



Thai Music Master's Wisdom: A Case Study of Sub.Lt Suwit Kaewkramol

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Abstract

The research on Thai music master's wisdom : a case study of Sub.Lt Suwit Kaewkramol is a qualitative research in the field of Ethnomusicology was conducted on a biography studies of Sub.Lt Suwit Kaewkramol and his wisdom in Thai music.

The literature reviewed on related documents, and interviewing with Sub.Lt Suwit Kaewkramol, revealed that Sub.Lt Suwit Kaewkramol (former name Saing Kaewkramol) was born on March 13, 1936 at Banri District in the province of Angthong. A first child of Mr. Ake and Mrs. Suan Kaewkramol, he finished 7 grade at Watbanit School of Angthong, and graduated in 1948 at Chang maiy school. He married Mrs. Jaew Sukkati in 1958 with 4 children. Sub.Lt Suwit had worked as instructors in many educational institutions for example, Kasetsart University, Phanakhon Rajabhat University and Rajamangala University of Technology Thanyaburi. Sub.Lt Suwit received an honorary degree in graduate education from Phanakhon Rajabhat University. He passed away on 26 August 2013.

Sub.Lt Suwit is talented in music and Instrument manufacture boxes. Sub.Lt Suwit had learned from talented teachers namely Ake Kaewkramol, Muen Tantrikarnjanejit (Sai Sasipalin), Teab Konglaythong, Chaleam Buatang, Prayong Rammavong, and obtained musical knowledge from Lieutenant Sudsawang Setsud and Capt Pinyo Pengsamruay.

The study on his Thai music wisdom resulted in the Traditional wisdom: A collection of notation of Sub.Lt Suwit Kaewkramol has been done by gathering and recording, especially those which have been transmitted from Kru Ake Kaewkramol, Muen Tantrikarnjanejit (Sai Sasipalin), Teab Konglaythong and Chaleam Buatang

Instrument manufacture boxes made of plywood. The box is in rectangle shape related to the size of the instrument. The outer box is covered with artificial-leather while inner of the box is laid with foam, then covered with velvet.

Basic principles taught in pipe blowing by Sub.Lt Suwit Kaewkramol were man to man demonstration. Students had to start first lesson on how to use fingers on piping scores. The first song used for the lesson is Thaloom-Pong nueng chan song.

Key words: Thai music master's wisdom, Sub.Lt Suwit Kaewkramol, ethnomusicology

Introduction

Music is a world cultural heritage of humanity. All human races, all nations and all societies have their own music that is unique. Humans bring in music to society such as music in the ritual of show, for stirring, to signal and to lull. Music is a cultural heritage for serving the public, all people in all classes from past to present. So that human is the creator of the musical and also continue the maintenance of the national cultural heritage each nation as well.

Thai music is an art that is paired with the lifestyle of Thailand from in the past, relationship with tradition ritual of Thailand from born to death. Thai music is a unique one that indicates the nationalization and have the old culture as their heritage, continuously until the present. Thai music is able to show cultural continuity, creativity of Thai music ancestors: in the wisdom creative inherited, musical instrument, band, song, An approach to the playing. It is unique and transmit their knowledge to the pupils in a systematic pattern transmitted from generation to generation in inherit culture of Thailand. Has developed a forms change. to environmental, social prosperity of the country. So it has improved the creation of music as new knowledge arises. As appropriate to the era of change. Serve social progress of scientific goes far. However, the original relies on the roots of cultural wisdom that is inherited from ancestors adapted appropriately in the present. It is a solid foundation of culture will not go forsake.

Humans have taken a value of the music to use in the entertaining pleasure and the rituals related to the faith. So it has rituals. Music is by the components such as sacrificial offerings to welcome back so that the music is value in lifestyle for human. Established the value of music that can satisfy the needs of human beings. Therefore, all people have music language is an important factor in living the way of their own. Causes each the local music is unique and differs according to the environment and creativity of the locals.

Local Knowledge as collection comes from experience of life. Social and environmental conditions vary and transfer to be cultural heritage. Operating culture It must have sense for find and refresh, application, build something new. On the old foundations was found, The restoration, the analyst and the inventor invented these folk culture. It was known in later times that "Local scholars" or "local Wisdom" And intellectually to be used in the creation is called. "Folk wisdom" or "local Wisdom". To convey Thai music wisdom by teacher or Who inherited the art of Thai music. It is a very important part to convey knowledge to students and successors. The teachers in the past have been practicing it. With a basic necessity and hence each teacher different approach to music, Some song even the same song always have to different according to each teacher.

To study the wisdom thai music teacher. it is very important to study individuals who are high caliber of music in the context of how to study techniques playing instrument, succession to the student, new knowledge in a creative song each teachers And cognitive that each teacher was inherited. That will be useful in education Thai music, which are studied both in basic subjects.

All levels from young children, elementary, secondary and higher education, independent life. Music scholars have contributed to the uniqueness of the music of existence is sustained national growth is a strong culture.

For this research, the researcher has chosen to study Thai music teacher wisdom. for Case studies Sub-Lieutenant Suwit KeawKamol is thai music teacher who has a ability thai music such as Piper, flute, includes make the instrument box. By the inherited wisdom from ancestors. And many famous Music teacher in the past such as Thuntrikran Jenjit (Sai Sasiphin) King Rama 6, Thiab Khonglaithong, Chaloem Buathung, Sub.lt Suwit Keawkamon Who hold high ideals of nurturing of arts Thai culture and love and respect teachers a lot.

For these reasons, the researchers are interested to study and gather the music wisdom from Sub.It Suwit Kamol who is highly competent teacher of music, for direct data collection. Thus, aimed at making the analytical study to provide in-depth information as closely as possible, in order to be used as guided studies for those interested in traditional Thai music, and in preservation of our ancestors' wisdom for ever last national heritage.

Objectives

1. To study biography of Sub.It Suwit Kaewkramol.
2. To study wisdom of Sub.It Suwit Kaewkramol.

Methodology

1. Data collection

Preliminary study of documents, article, book, thesis, interview and publication of Thai music master's wisdom and to study biography and works of Sub.It Suwit Kaewkramol.

2. Data review and study

- 2.1 Interview of Sub.It Suwit Kaewkramol.
 - 2.1.1 Interviews, resume biography of Sub.It Suwit Kaewkramol.
 - 2.1.2 Interview in Music History of Sub.It Suwit Kaewkramol.
 - 2.1.3 Interview tips for music of Sub.It Suwit Kaewkramol.
- 2.2 Interviewing students and individuals of Sub.It Suwit Kaewkramol.
 - 2.2.1 Interview about various history of Sub.It Suwit Kaewkramol.
 - 2.2.2 Interviews methods transfer music to the student.
- 2.3 Tape recordings with Pi-Nai the song samples of Sub.It Suwit Kaewkramol has been passed down from teacher to many people.

3. Data analysis

- 3.1 Study biography of Sub.It Suwit Kaewkramol.
 - 3.1.1 Biography
 - 3.1.2 Education
 - 3.1.3 Employment
 - 3.1.4 History of music
 - 3.1.5 Musical works
 - 3.1.6 Awards received
- 3.2 Study wisdom of Sub.It Suwit Kaewkramol.
 - 3.2.1 The gathering and scores from Sub.It Suwit Kaewkramol was derived from various teachers.
 - 3.2.2 The method of manufacturing the instrument box of Sub.It Suwit Kaewkramol.
 - 3.2.3 Methods music has developed with system of Sub.It Suwit Kaewkramol.

4. Summary

- 4.1 The data obtained from the collection of field information analysis and then memorandum of research
- 4.2 Introduce the concept and summary of qualitative research in the form of a qualifying characteristic analysis.

Results and Discussion

1. Biography of Sub.It Suwit Kaewkramol

Sub.It Suwit Kaewkramol (former name Saing Kaewkramol) was born on March 13, 1936 at Banri District, Muang Prefecture, Angthong Province. He is the first child of Mr. Ake Kaewkramol and Mrs. Suan Kaewkramol. He finished his Prathom Suksa 7 at Watbanit School, Angthong, and graduated in 1948 at Chang mai school. Sub.It Suwit frequent lecturer in many educational academic for example, Kasetsart University, Phanakhon Rajabhat University and Rajamangala University of Technology Thanyaburi. Sub.It Suwit is talented in music and Instrument manufacture boxes. Sub.It Suwit had learned from teach-

ers talented Kru Ake Kaewkramol, Muen Tantrikarnjanejit (Sai Sasipalin), Kru Teab Konglaythong, Kru Chaleam Buatang, Kru Prayong Rammavong and And knowledge of music from Lieutenant Sudsawang Setsud and Capt Pinyo Pengsamruay.

2. Wisdom of Sub.It Suwit Kaewkramol

From the study wisdom of Sub.It Suwit Kaewkramol the song has inherited Music formats and Methods blow Pi has gained from past shown can be summarized as follows:

2.1 The gathering and scores from Sub.It Suwit Kaewkramol was derived from various teachers as

2.1.1 Pi of music with Sub.It Suwit Kaewkramol be inherited of Kru Ake Kaewkramol Collected in this from the study song discovered important 7 songs. To collect data was Collection of documents and Recording with Sub.It Suwit was performed to memorandum 6 Music are Thaloomb-Pong nueng chan, Paya-Soke sam chan, Kank- Mon sam chan, Nok-Kamin sam chan, Cheard-Nork ,Ground-Nai sam chan,

2.1.2 Pi of music with Sub.It Suwit Kaewkramol be inherited of Muen Tantrikarnjanejit (Sai Sasipalin), From the study song discovered important at 7 songs is Sala-thee sam chan, Toy-Loob sam chan, Tayoi-Dieaw sam chan, Music by Pi- chawa 2 songs are Salama and Bua-loy

2.1.3 Pi of music with Sub.It Suwit Kaewkramol Be inherited of Kru Teab Konglaythong. From the study song discovered important a song is Pan-fa lang song.

2.1.4 Pi of music with Sub.It Suwit Kaewkramol be inherited of Kru Chaleam Buatang from the study song discovered important 2 songs are Sud Sa-Nguan sam chan song and ground nai sam chan and chan deaw song.

2.1.5 Music with Sub.It Suwit Kaewkramol be inherited of Kru Prayong Rammavong From the study gather Sub.It Suwit Kaewkramol learned Kong

Wong Yai discovered important 2 songs are Hoam Rong Chao and Hoam Rong Yen but can not remember the Kong Wong Yai song .It could not memorandum Kong Wong Yai notes.

2.2 The method of manufacturing the instrument box of Sub.It Suwit Kaewkramol.

Sub.It Suwit Kaewkramol began producing their own instrument box and developed its own unique way. Production began in the year 2500 - 2556.

2.2.1 How to produce musical box as 11 step

2.2.1.1 Press machine for wood

2.2.1.2 Polished wooden

2.2.1.3 The box frame up

2.2.1.4 Importing plywood stick to the frame.

2.2.1.5 The menhir

2.2.1.6 Machine frame box into 2 parts.

2.2.1.7 Glue or coverleatherette

2.2.1.8 Kiew-tong

2.2.1.9 Installation and lock

2.2.1.10 Bang Bai

2.2.1.11 Velvet and lined with foam

2.3 Methods music has developed with system of Sub.It Suwit Kaewkramol.

2.3.1 The procedures and methods of Pi teaching of Sub.It Suwit Kaewkramol

2.3.1.1 sit stay opposite with the student by will use the way tells demonstration in blowing. By introducing a blow-by-voice. If sound is still not available. be trained to sound correct which the students must know how to open - turn off fingers sound and the tongue using wind began to chant, respectively sitting the upright body not bend down the head with a graceful gestures and not bent back

2.3.1.2 Pi grip will be forcing the finger holes on the front, right hand or left hand on the top . Accordance with the needs of musicians . Keep both hands on the handle of Pi the words below the thumb under in the proper position is both arms raised

and fold out to light the beauty. The elbow will be located below the shoulders.

2.3.1.3 Blow molding scale expert.

The coach pitched low scale middle scale high scale and maximum scale

2.3.2 Pi blowing techniques of Sub.It Suwit Kaewkramol

2.3.2.1 The tongue using wind of Pi blowing in pitch

2.3.2.1.1 If a low volume from Do Re Me Fa Soi Ra Ti Do. A blow to the neck expanded duct to enlarge.

2.3.2.1.2 If a middle volume from Re Me Fa Soi The wind in chest with wind in cheek enlarge wide neck to direct the air from the stomach through the thoracic to cheek bulge. when the sound Ti Do use the tip of the tongue touches the base of epigastric.

2.3.2.1.3 If a high volume from Re Me Fa Soi use touch the tip of the tongue epigastric and compressed air in a narrow cheek.

2.3.2.1.4 If a maximum volume from Me Fa Use the tip of the tongue touches the base of epigastric. Compressed air in a narrow cheek. Wind force and eschew the sound comes out Me Fa.

2.3.2.2 Va Doark

The words sounded "Aor" The winds cause sound smoother.

2.3.2.3 Technique of the song Deaw Pi as

2.3.2.3.1 Deaw Pha Ya Sok chan song So that the blow is known to use Lom - yao Lom - hoay Pao-keb The tongue in those sounds.

2.3.2.3.2 Deaw Kaek Mon sam chan song So that the blow is sound Do.

2.3.2.3.3 Ta Yoi Deaw song so that the blow is known to use Lom - hao Lom - Hoay Lom - hoon Lom - prib Lom - praoy Tongue in long term use of melodies song chan switch Lom-kran and New-koong fluently with chan deaw

2.3.2.4 The first song for to learn is Thaloom-Pong nueng chan song.

Recommendations

1. A study should also be conducted on the Pi-nai music of Sub.It Suwit Kaewkramol for future research.
2. A study should be done to analyze how Pi song of Sub.It Suwit Kaewkramol was played and derived.

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