



History and Arrangements of Thai Traditional Music for Orchestra

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Abstract

This was a qualitative research which aimed to evaluate historical evidence and fieldwork as well as to analyze the characteristics. The results were as follows:

The history of arranging Thai traditional music for orchestra began after the end of the World War I. At that time, Mr. Alberto Nazari took a Thai Napat song, Baat sa-gu-nee, for performance by an international orchestra. Later on, he bestowed it to Phra Jenduriyang to perform at the marriage ceremony of Phrabat Somdet Phra Pokklao Chao Yuhua, King Rama VII, and Queen Rambhai Barni on 25th August, 1918. Undoubtedly, this piece was the first Thai traditional song arranged for an international orchestra.

From the past until now, there were many people who played important roles in creating and arranging the music for orchestra continuously, including Alberto Nazari, Phra Jenduriyang, Prung Prasarnsap, Prasidh Silapabanleng, Lt. Comdr. Piyaphan Sanitwongse na Ayudhya, Admiral ML Usni Pramoj, Suriyan Ramasutra, Vanich Potavanich, and Maj. Prateep Suphanroj.

Furthermore, by analyzing the character of Thai traditional songs that were arranged for an orchestra such as Pleng pa-tom, Khab-mai-bandho, Rabum Sukho-Thai, Ka-man-sai-yok, Lao Duang Duen, Kleun Kratob Fang, Lao Somdej, Lao Duang Dawk Mai, Khek Bor Ra Thet, and Hom rong Kwan Mueng, it was found that the most important characteristic of the music arrangements is that it still retains the original tradition and some did not. However, most of the music arrangements used the major scale and the Thai traditional song that were arranged mostly used a duple meter.

Key words: music arrangement, Thai traditional music, orchestra

Introduction

Thai music is one of the traditions that indicate Thailand characteristic. It was created by ancient wisdom from time to time, shaping it to be a sustainable pattern for nowadays. Also, it was used in many occasions, for example, to entertain and refine minds, along with to be used as a career. This characteristic of Thai music can be shown tenderly and deeply feeling that impressed every audience for such a long time.

Therefore, traditions always moving from place to place and strong cultures usually colonized the fragile cultures. However, even Thailand had influenced by the western culture since period of King of Ayutthaya - Somdet Phra Ramathibodi II (1518) - for about 500 years, Thai traditional music, yet, still constant and developed continuously. That means Thai music cannot be obsessed by Western music culture completely, because it can adjust with others mu-

sic style as can be seen in many performances played by western instruments and orchestra. Furthermore, there many Thai songs composed by using the western rhythm, which later know until now as “Pleng Luk Krung”.

Since the European music had developed all the time from the Middle Ages (450-1450) to Romantic period (1820-1900), the music, still, was composed for public needs. There were start divided the character of orchestra in 1600s (Narut Suttachitt, 2005:64-67). Though, in the baroque period, first era that starts the large orchestra, was unclearly indicated the orchestra’s standards due to uncertain number of instruments and usually has 20 performers in the orchestra. Afterward, in Classical period during 18 century, the orchestra’s pattern was become more clearly. They had all 4 type of music instruments; String Section, Wood-Wind Section, Brass Section, and Percussion Section. Then, in the romantic period, orchestra was developing to the point of standard by increasing more music instruments and also members up to 80 persons. At this time, the member is increasing more than one-hundred persons according to the social and economy status. Although, the size of orchestra changing depending on the purpose of performing. The orchestra size are divided by amount of members; 40-61 persons for Small orchestra, 60-80 persons for Medium Orchestra, and 80-100 persons for Full Orchestra. (Komson Wongwan, 2008:166)

Nevertheless, the first succeed orchestra in Siam, conducted by Italian conductor name Alberto Nazari, was founded on early reign of King Rama VI (1913-1915) in Royal Thai army, (Poonpit Amatyakul, 2011) and since 1917, Phra Jenduriyang takes role as a headmaster who teaching international music at Phranluang School which had the famous standard band or Symphony Orchestra know as “Thai National Symphony Orchestra”. Furthermore, the Royal Thai Navy had developed the international music and established the Royal Thai Navy Orchestra that young generations can see in nowadays. Eventually, Thai-

land has about 5 Symphony Orchestra and small orchestra - Wong Jul duri yang, in Thai - for using in three armies which are Air force, Navy force, and Ground force. These two types of orchestra mostly perform classical music and Light classical music. Although, some of them were perform Thai traditional music which already arranged. Nowadays, none of scholars bringing Thai traditional music to perform in full orchestra and arranging the traditional music to perform likes the western orchestra style. This issue, however, caused a deep interested to study further.

The researcher studied the works of three armies’ orchestra along with the orchestra of Welfare Division of Police Department works and founded that all of them have a brass band or military band for such a long time and yet, it still not a full orchestra because the military band did not use the string section. As is well known, the public ceremonies are usually performed by the Military Band and String Orchestra since the reign of the King Rama VI, yet, the military musician who is conductor and editor of Thai music for the public ceremony are unknown. By not knowing that who is the music master and how many works that they created, this issue is interested to study further for more detail.

Regarding two issues as describe above, the researcher interested in study about bringing Thai traditional music arranging for orchestra because, still, to perform it with the orchestra is not happen easily. It was almost 100 years that the time has past since Pha Jenduriyang (Piti Vatayakora) working in 1917 to his students works in 2012. Now, it was the time to study history of composing and arranging Thai traditional music for orchestra.

In order to accomplish the purpose, Researcher agrees to study in both quantity and qualities which there are already have been researched by others, however, they still more questions coming afterward such as biography details or how did the artist arrange the Thai song?, how to select the song?, who have

created the music's harmony in which song?, have those songs been recorded as music score or voice recording?. These questions should have been studied before its knowledge will be buried away by the time because the lacking of the proper filing system. However, all these things as describe are part of the Musicology which is the significance issue to fulfill the study of Thai Music's history.

Objectives

1. To study the historical of Thai traditional music arranging works for orchestra.
2. To study the biography and working of Thai traditional music arranger artist for orchestra.
3. To analyze the characteristic of Thai traditional music that has been arranged for orchestra.

Methodology

A qualitative research method based on the data using descriptive analysis, musicology, document research, fieldwork, and interviews of artists including academician and famous master of Thai traditional music. Then, collecting and analyzing the data as the objective display by perform in systematic ways-initial preparations, collecting, processing, analyzing and interpreting.

Results

1. History of Thai traditional music arrangement for Orchestra

Music starts at drumming while singing and dancing for a long time depending on daily life which usually changing and developing in complex ways according to the period of time. Learning by observe and listening, western people fond of advancing their knowledge and noting it for young generation. Undoubtedly, the knowledge that comes from them is influencing the Musicology to evolve continuously and has the characteristic which changed by the time being. Western Music is not only composed without the reasoning or just expression but also maintain in

the reasonable way that can drawing to be theory.

The western music culture comes to Thai culture since the early Ayutthaya period. At the beginning, western music status in this period was new and strange for Thai people. Although, their value was seriously appear in the reign of King Rama IV, Phra Bat Somdet Phra Chom Klao Chao Yu Hua, and King Rama V, Phra Bat Somdet Phra Chunla Chom Klao Chao Yu Hua. The invading of western culture made his majesty the King Rama IV and King Rama V decided to advance the country to be international, however, by using western music. In order to accomplish the image of the country, the Western music becomes one of Thai tradition as seen in marching of the soldier that using the music performed by the Military Band.

In the reign of King Rama VI, the grand musical band with more complicated than the Military Band has been formed. They not only using just the wind instruments but also mixing the western string instruments into the band and made it larger called "Orchestra Band", or "The Royal Western String Band". At the beginning, it was very difficult for the band to practice the music because they were lack of the professional guidance. Finally, they have got a teacher name Professor Albato Nazari, a trainer of the military band of the army, who later combining the band with the former military band knowing the new name as "The Cavalry Band".

In the reign of King Rama V, there are bands that gather western music instruments into a kind of the brass band which called "Military Band". In this period, however, some historical evidence shows that they have arranging the music harmony specific for the brass which appears in The Royal Anthem: The BULAN LOY LUEN version composed by Army Brass Band Master Mister Heutsen or known as Master Yusen. However, there are another evidence proved that there really have the modern Thai style music harmony which shown in song called "Phra Na Rai" composed by Army Brass Band Master Cap-

tain M. Fusco.

Western music in Thailand or Siam kept developing until the music's harmony arrangement in Thai music for the orchestra which start at the end of World War 1. The first song that arranged for orchestra is a song name Baat Saguni, the advance Naapart of Thai, arranged by Professor Nazari. Later, Professor Nazari had bestowed this song to Luang Jen Duriyang, who take the role as the trainer of the royal string band instead of Professor Nazari at the beginning of World War 1, to perform in front of the King in the royal marriage of his majesty the prince Sukhothai Thammathirat (King Rama VII) and the king's granddaughter Lady Rampaipanee (Queen Rampaipanee) at Bang Pa-In palace, Ayuthaya province in 25 August 1918. This could be said that Baat Saguni song is the original Thai song pattern that arranged for orchestra. Since then, the Thai traditional music arranging works for orchestra continuously became popular in Fine Arts Department.

Besides, there are some influential Thai musicians who concern Thai traditional music that arranged for orchestra from the past to the present time are consisting of;

Phra Jenduriyang is the first person who arranged Thai traditional music for orchestra. His arranged works are Pleng Pha-tom, Kab mai bunthor, Phmar Rum Khwan, Kaek cheon chao, and ThoRaNee KanSaeng. His works are maintained the original Thai tradition and adding a harmony from the western pattern to sound beautifully.

Next to the period of Phra Jenduriyang was Mr. **Prung Prasarnsap**. His arranging works retaining the original of Phra Jenduriyang style. His arranged works are Mon-Mop-Rua, Song of Thai classical dancing (Ra-bum borankradee) which composed by Montri Tramothe, who are both is professional of Thai music and one of national artist, such as , Rabum SukhoThai, Rabum Chingsang, Ra-bum Lopburi, Rabum Srivichai, and Rabum Tawaravadee,

Third person is Mom Luang Assanee Pramote.

This period was easier to find western song. Thai song that composed by using the western rhythm which called "Pleng Luk Krung" is increasing. There is the famous artist name Kru Eur Sunthorn sanan, however, the famous Thai traditional music arranger for orchestra is Mom Luang Assanee Pramote. He is head of the orchestra and the founder of Pro Musica Orchestra which is the beginning of Bangkok Symphony Orchestra. His arranged works are usually started with the Intro part and then the Bridge part. He begins to think more independent according to the study classical music and western contemporary music. The songs he chooses to arrange for orchestra are Dum Nern Sai, Lao ChaReon Sri, and Lao Duang Duen.

Furthermore, there is the arranger name Suriyan Ramasutra. His arranging works is full of creative but still retaining the original tradition as seen in the song name Klueen Kratop Fung and a song name Khruan ha by Thaw

At the present, the Fine Arts Department still collected the Thai traditional music arranging work for orchestra. Their arranger is Vanich Potavanich. His works is guaranteed that it sustained the old tradition and did not degenerate sound.

The College of Music, Mahidol University is one of the departments that created international standard of teaching and learning. They have the orchestra funded by the Government. To support the classical music played by Thai musician to be known by around the world. In order to do that, they have to perform the song which shows the beautiful and refined Thai traditions so they employed Maj. Prateep Suphanrojn, professional of composing, to arrange song. His arranging works are much more than the other arrangers and all of his work full of interesting and shows his idea that do not adhere to the original source.

2. Biography and working of the arranger Thai traditional music for Orchestra

2.1 Phra Jenduriyang (Piti Vatayakora) was born on 13th July 1883 at his mother's relative house located at the corner of Sathon Road, Tavoy

district. He died at the age of 85 years and 5 months on 25th December 1968 at Bangkok. His arranging works for orchestra are Pleng Phantom, Phmar Rum Khwan, Sutha kunsang, Kab mai bunthor, Phmar phang, Phaya dearn, and Ton Borathet.

2.2 Prung Prasarnsap, son of Pha-Pinbunleerajh and Miss Somboon, was born in 1913 and died at the age of 65 years in 1978. His works of Thai traditional music arranging for orchestra are Rabum-borankradee Chingsang, Rabum-borankradee Tawaravadee, Ra-bum borankradee Lopburi, Rabum-borankradee Srivichai, Rabum-borankradee SukhoThai, Kamen-sai-yok, Lao Dum Nern Sai, Mon-Mop-Rua, Somsongsang (Triple), Mah Reuk Kra Rerng (Ra-bum Kwang), Kamen Potisat, Kamen Phuang (Triple), and Sutha Kansang.

2.3 Prasih Silapabanleng was born on 10th July 1912 at the front gate hose of Burapha Phirom Palace (Rim Klong Ong-Ang), Bangkok. He is the sixth son of Luang Praditphairoh or Sorn Silapa Bunleang and died on Saturday 4th August 1999 at the age of 87 years 1 month and 25 days. His working of Thai traditional music arranging works for orchestra is Dum Nern Sai.

2.4 Lt. Comdr. Piyaphan Sanitwongse na Ayudhya was born on 1st June 1934 at Bangkok. He died at the age of 72 years with the cause of ischemic heart disease at Bumrungrad International Hospital, Bangkok on Friday 22nd December 2006 at 05.20 am. His works are Thep Runjuan, Ton Worachate, and Lao Siang Tian.

2.5 R. Adm. Assanee Pramote was born on 1st July 1934 at Bangkok. He is 75 years old. His arranging works for orchestra are Kamen-sai-yok, Lao Charoen Sri and Lao Duang Duen.

2.6 Suriyan Ramasutra was born on 14 March 1931. He is 82 years old. He has composed Thai traditional music arranging works for orchestra such as Klun Kratop Fung, Khruan ha, and Salika Chom Duen.

2.7 Vanich Potavanich was born on 27th

June 1970. He is 43 years old. His arranging works for orchestra are Lao Dueng Dok Mai, Lao joy, Lao Somdej, Lao Kra Tob Mai, Morn Do Dao, Thao haae, and Kang-Kao Kin Kluay.

2.8 Maj. Prateep Suphanrojn was born on 3 August 1972. He is 41 years old now. He is the arranger who compose the most song of Thai traditional music arranging works for orchestra which are Bulan Loy Loen, Ratri Pradub Dao, Klun Kratop Fung, Lao Duang Duen, Kritsada-apinihan, Kamen La-Or Ong, Hom rong Kwan Mueng, Lao Khamhom, Morn-Kla, Assawa Leela, Kaek ka_ao, Lao Damnoen Sai, Phmar Patet, Phmar kwa_y, Kang-Kao Kin Kluay, Phmar Rum Khwan, Ma yong, Chin-Kim-Yai, Salika Chom Duen, Paya Doen, Mon Yard Lae, Kaek Sai, Rabum SukhoThai, Marn Mongkon, Nok Kao Ka Mae, Kheak-Mon-Bang-Kun-Pom, Kamen-sai-yok, Kaek cheon chao, Hom Rong Ratanakosin, Ngi_eow ramleuk, Kraw Nai, Cherd Chin, Sathukarn, Tayoy Kamen, Khab mai bandho, and Ton Borathet

3. Analyzing the characteristic of Thai traditional arranging work for orchestra.

1. Pleng Pha Tom arranged by Phra Jenduriyang

Interpretation and arrangement: Arranger did not insert or changed the song from original source. Even in the bridge part or ending part is still using the melody about 3 bars in the song. There was no intro part and look different from the later periods that are arranged with more creatively ways.

Focusing on rhythm: This song had accent the rhythm till the ending part. The composer chooses the instruments that produce the dept tone such as Bass instruments and Percussion to determine the tempo of music in unison and strong ways.

Changing harmonic line to produce wide range of emotions: Regarding as analyzing above that this song is containing with two parts. The first part is combining with many instruments either in basic melody or setting the rhythm. Then the second part, arranger using just woodwind instruments for

the main melody to lighten the mood and add some lightly sound of wind instrument that did not interfere with the basic melody so the sound are more pleasing to listen.

2. Kab Mai Bunthor arranged by Phra Jenduriyang

It can be said that this arranging work is the first step to change the Thai traditional music to be differently. Although, using the same basic melody but the interpretation is different because inserting more harmonic sound to accent the rhythm which makes this song likely to be Patriotic music. The important issues in this song are as follows:

Featured on the characteristics of the rhythm: The rhythm of this song is important at the first bar. It is using the percussion and the low tone such as horn to keep the tempo entire song.

Choosing to change the key: Arranger chooses to change the key in second movement to make the song more natural.

Using two styles of improvisation: In this song, there are two styles that played at 30 to 37 bar make the song more interesting but unfortunately that the second line cannot be hearing due to the main melody are strong.

Finally, Phra Jenduriyang' arranging works is the first step to arranging Thai traditional music for orchestra. His arranging strategies are the prototype of the arranging music in the later generation as can be seen in nowadays.

3. Rabum-borankradee SukhoThai arranged by Prung Prasarnsap

According to study the arranging work of this song for orchestra by Prung Prasarnsp, it was founded that arranger sustain the original source. He did not change the meaning of the song but adding the harmonic for the pleasing sound. The sound of each instrument did not conflict each other. For example, he can setting oboe, clarinet, flute, and 1st violin to play the same line in main melody, however, he usually choose just flute and 1st violin to play 1 octave higher

than other wind instrument and let the other instrument play lightly sound in second line.

It is no sign of using counterpoint because arranger usually using the harmonic style to merges the sound. The chord that play in this song are normally be seventh chord of V and I which affect the ending phase that has the completed form of IAC and PAC.

4. Kamen-sai-yok arranged by Prung Prasarnsap.

The characteristic of this song is basically like the original song that can summarize as follows;

Did not use the Percussion instruments:

It can be said from this point that arranger is interpret this song which in triple meter that are slow song and sound gently so he did not use the sound from percussion instruments. However, some parts of the song are using cello and double bass to determine the rhythm that seem fit for listen and entertain.

Changing between flute and 1st violin to play main melody line: The song is slow so arranger wants to create the sound in many pitches in order to entertain the audience. He switches part between flute and violin to play the main melody. During before the changing part, there are the part that hold the long melody.

Using counterpoint: The song is quite boring in the part that hold the long melody so arranger adding the counterpoint to help the song more interesting.

The clearly and naturally sound of celesta:

This instrument has the different sound from others. Its characteristic is sound clear and natural. This sound blows away the boring in the song. Therefore, arranger uses this instruments sound in the counterpoint than in the basic melody line.

5. Lao Duang duen arranged by Mom Luang Assanee Pramote

Many arrangers usually adding something in the bridge part more than the main part of song. However, in this song arranged by Mom Luang Assanee

Pramotedid not changed the old tradition of the song. He did not adding something in the bridge part or other parts as his interviews had said that when arranging Thai traditional music, he would not changing anything of the song including structure but he will adding harmonic part. This song using the counterpoint many times especially in the low pitch instrument. Although, he did not like to use harmonic part to intervene the main melody except to create the missing part. These affect his song easily to listen and look natural.

6. Klun Kratop Fang arranged by Suriyan Ramasutra

Certainly, this song is created for entertaining and encourages the audience. Listening to this song, it may bring up the song name Radetzky March by Strauss Johann because the song beat become faster and faster invited the audience to applause for the musician, however, the speed of the song still up to the conductor to determine. The instruments that take the important role in this song are wind instruments and the drum. However, Mr. Suriyan is not adhering to the rule of traditional song much which implied that he interprets the song in modern ways.

This song uses many chords including triad and seventh chord both basic and first inversion. The resting point that most found is IAC. The counterpoint in this song is in the ending music phase and it plays the pitch from low to high. In other part of song still the same as the original source so it can be concluded that new things in this song is the interpretation and using the counterpoint.

7. Lao Somdej arranged by Vanich Potavanich

The significance of this song is that Mr. Vanich chooses to emphasize the hook part of this song as seen that he brings the chorus part to be the intro part and using this part to be solo part of each instrument. Therefore, he is valued the expression in the song. He adjust the mood of song by replay the song each round in 3 different styles. First is to be

gentle and feeling deep impressed with the sound of violin solo part. Then, adjust the sound tone to be cheerful with the sound of flute and wind instruments that adjusting the sound to one high octave from the first round combining with a little upbeat. Finally, play a prelude of the timpani with crescendo drawn the audience to the graceful finale part which the violin, flute and clarinet still playing with the other instrument in the basic melody

8. Lao Dueng Dok Mai arranged by Vanich Potavanich

Mr. Vanich still maintains the beautiful and the meaning of the original source. For example, the rhythm that still the same the entire song, no changing key, using the cymbal to determine the rhythm. The concluding the significance can be known as follows;

Maintaining the beauty and original meaning of song: The mood of this arranging song is the same as the original one. However, by playing the song with the orchestra is still feels the beautiful wording.

Not using the harmonic arrangement to intervene the basic melody of the song: Mr. Vanich lets the instruments that completely played the basic melody so in order to add the harmonic sound is, still, must be for helps the main instruments be vividly. There was always clearly divided the dynamic in the main melody.

Adding intro part and ending part: adapt from the basic melody in the song and no more meaning than the original song.

Using the counterpoint: Arranger uses the counterpoint shortly in the ending part of the song and continues to next new phase by playing scale.

Using harmonic arranging in two lines: As found in the C part of the song, there are two types of harmonic arranging. First line is more notable than the second a little. However, both lines help the song feel more dimension, meaning and more interesting.

Using the string instrument that has the

low pitch instead of Percussion instrument: Arranger chooses cello and double bass instead of percussion instruments. The rhythm of the song is quite sweet and its meaning is also about watching the flowers and the conversation between man and woman. According to the meaning and situation in the song, it proper to use the low pitch of the string instrument than the percussion instrument and Timpani drum.

9. Khek Bor Ra Thet arranged by Maj.Prateep Suphanrojn

In this song, arranger is adding many things in the song for making the song more interesting. However, he still maintains the original tradition. It can be concluded as follows;

Changing the key: Arranging music by using strophic form that playing until ending part of song and replayed it all again. Changing the key helps song to be in wide range of emotions. The new key that arranger chooses make the mood of sound seem differently. For example, changing from C major that is naturally and clearly sound to F major that the sounds feel stronger.

Adding the intro part, bridge part and ending part: Arranger adding the new phase to separate the part of song, however, this helps the audience feel the song more smoothly. The other reason that arranger changing the key in the middle of the song is to make the song are look completed.

Harmonic arranging for instruments: In this part, the interesting point is that the motive of rhythm in the last part of Percussion instruments such as Timpani, and Snare Drum. Although, it did not feel like Thai song but it perfectly pull out the dynamic of the song.

10. Hom rong Kwan Mueng arranged by Maj.Prateep Suphanrojn

This song is clearly indicates the arranging skill which in systematic way of the western methods since the interpretation, arrangement the musical form, improvisation and rhythm including harmonic arrangements.

Interpretation is created for showing their potential skill and the playing pattern in orchestra way and western traditional ways. Thai traditional way in the song is decreasing to the form of phase and short word than the overall of the song expressing. However, the main purpose of Hom rong is just the leading point for invited the audience to feel excite before the next show. At this point, the arranger is exactly interpreted the song purpose clearly.

Arrangement the musical form in this song is arranging phase from the original song. It was adding the bridge parts or other intro parts until it become three large parts which in western music known as "Ternary". The song is more interesting with bringing the phase to tie together created the smoothly sound that proper to perform in orchestra.

Improvisation and rhythm is significance to indicate the creatively thought of arranger. The arranger is not adhere to the original tradition or in other words is to decorate the vase until it look colorful different from old ones. The song is changing the scale in the first part which changes from C major to D major including changing Major to Minor. That can be recognized that even in the same phase, it can have different mood. Even though the rhythm in the song has only one, the song can feels different due to the percussion playing role that can created many melodies.

There are two strategies that arrangers using which are arranging with Homophonic style that the instruments playing together and still have the basic melody and Homophonic style that the instruments are conflict each other. These two strategies, however, be the strategies that arranger using to produce the beautiful sound that impress the audience.

Discussion and Conclusions

1. To arrange Thai traditional music to western music, there are some factors to be considered

In the past, Thai traditional music came from easy listening song. The composer of Thai traditional

music used Thai accent or as known as Thai key signature to arrange to get the accent related to the composer's conception and to maintain Thai style as much as possible. When time change, westerners travelled across oversea with the advancement and the sovereign trespassing. His Majesty the King was a highly talented person who saw the problems of country development to equal to western countries, so he decided to change things right away. The music that showed the cultivated and the spiritual growth was adjusted according to western culture for using for Orchestra. New knowledge of music was arranged including with Thai traditional music, instruments, arrangement, harmony, and playing method. Therefore, the influence to arrange Thai traditional music as western music for orchestra can be divided into many factors as following:

1.1 Culture of Thai traditional arrangement

There are 4 factors to be considered about Thai traditional culture:

Sound system

Theme

Transformed Melody and Rhythm

Due to the review of literature, theme of music or as known as "Basic Melody" is the first thing that the arranger has to analyze. We should understand first that Thai traditional music in the past was word of mouth transmitting. It is very difficult to find the original version which is the real one. However, the final sound of each part or as known as "The down beat note" of each paragraph should be remained also. After considering the basic melody for Thai performance, the *Transformed Melody* is related to the basic melody which performed by other instruments such as alto xylophone, alto bamboo xylophone, Pi nai, Khlui Phiang Aw, Saw Duang, Saw-U, etc and Vocal. In the transformed melody or as known as "harmony", still has the restriction of Thai tradition. Rhythm is the last elements of Thai traditional music, which is considered roughly as triple

meter, duple meter and single meter.

Therefore, the arranger should consider the old culture at first before arranging Thai traditional music to western music. This issue should be studied to maintain arranging as Thai real style or Thai original performance by just changing to play with western music instruments.

1.2 Culture of Western Arrangement for Orchestra

The obvious difference between Thai performance and western performance is the scale system and arrangement. Since the arrange as Western form is vertical arranging which contained with many kind of instruments with different kind of sound quality, period and performing method, it is necessary to use western music theory for easier sound arranging. The arranger of Thai traditional music to western music should have an intimate knowledge both in theoretical and practical music to change Thai traditional music to western music perfectly. The most important thing is how to write harmony part of Thai instruments to western instruments.

1.3 Aesthetic is the beauty which is the value of music

The difference of the music arrangers was measured from this factor. Aesthetic and beauty is the same point. It started from the creation of obviously music interpretation as drawing, choosing different colors by using different music instruments to perform tactically until the listeners were connected to aesthetic beauty. Regarding the value of music, it is related to the coordinate ancient roots of Thai culture. The works should retain the odor of original tradition but full of western music sound. Therefore, it is very difficult to arrange Thai traditional music in western style for orchestra performing.

2. The overall picture of how the evolution of Thai traditional music arranging for orchestra from the past to the present time

There are 3 periods of Thai traditional music arranging for orchestra arranged by Thai since Phra

Jenduriyang until the present, which is due to the duration and the arranging style which approach to western music respectively.

2.1 First period Phra Jenduriyang and Prung Prasarnsap

Thai traditional music arranging works for orchestra in the first period still retain all style of Thai traditional music that are: The same number of theme and paragraph, having no intro part, bridge part, and ending part from additional composing of the arranger, no changing of key. This is the consistence of Thai old tradition. However, the western tradition was used for rhythm control and the songs were interpretation different from the past. For example, the song of Khab mai bandho, the rhythm has be changed obviously different from the past and performed with polyphonic texture which made the music in different dimension.

Regarding harmony arranging, it is obviously clear which is the main instrument for playing in each part by coordinating with minor instrument in lower sound; so that the listener will hear the basic melody as same as the original of Thai traditional music through all the song. Also, the switching of music instruments for the basic melody was used to prevent the same tone through all the song.

2.2 Second Period R.Adm. Assanee Pramote and Suriyan Ramasutra

The arranging works in this period has the beauty of western music style higher than the previous period. As for the works of R.Adm. Assanee Pramote, Thai culture still remained but refilled good sound with the harmony of western music style. In the song of Lao Duang Duen, has mimic and react pattern between the instruments as well as playing with dynamic which is the new thing to this period. Besides, R.Adm. Assanee Pramote has written the harmony for string instruments melodiously.

Regarding the works of Suriyan Ramasutra, he has the brave to break the original of Thai traditional music style. He chose various rhythms, performed faster until the end of the song and put the

counterpoint at the end of the sound.

2.3 Third Period Vanich Potavanich and Maj.Prateep Suphanrojn

This is the present period of writing this work. The song arranged in this period has contained some characteristics as same as the song in the romantic period. It means that the song interpretation and imagination was used for playing intensely which is obviously different from the first period and second period. As for the song arranged by Vanich Potavanich for The Fine Arts Department still retain Thai tradition: The basic melody can hear clearly and unchanged anymore. However, the intro part, bridge part, and ending part were added to perform completely likes western style.

In regards with the works of Maj.Prateep Suphanrojn, it is a bit different from any other composers as following: It has more freedom of creation; the key was changed in the second movement for different playing from the first movement. The intro part, bridge part, and ending part were added; using the percussion instruments in a variety style for playing and sometimes used as the main music instrument. The creation of the odor of western music in Thai song in various styles of Maj.Prateep Suphanrojn was done by no one before.

3. Factors that affect to the evolution of Thai Traditional Music arrangement for Orchestra

According to the previous discussion, it is clear that the evolution of music approaching to Western music as for the below reasons:

- **Arranger has more ability and knowledge to arrange**

After studying more details of western theories since the second period, we will find that those arrangers for Thai traditional music were graduated from western country. Having studied from western country, the arrangers have an understanding of western music, which is expressed in the works that they have composed.

- **The ability standard of music player for**

orchestra is higher

Comparing to the first period, the music player for western music at the first generation was difficult practiced. Since there were no expert teachers for each music instrument, the ability of music performance was low standard. The arranger has to consider by himself for how to arrange and make the players play the best performance. In the present day, the music players have knowledge. There are a lot of specific academies. Some people have learnt from abroad. Getting more skills leads to less limits of performance. Therefore, we can listen to music which arranged in a variety of difficult and eccentric.

• **Supporting from government and public** It is directly influent gathering ability musical players. In the age of Phra Jenduriyang, the musical players are only the governors who consuming allowances. While the present, the musical players are professional music players. The high income leads to high competition. The musical players have the higher quality for choosing. Due to the support from government and public sections, the music players receive many jobs to perform and help the development of the band continuously.

Thai traditional music arranging works for orchestra is still required and opened for public and caused the new change to music network. Moreover, it can also retain Thai traditional music in Thai society.

Recommendations

This study of "History of Thai Traditional Music Arranging works and arranger for orchestra" shows the history of Thai traditional arranging works including background and works of Thai traditional music arrangers for orchestra. According to the data from this research, it is useful to study the specific characteristic of Thai traditional music arranging with vari-

ous western theories in various different factors. The study is extendable to further steps and has the benefits as following:

1. Thai traditional music should be supported to learn note recording as classical note. This is for the benefit of recording the history of Thai traditional music to not being lost over the time and the benefits for publishing Thai traditional music to human.

2. Thai traditional music note should be supported to publish as books, textbooks, lessons. This is to promote learning skills of Thai traditional music note reading, to be useful for scholars, students or general person to study and apply the arrangement of Thai traditional music with western music. The unique musical culture of the nation should be emphasized as the importance. Western culture and our musical culture should be correspondingly blend together, but maintained the original version of Thai music completely.

For further researches:

1. Research about Thai Traditional music arrangement should be learnt in different kind of western band. This is to emphatically analyze for outstanding feature or specific feature of the song.

2. The comparison for Thai traditional music arrangement within the same song should be studied and researched in different periods in various aspects; different arrangers, the concept of arranging and other kind of the song thoroughly. The specific characteristic of the song in different periods which is outstanding in arranging and creative concept should be studied to learn more about the theoretical relation in Thai music and western music.

3. Thai folk song which arranged for orchestra should be studied to expand the knowledge extensively.

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