



# A Study of Arrangement in Thai Traditional Music for Wind Band

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## Abstract

This thesis utilized qualitative research methodology with the following objectives: 1) to study the history and transformation of Thai music to wind band, 2) to study the arrangement of Thai music melody for the wind band, and 3) to investigate the role of the wind band in Thai society.

The results of the study reveal that 1) for history and development of Thai music into wind band, the transformation took place beginning with the reign of King Rama IV, starting with Thai musicians adopting and practicing Western musical instruments and creating music for salutation. There existed a common feeling among the senior elite that Thai music be developed to be on par with Western music, to show the potential of Thai music to foreign visitors, and to transform it by the transmission of musical performances to laymen; 2) arrangement was made in such a way for the transformation of the band in the following aspects: grouping of instruments based on sound pitches - low, medium and high. The key signature and mode most often used was the Bb scale and the Diatonic Ionian Mode. Musical instruments emphasized the use of the melody of Gong Wong and Ranad Ek (alto xylophone). Thai musical arrangement was done by using Thai musical instruments with multifold styles of harmonization and with technical musical terms for playing musical instruments and Thai musical melodies, and 3) for the role of music in society, the wind band plays a role as part of royal and state ceremonies, in the preservation of musical traditions, in performances, and as the leading band in a parade. Most of all, the band provides entertainment and plays a vital role in contests and ritual performances.

**Key words:** arrangement, Thai traditional music, wind band

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## Introduction

Thai music is both a science and an art in nature, reflecting a valuable national culture of the country. Thai music is consisted of the body of knowledge with clear principles of beliefs, values and traditions. Thai music has undergone development and been endowed with legacy. From music masters or music composers of old to modernity at present, Thai music

never becomes stagnant. The music has been developed along with the change of time to go with the musical styles of a particular era.

During the first 150 years of Rattanakosin period, during the reign of King Rama I to Rama VII (AD 1782-1932), Thai music was firmly rooted on the triangular base of the home, the palace and the temple, founded on the theory advocated by Poonpit

Amatayakul which describes the development and practice of music that occurred first in the home, the acquisition of musical knowledge and skills appeared at the temple. Many of the homes and temples have become a channel for practicing and learning more advanced musical science. As a result, numerous music academies have developed at the home and the temple. The temples that played the role of promoting and performing musical skills by musicians were Khao Ngoo Temple in Ratchburi Province and Kalayanamit Temple in Thonburi. The palace, another music base considered much better prepared than the home and temple, has been equipped with people of musical knowledge and skills as well as the ability to produce valuable new music. The palace was a place where music was learned and singing was performed exquisitely, a place comparable to a reputable college of music.

Since the reign of the King Rama III, Thai music has been influenced by Western music by the arrivals of Christian missionaries. Western music was introduced to the palace through the Western-style military drills. Western music came with the Western military training during the reign of King Mongkut, where Western military instructors were employed. The band was originally played for the salutation and in a parade. Military instructors taught Thai musicians to play the musical instruments in the wind band. Conscripted men learned to play the instruments from Western military teachers, particularly playing trumpet for various activities. The military has been trained and inherited with playing the military-style trumpet.

The influence of wind band in Thailand began in 1873 when King Rama 5 returned from the royal visit to India, Singapore and Java. He founded the band which was composed of the Royal Guards that played Western military music. Later, the military band started playing Thai traditional music from memorization of the song rather than by using musical notation. This type of musical band was known

as “Krae Wong”.

Changes in the military band were initiated by Prince Boripat Sukhumbhan (Krom Phra Nakhon Sawan Woraphinit or Thoon Kramon Boripat) who graduated in military science from Germany. He studied Western music and has been appointed as the Navy Commander. Under his command, the Navy’s brass band has been improved by providing lessons on reading and writing musical notes, including the arranging of typical western musical pieces.

Evidences of development of Thai music appear in many books with reference to correspondences between the Korm Phraya Damrong Rachanuphap and Sometet Chaofar Krom Phraya Narissaranuwatwong in 1941 and the writings of Mr. Chonlamoo Chalankhroh and Poonpit Amayatakul; all unanimously agree that in 1871, the palace had at least 3 Western music instructors to oversee the band. These included Wester Fel, a German; Hae Woodsen, a Dutch and the third teacher was named Jacob Veit. The band has flourished tremendously during the reign of King Rama VI. Band troupes were able to play in a marching band for entertainment and at both public and private ceremonies.

Changwang Thua Phattaya Koson served as an instructor for Royal Navy Troupe Orchestra under the command of Thoon Kramon Boripat, an event regarded as a crossroad of combination of Thai music with western music. Changwang Thua has outlined the playing of Thai music and followed the command to fine tune the musical works composed by Thoon Kramom Boripat for playing with the Pi Paat band. The development of the naval brass band by combining with Thai music showed a significant role played by Changwang Thua Phattaya Koson.

Transformation of Thai music band has been made through the improvement of the melody using Thai traditional music mixed with the Western instruments in the wind band. There was a blend of both Thai and Western musical concepts and ideas which turned out to be a distinct arranging technique.

The importance of the above event is seen in fact that during the period of influence of Western music, Thai music has adopted its transformation by bringing Thai music in tune with the Western instruments for the wind band. Such transformation resulted in composing of melodies as a musical mode by using Western instruments known as “the band mode”. The significance of the background of Western influence on Thai music has led the researcher to have a keen interest in the study of arranging of Thai music for transformation to wind band mode.

### Objectives

1. To study the history and development of transformation of Thai music to wind band.
2. To study arrangement of Thai music in terms of the transformation to wind band.
3. To study the role of the wind band in Thai society.

### Research Questions

The study seeks to answer the questions of how Thai music has transformed into the wind band, with the following research questions.

1. What is the history of the transformation of Thai music into the wind band
2. How have arrangements been made into melodies of Thai music for use in the wind band
3. What is the role of the wind band in Thai society

### Scope of the research

For the scope of the content of the study, the researcher focuses on the transformation of arranging of Thai music into the music for wind band, known as “Thang Trae Wong”, which is not a musical harmonization of Thai music with Western musical chord. The study concentrates on arrangements done by Changwang Thua Phathaya Koson.

The music arrangements chosen for the study of the transformation of Thai music into the wind band

consist those in Music 5 category, i.e. Phlaeng Napart, Phlaeng Homerong, Phlaeng Thao, Phlaeng Kred and Phlaeng Tub.

### Expected Results

The research is expected to provide advantages in the following ways.

**1. Academic advantage.** The results of the analysis of arrangement of Thai music give rise to body of knowledge derived from a combination of Thai musical theories and those of Western theories. Such body of knowledge can be applied for teaching in institutions involved with the music education. In addition, it can be used for arranging Thai music compositions of other Thai musicians, which can be used for the wind band.

**2. Preservation advantage.** The results of the study contribute to the preservation of Thai music in the form of Western musical notation for academic research. In addition, the results of the study provide a clear history and development of the transformation of Thai music in the modification to suit with time. People today also are able listen to the melody of Thai music played with Western instruments. In addition to a succession of Thai musical melody, the transformation has continued to produce creative work in the music world and the further development of the Thai music in a form appropriate to the society in Thailand.

**3. Societal advantage.** The wind band can be used in various occasions to serve the society at present.

### Methodology

The research entitled “Arrangement in Thai Traditional Music for Wind Band” utilized the qualitative research method through studies and interpretation of actual data using anthropological and musicological approaches. The study involved analyses of the data from the field, interviews of artistes, scholars and music teachers who are experts in the field.

In addition, the researcher studies and analyzed musical notations arranged for the wind band since the reign of King Rama VI, kept at the royal palace. The notations have been revised during A.D. 1981-1993 and the digital copies are kept by Professor Poonpit Amatayakul at the Musicology Pavilion, College of Music, Mahidol University. The arrangements selected for the study were those done by Changwang Thua Patthaya Koson.

For the study of the history and development, the researcher synthesized the data from old documents and interpretation was made to the concept of such transformation.

For the analysis of arrangement and transformation of the Thai music, the musical notations were put into a musical program and they were played for music experts with more 10-year-experience to listen to. This was aimed at identifying the kind of Thai musical instruments used in the arrangement. The outcomes of the experts' reviews were analyzed for musical modes of arrangement.

For the study of the role of the wind band on the society, the researcher studied the data from documents and interviews. The acquired data were analyzed, synthesized, interpreted and presented by the descriptive analysis. Conclusion was made in line with the set objectives and further presentation was given accordingly.

## Results

### 1. History of development and transformation of Thai music into wind band

#### 1.1 History of development and transformation of the wind band in Thailand

The Western musical instruments such as trumpets were introduced into Thailand since the Ayutthaya period. Western traders entering this kingdom presented the instruments as a tribute to the king. They used the instruments to play the religious hymns. Later foreigners serving in the court of Ayutthaya started playing the trumpets performing along with

Thai wind instruments, such as Sang and Trae-ngorn. These instruments were used to perform during the salutation rituals at the royal parties attended by the king.

Training on Western instruments was initiated by Impey, a British officer stationed in India. He came to Thailand in the reign of King Rama IV, about the year 1854 as a military recruit trainer at the royal palace. Thomas Knox was a military training instructor at the front palace. Both British trainers used the wind band performance to show salutation to the king by using the English version of "God Save the Queen". This music was known as the King's Anthem (Long Live the King) by Thais. The soldiers who performed in the band were called Kong Trae Wong.

Contacts with foreign countries have brought more music interactions between Thais and foreigners. A foreign vessel called Acona arrived in Thailand. Musicians of the ship taught Thai military trumpeters with German music. Within one month they were able to play the music by memorization. Thai military musicians were able to perform the trumpet for other musical pieces within a short period of time.

In the year 1898 Mr. Van Houssen or Master Yu Sen was appointed as a music instructor for the royal palace at the end of the reign of King Rama IV and another music teacher, Jacob Veit joined the service at the front palace. More trumpet musical pieces were organized by Master Yu Sen to play the King's Anthem. In 1871, Khoon Jen Krabuanhad became the commander of the wind band for the royal navy boat of King Rama V.

In 1873 the royal page wind band division was founded by His Majesty King Rama V. The band was assigned to lead the parade for military marching or for the royal ceremony. The musical pieces used for these occasions were unable to identify. During this period, a few Thai musical masters appeared on the scene, such as Khoon Jen Krabuanhad, Khoon Jad Krabuanphon, Luang Rad Ronnayut and Khoon Rood Daronchai.

In 1876 a project for training military wind band was established under the direction of the royal sister Phrachao Nongyather Phra Ongchao Suksawat. Later the commander of the wind band division was under the direction of Phrachao Baromwongther Krom Phraya Damong Rajanupab. In the year 1897, Michelle Fussco became an instructor at the naval wind band.

In 1898, Phra Watit Borathed (Chit) was the lead trumpeter under the direction of Phrachao Baromwongther Krom Phraya Damong Rajanupab. During this period, a short nibbling sound of wind instruments (Trae Tod) was applied to the King's Anthem by Fussco for use in the performance of the Navy wind band. Phra Watit Borathed introduced the Trae Tod sound into the army wind band and Michelle Fussco also introduced the Trae Tod sound in the musical piece called King's Narai Anthem, which was modified from the melody of the musical piece called "Phleng Sai Samorn".

In the reign of King Rama VI, musical work and trumpet had been expanded and flourishing considerably, resulting in the establishment of the wind bands in the divisions of "Suae Pa Pran Luang", boy scouts, and the royal cavalry guards. Thoon Kramom Jakkrapong expanded the royal bands using the Western instruments by employing Alberto Nassari as an instructor for cavalymen with the establishment of "Wong Farang Ma Ruam", or combined string band of cavalymen. The work was further expanded with the establishment of the band called the band "Symphony of Krung Siam" or Siam Symphony.

During the years 1991-1995, Ansari created the army's wind band with a high capacity. The band was honored to play at a prestigious event such as the royal wedding ceremony in 1991. In 1981 the division of Suae Pa Pran Luang royal cavalymen established two bands. A second unit in the Brass Band was established in 1920 by using musicians playing with the royal bands. During the reign of King Rama VI, the persons who played an important role in the

musical work were Thoon Kramom Boripat and Changwang Thua Patthya Koson, who had contributed so much progress in the musical circle.

## **1.2 Development and extension of the wind band**

The wind band has undergone development and extension throughout the country in the following ways.

**1.2.1 The recording of music of the military band:** After the band began developing gradually, recordings were made to the military music during the late period of King Rama V's reign. The military musical pieces were recorded by a foreign company in the form of performance format and styles including harmonization and through the records, resulting in more musical pieces spreading to provincial areas.

**1.2.2 The extension to laymen.** In 1893, Thailand had lost its territories to France and England. King Rama V had planned to put army camps in many provincial towns across the country. Each camp was stationed by soldiers who played trumpets; accordingly a trumpet unit was established for each camp. The trumpet teacher-soldiers from Bangkok moved to the provinces to serve as head trumpet players. Local soldiers in the provincial camps learned the art of playing trumpet from the musician soldiers from Bangkok and this phenomenon occurred throughout the country. Additionally, the scout troupes established during the reign of King Rama VI with regular musicians at each troupe contributed to the expansion of lay residents' wind bands. The size of the band was reduced, resulting in transformation of "musical mode" based on the number of the instruments. Music was learned by memorization. After a long period of performance through memorization, there was a feeling among performers that they might lose the memorization some day. Therefore, the only way to preserve the musical performance was by keeping notes using Thai alphabets, the symbols known only to particular performers or

specific groups. Thus the transformation occurred in the recording of the music as well.

### 1.2.3 Expansion into the education

**system:** Students' bands occurred first in the schools run by western missionaries with Roman Catholic Brothers or Fathers who taught trumpet and clarinet along with the learning of Western musical notations. The task started with schools for boys in Bangkok and later extended to the provinces. Female students were later taught to play the instruments but not as much as the boys. After that the government of Thailand began teaching trumpets to students and student or scout brass bands were consecutively created.

### 1.3 Causes for transformation across cultures

The history and development of wind band in Thailand reflects the transformation across cultures, i.e. the performance of Thai music with Western instruments in the wind band. Causes and processes of change can be seen in the following.

1.3.1 Thai musicians were taught to play the trumpet. During their free time, the musicians used the instrument to play Thai musical pieces from memorization. It reflects the transformation by the musicians themselves; there was no model for the application, band form and melody format.

1.3.2 The creation of musical pieces with short trumpet sounds for salutation was made by the musicians. The creations were made from the melody of the musical pieces such as the King's Anthem, which derived from the musical pieced called "Bulan loy Luen", and King Narai's Anthem from "Sai Samorn". All these musical pieces utilized Western instruments using Thai melodies. More musical forms were developed accordingly.

1.3.3 After Thoon Kramom Boripat had returned from Europe with the graduation in music studies, development had been made to Thai music to be in par with foreign music. Thai musical pieces had been created with European style harmonization. Sounds and melodies of Thai traditional music were

injected into newly composed Thai musical pieces. The transformation of system and format has been seen in Thai wind band. The person actively involved with this transformation was Changwang Thua Patthaya Koson.

1.3.4 Needs for showing the potential of Thai music to be recognized by foreigners. These efforts were carried out by introducing the Ramayana Khone epic performance showing the part of Phromnas welcoming foreigners. The transformation of Thai musical melody for accompanying Khone performance was made through the utilization of the instruments in the wind band. This was aimed at creating understanding of Thai music by foreigners. The Khone performances were shown to foreigners during the years 1903 to 1910.

1.3.5 The system of learning of the laymen: Learning was acquired through practice and memorization, and this required speediness. After a long period of time, memorization of the musical pieces might have been lost. Therefore, there was a need for making records of what was learned through note taking form and this resulted in the transformation of the instruments unaffordable by the laymen. Thus, the band was forced to reduce the number of the instruments. Two types of transformation occurred. 1) The change in the musical notations to allow lay musicians to be able to memorize the pieces easily and speedily. The notes were represented for rehearsal by Thai alphabets. 2) Change in the melody of the musical instruments was made to match with the instruments used by the laymen, which was limited in number; certain instruments were so expensive in prices and were unaffordable by the laymen.

## 2. Arrangement of Thai music for the transformation of melody for wind band

### 2.1 Grouping of instrument.

In grouping of instruments for wind band, arrangers selected the instrument groups to cover all musical aspects by taking account into the following: 1) melody, 2) song and 3) tempo. Instruments are

grouped in accordance to the sounds based on Western tradition: low sound, moderate sound and high sound. In addition, the instruments were classified according to instrument types: wood wind and brass wind.

### 2.2 Key signature and “Thang Pleng” (Mode)

Keysignature is the set up of 3 musical intervals and scales, usually with the Bb notes. F and Eb scales are set to suit Thai musical instruments by mainly considering the relationship of the major musical notations in the song. Thang Pleng is operated through the arrangement of Thai Traditional Music for Wind Band by using different modes; Ionian Mode is most often used, followed equally by the Dorian Mode and Aeolian Mode. Mixolydian Mode is infrequently adopted.

Among the seven musical notes, Diatonic Scale was found to be most frequently used. This is followed by the use of Hexatonic scale in the six musical notes. Pentatonic scale was least frequently used.

### 2.3 The transformation of the instruments

The melody of Thai music has been arranged and modified to suit the performance in the wind band by creating new melodies similar to the way the Thai musical instruments are performed.

Gong Wong Yai is mainly used for the melody of Thai music, which is performed by the brass wind instruments with low sound such as euphonium baritone, trombone, and bass. For the wood wind sounds, the alto saxophone, tenor saxophone, and the bassoon are used. Ranat Ek or alto xylophone is performed by the use of high-pitch woodwind instruments, including piccolo flute, E flat clarinet, oboes and B flat clarinet carried the melody. For Ranad Thoom, F horn, E flat horn and bassoon are used in the melody. Finally, Gong Wong Lek is performed by the use of cornet in the melody.

### 2.4 Melody arrangement

The arrangement of melodies to suit those of Thai musical instruments is operated in the follow-

ing:

#### 2.4.1 Arrangement of Gong Wong Yai melody.

The melody of Gong Wong Yai, the major melody for Thai music is emulated the using of such instruments as the euphonium, trombone and bass. Arrangement in the imitation of Gong Wong Yai is carried out by playing the main melody together with 1) shortening of the melody by cutting out the sound notes played with the fast speed, 2) reduction of the tempo for the instrument to play the single voice by stretching the stroke to be longer, 3). The use of articulation technique as a combination of the collapsed beats and the insertion of sound symbols, 4) skip of the sound, and 5) adding more sounds or musical notes to the original melody.

#### 2.4.2 Arrangement of Ranad Ek (Alto xylophone) melody

The sound tempos for Ranad Ek are performed using such instruments as piccolo flute, oboe and clarinet. The mimic of Ranad Ek sound is performed with the intensity in frequency of the notes with movements of the melody in the following ways: 1) movement by repetition of the sound, 2) hierarchical movement by moving up or down hierarchically, 3) movement by skipping the steps up or down movement, normally in double movement, 4) Movement in zigzag pattern, which moves up and down alternately; the melody moves up and down depending on the direction of the way of the movement, and 5) a combination of all forms of movement. The technique combines several forms of movement together, such as the implementation of a hierarchical movement with repetition or the movement in zigzag pattern and the repetition of the sounds.

#### 2.4.3 Arrangement of Ranad Thoom melody.

Melodies mimicked for Ranad Thoom are made by such instruments as bassoon, F. horn with occasional use of tenor saxophone and alto saxophone. The melodies are made alternately with the follow-

ing manners: 1) the performance is based mainly on the Gong Wong Yai, 2) there exists some repetition of Gong Wong Yai melodies in some occasions, 3) certain musical notes are deleted of Gong Wong Yai or euphonium, and 4) skipping movement of musical notes to interval 8 or more.

#### 2.4.4 Arrangement of Gong Wong Lek melody

Instrument used to mimic the melody of Gong Wong Lek is the cornet. The movement of melody of the instrument is similar to that of the clarinet but with the use of the faster sound at certain phases. In a similar manner, the melody movement is made in the clarinet with deletion or reduction of musical notes but a usual movement characteristic of the clarinet is maintained.

#### 2.5 The harmonization

Harmonization is arranged for the wind band. No difference in the cord style harmonization is found among different instruments. Other melodies are made to have free movement with the application of the Heterophony harmonization. The harmonization of the same melody with different instruments is made with the coordination of the interval movement of 3, 6, 4 and 5. The harmonization of a similar melody with the same instrument is done by the use of Bb Clarinet 1 and 2. Most of the tunes are played with the single sound and the harmonization of interval 8 and harmonization of Cornet 1 and 2, with the harmonization of interval 8 and the harmonization of F Horn 1 and 2, most are harmonized with interval 3, 6, 5, 4, and interval 8.

#### 2.6 Performing techniques

Two techniques are used for playing the wind band.

2.6.1 Performance technique for specific musical instrument with 3 patterning techniques: kraw, Thang Keb and Sabad. And

2.6.2 Performance technique for performing melody with 3 patterning techniques: Tor, Khad and Leum or Chiew.

Tor Technique is used to play with the high-pitch woodwind instrument group connected with the moderate and low pitch woodwind instruments and with brass instrument. Khad technique is played as a prelude with high pitch woodwind instruments and moderate and low pitch instruments. Khad technique is also played with brass instrument. Luem technique has two patterns: 1) the overlapping of different melodies and 2) the overlapping with the same melody.

### 3. Roles of Wind Band

The wind band plays multifarious roles, which can be classified in the following manners.

3.1 Role in the performance at the royal ceremonies. According to the military's regulations for showing respects, the music played for these occasions are five songs including 1) King's Anthem, 2) National Anthem, 3) Maharek (Auspicious music) music, 4) Mahachai (Victory) music and 5) Thongchai Chalermphon marching music. Most of these musical pieces are played at the ceremonies, such as the Royal Plowing Ceremony, His Majesty the King's royal charity dedicated to temple ceremony, His Majesty the King Presiding over to King Chulalongkorn Day charity .

The wind bands of the Army, Navy, Air Force and Police play the role in the ceremonies. These bands have the duty to play the ceremonial salutation music at official functions.

3.2 Role in the performance at state ceremonies such as Paying Homage to King King Naresuan the Great, ceremony to commemorate the memorial of King Phranagklao and Phra Maha Jetsadarajklao. Most of the bands are played by the units of the military and police. In addition, in various provinces with public ceremonies, bands from educational institutions are used to play at these ceremonies similar to those in Bangkok.

3.3 Role in the preservation. Revisions have been made to musical notations and musical pieces composed by Thoon Kramom Boripat for use in the



celebration of 100 year anniversary of Changwang Thua Patthaya Koson in 1980 held at the National Theatre. Marching songs and Khone dance performances with wind bands were recorded. In 2001, the recorded musical pieces were made into the CD copies in the celebration of 120 year anniversary in honor of the life Thoon Kramon Boripat, Master and Father of Thai modern music. The marching bands have made the recordings in order to preserve Thai music with Thai musical melodies using instruments for the band. The purpose was to preserve and disseminate the traditional Thai music.

3.4 Role in partaking in performance. It is divided into 2 main types: 1) duty in the performance by using the wind band to perform Ramayana Dance drama of Phrommat episode with music composed by Phraboromwongther Chaofar Sukhumbhand Krom Phra Nakhon Sawan together with Changwang Thua Patthaya Koson. The earlier shows were held around the year 1903-1910. Later on, the show was performed in 2007 at Thailand Cultural Center in commemoration of the King's 80 and the Queen's 75 Birthday anniversaries. Later in 2009, the same performance of Ramayana Khone drama was organized again to celebrate the Queen's 80 year Birthday anniversary; it was organized by the Crafts Promotion Foundation under the patronage of Her Majesty Queen Sirikit. There were the performances with the play of Pi Paat orchestras alternately with that of the brass bands from the Royal Army. 2) The music for listening to and for entertainment using the wind band or brass band were played before the actual performance of the drama in order to entertain and to get the attention of the audience. Around the year 1934, the music was played by the bands before the screening of movies. However, afterward this was replaced by the recording instead of the live-band. Most musical pieces played before the shows were marching musical pieces. The playing of the bands before the show has changed completely.

3.5 The lead role in a parade. The lead in

the parade is divided into three formats: 1) For leading the parade in official ceremonies, the wind bands from 4 military and police bands were utilized. 2) For leading a procession, it commonly used the brass bands belonging to lay residents. 3) For leading the parade activities, the wind bands belonging to lay residents and educational institutions were used.

3.6 Role in the entertainment The wind band is performed to provide entertainment to guests at a gala dinner, a banquet or a reception at various national day celebrations.

3.7 Role in the contest The bands that are significant for this role are those from various schools and military bands. Competition has been organized by the Department of Physical Education under the theme "Thailand Students Marching Band Championship Competition". The musical pieces compulsory for performances by all participating bands are often those pieces composed by the King, Thai music, contemporary Thai music and the pieces of the band's choice.

3.8 The role of the performance at the rites. Most of the musical pieces performed at the rites are played by the band with two main functions: 1) the band has the function to perform at the ceremonial rites with all types of Thai classical music such as Home Rong Yen (prelude), Pleng Thao, Pleng Kred and various Phleng Samniang. Musical pieces are played in religious rituals at auspicious and non-auspicious occasions, and 2) the music is played for listening to and for entertainment in a specific ritual that is either auspicious and non-auspicious.

## Discussion

Discussions of the findings of the research entitled "A Study of Arrangement in Thai Traditional Music for Wind Band" are presented in the following.

The concept of transformation of Thai Music for the wind band.

The transformation of Thai music for the wind band follows a similar pattern of cultural transforma-

tion concept espoused by Phajongjit Athikhomnantha as follows.

1. In the dissemination of Western music into Thailand, training of Western music was carried out by Captain Implay and Captain Thomas Knox, two retired British Army officers. Additionally, the style of music and performance patterns followed those played by the in-coming warships to Thailand during those times; it is truly a process of cultural diffusion.

2. Borrowing from Western culture has carried out by the adoption of Western music and instruments of the West. In addition, the song God Save the Queen was adopted as the music for salutation in Thailand.

3. Discovery of method by chance. The fact that Thai military musicians practicing western instruments when abstaining from military training led to Thai musicians memorizing the way of playing the instruments. This was a transformation made by the musicians themselves. There was no format of utilization in the application form and in the melody.

4. Invention by applying existing techniques for improvement, such as creating Trae Tod for salutation music. The music for salutation was created using the melody from the Thai music. For example, the King's Anthem was adopted from the melody of the song Bulan Luenloy and King Narai's Anthem was adopted from the song Sai Samorn. During this time, the transformation began by bringing in Western wind instruments to play Thai music with similar melody. More patterns of music development have occurred.

5. Innovation or the invention of new ideas has developed Thai music considerably through the idea of Thoon Kramon Boripat, who returned from studying music in Europe. He has composed many Thai songs with European style harmonization and Thai songs with mimicry of sound and melody of Thai classical music. He has contributed to the development of the system and pattern of transformation of Thai music for the wind band. The person who joined the effort for the development in this era was Changwang

Thua Patthaya Koson. In addition, the urge to prove the potential of Thailand for foreigners to realize the capability of Thailand for participation into modernization was seen in the attempts by showcasing the Ramayana Dance of Phrommat episode in welcoming foreigners. The music accompanying the show consisted of the instruments used in the wind band. This was to encourage foreigners to listen and understand the Thai music. It is the process of innovation in music.

Additionally, the findings of the research are varied with the idea borrowed from Kroeber in term of the process of transmission or learning outside the educational system. This led to the transformation which was evident in the of trained music teachers attempting to teach lay musicians. Such a transmission involved the idea of recording for the purpose of recognizing and memorizing the music of the laymen's style and the transformation of the melody based on the available musical instruments.

The finding of the research can be concluded in terms of the process of transformation of music in 6 processes termed as "CHANGE" as the following.

**1. C** refers to **Communication**. The transformation of music is derived from communication, particularly contacts with foreigners. The main idea is that of the diffusion of music.

**2. H** refers to **Half-Blood**. It is an infusion of Thai music with Western music by training Thai musicians with Western musical instruments. It is a creation of a musical hybrid, thus leading to a change in music, which can be termed as inadvertent discovery.

**3. A** refers to **Abroad**, an act of importation from abroad such instruments and foreign musicians to teach Thai musicians. Training model has been brought into Thai environment, thus causing the transformation, which can be compared to the concept of cultural borrowing.

**4. N** stands for **Nationalism**. The nationalism espoused by Thoon Kramom Boripat, who has stud-

ied musical arrangement from abroad, employed the knowledge acquired in arranging Thai music. In his attempt, he emphasized Thai musical characteristics which led to the integration and transformation in a way that is different from the Western style harmonization, which is comparable to the concept of innovation.

**5. G stands for Going international.** There was an urge for modernization of Thai music to be in par with foreign counterparts. A showcase on Ramayana performance has been shown in welcoming foreign visitors in the hope for them to appreciate Thai music more. Transformation has been made in the way the musical instruments played in the band, which is comparable to the concept of the invention.

**6. E stands for Education.** It is done at a layman's level to generate learning and practice in a fast way, making the practice and reading the converted notes easy to remember and to learn faster. The transformation of Thai music to the wind band is a result of influence of Western music in combination with Thai music and this caused the society to come in tune with the progress of Western society. Social changes brought about cultural changes including the changes to the music. Processes and stages of change are consistent with the concept of Kroeber as appearing in the writings of Phajongjit Athikhomnantha which describe a hierarchy of social and cultural change in 5 phases.

Transformation of Thai music into the wind band first occurred with the introduction of the Western instruments for playing the Thai music. The identified role of the hybridized music was used for salutation purpose. When used frequently, it began developing a style of music and harmonization with further refinement. During such a development state, the wind band still played the role of performing salutation music with further improvement in patterns. The prominent change was seen in adoption of musical instruments in the wind band and modification in musical system in terms of methods of performance,

harmonization, musical style and tempo.

The wind band, which was adopted from the Western tradition, has been improved to keep up with Western norms and used for performance of the King's Anthem. Its usage has been further expanded in a wider scale in society. When the wind band spread to the provinces and into educational institutions to laymen, the pattern and size of the band was also modified; particularly at the lay resident level where large sized-expensive instruments were unaffordable. The size of the band was thus reduced in terms of number of instruments.

The function of the band has changed considerably. In addition to being used for the performance of salutation music, its function has been expanded into being used as a lead in the parade, for accompanying theatrical performance, as part of ceremonial performance, and in a performance for entertaining audiences. These social functions of the wind band are similar to the concept proposed by Thittaya Suwannachot and the concept of Thongchai Santiwong and Chaiyot Santiwong regarding the 4 phases of identification of the role of members of an organization. The first stage deals with role expectation; the second is the setting of objectives, procedures, rules and regulations by the organization; the third stage involves a period of learning of the role relationship with co-workers attempting to adjust the role to the organization and the expectations of the society; whereas the fourth phase is the remaining or leaving the organization. To remain in the organization is when his role is consistent with or in accordance with the expectations; whereas to leave the organization when his role does not meet the needs of the organization.

The researcher agrees that wind band has the function to play salutation music with similar characteristics of the concept of role identification process of organizational members proposed by Thongchai Santiwong whereas the wind band belonging to lay residents has the function for performance

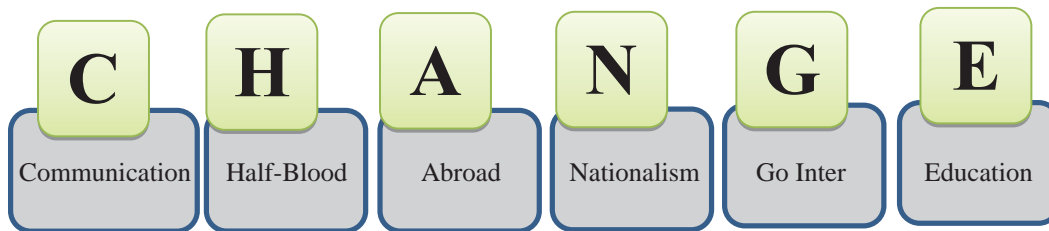


Figure 1

in ritual ceremonies. Functions of the wind bands of both levels are the following:

### Functions of the wind band for performing salutation music

1. Expectation phase: Modification is made to the band to be capable of showing expected salutation and aims.

2. Formal phase: Function and role in performing are clearly defined in the regulations for playing salutation music by the royal palace, specifying duty of the band and musical pieces to be played.

3. Learning and adjusting phase: The wind band which performs the role in the society in playing the salutation music has been adjusted for improvement in terms of musical styles and instruments to suit with members of the society.

4. Remaining phase: This phase makes the wind band to remain and function to perform salutation music.

### Functions of the wind band belonging to lay residents.

1. Expectation phase: Modification is made by laymen who expect to use the band for parade and performing at ritual ceremonies.

2. Forman phase: Lay residents do not undergo this phase and it is not clearly identified.

3. Learning phase: Laymen's wind band has to adjust itself to suit with environment in rural areas and with specified functions to serve various occasions such as leading the parade and for entertain-

ment.

4. Remaining or leaving the society phase: In this period, if the laymen's band is not able to adjust, the form of the band may change or leave the society. However what remains is the leading parade function by adding other kinds of instruments. The form of the band may change but it still functions in the parade leading and provision of entertainment.

The researcher agrees that change in the musicé is a mean and process of "remaining in society" to maintain on-going social functions. Formats and procedures may undergo cycle changes but the function of serving the society remains. If the band adjusts itself well with the society, it can remain in it. However, if it is not capable to make adjustment, musical conditional change takes place or the band has to leave the society. This is reflected in the case of lay residents' wind band, of which its expectation by the laymen for the band to serve the rural society as a leading band at the parade with additional functions of provision of entertainment with participation from villagers singing along in the band. If the band is not able to serve such purposes or to make an adjustment, the band is left out from the society and villagers will use other formats for serving such purposes, i.e. leading the parade, providing entertainment with villager singing along. The function for the wind band for performing salutation music is clearly defined. Changes may have been made but the function remains the same. Such changes are part of development and not a total "conversion" or leaving the so-

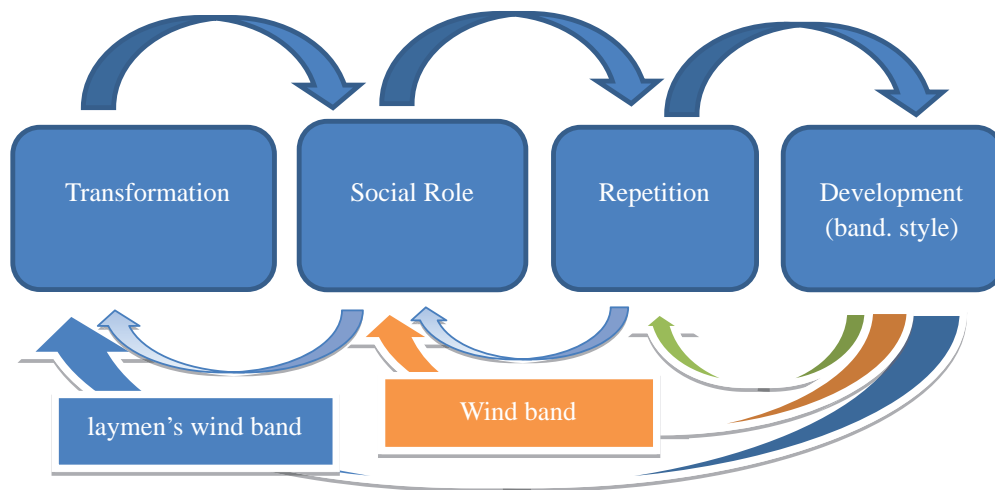


Figure 2

ciety. The formats and cycle of transformation of Thai Traditional Music for Wind Band in Thai society can be shown in the following chart.

Chart showing concept of transformation of Thai Traditional Music for Wind Band in Thai society

## Recommendations

### 1. Recommendation based on the findings

The researcher has proposed the “CARE” concept derived from the findings. **CARE** refers overseeing musical culture of Thai music as follows:

**C** stands for Contest, Competitions: The promotion and development of the Thai musical work should be encouraged in order by the agencies involved with overseeing the culture. This is similar to the activities organized by the Department of Physical Education in holding competitions on “Thailand’s Student Marching Band Championship Competition”. In addition, the agencies overseeing culture and education or local organizations should organize competitions of the bands or marching bands belonging to lay residents or students. Accordingly, the conditions of the competition should be clearly specified with compulsory performance or arrangement of Thai music by the contesting bands, focusing on specific techniques for performing, harmonization originality and creativeness. Music work is a way to pro-

note the creation of new musical works and cooperation among network for exchange of knowledge and solutions of problems.

**A** refers to Attitude: Generating a good attitude towards preservation and the values of Thai music and Thai songs which may have changed. A good attitude toward marching bands playing Thai music should be encouraged. Campaigns for listening to Thai music should be made through various media channels or through leaders such as teachers in order to convey to other audiences. Campaigns should also be made with local leaders for transmitting to local residents.

**R** refers to Research; it is a way to store the knowledge for future generations to learn from. In addition to research, audio and video records should be made for study and review when required.

**E** stands for Education. Education develops and creates musicians and music arrangers of Thai Traditional Music for Wind Bands. A particular course for this type of professionals should be designed, which requires integration of both Thai music and Western music. With the implementation of the course, it is expected that more music practitioners with the ability to play both Thai music and Western music are produced, more arrangers of Thai music for wind bands come into play and more students of Thai mu-

sic join the bands. This task can be achieved by bringing Thai musicians to learn arrangement techniques used in Western musical instruments and by teaching the course at the tertiary educational level. The expected outcome is the ability to arrange the music based on the traditional Thai musical form.

### General suggestions

1. A study entitled “The Creation of Clarinet Melody” should be conducted because clarinet has similar melody characteristics with those of Ranad

Ek. The in-depth and complexity of such melody is worth studying.

2. A study should be carried out about arrangement in Thai music with emphasis on the arrangement style of Thoon Kramon Boripat in order to demonstrate that the combination of arrangement between knowledge of Thai music and that of Western music.

3. Studies should be conducted on arrangements of music for marching bands composed by other musicians to be used as guideline for further development of music study.

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