music"(Zhang, 2025). Because the form of the Thai Saw is similar to that of the Chinese erhu, the performers of the Thai Saw have also begun to play Chinese music with the Thai Saw, such as the professional erhu piece "Horse Racing", as well as popular music like "Daughter's Love", "Myth" and "Unrestrained". Playing Chinese music, especially pop music with a Chinese flavor, is most favored by Saw performers and audiences in Thailand.

The research found that some Chinese music activities have become ingrained in Thai society and has taken a prominent part in Thai cultural activities: e.g. the Lion Dance presented in the Khao Phansa, Songkran Festival, and the processions of Khan Mak. Some Dragon Dance groups add Praya Naga into the compositions. The Dragon and Naga dancing together is a sign of the combination of Thai and Chinese cultures.

Chaozhou opera in Thailand is sung in both the Chaozhou dialect and Thai language, but Chaozhou opera sung in a foreign language has not been found in the Chaozhou-Shantou region. The Kong-tek ceremony is held in both Thai and Chinese circles, either at a Chinese temple or a Thai Buddhist temple, and also serves in the royal Thai family's funeral ceremonies. We also found that the khim, the most popular Chinese musical instrument among Thai people, has merged into Thai culture. The migration of Chinese culture into Thailand has followed the immigrants who brought their music and family customs. However, the evolution of cultural trends is different between the immigrant societies and Mainland China.



CHAPTER 3

METHODOLOGY

Through learning, understand how the traditional music of China and Thailand develops and innovates on the piano, and conduct research on the integration of piano techniques between China and Thailand. The authors gathered data from a variety of sources, including books, textbooks, academic articles, and field studies. In addition, interviews were conducted with key whistleblowers and various materials were systematically collected and collated. These steps are taken to enable a thorough analysis and synthesis of the findings, which will be presented in a descriptive and analytical form in this study. To ensure a comprehensive approach, the researchers developed specific guidelines for structuring the research process, with the following steps:

1. Research Design

The research adopts a Research and Development (R&D) approach to explore and create an integration of piano techniques drawn from Chinese and Thai traditional music. The study is structured around three primary objectives, which guide both the design and development phases of the research process: (1) to examine the historical and cultural contexts of traditional Chinese and Thai music, (2) to analyze the distinctive piano techniques inherent in both traditions, and (3) to arrange of Piano song Combining songs Chinese and Thai traditional Musical Styles. that creatively integrates these traditional elements.

The development process involves systematic data collection, analysis of musical structures and techniques, and iterative refinement of the composition based on expert feedback. The final product, titled "Chin T", represents a cross-cultural musical innovation that bridges Chinese and Thai traditional music through contemporary piano performance.

2. Data Collection and Analysis

The data collection process for this study is divided into two main categories:

2.1 Literature-Based Data Collection:

In addition to field data, the researcher compiled data from a wide range of academic sources. This includes literature reviews, textbooks, scholarly journals, and relevant research studies. These resources provided a theoretical foundation for the analysis, offering insights into the historical, cultural, and technical aspects of integrating Chinese and Thai musical elements through piano.

2.2 Field Data Collection:

The researcher gathered field data through direct observation and interviews. This involved engaging with musician and composer. The researcher also benefited from the guidance and insights provided by schoolteachers, which enriched the understanding of the practical application of piano techniques in both Chinese and Thai music traditions.

Key informants:

1. Wen Jianyin
2. Wang Yiyang

Equipment and Tools for Data Collection:

1. Mobile Video Recording: Used to capture live demonstrations, performances, and interviews, ensuring that practical applications of the piano techniques are documented for further analysis.

2. Voice Recorder: Employed during interviews and discussions to accurately capture verbal insights and reflections from participants.

3. Laptop: Utilized for organizing, storing, and analyzing the collected data, including video recordings, audio files, and notes from interviews and field observations.

3. Data analysis

The data analysis in this study was designed to be consistent with three main research objectives: 1.To study the historical and piano cultural contexts of traditional Thai and Chinese music. 2.To analyze the integration of piano techniques between Chinese and Thai traditional music. And 3. To arrange of Piano song Combining songs Chinese and Thai traditional Musical Styles.

The analysis combines qualitative and quantitative methods, providing a comprehensive understanding of the integration of piano techniques between traditional Chinese and Thai music. I will conduct research and collect relevant materials through three aspects as follows:1. Historical and Piano Cultural Contexts of Traditional Thai and Chinese Music

1. Historical and Cultural Contexts of Traditional Chinese and Thai Music

1.1 The development and role of the piano in China.

1.2 The development and role of the piano in Thailand

2. Integration of Piano Techniques in Chinese and Thai Traditional Music

2.1 Comparative analysis of musical structures

2.2 Piano performance techniques relation traditional music styles

2.3 The Influence of Western Music on the Use of Pianos in Thailand and

China

3. To arrange of Piano song Combining songs Chinese and Thai traditional

Musical Styles.

3.1 Analysis of Thai Traditional Music

- Chin Chaiyo
- Chin Chuan
- Chin Khim Lek
- Chin Na Ruea
- Chin Hu Yin

3.2 Development of the New Composition: "Chin T"

3.2.1 Concept and Inspiration

3.2.2 Melodic Construction and Integration

3.2.3 Structural and Thematic Analysis of the Composition

4. Summarize and Discuss the Results:

Analyze the collected literature and conceptual texts to gain a comprehensive understanding of the traditional music cultures of both China and Thailand.

Reflect deeply on the cultural heritage and its transmission by studying and understanding the traditional cultures of both countries.



CHAPTER 4

ANALYSIS

In the analysis of this chapter, the piano is adopted as the reference fulcrum for practice to study and analyze the music of Thailand and China. Through the study of the music culture, music forms and other aspects of Thailand and China, as well as the analysis of the existing cross-cultural integration works among them. Understanding the degree of integration of its music and culture has positive significance for music and culture.

1. Historical and Cultural Contexts of Traditional Chinese and Thai Music
 - 1.1 The development and role of the piano in China.
 - 1.2 The development and role of the piano in Thailand
2. Integration of Piano Techniques in Chinese and Thai Traditional Music
 - 2.1 Comparative analysis of musical structures
 - 2.2 Piano performance techniques relation traditional music styles
 - 2.3 The Influence of Western Music on the Use of Pianos in Thailand and China
3. To arrange of Piano song Combining songs Chinese and Thai traditional Musical Styles.
 - 3.1 Analysis of Thai Traditional Music
 - Chin Chaiyo
 - Chin Chuan
 - Chin Khim Lek
 - Chin Na Ruea
 - Chin Hu Yin
 - 3.2 Development of the New Composition: "Chin T"
 - 3.2.1 Concept and Inspiration
 - 3.2.2 Melodic Construction and Integration
 - 3.2.3 Structural and Thematic Analysis of the Composition

1. Historical and Piano Cultural Contexts of Traditional Chinese and Thai Music

1.1 The development and role of the piano in China.

Matteo Ricci, an Italian, was the earliest Western missionary with documented records to engage in the teaching of the harpsichord in China. He not only spread the art of the harpsichord but also promoted it through his own actions. Among the Italian manuscripts he prepared to present from Tianjin to Beijing, there was a keyboard instrument marked as Manicordio. In the 28th year of the Wanli reign of the Ming Dynasty (1600), Matteo Ricci presented a "72-string zither" with a length of three feet and a width of five feet. According to the "Comprehensive Examination of Literature", this zither is made of "gold, silver or cast iron, with each string having a post and the ends extending outward." Tao Yabing believes that there are many historical records about the spread and use of the harppiano in the Chinese imperial palace. This was the first time that the predecessor of piano adoption appeared in China. On March 17, 1892, with the planning of Lin Lezhi and Laura Haygood, the Shanghai Chinese and Western Girls' School was officially established. The music courses in this school mainly focus on piano learning. Piano elective students account for one-third to one-half of the total number of students in the school. The study period is generally no less than 12 years. Students can obtain a piano diploma upon graduation, and the forms of piano concerts are diverse. There is a small concert once a week open to the music department, a medium-sized concert once a month open to the whole school, a large-scale concert once every six months to report to parents, and a personal concert for graduates open to the public, etc. The teaching materials are all classic Western music works published in the United States. In addition, there are also theoretical courses such as music history, music theory, and music composition as auxiliary materials for the piano.

The development process of the piano in China is mainly divided into four periods: the nascent period - the prosperous period - the lingering period - the development period.

The nascent period (1915-1933) : The main representatives included Zhao Yuanren, Xiao Youmei and Jiang Dingxian, etc., as well as the budding of piano education in educational institutions and schools. In 1915, Zhao Yuanren composed his

piano work "March for Peace", which is a piano piece with a fully Westernized style. The musical image is distinct, full of vitality and has a strict structure. As the first piano music composed by a Chinese author in history, "March for Peace" emerged in an era like 1915. Besides the pioneering significance that piano music had in China at the beginning of the 20th century, it seems to have a cultural symbolic meaning. It can be seen that the integration of Chinese and Western cultures was already quite obvious at the beginning of the 20th century. Zhao Yuanren once studied Western music in the United States and engaged in music composition. Whether he was aware of it or not, he actually devoted himself to Chinese piano music that began in the 20th century with this piano piece.



Figure 4 Zhao Yuanren discussed with his daughter the source of the musical score
from Baidu

Source: https://www.sohu.com/a/899497108_121160077

In "March for Peace", Zhao Yuanren mainly used European functional harmony to create melodies with elements of national tones. Due to the influence of harmony on the development of the melody, the melody of this piece shows the

characteristics of the combination of Chinese national tones and European musical elements. It is not only the piano solo pieces that adopt the traditional European harmonic arrangement, but also incorporate the Chinese folk pentatonic melody in the melody. Zhao Yuanren's "Sawing the Big VAT" is an attempt at the traditional European harmonic arrangement based on the folk melody. Subsequently, many pieces composed for vocal accompaniment emerged, such as the piano accompaniment scores for "Homesickness", Huang Zi's "Three Wishes of the Rose", Qing Zhu's "The Great River Flows Eastward", and Zhao Yuanren's "Teach Me How Not to Think of Him", among others. Composers used these to experiment and seek new harmonies with Oriental characteristics and national features. Mr. Jiang Dingxian's "Lullaby", Mr. Lao Zhicheng's "Autumn Melody", "The Shepherd Boy's Joy", and other piano music composed by these outstanding composers are all deeply influenced by Western music. They are dominated by Western music but incorporate national music and national tones, thus possessing national characteristics. The creations of these outstanding composers are exploratory in nature, but their exploratory attempts have been successful. They have provided valuable practical experience for the further improvement and development of Chinese piano music works.



國立音樂院第一次攝影

Figure 5 A group photo of the opening of the National Conservatory of Music, the first batch of composers of the country

Source: https://m.sohu.com/a/346286210_99931207

At that time, with the awakening of consciousness and the emergence of composers' works, school education also became particularly important. Xiao Youmei set a grand aspiration very early on to revitalize and develop China's new music culture starting from education. Therefore, when he returned to China after completing his studies in 1920, he devoted himself wholeheartedly to the arduous work of establishing a new professional music education system in China. The music education institutions and schools with relatively prominent influence were: the Music Department of Shanghai College Normal School (1919-1925); The Music Department of Beijing Women's Higher Normal School (reorganized into the Music Department of Beijing Women's University in 1925, with Yang Zhongzi and the Russian teacher Jiazhi serving as piano teachers); The Music Institute Affiliated to Peking University (founded in 1922, with Yang Zhongzi and the Russian teacher Jiazhi serving as piano teachers); The Shanghai National

Conservatory of Music (established in 1927 and renamed the Shanghai National Music College in 1929) was founded by CAI Yuanpei and Xiao Youmei. It was the first independent music college in China, with CAI Yuanpei as the president and Xiao Youmei as the director of academic affairs. Piano teaching was conducted by Wang Ruixian and the foreign teacher Mrs. Levitindan, etc. In particular, the National Conservatory of Music in Shanghai established the first piano department in China, with piano teaching led by the Soviet pianist Zakharov. It was the first to have a formal and professional piano education base, playing a leading role in the development of piano music in China and laying the foundation for the subsequent research and development of piano art in China.

The prosperous period (1934-1965) : During this period, there were mainly He Luting, Qi Erpin and Ding Shande, among others. During this period, Chinese piano music achieved breakthrough development both in quantity and quality. Composers' creations also shifted from simply imitating techniques such as Impressionism and neoclassicism in the past to seeking new techniques suitable for Chinese piano music creation and with Chinese characteristics.

Alexander Nikolaevich Tcherepnin, an American-Russian composer, is known as Qi Erpin in China. In 1934, he began his career as a music composition teacher in China. His greatest influence was the event of "Soliciting Chinese Piano Pieces with Chinese Flavor" held by the National College, and the official inclusion of several award-winning pieces in his performance repertoire. Moreover, in every subsequent performance of his, works by Chinese composers would be performed. When at the National Music School, he encouraged Chinese people to compose music using the pentatonic scale and wrote books such as "Pentatonic Scale Etudes" and "Five Concert Etudes", etc.

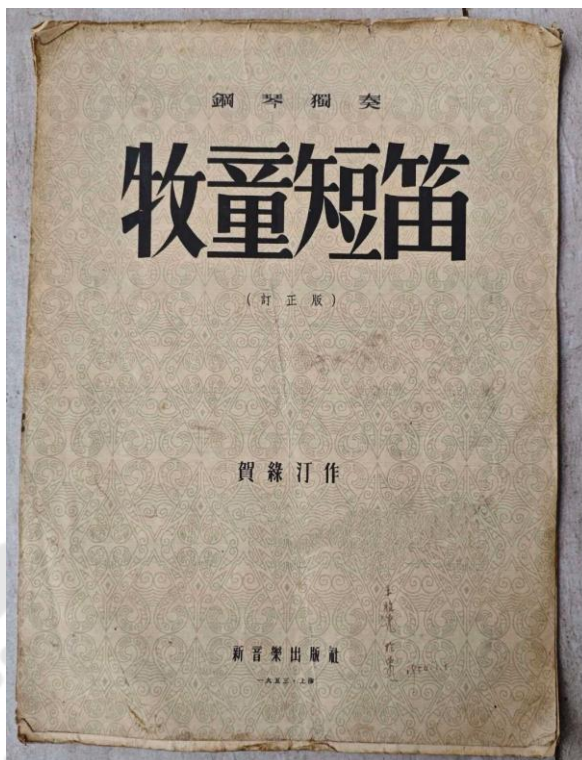


Figure 6 The Shepherd boy's Piccolo published in 1953

Source: <https://www.kongfz.com>

In 1934, the composer He Luting composed "The Shepherd Boy's Piccolo", which features a distinct Chinese style. It is widely recognized by composers as a piano solo that marked the prosperous period of Chinese piano music. The Shepherd Boy's Flute (later renamed the Shepherd Boy's Piccolo) is an outstanding piece that won an award in a competition held by Zierpin at the National Conservatory of Music. This work demonstrates the possibility of combining traditional Western European techniques with Chinese folk tones and traditional mode systems. Theoretically, it is derived from the polyphonic mode and harmony of Europe, but in terms of the way it is applied, it completely conforms to the aesthetic demands of the nation. The relatively perfect integration of the two can be said to be a pioneering work.

Ding Shande composed several excellent piano works in the early days of the founding of the People's Republic of China, all of which fully reflected the

contemporary atmosphere of the new China. Ding Shande's "The First Xinjiang Dance" and "The Second Xinjiang Dance", composed in 1950 and 1955 respectively, were two representative piano works of his ethnic style at that time.

Thanks to the strong support of the national policies at that time, during the period of "a hundred flowers blooming", many outstanding composers emerged and created numerous excellent works. The prosperous period of Chinese piano music can be divided into two stages: before and after the founding of the People's Republic of China. Before the founding of the People's Republic of China, many excellent musical pieces were successively composed in various regions. Among them, the representative ones include: From the liberated areas, Qu Wei composed "Flower Drum"; from Shanghai, Sang Tong composed "In That Distant Place" and Lu Huabai composed "Xunyang Ancient Tune"; Jiang Wen, who lived in Japan overseas, composed "Five Sketches"; and Ding Shande, who lived in France, composed "Variations on Chinese Folk Song Themes", etc. After the founding of the People's Republic of China, more young composers and performers grew up rapidly, and the enthusiasm of the older generation of composers was also high. A large number of excellent pieces emerged one after another, such as "Poetry and Music of Local Festivals", "Three Cantonese Operas", "Seven Folk Songs of Inner Mongolia Theme Community", "Blue Flower", and "Fish Beauty". Not only do young composers and performers attach great importance to Chinese music, but the state also attaches great importance to music education. Music colleges have been established successively in cities such as Shenyang, Chengdu, Wuhan and Xi 'an, and music departments have been set up in colleges and universities. Piano teaching has been carried out nationwide and its quality has been greatly improved. During this period, Chinese piano music had the following characteristics: First, composers were able to skillfully apply the creative teaching methods of the European ancient music period and the Romantic period, and could produce piano works with a Chinese style. Secondly, after the founding of the People's Republic of China, Chinese piano music entered a prosperous period. Composers and pianists were full of vigor and vitality, and many of their works demonstrated a fresh and

lively atmosphere. Thirdly, the state's emphasis on music education. In the 17 years since the founding of the People's Republic of China, the Party and the government have implemented a series of measures, creating a favorable environment for the development of piano music in China. Fourth, Chinese piano music emphasizes titulation, which is quite different from traditional European piano music. It foreshadows the musical scene and expresses the emotions, intentions and images of the piece. Fifth, the Chinese piano music composition team has taken shape initially. Returned overseas students, teachers and students of music colleges and universities, music performance groups, and music research institutions have formed a powerful teaching, performance and research team.



Figure 7 The singing of "Red Lantern" with piano accompaniment originated from the People's Postal Ticket of China

Source : Chenyujin

The Period of Hesitation (1966-1978) : During this period, China entered a gloomy stage. During the "Cultural Revolution", Chinese piano music suffered a severe disaster, and creation, performance and teaching were almost at a standstill. During the

"Cultural Revolution", the music world was in a state of silence. Adapting "revolutionary music" and traditional Chinese music became the only way out for the creation of Chinese piano music. On the one hand, due to the fact that the historical value of art is endowed with a strong political utilitarian color, the quality of some musical pieces is not high and they are like a flash in the pan. On the other hand, it has also given rise to some excellent adapted pieces, enabling the traditional Chinese tones and the spirit of traditional music to be better exerted in the polyphonic texture of piano music. For instance, Chu Wanghua's "Moon Reflected on Second Spring" (1972), Wang Jianzhong's "A Hundred Birds Paying Homage to the Phoenix" (1973), "Three Variations on Plum Blossoms" (1973), and Li Yinghai's "Sunset Flute and Drum" (1975) have all become frequently performed masterpieces (Dai 2013). For instance, the theme melody of the third movement of the piano concerto "The Yellow River", "The Ballade of the Yellow River", is played with a rapid and repetitive technique, creating an effect similar to the fingers of the moon lute. In "Four Folk Songs of Northern Shaanxi", the piece "Embroidering the Golden Plaque" begins by imitating the downward scraping of the guzheng. Later, the yangqin adds flowers and accents, making the melody more gentle, pleasant, and touching. "Sunset Flute and Drum" frequently employs the playing techniques of instruments such as the pipa, guzheng, sheng, xiao and drum, creating a pastoral and poetic atmosphere. The application of these techniques not only enhances the national characteristics of the piano works, but also further reveals the deeper aspects of the original works.

By adapting guqin pieces and applying Western composition techniques to the guqin, it is also another kind of innovation. The Chinese music of this period can be summarized as follows: 1. Some piano music adapted from "model operas" and revolutionary songs had certain innovations in creative techniques, a strong Chinese flavor, and could give full play to the strengths of the piano, having a wide influence and being popular among the masses. However, the form of "collective composition" basically makes piano music lack individual characteristics. Under the political environment and atmosphere at that time, some of the creative personnel and

professors who were organized collectively also achieved certain results by participating in the creation and adaptation as a whole. At this stage, independently composed piano pieces were rare. Mainly, adaptations of the traditional Chinese guqin were made, resulting in some solo piano pieces. Composers made attempts in pursuing a national style and imitating traditional Chinese Musical Instruments. 4. The composer has adapted Chinese folk songs. During the creation process, he boldly reformed the harmonic techniques of traditional Chinese music and absorbed many modern Western harmonic techniques and creative concepts.

Development period (1979- present) : This period is a manifestation of the diversification and internationalization of the piano. Exploration of modern composition techniques, in-depth exploration of ethnic elements and international breakthroughs, as well as the popularization and professionalization of piano education. Composers have broken through the traditional model and incorporated Western elements, no longer relying solely on Chinese national elements. At the end of the 20th century, they adopted the combination of colors imitating Impressionism and Eastern aesthetics, such as Wang Lisan's "The Artistic Conception of Dongshan Kuiyi" in 1982. Or transform Chinese philosophical thoughts into musical structures, such as Zhao Xiaosheng's "Tai Chi" in 1987; And it combines atonal techniques with Chinese folk songs. For instance, in 1984, Chen Yi's "Duoye" was based on Dong folk songs, integrating the fusion of ethnic and modern elements. The in-depth exploration of ethnic elements is not limited to Chinese elements. The creation of elements from other ethnic groups is also underway. For instance, in 1984, Kwon Ji-ho's "The Combination of Long and Short" adopted the rhythm of the Korean ethnic group, initiating the "nationalized avant-garde". And in 1973, Wang Jianzhong's "A Hundred Birds Paying Homage to the Phoenix" transplanted the suona tune into a piano virtuoso piece, etc.

The popularization and professionalization improvement of piano education. The grading system for piano grading examinations has been standardized, adopting a national system. Publishing standard grading textbooks, such as "National Piano Grading Tutorial" written by Zhou Mingsun, is representative. Social piano education

institutions have been springing up like mushrooms, and this influence has driven a sharp increase in the number of "piano children". According to approximately 40 million statistics across the country, there are about 40 million piano children. Higher education has begun to internationalize, et

1.2 The development and role of the piano in Thailand

Based on the above analysis, the piano mainly emerged during the fusion period. Tracing back to the time when the piano appeared in Thailand, it was during the reign of King Rama V (1868-1910), who was one of the greatest monarchs in Thai history and also the architect of Thailand's modernization. He adopted the Western innovation model, including innovations in art and culture. He hopes that Thailand can develop into a civilization on par with the West both economically and culturally. At first, Western classical music was used in the Thai army. Western music is played by small orchestras and brass bands and is mainly used for military marches. Later, larger orchestras began to form. These provide the public audience with more professional and higher-quality performances. This has enabled Thai musicians to have a more proficient understanding of their respective instruments and styles, which has also led to the development of Western classical music education in Thailand. During this period, Miss Fanny Knox, the daughter of Sir Thomas Knox, the British Consul General in Siam, introduced the piano to Siam for the first time. (Matakunakorn, 2018), In 1892, Wife Dararasami, the princess of King Rama V, received a piano as a gift from a foreign ambassador. Princess Dararasami moved her into the Grand Palace. This piano is regarded as the first piano of the royal family and is also considered the first true steel piano in Thailand.

Members of the palace learned and performed the piano in the palace under the guidance of a foreign piano teacher named Bella. The piano initially played the role of a colorful instrument outside the band's formation, playing with traditional Thai string instruments in the court orchestra. It was not a primary instrument but merely a tool for leisure and entertainment. There were no specialized professional concerts. It was only used at diplomatic events or royal banquets on special holidays as an accompaniment to the band's atmosphere. At this time, the musicians of the Royal

Palace Band were the first to embrace Western music resources and also the first to come into contact with the piano. They discovered new artistic creations and applied the performance techniques of traditional Thai instruments to the piano. For instance, a male musician named Klaew Watcharobol formed a traditional Thai string orchestra with a piano. In 1907, Klaew Watcharobol recorded the first ensemble of the piano and the Thai string orchestra in a department store using an antique gramophone. This was a major reform in the integration of the piano into traditional Thai music until a figure, Ms. Sumitra Sucharitkul, emerged and initiated the adaptation of Thai music with the piano. In 1897, the American missionary Anna Charls Berger taught at Wang Lang School (Wattana Wittaya Academy), a girls' boarding school, and became the first piano teacher in a comprehensive school in Thailand. Later, in 1903, piano courses were launched, and Edna Bruner was the first official piano teacher.

The piano began to integrate and develop in Thailand itself. The piano, as a keyboard instrument, has a wide range of symbols and was incorporated into the Thai string ensemble, leading to the creation of the Thai string ensemble and the piano. A famous example is Klaew Watcharobol. His first record, which played the piano in octaves in the same way as the alto xylophone, was released at 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 concubine, also known as Prueng Sucharitakul, was very talented in singing and composition and had a great love for the piano. And a band named the Naree-Srisumitra was formed, led by the pianist Sumitra Sucharitkul (1907-1984). The Thai music piano performance directed by The Naree-Srisumitra became famous in the court of King Rama VI. The then chief pianist, Khru Sumitra Sucharitkul, had extraordinary piano skills and played the piano together with the traditional Thai String ensemble, which could be called the piano and Thai string ensemble. Many Thai classical music teachers teach Khru Sumitra that even though her music incorporates Western techniques, it still retains traditional Thai classic tunes by using basic harmonies.



Figure 8 Khru Sumitra Sucharitkul

Source: Ming Yan (2023) .

Khru Sumitra Sucharitkul (1907-1984) is a model of Thai piano solo. She was a court pianist during the reign of King Rama VI and also played the piano with the Thai Traditional String Ensemble. Khru Sumitra is taught by many Thai classical music teachers. She incorporated Western techniques into her music, but still retained the classical tunes of Thailand and used basic harmonies. Very often, melodies played beyond an octave have no harmony. Only three works have been preserved to this day: Tab Lao Charoen Sri, Nok KhaminSam Chan and Phaya Soke.

Another composer is Colonel chochochart Pitaksakorn (1934-), who is a violinist and conductor. In 2010, he/she was named a National Performing Arts (Western Music) Artist. He arranged a large number of Thai classical pieces for Western bands. Jochat's solo employs advanced harmony and inserts counterpoint. The prominent feature is the use of semitone notes in his harmonic arrangement, while the melody is decorated with elements of Thai classical music. Although Colonel Joachaet was renowned for his violin or viola playing skills, he was also a skilled classical pianist. Therefore, his Thai piano solo arrangements are filled with advanced classical piano

techniques. Colonel chochart has arranged a total of 7 Thai piano solo pieces: Somsongsaeng (tao), Sai Yoke Sam Chan, Lao Pan, Fon Ngiew, Nok Khamin Sam Chan, Phaya Soke Sam Chan and Saratee Sam Chan. Both Khru Sumitra and Col.Choochart impart their music through demonstration, textual instruction and rote learning, which is the teaching method of Thai classical music. Most of Khru Sumitra's works were performed in court, while chochochart's works were performed in public during the period from 1971 to 1983. The only person to whom his music was transferred was Prof.Dr. Natchar Phancharoen. The Thai piano solo music arranged by Colonel Sumitra Sucharitkul and Colonel chochochart Pitaksakorn is based on the explanation of Professor Natchar Pancharoen, who is the only one who has studied Thai music with the two masters. The main purpose of composing all piano solo pieces into standard scores is to promote Thai music to the public. Each piece of work contains specific features that combine various Thai classical Musical Instruments with piano techniques. Most of the Thai works arranged for the piano are in a Western style and do not strictly adhere to Thai classical symbols. As for Thai music solos, only two musicians, Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn, arrange music in the traditional Thai style.



Figure 9 Prof.Dr.Natchar Phancharoen

Source: https://youtu.be/Hna7bix7OcU?si=he9xDvpR4L_mQRWu

Prof.Dr.Natchar Phancharoen, a piano student directly taught by Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn, has played a crucial role in the interpretation and inheritance of traditional musical piano works. He/She was the first educator to upgrade and transform the teaching methods of piano performance. In terms of performance techniques, he/she simultaneously inherited the piano techniques of the two masters, Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn, and is regarded as a model of traditional Thai piano works. Prof.Dr. Natchar Phancharoen emerged between 1968 and 1969. She learned Western classical piano performance techniques under the guidance of two teachers, Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn. and she gave a public performance at the National Art Theatre. Her performance repertoire was ten pieces by two teachers, Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn. And through the performance, she promoted her piano works of traditional Thai music. Besides the performance, Prof.Dr. Natchar Phancharoen also founded the Traditional Thai Piano Solo School and compiled the works of the two masters, Khru Sumitra Sucharitkul and Col.Choochart Pitaksakorn, into a collection of piano solo works titled "Piano "Literature of Siam", this is the first officially published collection of Thai traditional music works written in standard notation in Thailand. After the establishment of the Thai Traditional Piano Music School founded by Dr. Natchar Phancharoen, the first batch of students recruited included seven. Among them, Dr.Pimchanok Suwannathada graduated from Chulalongkorn University and Mahidol University. Now teaching at Silpakorn University. Prof.Dr. Natchar Phancharoen served as a teaching assistant when organizing and compiling "Piano Literature of Siam", and was inspired and learned during this process. In 2016, she published her own collection of piano works titled "Siam DuriyaLikhit", which not only consists of solo piano pieces but also integrates, creates and ADAPTS piano and other chamber music works through innovation. She has published a collection of chamber music works titled "Siam DuriyangChamber". The creative materials for this collection of pieces also originated from the adaptations or original works of traditional Thai melodies. Not only the ensemble performances with traditional Thai instruments, but

Prof.Dr.Pimchanok Suwannathada also combines the piano with Western instruments. For instance, instruments like the violin, cello or woodwind, etc., reinterpret the traditional Thai instrument ensemble pieces in the form of Western chamber music. She explains that the wind and string instruments in the traditional Thai instrument ensemble are replaced with Western woodwind and string instruments, and new techniques are used for re-arrangement and orchestration.

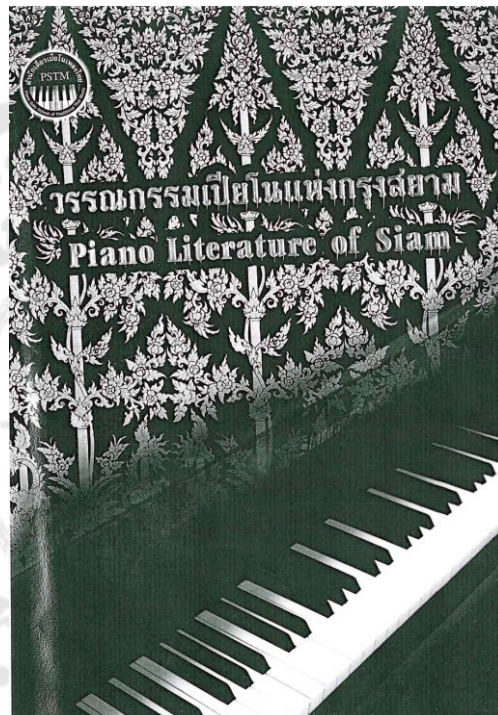


Figure 10 Piano Literature of Siam

Source: Prof.Dr.Natchar Phancharoen

CONCLUSION OF PIANO CHINA AND THAILAND

	THAI	CHINA
YEAR	19th century	17th century
SOURCE	European missionaries	European missionaries
EARLY USE	Reserved for royal and noble families	Special for the Qing Dynasty court
INDIGENIZATION	Thai-style works "piano of the literature"	Chinese-ized works "March of Peace"
EDUCATION	1917 Chulalongkon University	1920 National Conservatory University of Music
REPRESENTATIVE	Khru Sumitra Sucharitkul, Dr.Natchar Phancharoen	Yuanren Zhao, Luting He

2. Integration of Piano Techniques in Chinese and Thai Traditional Music

2.1 Comparative analysis of musical structures

2.1.1 Thai musical structure

Thai traditional music has its unique characteristics in terms of scale, melody, rhythm and form. Its early development was in the same form as that of Chinese traditional music, which was passed down orally and by heart, using an unwritten form. Later, both countries were influenced by Western music and gradually adopted the international notation system, the staff notation, which is now the main notation method.

The scale system of Thailand belongs to the seven-tone scale with equal intervals, also known as the seven-tone equal temperament, which is a scale system produced by dividing an octave into seven equal parts. The pitch fraction values of the distance between each note level are the same and can be briefly described as an equal tone scale. The fourth and fifth notes are almost the same, but there are no semitones in the equal temperament scale. Therefore, the second, sixth, and seventh notes are all reduced to varying degrees compared to the equal temperament scale. For us who are accustomed to listening to the equal temperament scale, The impression it gives us is that it creates an illusion of being out of tune. This seventh-order scale can be in the pentatonic, hexatonic or sevenatonic mode, so the traditional Thai music mode is very easy to switch modes

The beats of traditional Thai music are mainly in double time, with a few individual cases, all marked as 2/4 in traditional notation. The tempo of traditional Thai music is mainly divided into three types: slow, medium and fast. The slow tempo is close to the andante in Western notation. Another feature is that the habit of heavy beats is contrary to the Western form. In Thailand, heavy beats are mainly placed on the last note of the measure, while in the West, heavy beats are placed on the first note of the measure. The beats of traditional Thai music are quite similar to the mode composition of traditional Chinese ethnic music. They are more unified in rhythm and tempo, with fewer variations in speed and less fluctuation. This will impose more restrictions on melody and form in an intangible way, and the resulting music will be more conventional.

The melodies of traditional Thai music have unique Thai characteristics, among which the most prominent feature is the melodic progression, which is an important style of traditional Thai music. The progression of the melody constitutes the development of the musical motif, and a theme is formed and developed by multiple variations and the addition of auxiliary and passing notes. Because the octave is divided into a seven-tone equal temperament scale, when encountering a fourth or fifth relationship in the scale, there will be upward or downward jumps. This is the most distinctive feature of traditional Thai music. The origin of this is mainly due to the timbre of traditional Thai instruments, as Thai music has developed around traditional Thai instruments. While having distinctive features, it also carries the limitations of traditional Chinese Musical Instruments in musical interpretation, so the melody cannot sound natural and comfortable. This is a common aspect with traditional Chinese ethnic music.

2.1.2 China musical structure

In fact, traditional Chinese music has distinct characteristics in terms of tonality and melody. Traditional music refers to the music that emerged before the folk music period, including that produced during the folk music period, which encompasses folk music, imperial music, literary music, and religious music, etc. Early traditional music originated and developed from folk instrumental music. Similar to the early days in Thailand, it was passed down orally and by heart, using an unwritten form from generation to generation. It was not until the simple notation system introduced from the West in the 19th century and the subsequent international notation system of the five-line staff that it gradually became popular and widely used up to now.

The scale system of traditional Chinese music is actually arranged in a seven-tone pattern, similar to that of Thailand. However, its core consists of only five notes. Here, the Roman numerals 12356 are simply used as the main stem notes, so it is simply called the pentatonic scale. The rest of the notes are called off-key notes. When necessary for creation, one can appropriately add off-tones to form a hexatonic scale, a heptatonic scale, etc. However, the pentatonic scale is the dominant national scale. The most distinctive feature of the Chinese national pentatonic scale is the lack of sharp

intervals such as semitones and tritones. Bright-colored intervals are used more frequently. In simple terms, it mainly uses harmonious intervals. Try to avoid dissonant intervals and melodies. The traditional Thai scale also has the same number of seven-note arrangements as the traditional Chinese scale, but their musical scales and theories are different. Of course, the current music creation in China is actually based on the traditional Western musical form, and then uses the national mode as the melody to create Chinese music works with Chinese characteristics.

In traditional Chinese music, the beats are also quite distinctive. The characters "ban" and "yan" are used, with "ban" indicating a strong beat and "yan" indicating a weak beat. When consulting literature and videos, the two characters "banyan" appear frequently in traditional music, such as "yibanyiyan" or "wubanyiyan" and so on. For example, "yibanyiyan" refers to a 2/4 beat, etc. There is also a type without a tempo or eyes, known as the "free tempo" or "free beat", which has no fixed speed or rhythm. The speed and tempo can be adjusted according to the artistic conception of the work. This is a rhythm with the characteristics of traditional Chinese music.

The most distinctive feature of traditional Chinese mode melodies is their bright and open timbre. The traditional mode melody has a distinctive rule, which is to use any three consecutive notes in the pentatonic scale as a musical motif, simply referred to as a triphonic group. When distributed by interval, it is either a minor third plus a second melody or a major third plus a minor third. For instance, melodies like 6165 and 3565 are classic traditional Chinese ethnic mode melodies.

2.2 Piano performance techniques relation traditional music styles

Traditional instrumental music is the form that best reflects the characteristics of traditional music. By imitating the timbre and expression techniques of ethnic Musical Instruments through the piano, a unique aesthetic is formed. Through playing techniques and overall structure, the charm of traditional Musical Instruments is restored to the greatest extent. This part of the analysis starts from the perspective of the sound effect reflected by the change of techniques. By using various playing techniques

and combining different elements such as pedals and pitch in the application of decorative notes like arpeggios, trills, appogios and tremolos, the playing timbres of various ethnic Musical Instruments have been successfully imitated, making the melody more vivid and lifelike. Through these techniques, traditional ethnic music elements are expressed.

(1) Musical forms and texture expressions of plucked instruments:

In standard notation, the timbre characteristics of plucked instruments are generally reflected mainly through several major techniques such as vibrato, trills, rapid chord arpeggios, legato and plucking, which can imitate and reflect the sound effect of the instrument to the greatest extent. Most of the Musical Instruments in the two countries are similar, but there are still many differences in many actual performances, and the purposes expressed by using ornamental notes are also different. Therefore, it is necessary to pay attention to distinguishing them well in the analysis of the pieces. Representative plucked string instruments in Thailand include Jakhe, Phin, Saw, Krachappi, etc. Representative plucked string instruments in China include: pipa, guzheng, erhu, yangqin, etc.

This chapter mainly takes the most representative Thai traditional music piano work Saiyoke (Sam Chan) as the main analysis example. Ornamental notes are the most important means used by traditional Thai musicians in their creations. When different ornamental notes are used, they represent the composer's aesthetic sense and understanding of the musical work. Decorative notes can be used in a work to imitate instrumental music, indicate a theme or simply decorate, etc., depending on the theme of the work and its position. Its forms of imitating instrumental music, such as vibrato and tremolo in Chinese works, can be used to imitate the fingering of the guzheng, and dense vibrato and appogition can better imitate the timbre of the guzheng. Continuous legato and arpeggios are more often used in the finger-wheel imitation of the pipa. The speed and emotion expressed by legato vary depending on its density. Additionally, the use of sustain pedals for assistance is often employed to imitate the effect of overtones, enhancing and enriching the sound effect.

Saiyoke (Sam Chan)

Composer: HRH Prince Narisara Nuvattiwongse

Arranger: Col. Choochart Pitaksakorn
Revised by Natchar Pancharoen

Movement I ($\text{♩} = 60$)

Figure 11 Musical score of Saiyoke (Sam Chan), sections 1-6,

source: Prof. Dr.Natchar Pancharoen

At the beginning of measures 1 to 6 of the work, trills, appoggios and continuous vibrato are used to enter, triplets combined with syncopation create a refreshing effect, and from measure 4 on, continuous chord arpeggios are used to create a string plucking effect in terms of sound effect, etc. These kinds of ornamental notes almost all appear in the works of Thai composers. Depending on the theme of the music, the musical purpose they express will also vary.

Figure 12 Musical score of Chen Peixun, "Autumn Moon over Pinghu Lake", sections 24-25

source: Chen Yujin

The accompaniment of the work uses forward syncopation, chord arpeggios, sextuplets and octuplets, continuous trills and ascending scale effects to bring the piece to a climax, overall presenting the sound effect of stringed instruments.

(2) Musical forms and texture expressions of percussion instruments:

As a Western musical instrument, the piano has significant differences in playing techniques and musical expression methods from percussion. However, through ingenious creative techniques and technical transformations. Percussion music generally plays the role of rhythm in traditional ethnic music and is also very important in the overall musical work. Therefore, ethnic music composers design and conceive works by drawing on the experience of Western creative techniques, and create unique sound effect pieces to imitate the characteristics of instrumental music. According to the summary of literature review, there are actually

differences in the purpose and understanding of using ornamental notes between the two countries. Therefore, it is necessary to understand and judge based on the piece and texture. The representatives of Thai percussion include: Ranand Ek, Ranad Thum, Khong Wong Yai, etc. The representative percussion instruments in China include: drum, gong, board, etc.

Figure 13 Musical score of Saiyoke (Sam Chan), sections 49-57.

Source: Prof.Dr.Natchar Phancharoen

In measure 49 of the work, the high-pitched part begins with a double note of a polyphonic and a staccato. Through the polyphonic 28 pattern, the long staccato in the high-pitched part demonstrates the effect of percussion. Thai traditional composers generally use tremolo to imitate the traditional Thai soprano xylophone. When tremolo a single note, the forms of fingering or plucking cannot be used. Ranand Ek belongs to a kind of melodic percussion instrument and is the most classic color instrument in Thai traditional music.

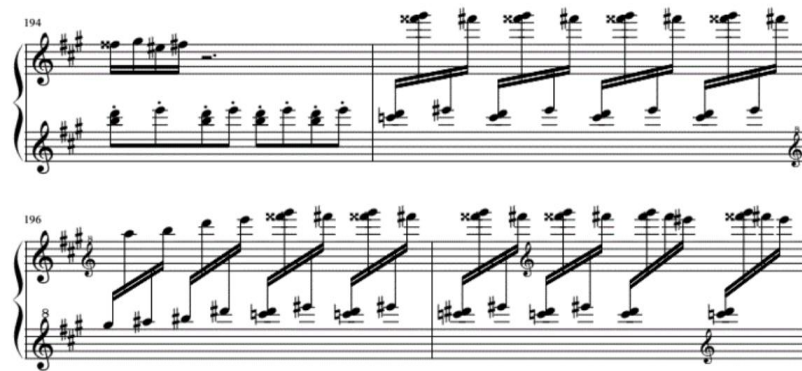


Figure 14 Musical score of Sections 194-198 of Wang Jianzhong's "A Hundred Birds Paying Homage to the Phoenix"

source: Chen Yujin

Starting from measure 194, the low part of this work uses the staccaccant technique to simulate drum beats in advance. From measure 195, the rapid alternations of sixteenth notes and chords between both hands imitate the sound effect of percussion instruments such as gongs and drums. Through the span of octaves, it not only has the sound of drumming in terms of sound, but also gives the feeling of drumming with both hands when played with both hands.

Conclusion

The most prominent common feature of the traditional piano music in Thailand and China is that they both adopt piano techniques to imitate and adapt to the local traditional instrumental music for development. However, they have the same starting point but different development methods.

Thai traditional music, the piano, develops based on the fixed melodies of instruments. Thai traditional music features a single-line melody, which is expressed through embellishments and improvisation to reflect the elements and national characteristics of traditional music. The "main melody" of Thailand is the core of Thai traditional music, which is different from the motives or musical ideas of Western

music. It is based on the existing fixed melodies of instruments. Add decoration and improvise to the key notes and the main melody.

In traditional Chinese music, the piano places more emphasis on thematic and instrumental artistic techniques. The works focus more on the orientation and expression of emotions. The construction of the works should have subjectivity and story-telling. On this basis, corresponding instruments are used to imitate the playing techniques of the instruments, and the techniques of the instruments are expressed to the greatest extent possible through piano techniques.

2.3 The Influence of Western Music on the Use of Pianos in Thailand and China

The introduction of Western music to the two countries and the invasion of foreign cultures will inevitably bring significant changes to Thailand and China. The influence of Western piano on Thailand and China can be summarized mainly from three aspects: the development of modern professional education systems, the integration of local ethnic groups, and diversified development.

Not only did foreign missionaries bring pianos, but Western music education was also introduced to Thailand and China accordingly, causing a strong collision with the local ethnic music. The ethnic scales of Thailand and China were quite different from Western music theories. This not only had an impact on the music of the local countries, but also brought about a significant change in concepts. Establishing specialized schools and professional courses is the best way to promote, such as Chulalongkorn University, Mahidol University and Sinakarinwilok University in Thailand. In China, institutions such as the China Conservatory of Music and the Central Conservatory of Music have all offered corresponding professional courses to develop music education. These courses are not limited to the European music theory system but also include the inheritance of local traditional music and the cross-cultural development of integrating the European music theory system with ethnic tunes for innovation. For instance, Thailand initially only used the piano as a color aid, but later ensemble orchestras emerged one after another. Or the piano was used as an alternative instrument, and later the department developed its own solo works of

traditional Thai music, etc. China, on the other hand, developed and explored by combining national scales with Western music theories. Through cross-musical approaches, standard notation is adopted to record and adapt local traditional music. Through the schools and courses established by the state, local pianists have been cultivated. Meanwhile, the traditional music of this country gains new vitality and can survive and be inherited better through the framework of Western music. The process from imitating Western music to localization requires too much time to explore and develop, and it needs to be studied by many excellent composers and theorists. During this process, many excellent works will emerge. These works represent the crystallization of the national culture and are cultural treasures. With the further development of the education system and the beginning of integration with the international community, as international exchanges have increased, schools have introduced foreign schools of thought and participated in international competitions, etc., thus establishing their own position for the country's local music.

3 To arrange of Piano song Combining songs Chinese and Thai traditional Musical Styles.

3.1 Analysis of Thai Traditional Music

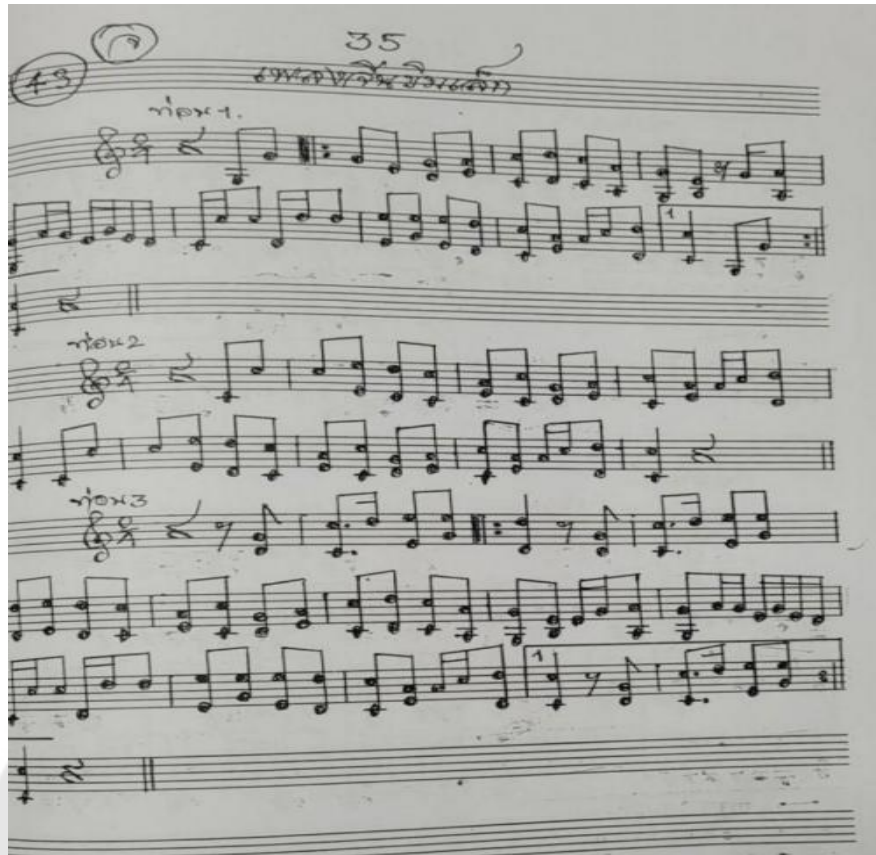


Figure 15 Original handwritten musical score of Chin khim Lek by Lieutenant Colonel Sanoh Luangsuntorn, National Artist of Thailand.

Source : Chen Yujin

The Chin Khim Lek song is a Chinese-accented melody with a Song Chan pattern (Use Na Thap Song Mai), consisting of two sections. It first appeared in Phleng Rueang Ah Hia, composed by Phra Praditpairoh (Mae Khaek) during the reign of King Nangklao (Rama III).

The composition originated when the maestro heard a Chinese musician performing a Chinese melody. Upon returning home, he composed this new version, initially naming it Phleng Chin Khim. However, as this title duplicated an existing late-Ayutthaya period melody, the original was renamed Chin Khim Yai (Large Chinese

Dulcimer), while this new composition became known as Chin Khim Lek (Small Chinese Dulcimer).

Later, during King Mongkut's reign (Rama IV), Phra Praditpairoh expanded it into a three-level version. In late 1941, Master Montri Tramote composed supporting verses and vocal lines for the three-level Chin Khim Lek for a Royal Society recording project. By 1953, he created a single-level version with both instrumental and vocal adaptations, eventually arranging all three versions (single, double, and triple levels) into a complete Phleng Thao (song suite).

This piece is in 2/4 time, that is, a quarter note is one beat, and each measure has two beats. Because of its typical "strength and weakness" rule It endows people with a light and bright sense of rhythm. Each section begins with a weak bar, "upbeat" is also known as an "incomplete bar". This piece of music or phrase does not start with a strong beat but enters with a weak beat. Here, the weak bar method mainly means to use a strong beat at the beginning of the music to avoid the entry of a strong beat and make the music too heavy Abrupt, avoid stiff musical effects, enhance fluidity, the driving force of the music is the following music, form a contrast, and introduce .The following is the motivation of the music.

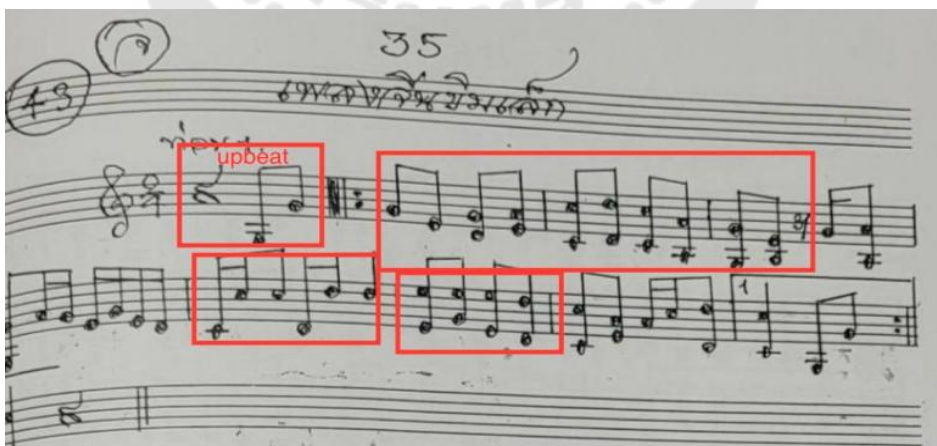


Figure 16 Musical score of Chin khim Lek part 1

Source : Chen Yujin

The entire piece is divided into three parts. The first part has nine bars and repeats from the second bar, consisting of two sections of the same head Different tails The rhythm pattern mainly consists of one or two eighth notes. The first measure begins with a weak start measure and uses a G note It begins with the two eighth notes of an octave. The second measure begins with the musical motif melody, featuring wavy scale undulations and intervals The main intervals are fourth, fifth, octave and conjunctive intervals. In the sixth measure, the rhythm of the first sixteenth note and the second eighth note of the same note is adopted The type has a striking illusion in the sound effect, all of which are elements of traditional Thai music. The sound of the music was enhanced through repetition .Sound effect. The rhythm mode is adopted here, and this sound effect is reminiscent of percussion. Percussion plays an important role in music Want a role. This is also a musical feature in traditional Thai music.

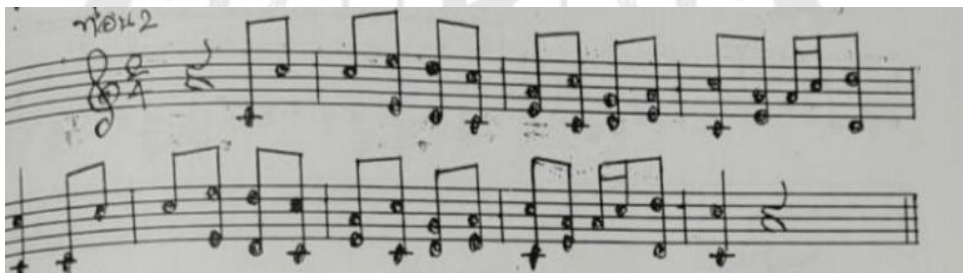


Figure 17 Musical score of Chin khim Lek part 2

Source : Chen Yujin

The second part, as a whole, is an 8-bar passage with a 2/4 time signature, also in upbeat two eighth notes are the main rhythmic patterns. This simple rhythm pattern is the same as the rhythm at the beginning of Part 2, with the melody at the beginning it unfolds in accordance with the pattern and rules of triplets. The melodic rule of a minor third further enhances this effect. Two degrees or two rises a third degree higher. This is a typical feature of traditional Chinese folk music: the melody has little fluctuation, the structure develops in a regular pattern, and the musical melody is not

distinct it is often smooth and easy to sing. Through simple rhythm types, people can remember them quickly and sing easily.

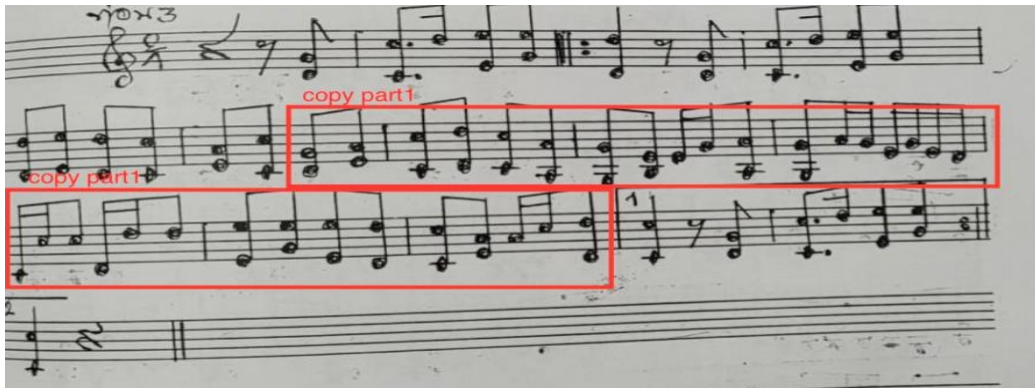


Figure 18 Musical score of Chin khim Lek part 3

Source : Chen Yujin

Part 3 consists of 14 bars, marked with repetition, and is in the form of two sections. The first four bars are in syncopated rhythm the type repeats the materials from the first part starting from the sixth measure, which belongs to the recapitulation part and completely repeats the musical movement from the first part machine. Both Part 2 and Part 3 adopt the melodic motive of Part 1 for repeated development, which makes the high notes of the music the connection between the bass section and the bass section is closer and clearer. Logical analysis, as well as the higher-level integrity of the song.



Figure 19 Original handwritten musical score of Chin Chaiyo by Lieutenant Colonel Sanoh Luangsumton, National Artist of Thailand.

Source : Chen Yujin

"Chin Chai Yor Song Chan" is an old-style melody with a Chinese accent. It is used as accompaniment in theatrical performances based on Chinese stories, such as Sam Kok (Three Kingdoms), etc. Additionally, it is also played and sung in the "Ouk Sib Song Phasa" (Twelve Language accent melody).

This piece features a 2/4 time signature with two repeated marks, four sections, no sudden sharps or flats, and is a whole the temperament is stable and clear. In the first section at the beginning of the work, unlike Chin khim Lek, Chin Chaiyo uses a total rest in the first measure of the work, starting from the second measure, the repetition marks are used until the 16th measure, which is regarded as a repetition. This section is the first musical section. The second measure begins with column chords of C, E, and G. The texture is a quarter note column interval, with a longer duration and a higher tempo slow, the main purpose is to emphasize the tonality of the work and clarify

the musical motive, and both sections of the first part end with C the sound is the end, with the complete termination of the principal tonality.

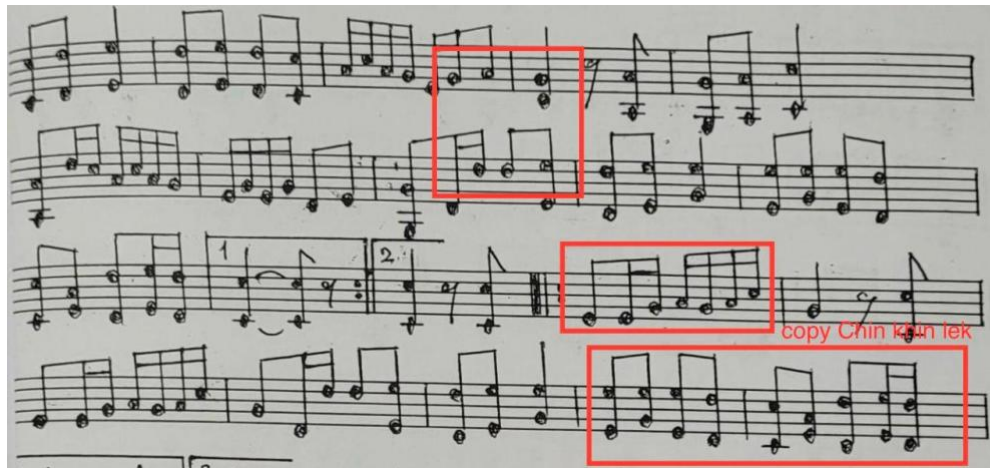


Figure 20 Musical score of Chin Chaiyo

Source : Chen Yujin

The second part of the work, starting from measure 19, is a variation development based on the musical melodic motive of the first part the form adopts the four melodic notes E-G-A-G, and by changing the rhythmic texture, it is composed of the first sixteen notes of Part 1 plus eight the quarter note and the quarter note are composed of the first eighth note, the last sixteenth note and four sixteenth notes, using Part 1 the musical motives can be coherent from top to bottom, making the tonality and materials of the entire work unified. From bar 24 to bar 25, these two the measure is a complete repetition of the musical motives of Parts 1 and 3 of Chin Khim Lek.

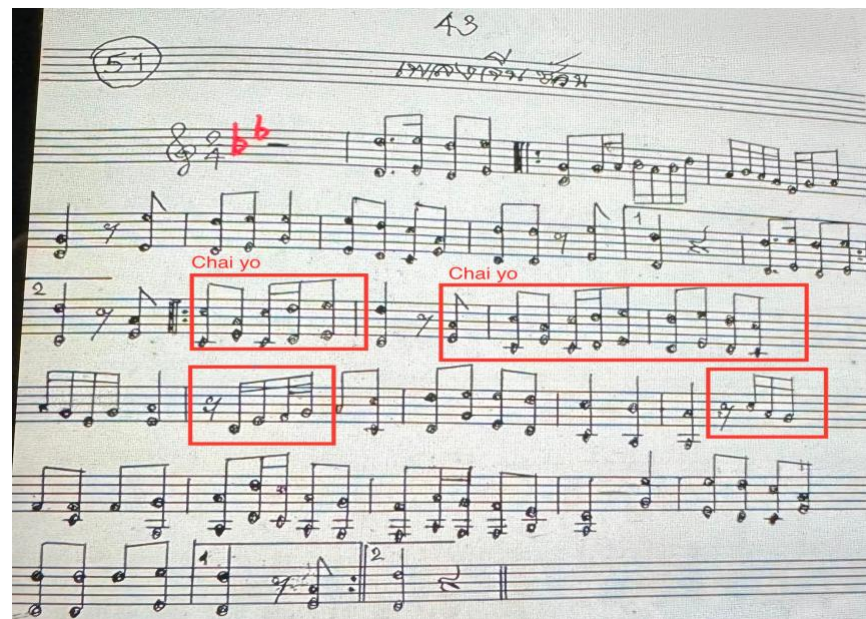


Figure 21 Musical score of Chin Chuan

Source : Chen Yujin

"Chin Chuan Song Chan" is a melody with a Chinese accent. It is used to accompany theatrical performances and in musical suites (Tap) related to Chinese characters, such as in Tap Julong (Zhao Yun's Suite), a composition by Somdet Phra Chao Borommawong Thoe Krom Phra Narisara Nuwattiwong, among others.

This piece is in 2/4 time. The beginning of the work adopts the same opening as Chin Chaiyo, with a total rest as the first minor the section is the beginning of the work. The repeated section starts from measure 3 and ends at measure 10, which is the first section of the repetition. It begins at measure 11 this section is developed using Chai yo's musical materials. A more interesting syncopated sixteenth note has emerged, not only it emerged in Chin Chuan, and also in Chin Na Ruae and Chin Hu Yin. It broke the traditional law of strength and weakness. Listen it becomes more vivid and powerful. Usually, this kind of rhythmic music style is mostly emphasized in pop music, jazz and Latin music it has been cancelled or placed in an unexpected position, such as a weak beat or a weak sound. This approach will create a "misalignment" effect in terms of rhythm as a result, it enhances the expressiveness of the music. The fun and dynamism

of music. In actual performance, this type of rhythm will make people generate the feeling of "jumping" or "swaying".

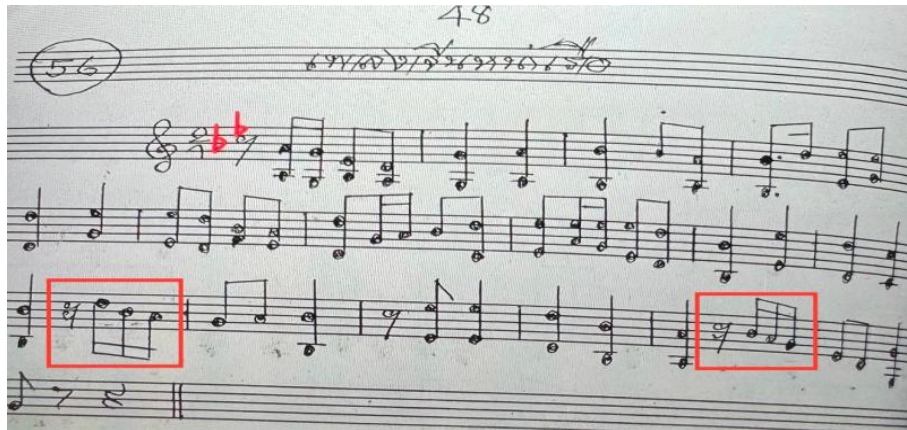


Figure 22 Original handwritten musical score of Chin Na Ruea by Lieutenant Colonel Sanoh Luangsuntorn, National Artist of Thailand.

Source : Chen Yujin

"Chin Na Ruea" is an old-style melody with a Chinese accent. It is played in narrative musical suites (Tap) that feature Chinese characters, such as Tap Julong (Zhao Yun's Suite). It is also used as accompaniment in theatrical performances, such as in the play Rachathirat (The King of Kings), in the episode Saming Phra Ram A-sa (The Warrior Phra Ram's Oath).

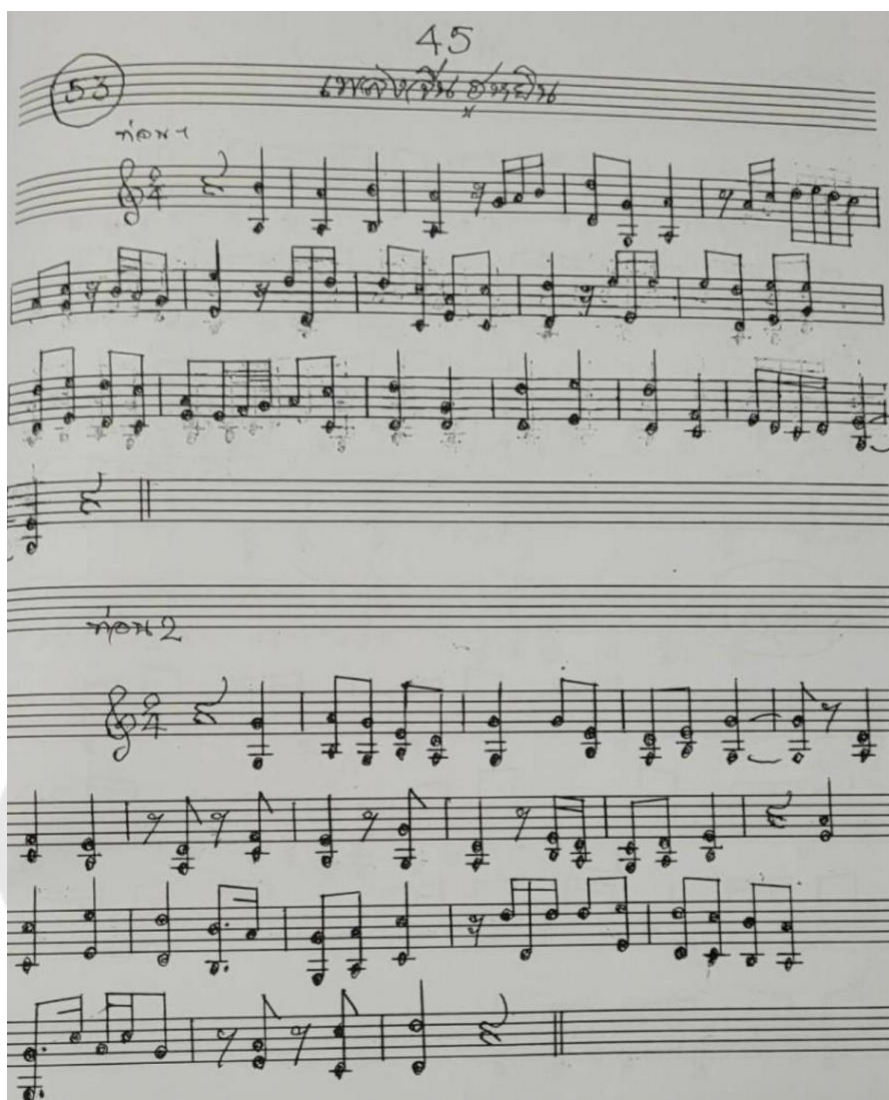


Figure 23 Original handwritten musical score of Chin Hu Yin by Lieutenant Colonel Sanoh Luangsumton, National Artist of Thailand.

Source : Chen Yujin

"Chin Hu Yin" is an ancient melody used to accompany theatrical performances. It is also played in the Tap Sam Kok (Three Kingdoms Suite), specifically in the episode Liu Bei's Defeat of Cao Cao's Army, a composition by Somdet Phra Chao Borommawong Thoe Krom Phra Narisara Nuwattiwong.

This piece is in 2/4 time signature, the whole piece has two parts, and both start with the upbeat bar, and both parts are connected by musical materials.conclusion

Among the five works, the creative backgrounds adopted are all based on Chinese elements. Chin Chaiyo, Chin Chuan, Chin Na Ruea and Chin Huyin all transformed the forms of performance and singing used in the dramas of Chinese stories into international standard scores, condensed and simplified them, and expanded and created them through the accompaniment, melody, etc. in the "Zhao Yun Suite" in the theatrical version of Romance of The Three Kingdoms. It incorporates traditional Thai music elements and is created using professional Thai music terms as the framework. Compared with the other four works, Chin Khim Lek is larger in length and has a relatively earlier historical history. Its prototype emerged from the Rama III period. Later, during its development, Chinese yangqin and Dayangqin were added. While increasing the instrumental specifications, it was created and developed into three versions, not limited to the instrumental and vocal versions. A perfect Phleng Thao (song suite) was formed.

The five works are basically the same in musical structure. Different from the traditional solo piano pieces in Thailand, they use relatively simple rhythms and mostly adopt relatively simple rhythm patterns such as: Two eighth notes, four sixteenth notes, and column intervals, etc., will not be overly complex in rhythm. Unlike traditional Thai solo music, it does not use a large number of embellishments as a creative technique. Moreover, the five works are relatively short in length, with little fluctuation between scales, and there will not be too many dissonant intervals or melodies. These five works can perfectly blend the musical elements of both traditional Chinese and Thai music in terms of auditory perception.

Through the previous collection and learning, I will fill in the accompaniment for the five songs, and according to the characteristics of traditional Chinese national mode and traditional Thai music, I will use the western traditional harmony form to compose these five songs again, and perfect them, and apply them to piano performance.

CHIN CHAIYO

CHIN CHAIYO

1

Arranger
Chen Yujin

ano

The image shows a piano score for the piece 'CHIN CHAIYO'. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked as quarter note = 49. The score includes various musical notations such as notes, rests, and dynamic markings. There are first and second endings indicated by '1.' and '2.' above the staff lines. The piece concludes with a double bar line and repeat signs.

The music is filled with simple accompaniment in the key of C major, mainly based on octave column chord, which enhances the stability of rhythm, clarks the framework of harmony, and simply enhances the sound effect of the main tone without losing the musical color and style of the music itself. The seventh bar of the song unifies the melody by repeating the low parts of the melody. The sixteenth note of the Mi tone is used in bar 11 to enhance the passing note, creating a jumping, cheerful atmosphere in the acoustics. In the low part of bar 19, the displacement of repeated reflections is performed, creating a circular effect in the melodic sound, creating a brief Canon sound effect.



CHIN KHIM LEK

CHIN KHIM LEK

1

Arranger
Chen Yujin

$\text{♩} = 43$

6

12

18

1. 2.

The image displays a musical score for piano, consisting of three systems of music. Each system includes a treble clef staff and a bass clef staff. The first system starts at measure 23 and ends at measure 27. The second system starts at measure 28 and ends at measure 32, featuring a first ending bracket labeled '1.' above the final measure. The third system starts at measure 33 and ends at measure 34, featuring a first ending bracket labeled '1.' above the first measure and a second ending bracket labeled '2.' above the second measure. The music is written in a simple, rhythmic style with quarter and half notes.

2 / 2

Copyright 2025

This piece of music mainly adopts the main octave with quarter notes and half notes as the main accompaniment form, which is relatively simple and fresh.

CHIN NARUAE

CHIN NA RUAE

Arranger
Chen Yujin

Piano

$\text{♩} = 56$

Copyright 2025

When this piece adopts the column chord, it also adds the accompaniment in the form of the broken texture of the main chord, which makes the music more gentle.

CHIN HU YIN

CHIN HU YIN

Arranger
Chen Yujin

10

$\text{♩} = 53$

Musical notation for measures 10-15. The piece is in 2/4 time. Measure 10 starts with a treble clef and a bass clef. The tempo is marked as quarter note = 53. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

6

$\text{♩} = 55$

Musical notation for measures 6-9. The tempo is marked as quarter note = 55. The melody in the treble clef features eighth and sixteenth notes, while the bass clef has a simple accompaniment of quarter notes.

10

Musical notation for measures 10-15. The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent with quarter notes.

16

Musical notation for measures 16-21. The melody in the treble clef includes eighth and sixteenth notes, and the bass clef accompaniment continues with quarter notes.

The image displays a musical score for piano, consisting of three systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins at measure 23 and ends at measure 29. The second system begins at measure 30 and ends at measure 34. The third system begins at measure 35 and ends at measure 36. The music features a mix of chords and melodic lines, with some measures containing rests. The notation includes various note values, stems, and beams, as well as dynamic markings and articulation symbols.

2 / 2

Copyright 2025

The music also uses the octave of the tonic as the main accompaniment, while using the extended tone to enhance the acoustics.

CHIN CHUAN

CHIN CHUAN

Arranger
Chen Yujin

The musical score is written in 2/4 time with a tempo marking of ♩ = 51. It consists of four systems of piano and guitar notation. The first system (measures 1-4) begins with a piano introduction. The second system (measures 5-8) includes a first ending (1.) and a repeat sign. The third system (measures 11-15) includes a second ending (2.) and a repeat sign. The fourth system (measures 16-20) concludes the piece. The piano part features a steady accompaniment with chords and eighth-note patterns, while the guitar part plays a melodic line with various articulations like slurs and accents.

21

26

1. 2.

3.2 Development of the New Composition: “Chin T”

3.2.1 Concept and Inspiration

Through the previous reading of a large number of documents and analysis of musical scores, I will combine the musical elements of Chin Chaiyo and Chin Na Ruea through the above learning and adopt Western music theory as the framework to form new creations. The previous analysis section roughly summarizes the most prominent common feature of the traditional music piano in Thailand and China, which is the use of piano techniques to imitate and adapt.



1

CHIN T

Composer

Chen Yujin

Piano

$\text{♩} = 65$

5

9

13

17

2

21

Musical notation for measures 21-24. Measure 21 features a trill (tr) on the first note. Measure 22 contains a repeat sign. Measures 23 and 24 continue the melody and accompaniment.

25

Musical notation for measures 25-28. Measure 25 features a trill (tr) on the first note. Measures 26-28 continue the melody and accompaniment.

1. 2.

29

Musical notation for measures 29-32. Measure 29 has a first ending bracket. Measure 30 has a second ending bracket. Measures 31 and 32 continue the melody and accompaniment.

33

Musical notation for measures 33-36. Measures 33-36 continue the melody and accompaniment.

37

Musical notation for measures 37-40. Measure 37 features a trill (tr) on the first note. Measures 38-40 continue the melody and accompaniment.

41

Musical notation for measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 41: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 42: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 43: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 44: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note.

45

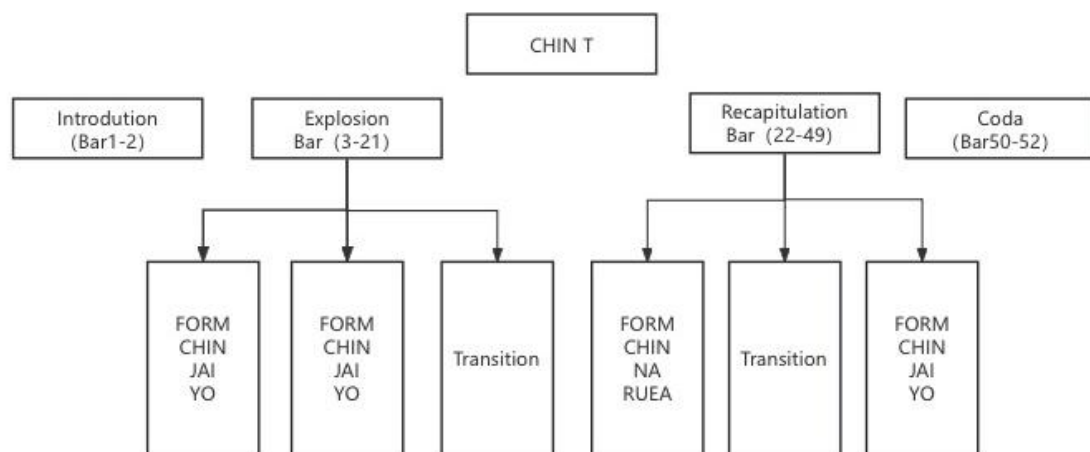
Musical notation for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 45: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 46: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 47: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 48: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note.

49

Musical notation for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 49: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 50: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 51: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note. Measure 52: Treble clef has a G4 quarter note, a G4 quarter note, and a G4 quarter note; Bass clef has a G2 quarter note, a G2 quarter note, and a G2 quarter note.

3.2.2 Melodic Construction and Integration

The musical form of the work adopts a single two-part reenactment structure, with a total of 52 bars. It belongs to a small-scale reenactment single two-part musical form, consisting of an introduction, a presentation part, a reenactment part and a conclusion.



3.2.3 Structural and Thematic Analysis of the Composition

Introduction

It consists of two bars and is in the key of C major. The motive of the music is obviously to predict the emergence of the First subject A, and it is also composed of the musical motive of A. The main purpose is to introduce, predict and connect the following musical materials. The high-pitched part of the second measure adopts the G note in C major, using the staccato technique. The low-pitched part uses the half note column arpeggio in C major, clearly indicating that the work is in the main key of C major and better connecting and introducing the following music.

Explosion

The presentation section starts from Bar3-19, where there are repeated musical passages, thus forming two passages. They have the same beginning but different endings. Such passages are called having the same beginning but different endings. Both passages end with the tonic and tonic chords in C major, ending

with a strong tonic, giving a sense of termination in the sound effect. Music began to adopt the single-note tremolo with quarter notes. Tremolo is basically used less in Western music. This is the most obvious element of traditional Thai piano music. In the previous study of Dr.Natchar Phancharoen's traditional Thai piano solo pieces, it was understood that this is a form of imitating percussion music through single-note tremolo. The effect of fixed pitch and rapid percussion can be maximally demonstrated when played on the piano through standard notation by using single-note tremolo. Here, the progressive scale of C major is adopted, presenting an upward feeling, and the clear tonality of C major emphasizes the musical tonality for the subsequent music. (Example 1)

Example 1 :



From bar9 to bar12, bar9 and bar11, through the simultaneous Canon imitation of the high-pitched and low-pitched parts, can better demonstrate the effect of complex texture in terms of sound effect. The sound is emphasized, and the expression of multiple textures in Thai music is also one of its musical cores. Simple melodies are used for imitation. Agree with the music while also strengthening the musical motivation. The treble and bass sections of bar12 employ four sixteenth notes of A-C-A-G that are reflected and misaligned, which is the musical motif used in the previous Introduction. It echoes "Introduction" and forms a connection. (Example 2)

Example 2 :



The high-pitched part of bar13 is the sixteenth note of E-G-E-G, and the low-pitched part uses the staccato of the E note. In Chinese plucked instruments, the purpose of using staccato is to quickly pluck a single note. Using staccato in

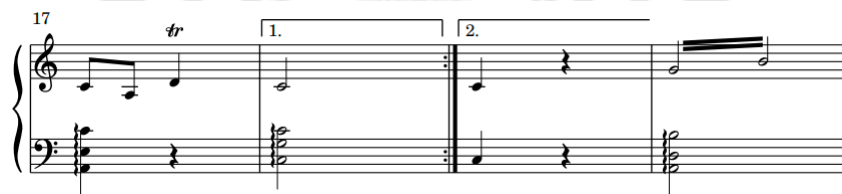
standard notation can better reflect the sound effect. The tonic note of the bar13 section is E. Therefore, in the low-pitched part, the sixteenth note of the E note and the staccato form are adopted. The sound effect is achieved through short duration and staccato effects. In the low-pitched part of bar14, the half note column arpeggio of the V chord in C major is used to end the previous musical phrase. (Example 3)

Example 3 :



bar18-bar19 are the endings of the two sections of the First subject, with the tonic in the key of C major and ending in the form of column chord arpeggios. bar20 is the material of the Transition part, mainly serving to connect the two musical parts. The high part of it adopts the tremolo form of the G-B note. The addition of the column arpeggios in the bass section creates a striking and flowing sound effect. (example4)

Example 4 :



Recapitulation

This part uses Chin Na Ruea as the new musical material for the second part of this work. Starting from bar22 as the Recapitulation part, bar22 connects with the previous Explosion musical form by using single-tone tremolo and makes the connection through the same technique. (Example5)

Example 5 :

The musical score for Example 5 consists of two staves. The first staff is in treble clef and the second in bass clef. The music begins at measure 21. The first section ends with a fermata over a quarter note E in the treble staff. The second section starts with a quarter rest in the treble staff and a four-sixteenth scale rhythm pattern in the bass staff. The section concludes with a long-duration bar chord in the treble staff and a single note in the bass staff.

bar29-bar30 is the part of "First subject B", which is the ending of two sections. The high note at the end of the first section adopts the tremolo form of the quarter note of E. The tremolo is used in response to the opening material of the section, but it adopts the third-degree note of C major. The ending with the third-degree note of the main key is unconventional and unstable. And the termination method with special expressiveness will create a sense of incompleteness, suspense or blurriness and openness in the sound effect. Its purpose is to break the stability of the termination. The incompleteness presented is for the continuation of the second section. In the low part of bar29, a four-sixteen-scale rhythm pattern is adopted. In bar30, long-duration bar chords and single notes are adopted. In the low part, the tonic chord in C major is used to conclude the presentation. (Example6)

Example 6 :

The musical score for Example 6 consists of two staves. The first staff is in treble clef and the second in bass clef. The music begins at measure 29. The first ending bracket covers measures 29 and 30, ending with a repeat sign. The second ending bracket covers measures 31 and 32, ending with a repeat sign. The bass staff features a four-sixteenth scale rhythm pattern in measure 29 and a long-duration bar chord in measure 30.

bar31-bar32 is the connection between Second subject A and First subject B, using the music material of First subject A, indicating the upcoming return of the First subject A part. (Example7)

Example 7 :

Musical score for Example 7, showing two first endings. The first ending (1.) starts at measure 29 and ends with a repeat sign. The second ending (2.) continues the piece with a melodic line in the right hand and a bass line in the left hand.

Coda

bar50 to bar52 are coda. The high notes are pushed up in a continuous sixteenth note scale and end with a scratch-off technique at bar52. The low notes are the main intervals in C major and end with a full stop in the form of I-V-I using arpeggios. (Example8)

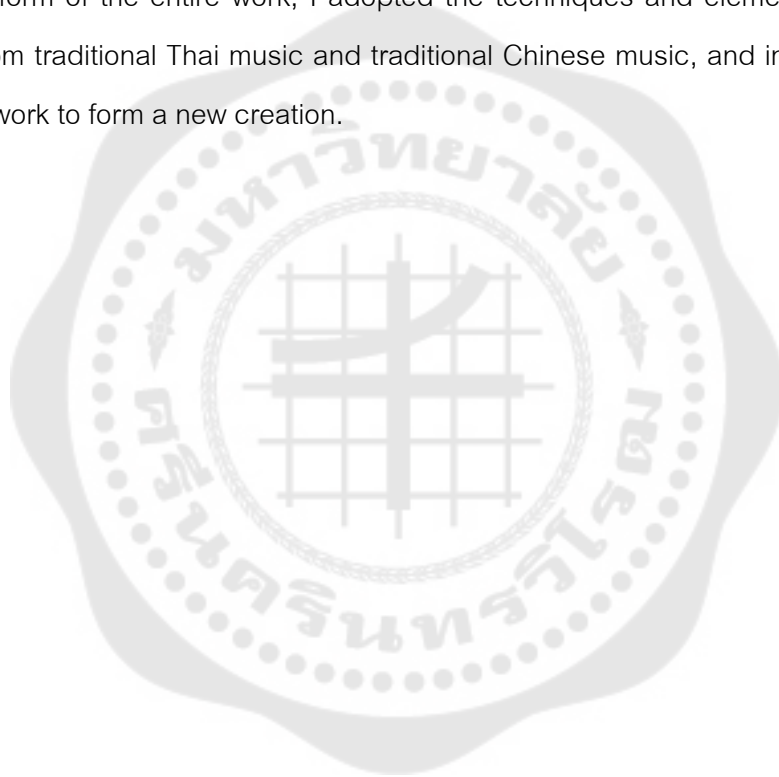
Example 8 :

Musical score for Example 8, showing a coda section starting at measure 49. The right hand features a continuous sixteenth note scale, and the left hand features arpeggiated chords.

Summary

The elements and ethnic characteristics of traditional Thai music are reflected in piano solo works through embellishment and improvisation. The "main melody" of traditional Thai music is the core of traditional Thai music. Unlike the motives or musical concepts of Western music, it is based on the fixed melodies that the instruments already have, adding embellishments and improvisations to the keys and the main melody. Traditional Chinese piano music pays more attention to the thematic types and artistic techniques of instrumental music, and the works focus more on the positioning and expression of emotions. In Thai musical terms, Kro is a percussion performance technique. When played on a piano, its effect is extremely similar to that of trephor. It achieves the effect of percussion by playing a single note or multiple notes simultaneously. Kwat, on the other hand, is another way of playing percussion. It involves sweeping the instrument keys with a stick, and its sound effect is very similar to

the scraping effect on a piano. At the same time, it is extremely similar to the strumming and tapping techniques of the guzheng in Chinese Musical Instruments, and also the strumming of the pipa. The Thai music term *sabat* is a technique for playing music, mainly by adding extra notes. It is similar to the glissando and glissando on the guzheng and the plucking on the pipa. In the actual performance notation of the piano, it is similar to the sound performance effect of the front and back consonants. So when I combined the works of Qin Chai Yao and Qin Na Ruoya, through the analysis and definition of the musical form of the entire work, I adopted the techniques and elements of integrating notes from traditional Thai music and traditional Chinese music, and incorporated them into the work to form a new creation.



CHAPTER 5

CONCLUSION DISCUSSION AND SUGGESTION

This study aimed to explore the historical and cultural contexts of piano music in both Thailand and China through three main objectives: (1) To study the historical and cultural contexts of traditional Chinese and Thai music., (2) To analyze the integration of piano techniques between Chinese and Thai traditional music, and (3) To arrange of Piano song Combing songs Chinese and Thai traditional Musical Styles. Using a qualitative case study methodology, the research employed content analysis and comparative synthesis to reach its conclusions.

The findings reveal that musical elements from Thai and Chinese traditions can be effectively integrated within the framework of Western music theory. Through the analysis of selected traditional pieces—namely Chin Chaiyo, Chin Chuan, Chin Na Ruea, and Chin Khim Lek—the study identifies Chin Chaiyo and Chin Na Ruea as rich sources of innovative musical ideas. The resulting composition, titled Chin T, reflects a creative fusion of Chinese and Thai musical aesthetics and serves as a successful example of cross-cultural musical integration.

In the research process, traditional music structures, instrumental practices, and theoretical concepts from both Thailand and China were studied and interpreted through the lens of piano performance—a Western instrument. This interpretation did not merely mimic melodies or rhythms but rather adapted them to the piano's structure, creating a musical "texture" that harmonizes ethnic identity with globalized expression.

The study suggests that such an integration opens new perspectives in the development of contemporary music, especially by embracing diverse cultural elements while maintaining national identity. This approach expands the conceptual boundaries of musical thought by emphasizing the significance of cultural meaning and form, rooted in local traditions yet reimagined for modern audiences.

The composition Chin T exemplifies how contemporary works can uphold traditional essence while incorporating external influences in a balanced and creative

manner. The expression of abstract aesthetic concepts—such as vitality and spiritual depth—drawn from Thai and Chinese music traditions through the piano also contributes to and enriches the discourse within Western music theory.

This research, therefore, holds significance not only for creative practices but also for broader academic inquiry into cultural exchange, traditional reinterpretation, and sustainable innovation in music. It provides a foundation for future research in areas such as cultural identity mechanisms in globalized music, the reinterpretation of rhythm and form in modern contexts, and audience perception across diverse cultural backgrounds.

Nevertheless, while this study offers an initial analytical framework for musical integration, further in-depth research is necessary—particularly concerning the aesthetic reinterpretation of tradition, cross-cultural listening experiences, and the implications of such integration on global trends in contemporary music composition.

Discussion

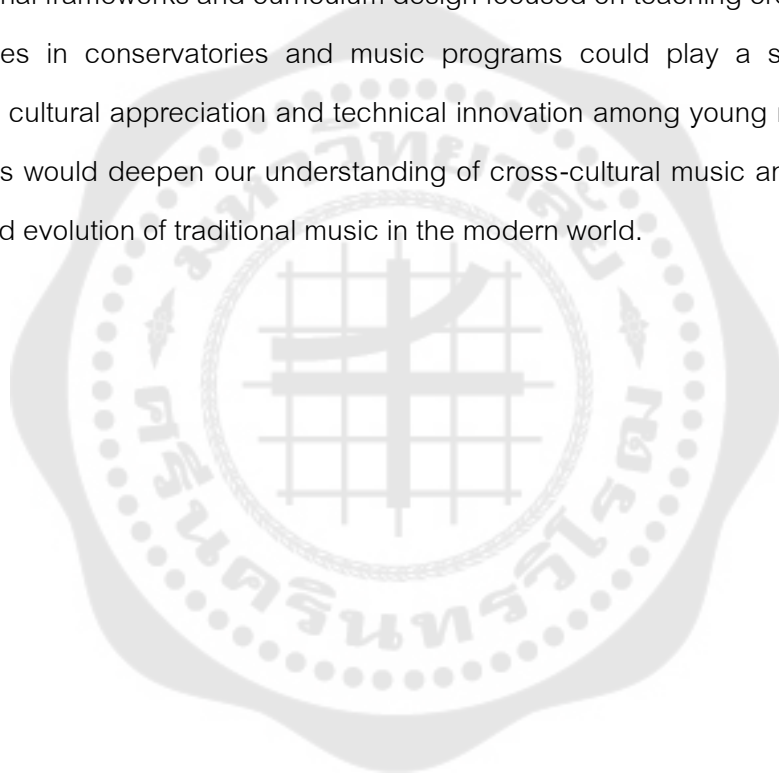
The research findings reveal that traditional Thai and Chinese music share certain similarities in scale systems and aesthetic concepts, but differ in rhythmic phrasing and ornamentation techniques. Translating these elements into piano requires thoughtful adaptation. The study found that techniques such as tremolo, glissando, and rhythmic layering can imitate traditional instrumental effects. The integration of these cultural elements into piano music enhances the instrument's expressive range and showcases its potential as a cross-cultural medium. Moreover, the piano functions not only as a performance tool but also as a cultural bridge, fostering understanding and appreciation across traditions.

Suggestions

For future research, several directions are worth exploring to build upon the findings of this study. First, the scope of integration could be expanded to include other Asian musical traditions beyond Thai and Chinese music. This would offer a broader understanding of cross-cultural musical synthesis and highlight the diversity of musical aesthetics across Asia. Additionally, it would be valuable to conduct audience-based

evaluations of newly composed cross-cultural piano works. Such evaluations could help assess the cultural impact, artistic reception, and accessibility of these compositions to both general audiences and trained musicians.

Moreover, future studies could explore the use of digital tools and AI-assisted composition techniques to further support the integration and preservation of traditional music within modern musical frameworks. This approach may help modernize and sustain musical heritage in contemporary contexts. Lastly, the development of educational frameworks and curriculum design focused on teaching cross-cultural piano techniques in conservatories and music programs could play a significant role in fostering cultural appreciation and technical innovation among young musicians. These directions would deepen our understanding of cross-cultural music and encourage the continued evolution of traditional music in the modern world.



REFERENCES

- Cheng,D(2015).“The development history of traditional Thai music and an introduction to its Musical Instruments”.*Song of The Yellow River*,2015(09),83-84.
- Chen,Z(2019).“A Brief Discussion on the Spread and Development of Chaoju in Thailand”.*Journal of the open university of Gangdong*.
- Chen,LQ(1999). “The study of modern and contemporary Chinese music history was conducted in the 20th century” of modern and contemporary Chinese history.1999(03).
- Duan,W&Hou,N(2024).“Introduction to Thai Traditional Music Art”.*Journal of Dezhou University*,2024(03),86-89.
- Ding,L(2021).“On "Romance of The Three Kingdoms" in the Thai Literary World” .
Journal of Heze University,2021(02),91-96.
- Fu,Z(2006).“School Songs and the Modern Transformation of Chinese Poetry”.*Modern Chinese Literature Studies*,2006(06),135-151.
- Gong,Y(2010).“The cultural connection of the Chinese homeland among overseas Chinese of Chaozhou origin in Thailand” *Journal of Window to Southeast Asia*. 2010(01).
- Huang Z(2004).“A Century of Melodies: Several Issues in the Study of Chinese Music History in the 20th Century” of Wuhan University of Music.2004(04).
- He,P(2006). “The feudal system and its characteristics in Thai history”.*Journal of Yunnan Normal University . Humanities and Social Sciences Edition*,2006(04),60-64.
- Jiang,Q(2015).“The theoretical distinction between major and minor tones and the Chinese national mode”.*JiaoXiang-Journal of Xi'an conservatory of Music*,2015(06),104-107.
- Jean,D(2014) “Phra Abhai Mani A Musical adaptation of a *Thai Epic for clarinet Ensemble*” of *Veridian E-Journal* 2014(01).
- Lin,Z(2023).“The creation of new concerto communication between Thai instrument

- with orchestra based on Thai tuning system".Srinakharinwirot university, Bangkok.
- Liang,D&Deng,Z(2024).“On the Changes in the Inheritance of Chinese Literature by Thai Chinese-Language Newspapers and Periodicals Form and its cultural value”.*Journey of Chinese Lliterature*,2024(01),88-95.
- Li,H(2004).“On the Historical Stages,Formation and Development of Thai Culture”.*ournal of Chengdu University (Social Sciences)*,2024(3),105-116.
- Liu,S(1989).“A Brief History of Ancient Chinese Music”.People's Music Publishing House of China.
- Liu,S(2000).“On the Historical Forms of Chinese Music”.Shanghai Publishing House,2000(060,41-53.
- Lertpibulchai, K. (2017). “Siam sonata: Thai solo piano works University of Iowa”.<https://doi.org/10.17077/etd.iguz6aaw>.
- Ming,Y(2023).“Transculturalization of music Through the composition of Thai Fongjiao”.Srinakharinwirot university, Bangkok.
- Montri.T.“Sap Sangkhit (Thai Music Terminology)”,office of Arts and Culture Chulalongkorn University.Translated by Dr Jutamas Poprasit.
- Ming,Y(2004).“A Century of Symphony - Some Issues in the Study of Chinese Music History in the 20th Century”*Journal of Wuhan conservatory of Music*,2004(04),3-9.
- Mou,Y(2008).“An Exploration of the History of Piano Education in China” Arts exploration ,journal of GuangXi arts college . 2008(06).
- Ma,L(1995).“The influence of Zierpin on the initial achievements of Chinese piano music composition”.*Huangzhong:Journal of Wuhan Conservatory of Music*,1995(02),54-57.
- Natchar.p(2012).“Piano Lliterature of Siam”.By Piano Solo School of Trandition Thai Music,2012.
- Ni,X(2023).“Analysis and Reflection on the Historical Process of Traditional Thai Music”.*Journal of Nanyang Institute of Technology*,2023(03),124-128.
- Ni,X(2024).“A Glimpse into the Thai Music Festival of Respecting Teachers Ceremony”.*ournal of Nanyang Institute of Technology*,2024(05),113-118.

- Sun,G(1998).“The Origin and current situation of Buddhism in Thailand”.*Journal of PLA University of Foreign Languages*,1998(03),79-82.
- Shan,R(2023).“The study of cultural accommodation of Guzheng music in a Thai traditional song”.Srinakharinwirot university, Bangkok.
- Suwanthada,P(2014).“Music Notation of Traditional Thai Music for Piano Solo” of *Veridian E-Journal* Volume 2014(07).
- Suwanthada,P(2016).“Music Notation of Traditional Thai Music for Piano Solo”.2016(203-210).
- Tang,W(2023).“Analysis of the Forms and Aesthetic Characteristics of Traditional Musical Culture in Chinese Piano Works”.*Journal of Art, Harbin Normal University*,2023(03),41-43.
- Volk,TM(2016). “An application of Thai music for general and instrumental music programs” of Wayne State University.2006.
- Wang,Q(2008).“A Brief Discussion on the Harmonic and Texture Characteristics of Chinese Main-Key Piano Pieces-- A Brief Discussion on the Creative Characteristics of Chinese Main Piano Music (Part Two)”.*Journal of Shenyang Normal University* ,2008(02),169-170.
- Wang,A(2009). “A historical study of Early piano Education in China” *Journal of West Anhui University*.2009(02).
- Wang, YJ(2020). “A study on Musical Features of the Piano composition of tradition Thai music.”*Journal of Xiamen University*, 2020(06).
- Wang,H(2011)“On the Elements of Opera Music in Chinese Piano Works”.*Journal of Contemporary Drama*.2011(06),38-39.
- Wang,Y(2023).“Composition of Thai festival series piano four-hands musical theories.” Srinakharinwirot university, Bangkok.
- Xiong,X(2005).“The history and current situation of Chinese piano music”.of journal of AnShun teachers college. 2005(10).
- Xu,X(2024).“A Comparative Study of the Development of Contemporary Ethnic Works of Oboe in Guangxi and Thailand”.Comparative Study of Cultural

- Innovation,2024(07),11-15.
- Yu,X(2022).“A descriptive study on the Overall Development of Traditional Thai Music”.*Song of The Yellow River*,2022(08),170-173.
- Yan,X(2011).“On the Influence of Traditional Chinese Culture on Thai Society”.*Journal of China University of Petroleum (Edition of Social Sciences)*,2011(06),65-72.
- Ye,J(2005).“Analysis of the Nationalized Timbre of Chinese Piano Music.”*Journal of Anhui Normal University*,2005(11),729-732.
- Yang,W(2005).“The National Features of the Chinese Piano Music Works”.*Journal of Explorations in Music*,2005(01),70-74.
- Zhang,W(2025). “A Brief Analysis of Wang Jianzhong's Piano Arrangement of ‘A Hundred Birds Paying Homage to the Phoenix’”.*The Artists*,2025(03),41-43.
- Zhang,Y(2018).“Musicological Analysis of the Piano Piece “Autumn Moon over Pinghu Lake””.*Music College of Yunnan Arts School*,2018(02),44-46.
- Zhang,G(2016).“Analyze the history and current situation of the piano in China”.*Music Space of Xihua university*,2016(08),26-27.
- Zhang,Z(2016).“On the Inheritance and Dissemination of Traditional Music Culture”.*Contemporary Music*,2016(03),7-13.
- Zhao,ZA(2016).“On the Inheritance and Dissemination of Traditional Music and Music Culture” of modern music.2016(03).
- Zhang Y(2025). “A Tentative Discussion on Chinese Elements in Thai National Music”*journal of The Voice of the Yellow River*.2025(02).
- Zheng,J(2018).“Tang(Flavor)of Thai Traditional Music”.*Music Culture Studies*,2018(01),124-129.
- Zhang,Y(2013).“A Brief Discussion on the Diversity of Chinese Music Culture and the Influence of Foreign Music on Chinese Music”.*Song of The Yellow River*,2013(05),13-14.

VITA

