



The Study of Hom-rong Ta-yoi Diaw Song

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Abstract

This research presents the study of Hom-rong Ta-yoi diaw song, which had objectives 1) to study the history of Hom-rong Ta-yoi diaw song and 2) to analyze the components of Hom-rong Ta-yoi diaw song. As a result, the findings can be summarized as followed;

Part 1: The study of the history of Hom-rong Ta-yoi diaw song

Kru Samran Kerdphol was a resident of Ayutthaya province. He started study Thai music with Kru Jamrat Kerdphol and Kru Sangwian Kerdphol. Later, he studied with Kru Petch Jannad, Kru Tieb Konglaithong, Kru Chad Sunthornwatin, Kru Chor Sunthornwatin, and Kru Ard Sunthorn. Kru Samran Kerdphol had composed Hom-rong Ta-yoi diaw song on 1996. Since he discovered that Grao overture was composed, he composed Hom-rong Ta-yoi diaw song to performed against Grao overture and passed on to his students in the Phatthayarat Piphat ensemble to perform for Her Royal Highness Princess Mahachakri Sirindhorn in 1999. After that, it was passed on to the students in College of Music, Mahidol University and performed in many important events.

Part 2: The analysis of the components of Hom-rong Ta-yoi diaw song

Hom-rong Ta-yoi diaw song was a Thai verse overture, which had both slow and middle speed beats and used Song Mai rhythm. It was suitable to be performed by double Piphat ensemble. In addition, there were many performing techniques including whole band Thirty-second notes, Sixteen note melody, round melody, and solo. This song had a complete and thorough performance pattern. Therefore, the potential of the performer could be fully exposed.

Kru Samran Kerdphol used the structure of Ta-yoi diaw song to compose Hom-rong Ta-yoi diaw song with 4 scales, which were C scale, D scale, F scale, and G scale. The scale that occurred the most was G scale with 164 paragraphs. The followings were C scale and F scale with 52 and 15 paragraphs, respectively. In addition, the least was D scale with 6 paragraphs. Moreover, improvising the melody of Ranad ek using the significant notes of main melody and constantly using passing notes created harmony melody. Although the solo of each instrument was performed in a short duration only once, the uniqueness of each instrument was still presented completely.

Key words: Hom-rong, Ta-yoi diaw song, history, components

Introduction

Music is a science that was created by human to entertain themselves and their fellows since primitive age. No tribes or nationality was created without

a national anthem. This was because music were not only used for entertainment and ceremony, it reflected tradition, culture, and believe which were inherited from generation to generation. In some circumstances,

music was also used as a medium to express the feelings. Therefore, music was an important tool in establishing the nation and the stability and unity of the nation. It was also used as a representative of prosperity of the nation.

Part of the uniqueness of Thai was Thai music and Thai song, which were invented by Thai ancestors. The beauty of the song and music styles were important tools in shaping Thai's mind into happiness, joyfulness, and delightful. Therefore, Thai music was a precious cultural heritage and a symbol of Thailand that every Thais should value highly and help preserving it.

Thai music had many unique features. For example, Thai music instrument had a unique appearance and sound. The rhythm had a unique dividing style. Moreover, in term of the song choices, there were various song styles such as overture, Naphat song, Rueng song, Hangkhrueng song, Thao song, Gled song, Tub song, and Thai classical solo, which each had unique feature and different purpose.

According to the 1982 Royal Institute dictionary, overture is a prelude music. In the other hand, civilian and liberal arts specialists had agreed that overture is the song that is performed first, before the other performances. Performing of overture had of 2 main purposes, to pay respect to the sacred that bring good luck to the performer and the host and to inform people all around about the on-going event. The overture can be separated into 3 types, worship overture, performance overture, and overture for the singing with instrumental accompaniment. Thai verse overture was categorized in overture for the singing with instrumental accompaniment. Thai verse was developed from storytelling. Initially, the storytelling was based on an essay. Then, poem was used in storytelling instead. Therefore, the performer must have ability to ad-lib unrhymed Thai verse. Later, characters were added to the story. As a result, the performance consisted of Thai verse and the singing. In addition, having characters in the performance, it required time

for the actor to dress up. Therefore, Thai verse overture was initially the same as performance overture. However, when Thai verse had lost its popularity, Thai verse became more of a singing with instrumental accompaniment. The performer no longer had to dress up nicely. The time of the prelude become lessen. As a result, in some performance, Wa song was used to perform before the actor comes out to perform. Nonetheless, since Wa song needed to be performed several intervals, it could bored the musician. Therefore, other songs with similar rhythm were also used to perform but the performance needed to end with Wa song to conserve the conventional of Thai verse overture. This was carried on until present. Thai verse overture, which used Piphat ensemble to perform consisted of 3 main parts, which were Rua pralong verse, overture, and Wa song as the last section.

At the present, there were both original and newly composed Thai verse overture. For example, Aiyares overture, Khaek Mon overture, and Pad-bod overture were the originals. Even so, there were many newly composed overtures. In order for these overture to be accepted, it needed to be valuable. In particular, the overtures that were composed by the composer who was famous, had experienced, and was a veteran teacher were popularly performed by Thai musicians.

Kru Samran Kerdphol was one of Thai music teacher who was extremely specialized in Thai music. He had learned from several teachers in the past such as Kru Jamrat Kerdphol, Kru Petch Jannad, Kru Tieb Konglathong, and Kru Ard Sunthorn. As a result, he was an expert and able to perform various kind of music including middle speed song, chorus song, Rueng song, ceremony song, Naphat song, overture, and Thai verse. Kru Samran Kerdphol had studied Thai music earnestly. He had both theoretical and practical knowledge. He was able to read and write modern music note well. He was a local artist who had continually composed many songs such as Sammai nai Thao song, Klang pana Thao song, Sivaprasit

overture, Jeen buppha Thao song, Aiyarachunuang Thao song, Ruadaeng gumpanglueang Thao song, and Rabum budsarakum. Therefore, he was honored as a cultural outstanding person in the category of art (Thai music) from Department of Cultural Promotion and a role model of a father from a commissioner of National Father's Day organization. Kru Samran Kerdphol was also generous to the fellows who had interested in Thai music. Therefore, he was a beloved teacher who had taught in many institutes. Consequently, he was honored as a national artist in the category of performing art (Thai music) in 2005.

Ta-yoi diaw verse was a Thai verse overture that Kru Samran composed using the melody from Ta-yoi diaw song, which was composed by Pra Pradit Pairoh (Mee Duriyangkul). The melody was outstandingly beautiful and different from other overture. The musician valued it, as it was a high class of Thai classical solo with a beautiful melody that allowed them to express their potential and wisdom. When Kru Samran used it to composed overture, the potential could be fully shown in both full band and solo sections. Therefore, Hom-rong Ta-yoi diaw song was another song that should be preciously studied.

According to the stated reasons, Hom-rong Ta-yoi diaw song which was composed by Kru Samran Kerdphol should be studied and analyzed to conserve and develop Thai music to be more academics and visible to the society.

Objectives

1. To study the history of Hom-rong Ta-yoi diaw song
2. To analyze the components of Hom-rong Ta-yoi diaw song

Research Framework

1. Study the history of Hom-rong Ta-yoi diaw song in several aspects including biography of the composer, the composing of the song, the transition, the performance, and sound recording.

2. Analyze the components of Hom-rong Ta-yoi diaw song including pattern of the performance, pattern of the melody, comparison of main melody and improvising melody of Ranad ek, and study of the techniques used in solo performances, which were performed by Pi nai, Ranad ek, Ranad thum, Khong wong yai, and Khong wong lek.

Methodology

For the research and study about Hom-rong Ta-yoi diaw song, the researcher had chosen to interview the specialists and research from the textbooks and related documents. The plan for the research or the research methodology was as followed;

1. Study the concepts and theories from related literatures

- 1.1 Thai verse or Hom-rong song
- 1.2 Analysis of Thai music
- 1.3 The composing of Thai music
- 1.4 Literatures about analysis of Thai music

2. Create tools for the research

- 2.1 Interview

3. Collect the data

- 3.1 Collect related literatures about Hom-rong Ta-yoi diaw song
- 3.2 Collect and record notes of Hom-rong Ta-yoi diaw song
- 3.3 Interview Kru Samran Kerdphol about Hom-rong Ta-yoi diaw song
 - 3.3.1 Biography of the composer
 - 3.3.2 The composing of Hom-rong Ta-yoi diaw song
 - 3.3.3 History of the transition of the song
 - 3.3.4 History of the performance
- 3.4 Tools for collecting process
 - 3.4.1 Informal interview
 - 3.4.2 Recorder
 - 3.4.3 Camera
 - 3.4.4 Video camera

4. Data analysis

In the data analyzing process, the researcher had collected the data from the documents, the interview, the record, the photos, and the videos, and sort out the data for analyzing and comparison purposes as followed;

4.1 The information about the history of Hom-rong Ta-yoi diaw song including;

- 1) Biography of the composer
- 2) The composing of Hom-rong Ta-yoi diaw song
- 3) The transition of Hom-rong Ta-yoi diaw song

4.2 The analysis of the components of Hom-rong Ta-yoi diaw song including;

- 1) Pattern of the performance
- 2) Pattern of the melody, scale, and comparison of the main melody and the melody of improvising of Ranad ek
- 3) Solo performing techniques of Pi nai, Ranad ek, Ranad thum, Khong wong yai, and Khong wong lek

5. Presentation

5.1 The researcher would present the research about the analysis of Hom-rong Ta-yoi diaw song in the form of full report, which consists of 5 chapters;

- 5.1.1 Introduction
- 5.1.2 Related documents and literature
- 5.1.3 Research methodology
- 5.1.4 Analysis
- 5.1.5 Summary and discussion

5.2 Present the collected and recorded songs in Thai music notes

5.3 Presentation

Results and Discussion

According to the study of Hom-rong Ta-yoi diaw song, the research results can be summarized as followed;

Part 1: The study of Hom-rong Ta-yoi diaw

song

1.1 Biography of the composer

The composer of Hom-rong Ta-yoi diaw song was Kru Samran Kerdphol. He was born on July 22, 1927 at 57 Baan-mai Sub-district, Phra Nakhon Si Ayutthaya District, Ayutthaya province. He started study Thai music with Kru Jamrat Kerdphol and Kru Sangwian Kerdphol. Later, he studied with Kru Petch Jannad, Kru Tieb Konglaithong, Kru Chad Sunthornwatin, Kru Chor Sunthornwatin, and Kru Ard Sunthorn. He had composed several songs such as Klang pana Thao and Loy phrateep Thao. Currently, he is a special instructor at College of Music, Mahidol University. He was also honored as a national artist in the category of performing art (Thai music) in 2005.

1.2 The composing of Hom-rong Ta-yoi diaw song

Kru Samran Kerdphol had composed Hom-rong Ta-yoi diaw song in 1996. The motivation to compose this song was that Kru Samran was informed that Grao nai overture had been composed. Grao nai song was considered a high class of Thai classical solo. When it is used to perform as an overture, it would be exceptional. Therefore, Kru Samran was worried that his students would have a hard time performing against this song. Accordingly, he had decided to used Ta-yoi diaw song which could be perform against Grao nai diaw song to compose an overture and become Hom-rong Ta-yoi diaw song. Kru Samran used the structure of Ta-yoi diaw song, which was inherited from Kru Tieb Konglaithong to compose the song, which took him about 1 week to complete it.

1.3 The transition of Hom-rong Ta-yoi diaw song

Kru Samran Kerdphol had passed on Hom-rong Ta-yoi diaw song to his students in the Phatthayarat Piphat ensemble to perform for Her Royal Highness Princess Mahachakri Sirindhorn when H.R.H. Princess Mahachakri Sirindhorn was the

head of Thai music Wai Kru ceremony at Chulamane temple, Bangchani Sub-district, Bangban district, Ayutthaya in 1999. After that, he passed on Hom-rong Ta-yoi diaw song to his students in College of Music, Mahidol University and performed in many important events such as performed for Her Royal Highness Princess Mahachakri Sirindhorn when H.R.H. Princess Mahachakri Sirindhorn was the head of Thai music Wai Kru ceremony at College of Music, Mahidol University, performed in Wai Kru ceremony at Baan Duriyapraneed, performed in Wai Kru ceremony at Ang Thong College of Dramatic Arts, performed in Chula Watit concert at Chulalongkorn University, and performed in Wai Kru ceremony at Patthayakosol Music School. For the transition of Hom-rong Ta-yoi diaw song, Kru Samran would adjust the solo section to suits the potential of each performer but the full band section remains the same.

Part 2: The analysis of components of Hom-rong Ta-yoi diaw song

2.1 The analysis of components of Hom-rong Ta-yoi diaw song

2.1.1 Pattern of the performance

Hom-rong Ta-yoi diaw song was a Thai verse overture with both slow and middle speed beats. It used Song Mai rhythm. It was suitable to be performed by a double Piphat ensemble. In addition, there were many performing techniques used including whole band thirty-second notes, sixteen note melody, round melody, and solo. This song had a complete and thorough performance pattern. Additionally, the potential of the performer could be fully revealed.

The performing of Hom-rong Ta-yoi diaw song would start in slow speed beat with Pi nai. Then, the whole band start performing thirty-second notes, following by round melody. After that, the beat rate would be changed to middle speed and the first solo started by starting from Pi nai, Ranad ek, Khong wong yai, Khong wong lek, and Ranad thum, respectively. After the solos, round melody and six-

teen note melody would be performed one after another until the second solo. Finally, the last part of the song would be performed and ended with Wa song.

2.1.2 Pattern of the melody

Kru Samran Kerdphol used the melody structure of Ta-yoi diaw song to compose Hom-rong Ta-yoi diaw song. Ta-yoi diaw song was a song that the rhythm could not be clearly defined, only partial of the rhythm and significant notes could be recognized. Kru Samran used the part that the rhythm can be defined for the solo by conserving the melody but added the techniques which suited each instruments. For the part that the rhythm could not be clearly defined, Kru Samran used the structure of the melody and combine with his creativity to created a clearly defined melody. In addition, the melody of other Ta-yoi songs were used to combine and create an exceptional melody, for example, round melody from Khmer Ratchaburi song.

Hom-rong Ta-yoi diaw song was performed with sieng-tang-nai. There were 4 scales including C scale, D scale, F scale, and G scale. The scale which occurred the most was G scale with 164 paragraph. The followings were C scale and F scale with 52 and 15 paragraph, respectively. And the least was D scale with 6 paragraph.

Comparing the main melody and the improvising melody of Ranad ek, only the sixteen note melody was improvised. This included melody in 3 parts, the first phrase, the first Sixteen note melody, and the second Sixteen note melody. In addition, passing notes of each scales were constantly used in improvising melody of Ranad ek to create harmonized melody.

The first phrase of the song had 5 lines including 1 line of prelude melody performed by Pi nai, 1 line of melody from the whole band, and 3 lines of Thirty-second notes melody by the whole band. Therefore, Ranad ek would start improvising in the last 3 lines. The melody in these lines were in G scale using 1st, 2nd, 3rd, 5th, and 6th significant note.

Both passing notes, C and F, were used but only 1 paragraph each. Most of the improvising in this phrase were consistent with the main melody because it was a thirty-second notes melody and the composer would like the intensity in the performance.

The first Sixteen note melody was a rhythm, which followed Thirty-second note melody. The performance in this part started with the rhythm, which was slower than Thirty-second note melody. It had 13 lines, which was the longest section of the song. D scale, F scale, and G scale were used. In C scale, 1st, 2nd, 3rd, 5th, and 6th significant note were used. In F scale, 1st, 2nd, 3rd, and 6th significant note were used. In addition, in G scale, 1st, 2nd, 3rd, and 5th significant note were used. Passing notes of each scale were also used but the main sound was still the same as significant note.

The second Sixteen note melody was 4 lines of melody in G scale. 1st and 6th significant note were used along with passing note. The rhythm in this section was repeated. Therefore, the composer used various improvising melody by using passing note to create diversity in each interval of improvising melody.

2.1.3 Solo performing techniques

Hom-rong Ta-yoi diaw song had 2 solo section. The first solo was in C scale and G scale and the second solo was also in C scale and G scale. The techniques for each instruments were as followed;

Pi nai: The performance was differed from an ordinary solo performance because the composer chose only Sixteen note melody, which was the distinctive point of Ta-yoi diaw song. For both solo, breath-controlling technique was used. Therefore, the performer needed to have breath-controlling technique in order to perform beautifully.

Ranad ek: In the first solo, triple notes were used to start off the solo. Then, Thirty-second notes were used. After that, single thirty-second note was performed by gradually play to the lower

register and back up to the same sound. Thirty-second note melody was consequently used and ended with sixteen note melody. The second solo was the combination sixteen note and thirty-second note or so called “kab look kab dok”. This was because the rhythm was quite fast, therefore, it was not suitable for triple notes.

Khong wong yai: Triple notes techniques, using right hand to play background melody and left hand to play down beat, and switch hands techniques were used. In addition, muting or hitting the note then to prevent the sound from being too long was used as an important part to make Khong wong yai solo melodious.

Khong wong lek: The solo rhythm of Khong wong lek had frequent rhythm but used techniques which were similar to Khong wong yai including triple notes and switch hands. However, the melody of Khong wong lek’s solo had more triple notes and the switch was faster. Left and right hands were switched to perform most of the melody.

Ranad thum: The techniques used in Ranad thum’s solo was similar to the techniques used in Khong wong yai and Khong wong lek. However, the melody was completely different. The solo melody of Ranad thum had before beat and after beat which were playing before and after down beat, respectively. Technique of using left hand to play the background melody and using right hand to play the main melody were also used. The important technique of Ranad thum solo was muting or hitting the note then mute the sound which make before beat and after beat more clear and melodious.

Recommendations

According to the study of Hom-rong Ta-yoi diaw song, the researcher had recognized the composing methodology which was unique and inspiring of Kru Samran Kerdphol and found the suggestion for the future research as followed:

1. The adjustment of Piphat ensemble of Kru

Samran Kerdphol.

2. Study and collecting of Rueng song of Kru

Samran Kerdphol.

3. Study and collecting of Naphat song of Kru

Samran Kerdphol.

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