



A Study of Benjarong Dhanakosate's Solo Sawdung on Sarathee Sam Chan

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Abstract

The objectives of this research are to (1) to study the history, creation and teaching of Benjarong Dhanakosate. (2) to study Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan.

The results are founded that

1. Kru Benjarong Dhanakosate is a Thai music teacher who has ability to play both Sawdung and Saw-U. Kru Benjarong could solo Sawdung proficiently by studying with Kru Blai Wannakhaejorn and Kru Blang Wannakhaejorn. Besides these, Kru Benjarong is expert in playing and singing the song for puppetry performance. Kru Benjarong has transferred the skills about how to play Sawdung and Saw-U and taught the foundation for students in various educational institutions without hiding her knowledge. Kru Benjarong is honored as a national artist at the field of performance arts (Thai music) in 1998.

2. Sarathee Sam Chan is the kind of Prob kai song. Sarathee Sam Chan has three sections, section 1 has 4 Na Tub rhythm, section 2 has 4 Na Tub rhythm and section 3 has 5 Na Tub rhythm. There is the similarity of melody in the end of section 2 and section 3. Sarathee Sam Chan has the various melodic forms and scales of the song consist of Fa scale, Do scale and Te scale. The relation of the ending tone in main melody and solo melody is mostly related to each other. Moreover, there are various solo techniques of Sawdung used in Sarathee Sam Chan.

Key words: Benjarong Dhanakosate's solo Sawdung, Sarathee Sam Chan, history creation and teaching

Introduction

Human is the social animal who lives together, transfers and exchanges the knowledge in the society to build valuable art creations, particularly the field of music, in which both science and high arts that certify about prosperity and cultural evolution of those races. Of course, music of each nation always has conformity and difference that considered as specific symbol of music for each culture. Furthermore, music is a study communication to shows being a per-

son since the past until now.

The music is the most important national culture. Surely, the glorious nation has their own national music. The mentioned music is different such as figure, tone, volume, the material to make musical instrument, how to play and more numerous (Montri Tramout 1988:1). The music is the cultural heritage is used for every race, language, and class since the past till present. It could be concluded that the human who creates the most valuable music and enable

to maintain as national cultural music of each race. The Thai music is a Thai cultural arts that created by very clever knowledge of Thai musical teachers and becomes a symbol of refinement, a delicate, reflect to emotional gorgeous prosperity and civilization of the past people. The Thai music always spends the time for science development in science that is important element of every era music including to manner of music, how to play, melody composing, a sort of playing, and opportunity of playing till define the study steps inherited as the custom. Adhere altogether becomes a particular style of Thai music (Kanjana Intarasunanon 1989:63).

The Thai music is not only Thai civilization heritage, but also of the world. Inheriting and transferring are also important things with other civilizations of mankind. Normally gorgeous prosperity arts must consist of ability artists, appreciate audiences, and society-Thai musical civilization since ancestors. There are artists who can transfer the beauty very well. The Thai society was civilized since the period of Krung Sukhothai, Ayuthaya to Rattanakosin today. It remains only audiences who are fully appreciates with the beauty (Pichit Chaiserei 1986:63).

The Thai music also has particular symbol, in which could be divided into many kinds such folk music like Lokthong music, Loukkrung music and Thai music. The mentioned music are exist in Thailand. Every style of music develops and uses musical instruments including to use the languages for different singings. Thus, the experience person of music listening for each style could conclude that where those music from, get feelings and how the meaning of music is because listeners could understand the symbol of those music and the more experiences of listening, the more understanding in depth (Suraphon Suwan 2006:56). The same thing, Mr. Sangat Phukaonthong (1989:133) argued about music division such as:1) vocal music series like traditional Thai songs, Thai classical songs, and Thai new songs, 2) series of playing music like overture, Pleng Naphat,

Pleng Reung, Pleng Hangreung , Lukmod and Solo.

Kru Benjarong is a Thai instrumental teacher who has ability to play both Sawdung and Saw-U. She is recognized by many musicians that she has very good memory. Mrs.Penhcharung could play treble fiddle very well, 8-10 years old. Besides these, she is expert in playing and singing the song for puppetry performance, Pleng Tab, Pleng Tao, Pleng Naphat, Pleng Reung, and solo by studying from experts in Thai music such as Kru Blang Wannkhaejorn, Kru Blai Wannkhaejorn, Kru Cheouor Nakrorng, kru Lakmorm Esangkoun N Ayuthaya, Kru Benjarong has transferred the skills about how to play Sawdung, Saw-U, and taught the foundation for students at The College of Dramatic Arts, Bunditpatanasilpa Institute, Thai Classical Music Club, Faculty of Education, Chulalongkorn University, The King Rama II Praboromrathanunsorn Foundation under royal patronage, Thai bands of The Government Savings Bank, and Kasetsart University, in which maintained as classical music from those experts. In 1995, Rajamangala University of Technology provided the Honorary Degree of Fine Arts to Kru Benjarong, venerable person in Thai music. Kru Benjarong taught everything for students without hiding. Kru Benjarong is honored by National Culture Commission as a national artist in the field of performance arts (Thai music) in 1998.

Sarathee Sam Chan is a song composed as a solo by Kru Benjarong which illustrate that Kru Benjarong has ability in composing the solo, so the researcher is interested in study of Sarathee Sam Chan Sawdung in order to see the value and understanding the importance of other components of Sarathee Sam Chan for conservation and inherit such a music.

Objectives

1. To study the history, creation, and teaching of Kru Benjarong Dhanakosate.
2. To study Kru Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan.

Methodology

To study Kru Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan, the data is collected from academic documents, researches, related books, and conservative study. The data collected from interview, record and photo capture, bringing that data to analyze. This research is a qualitative research and researcher presents as the following;

1. Data Collection

1.1 Researcher gathers the data regarding to the study of Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan from academic documents, researches, related books from educational institutions and government sections as follow:

1.1.1 Srinakharinwirot University Library

1.1.2 Faculty of Fine Arts Library, Chulalongkorn University

1.1.3 Faculty of Arts Education Library, Bunditpatanasilpa Institute

1.1.4 The College of Dramatic Arts Library, Bunditpatanasilpa Institute

1.1.5 National Library of Thailand

1.1.6 National Archives of Thailand

1.2 Researcher gathers the data regarding to the research by interview the following teachers and senior teachers;

1.2.1 Kru Benjarong Dhanakosate
National Artist in the field of Performance Arts (Thai Music)

1.2.2 Ms. Niramon Trakarnpol
Expert in Thai stinged instrument of The College of Dramatic Arts

1.2.3 Mr. Dussadee Meepom
The Head of Thai Music Department, Faculty of Art Education, Bunditpatanasilpa Institute

1.2.4 Ms. Sililak Chalootham
Vice-Dean, Faculty of Art Education, Bunditpatanasilpa Institute

1.2.5 Mrs.Chanthon Feuangfu
Senior Professional Teacher, The Col-

lege of Dramatic Arts

1.2.6 Mrs.Sunanta Panthukol
Senior Professional Teacher, The College of Dramatic Arts

1.2.7 Mr. Chairath Weerachai
Professional Teacher, The College of Dramatic Arts

1.2.8 Mr. Kacharin Dontrichalearn
Teacher, The College of Dramatic Arts

1.2.9 Ms. Chaimongkol Sripatnayt
Teacher, Roi Et The College of Dramatic Arts

1.2.10 Ms.Suwiwan Wattanathap
Teacher, Faculty of Humanities and Social Sceinces, Bansom-dejchaopraya Rajabhat University

1.3 Researcher uses magnetic sound-recording tape that was played by Kru Benjarong Dhanakosate from recording of teacher Prasith Thaworn, the national artist as case study.

2. Procedures and Data Arrangement

Researcher studies and manages the data into system categories, content, objective in order to study the Kru Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan.

3. Data Analysis

Researcher uses the main data from primary documents and secondary documents, in which focuses on the study process of playing Sarathee Sam Chan treble fiddle of Kru Penhcharung Thonkoses.

3.1 To study the history, creation, and teaching of Kru Benjarong Dhanakosate.

3.1.1 The history of Kru Benjarong Dhanakosate

3.1.2 The creation of Kru Benjarong Dhanakosate

3.1.3 The teaching of Kru Benjarong Dhanakosate

3.2 To study Kru Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan.

3.2.1 Scale of Sarathee with Sawdung

- 3.2.2 Structure of main melody and solo
- 3.2.3 Form and rhythm forms
- 3.2.4 Phrase, scale and ending tone
- 3.2.5 Relation of ending tone, main melody and composition
- 3.2.6 Melodic movement
- 3.2.7 Techniques of Sawdung in Sarathee Sam Chan

4. Conclusion, Explanation, and Suggestions
 Researcher summarizes results of the research and present by descriptive analysis.

Results and Discussion

Section 1 : To study the history, creation, and teaching of Kru Benjarong Dhanakosate

1. The history of Kru Benjarong Dhanakosate

Kru Benjarong Dhanakosate was born on 5th October 1918 at home in Wat Maianmatarasa community Bangkhunphrom district, Pranakorn, Bangkok. At the present, Kru Benjarong is 96 years old. Kru Benjarong is a daughter of Kru Dtiang Dhanakosate and Mrs.Tong-Oo Dhanakosate. Kru Benjarong is married to Lt.Chit Chaengchawee. Kru Benjarong started learning Sawdung with Kru Blai Wannakhaejorn and Kru Blang Wannakhaejorn

2. The creation of Kru Benjarong Dhanakosate

Kru Benjarong has been the judge in many Thai music contests of government and private sectors. For the music, Kru Benjarong composed the solo for SAwdung and Saw-U from Pleng Sam Chan, Pleng Tao and Pleng Tab such as Pleng Kaekmonbangchang Tao, Pleng Sarathee Tao, Pleng Tabtonplengching Sam Chan, Pleng Tong Yon.

3. The teaching of Kru Benjarong Dhanakosate

Kru Benjarong has transferred the skills about how to play Sawdung and knowledge regarding Thai Music for students in various educational institutions such as The College of Dramatic Arts, Bunditpata-

nasilpa Institute, Faculty of Education, Chulalongkorn University, The King Rama II Praboromrachanunsorn Foundation under royal patronage.

Section 2 : To study Kru Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan

2.1 Scale of Sarathee with Sawdung

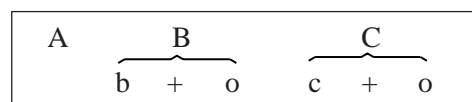
Study the relation of Sarathee Sam Chan Scale in Sawdung

2.2 Structure of main melody and solo

Sarathee Sam Chan is the kind of Prob kai song. Sarathee Sam Chan has three sections, section 1 has 4 Na Tub rhythm, section 2 has 4 Na Tub rhythm and section 3 has 5 Na Tub rhythm. There is the similarity of melody in the end of section 2 and section 3. Moreover, the solo melody of Sarathee Sam Chan has the same structure with main melody. For the solo, it is played twice in each section by Tieow Waan and Tieow Gab.

2.3 Form and rhythm forms

Sarathee Sam Chan is a kind of Prokkai music and it has three sections, repeated forms of melody in section 2 and section 3, in which could be written the forms as following:



Rhythmic forms of Sarathee Sam Chan displays in a variety of rhythmic forms.

2.4 Phrase, scale and ending tone

In the study of phrase, scale, ending tone of main melody and solo melody of Sarathee Sam Chan found that Sarathee is a Pleng Tang Peun that has constant length. Phrase of the melody in three-level has length to 4 phrases which is enable to study about ending tones and scales of melody in each phrase properly. The appeared scales in Sarathee Sam Chan are Fa scale, Do scale and Te scale. For the relation of ending tone between main melody and solo melody of Sarathee Sam Chan in those three sections, the ending tone between main melody and solo melody are mostly related to each other but there is the dif-

ference between main melody and solo melody because of complicated melodic movements of solo style in some phrases. That happens from knowledge of composition including the techniques Yoi Chagwa as playing. Thus, that causes ending tone different in some parts, but it holds the important ending tone of main melody in 8th room, that still maintains the identity of Sarathee.

2.5 Relation of ending tone, main melody and composition

For the study relation of ending tone, main melody and composition, the appeared ending tones in Sarathee Sam Chan are Luk tok Do1, Do2, DO3, Do5, DO6, Luk tok Fa1, Fa2, Fa3, Fa5, Fa6, and Luk tok Te1, Te2, Te3. . The ending tones Fa1 and Fa3 are found the most in Sarathee Sam Chan.

2.6 Melodic movement

From the study found that Melodic movement of Sarathee Sam Chan is mostly Pleng Tang Peun based on the composition and found Fa scale, Do-scale and Te scale. Moreover, the minor notes are appeared in scale as co-note in melody movements that provide the hamony and completeness of melody.

2.7 Techniques of Sawdung in Sarathee Sam Chan

For the study Benjarong Dhanakosate's solo Sawdung on Sarathee Sam Chan, the study found that there are the appearances of special techniques in the song such as Prom Bpert, Prom Bpit, Prom Jaak, Gratop Siang, Sabat Kanchak, Sabat Niw, Dtawat

Siang, Pra niw, Yoi Jangwa, Root Niw, Tot Niw, Saeuk Siang.

Conclusion

Kru Benjarong Dhanakosate is a Thai music teacher who has ability to play both Sawdung and Saw-U. Kru Benjarong has transferred the skills about how to play Sawdung and Saw-U and taught the foundation for students in many educational institutions. Kru Benjarong composed the solo. Sarathee Sam Chan is the kind of Prob kai song having three sections, There is the similarity of melody in the end of section 2 and section 3. The appeared scales in the song are Fa scale, Do scale and Te scale. The relation of the ending tone in main melody and solo melody is mostly related to each other. Moreover, there are the appearances of special techniques in the song.

Recommendations

From the study the solo of Sarathee Sam Chan for Sawdung, researcher gains the knowledge related to background, creation and playing solo in Sarathee Sam Chan of Kru Benjarong Dhanakosate. so researcher suggests for further study as follow:

1. Study other songs including the comparison about the composition,, special technics in other songs which Kru Benjarong created in order to maintain knowledge of Kru Benjarong.
2. Study the identity of playing Sawdung and Saw-U of Kru Benjarong.

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