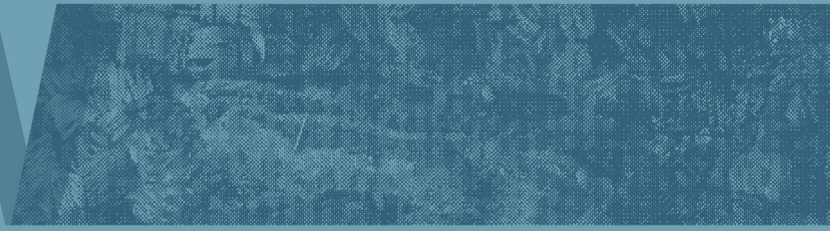สถาบันดนตรีกัลยาณิวัฒนา
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

CLASSICAL MUSIC OF ASEAN ON THE WORLD STAGE 2015

รายงานสืบเนื่องจากการประชุมวิชาการนานาชาติ "ดนตรีคลาสสิกของภูมิภาคอาเซียนบนเวทีโลก"

NEW
AUTH
ENTIC
CLASSIC

Proceedings

at: Princess Galyani Vadhana
Institute of Music

Content

Message from

Associate Professor Khunying Wongchan Phinainitisatra
President of Princess Galyani Vadhana Institute of Music

The International Symposium 'Classical Music in the Context of ASEAN' was initiated in accordance with the goals and objectives of the establishment of the institute, which aims to fulfill her Royal Highness Princess Galyani Vadhana's visions.

In order to foster communication of ideas and encourage new findings in the field of music, the institute not only education new audiences and developing and international standard for Thai Musicians, but also creating a mutual ground for exchanging ideas between academics, researchers and students of both regional and international music institutes.

The Princess Galyani Vadhana Institute of Music's International symposium last year was a very exciting and fruitful event. During the three days of the symposium, academics, artists and students engaged in many discussions about various topics not only contributing to re-shaping classical music in this region, but also re-thinking its essential role in improving our lives.

The Institute is indebted to all our keynote speakers and all our guests: Professor Peter Dejans, Professor Malcolm Gillies, Professor Dieter Mack and Professor Bernard Lanskey for sharing their knowledge, and to all the presenters whose work greatly contributes to the development of music in all possible ways.

This proceeding marks a very important step in capturing the ideas discussed during the symposium, providing food for thoughts for our future discoveries in music. We hope that this opportunity will be taken and that our ASEAN and international collaborators will keep working and reflecting together to support the development of classical music in a way that is uniquely ours.

Some Thoughts on „Authenticity" in Music

Professor Dr. Dieter Mack

Vice President, Musikhochschule Lübeck, Germany

Head of Music Advisory Board, Goethe Institute

Having its origins in the Greek language, the term "authenticity" (aside from numerous other definitions) primarily means original and true acting of a leading person or a creator. The popular digital encyclopaedia "Wikipedia" writes additionally:

> *Authenticity denotes a critical quality of perception contents that presupposes the opposition of pretence and reality as a possibility of deception and forgery. (…) The separation of the authentic from the supposedly real or the fake may be seen as a specific human form of world- and self-knowledge.*[1]

Furthermore we may recall synonymous terms like genuineness, credibility, reliability and truthfulness. These are all terms that we attach to humans as well as to items, art works and also human acting or behaviour.

In other words, as a basic aesthetic term, authenticity entails two dimensions. The first relates to assignment or allocation, while the second one includes something moralizing in the widest sense of its meaning and therefore leads to normative categories. But then, how do we deal with the term "subjective authenticity" coined by the author Christa Wolf, who speaks of the personal expression beyond any defined norms? And finally, in reference to music, how do we deal with hybridity, a term which, at a first glance, seems to be the opposite of authenticity and and suggests less negative connotation in comparison to pretence? With these questions, I have already described the main sections of my paper, and I intend to return, in a more in depth way, to all of those points.

Let me begin with a short personal note: I cannot deny that during the preparation of this lecture, the term authenticity has become increasingly questionable and has, so-to-speak, continuously dissolved between my fingers. Therefore please apologize if in the end more remain open, rather than being precisely defined. Perhaps it is better like that anyway.

---

[1] https://de.wikipedia.org/wiki/Authentizit%C3%A4t

1. Approach: Adorno and Authenticity

The signs of destruction and distortion are the seal of genuineness of modernism.[2]

Or even clearer:

> Authentic art can only exist, if the truth about that wrong reality is able to resist that situation with the expression of "untransfigured suffering" (…). The inhumanity of art must go beyond that of the world, and remain in favour of humanity itself.[3]

This is a powerful and pretentious claim by Adorno, but one that is possibly doomed to fail of its one-sided direction.

It is significant, and perhaps a real German phenomena that, when I began to prepare this text, Adorno came spontaneously to my mind. In a critical discussion of the term authenticity, at least from a historical point of view, one cannot ignore Adorno, although he does not use that term in the first quote mentioned above. However, the term "seal of genuineness" seems to be quite close to authenticity. We also must recall that Adorno has put a spell on art, in suggesting that there is an indisputable obligation for "brokedness" (German: "Gebrochenheit"), and we have to ask whether Adorno's demand in this day and age is possible to guarantee authenticity?

Peter Sloterdijk has picked up Adorno's thoughts, and the comments:

The key to understand modern art production is presented by its own events: (…) all that (…) is closely interconnected with an aesthetic strategy of the shocking, alienating, shaking up, refusal and ceasing. Around the time of early modernism we discover that brittle magic – the risk of a new hermetic attitude. It gave the art works of that time their unrepeatable authenticity.

When modernism in its second, third and fourth generation separates itself from those early monuments - partly full of respect, partly blasphemous - such a distancing implies a kind of aesthetic "constraint". A shock cannot permanently attack the nerves like at the first time. […] Postmodern indifference against certain axioms of modernistic „brittle-ness" therefore is a correct and logical process. It is not at all exclusively the abandoning of an older radicalism in favour of a new accessibility […].

The modernistic primacy of the dissonance is closely connected with an interpretation of the world that can only accept an aesthetical expression as a true or genuine one, if it is relentlessly disturbing, or if it aligns itself to the torn existence.[4]

In fact it was Adorno himself, who has recognized very early that the lack of historical consciousness or even a "loss of history" proposes a potential risk of modernism itself and, with that, endangers its own mythos. One of his basic ideas in regard to significant elements of modernism (as well as Avantgarde) was the rapture with tradition. Consequently this principle

---

[2] Adorno, Theodor W.: Ästhetische Theorie, Frankfurt 1970, page 41

[3] Adorno, Theodor W.: Philosophie der Neuen Musik, Frankfurt 1972 (1949), page 126

[4] Sloterdijk, Peter: Kopernikanische Mobilmachung und ptolemäische Abrüstung, Frankfurt 1987, Seite 21-23,25, 30, 33f and page 107.

could then be directed against itself in a future generation. However, perceived analytically from a certain distance, I would say that such raptures have never really taken place. They only had happened, or had been claimed as a motor of creativity in the minds of the artists.

Here we see a clear attitude that is rooted in a critical historicism. Adorno's aesthetics states that in arts, authenticity in the sense of truthfulness is only reflected (or justified) by a radical position of brokenness, raggedness or also disturbance. Such a position is perhaps only understandable for a middle-European. It was the direct reaction towards the unspeakable, the fatal speechlessness brought on by the events surrounding the Third Reich and Second World War. That has been deeply rooted in persons equipped to critically reflect on this experience.

This feeling still hangs like a timeless portent above German culture. I am German and cannot withdraw myself completely from that reaction, although I was born after that time. On the other hand, the disastrous experience of that time has given humanity a strong sign, and the ongoing critical reflexion about it has at least impeded war situations for now 70 years. The Balkan war was the only exception, because it occured under completely different circumstances. Seen from that point of view, Adorno's dictum has a certain right and historic legitimacy, in spite of its hermetic one-sidedness.

Nevertheless it is my belief that authenticity in the sense of truthfulness cannot by measured or judged if one focusses on, what Adorno called, a destroyed and torn world. Here is a hidden amount of Schopenhauer's

late-romantic world view that shimmers through the air. Especially the German romantic sentiment tends to suffer or even fail to face the present. However, the past is being idealized (at least partly), and there is a strong longing for a better future. This deeply-rooted basic attitude in German consciousness is of extreme importance for a large part of German society. To judge that consciousness is a completely different question. Allow me to state that for me, such an attitude is more than alien.

2. Approach: Some Historical Facts about the Term Authenticity

Perhaps it makes sense after this quite "heavy" first chapter to go back one step. Let us try to understand that term a little better in its historical implications aside from Adorno's thoughts about it.

Today the use of the term authenticity has almost become a trend. As seen in the advertising industry, this word has been misused as a slogan or sign of quality.Unfortunately those slogans and signs do not make it easier or clearer for us to know what that means. It is in this context that the definition of the word becomes much more "spongy". But it is not the only difficulty. If we recall again that the word authenticity is used for persons, works, items and behaviours etc., then we find ourselves back at our initial start and have already created more confusion instead of clarification.

Historically the term goes back, as I already mentioned, to Greek language. Beside others, it refers to the word

---

[5]   Frisk, Hjalmar: Griechisches Etymologisches Wörterbuch, Heidelberg 1972, page 185.

"leader" in the sense of a genuine and true behaviour.[5] For example, we are referring to something that has been built or created or constructed by someone with his/her own hands. He /she is the creator (Urheber), if we use a modern term, most popular in arts.

Susanne Knaller points out, that in English, French and Spanish languages, the term was originally used for "authoritarian" or "authorising" It was not before the 20th century that the meaning was extended, now including the genuine, the true one etc.[6]

As a basic aesthetic term, authenticity obviously addresses two dimensions,

a) accreditation/attestation,

b) something moralizing and therefore something normative; and in our world the normative is generally attached to the idea of objectifying.

But what do we do now if the already cited Christa Wolf[7] talks about a "subjective authenticity"? Every artist knows exactly what she means. It is the right of the artist to position the individual art work outside any normative limits as the one and only personal expression, provided that no one else is hurt by such a process. I cannot give a definite response to Wolf's opinion, because the aspect of responsibility is not clearly enough defined. But it still makes me curious.

3. Approach: Actuality of the Authentic in the Newest Music in Europe

Let us start this section by talking about those related words that come into our minds if we talk about authenticity. We probably start to think about genuineness, originality, immediateness and truthfulness.

It is obvious that all of the above-mentioned terms transport the notion of a nostalgic longing, a longing for something that might have become questionable in our modern media society. What happens in our minds if we, so-to-speak, experience "a picture about a picture" as in television for example? Consequently not only our working situation seems to be alienated. Also the art world has most likely become infected by the virus of the vanishing immediate or authentic, without being aware of it.[8] This is, however, probably a much too negative approach to the world (or worldview) of the present, although I have to admit that I cannot completely rid my thoughts of this aspect. It has nothing to do with nostalgia, but rather with my critical view of modern-day medial communication. I believe we should consider the fact that for some people the so-called "social networks" of the internet appear to be more important than real social contacts! We could, once again, pose the question of the authenticity of such a social relation. I would like now to point out something interesting: Parallel to these developments of medial alienation there seems to grow steadily a kind of counter movement, a kind of flashback towards the immediate and the local.

---

[6] Knaller, Susanne: Genealogie des ästhetischen Authentizitätsbegriffs, in: Knaller, Susanne & Müller, Harro (Hrsg.) „Authentizität: Diskussion eines ästhetischen Begriffs", Paderborn 2006, page 19.

[7] Wolf, Christa: Die Dimension des Autors, Essays und Aufsätze, Reden und Gespräche 1959-1985, Bd. 2, hrsg. von Angela Drescher, Darmstadt 1987, page 322.

[8] The most extreme thing during the last years was the Betracchi case with the fake art works of famous artists. His perfection of imitation ultimately has significantly relativized the value of the initial original and has latently changed it to its own mythos.

The music philosopher Harry Lehmann who will accompany me in various ways throughout this lecture, wrote some years ago:

During the last time we could recognize a kind of flashback towards one's own local region. This is no anti-movement to globalisation but its complementary side effect.[9]

I think one should extend Lehmann's opinion. It seems to be quite utopian to believe, that a modern human is fully qualified for a continuously mutually penetrating and crosslinking world society. Apparently there is a very basic interest or a genuine human desire in the so-called "local terrain". It has to do with personal identification and authenticity, which then creates stability and life security.

And it is this existential experience of the own authenticity that gives us strength for the global discourse. It helps us to bring the self in into an increasingly unforeseeable network. One need not go so far as Helmut Lachenmann. He postulated that the true legitimation for producing art must be based completely on a negation and refusal towards any normative. Only then one my find the true existential experience or one's own legitimate authenticity.

Art as negation of the current accepted norms, as a denial of an uninterrupted communication, a refusal, which at the same time is able to uncover spilled categories as a new aesthetic-expressive and socially obligatory experience. Both aspects, the refusal and its consequence the forced aesthetic offer, strongly belong

together. The one gives the other its social truth and human credibility.[10]

And with his last words we are inevitably back again at Adorno's definition of authenticity in the sense of truthfulness of the arts. It is an idea that is increasingly alien or at least quite antiquated and ivory-towered for today's young generation.

Therefore it is almost a very logical consequence that the discussion nowadays has resulted in a slight turn towards medial staging of authenticity. I must admit that I am not able or ready to follow such a development. However, it is a debate that take place extensively in other fields of arts, especially in theatre and performance, where authenticity probably has already been defined completely new:

Authenticity cannot be anymore exploited as a term for truth. It cannot be connected anymore with "genuineness" of an "original" or "creatorship" of a single "author", but rather with the unmistakableness and singularity of the hand-writing of a composer which through its permanent intertextual relation and via inter-medial infringements stays unclean in its best sense.[11]

In this case, staging would have become an authentic process of self-construction which takes place through medial communication, thus creating a new form of authenticity. However, the question arises: where are the limits? Such an opening only makes things more spongy and relativizes the responsibility of an artist, at least for me.

[9]   Lehmann, Harry: Globalisierung und die Freiheit der Künste, in: „Musik & Ästhetik", Heft 33, Januar 2005, page 89.

[10] Lachenmann, Helmut: Mahler-eine Herausforderung, in: „Musik als existentielle Erfahrung", Wiesbaden 1996, page 265.

[11] Fischer-Lichte, Erika/Pflug, Isabel /Hrsg.): Inszenierung von Authentizität, Tübingen/Basel, page 71-74.

It seems to be undisputable that in this regard there are enormous gaps between different forms of art production, especially between music and fine arts, where the latter has for a many years integrated staging as a creative element into its canon of formation.

I recall only a few meeting points for example during Dadaism and the Happening & Fluxus movement. But we may find such cross-overs also in recent developments of the so-called "Diesseitigkeit" or "New Conceptionalism", including their numerous polemic debates. These are the exact proof for the opposition of those artistic worlds. Personally I feel more comfortable with Peter Bürger, who stated:

> Postmodernism in the visual arts comes close to believing that there is no such thing as authenticity and that everything is only a copy or a quote. I myself [...] like to remain attached to the pathos of authenticity that's typical of certain figures like Rimbaud and Artaud. [...] To abandon the notion of authenticity also means to abandon the notion of experience.[12]

Once again the aspect of cultural or especially technological development becomes significant. For example that young generation of "Diesseitigkeit" (worldliness) postulates that everyday items have to be aestheticized or only have to be presented in a juxtaposed way. This would revitalize the relation between society and artist. It would bring the artist from his/her elitist realm back to the roots of all people.

My dear friends, if this should be the new orientation, then it is only possible at the price of the artworks themselves. Artworks can only present themselves as authentic, if they are able to separate themselves from the common everyday stuff. If someone wants to abandon that situation, it is fine for me. However I am strongly convinced that this young ideology of some artists implies an important mental mistake, in spite of their huge enthusiasm and outspokenness. Let us hear again Harry Lehmann:

> ...for their self-description [of Diesseitigkeit/ worldliness] two aspects seem to be important: one is that those artists more and more work with every day sound material und second, that these composers try to break up the self-isolation of New Music in that way that they assure a direct relation to reality. The medium of such a music shall then imply aesthetical content which is located in the "Diesseits" the here and now of our culture and living world. [...][13]

This is certainly a highly charged claim, which unfortunately also leads to emptiness in regard to the music of those artists from the "Diesseitigkeit" camp. Not a single interested person will be won, simply because a composition presents everyday reality, whether original or slightly alienated. Furthermore, those common everyday items are very often of a quite private nature. Such works often tend to resemble an awkward presentation of a teen friendship book. Surely this may be regarded as well as a kind of "subjective authenticity", but it lacks a certain existential experience that generates itself through dialectic resistance. It lacks the transformation of the subjective into something beyond, just to avoid the term objectivity intentionally.

---

12 Graw, Isabelle: Interview with Peter Bürger, in: "Flash Art 144", 1989, page 63-65

13 Lehmann, Harry: Im Windschatten der digitalen Revolution, in: NMZ, Februar 2015, page 3.

In terms of how far such attitudes and new procedures may create new aesthetical contents, Lehmann has not yet been obvious to me at all. By that I do not want to act like an "aesthetical public police of music". Everyone should express him- or herself artistically as they please. But I disagree with the dogmatic and selfish tone of that younger generation: With a remarkable arrogance they state, that their way is the one and only new orientation of contemporary music which includes a "turn around in aesthetical content" (Lehmann). All other contemporary music then belongs into a second category and is called "New Classical Music". Lehmann writes about those acknowledged composers like Wolfgang Rihm, Helmut Lachenmann and Jörg Widmann etc. as main representatives of that "New Classical Music":

> …that the conventional New Music scene [here he means those just mentioned composers and other composers of the same attitude] merely recombines its own genres, styles, techniques and idols. Although that scene has finally opened itself for hybrid forms of presentation, their New Music is still being played on old instruments; it tends more and more to a "New Classical Music", which can perfectly be integrated into the repertoire of conventional classical music concerts.[14]

Please note the slight ironic - and therefore devaluating - tone that this "…New Classical Music…" fits perfectly into the repertoire of the conventional Classical concerts. Here my question is: What has the artistic quality of a work to do with the place of its performance or the performance context?

I believe there is absolutely no connection. In contrast: How nice and pleasing would it be, if traditional forms of presentation are open as well for new developments? I would be very happy, even if pieces from that "new conceptionalism" would be presented during symphony concerts.

Oh! You young composers, you don't want that? Because it seems to be a kind of surrender to the "reactionary" establishment…?!

Finally one question remains: Who actually creates those limiting walls and who defines, so-to-speak, such absolutistic values? I cannot avoid the impression that it is less the "accused reactionaries", but rather those young people from the "Diesseitigkeit" themselves, who, with their unique and targeted way of talking are engaged to scourge any form of criticism about their works with sharpest polemic. But let us once again read a last "poem" by Harry Lehmann about what the sensational news are now (bold letters by myself):

> **The digital revolution is the trigger in reality for a "turnaround of the aesthetical content" in the New Music** […]. While this young artists are about to bridge the gap between "art" and "life" in regard to aesthetical content, they are much more able and stringent to represent the legacy of the historical Avantgarde, compared with that generation from Stockhausen to Lachenmann. As every advanced art, their works had also been conceptional. However they created musical concepts that primarily supported the organisation of the musical material. At the same time their relation to the world itself was merely discussed with an often theoretical, abstract, partly hermeneutical and speculative language in their respective composer's aesthetics.

---

[14]   Lehmann, Harry: a.a.O., page 4f.

The concepts of the New Music based on that "aesthetical content turnaround" however, goes straight into the configuration of their music in favour of a relation to real life. Therefore their music is also accessible for an audience that has not experienced a socialisation process in the New Music scenes over many years.

[…] All is possible – if the selected material fits to the aesthetical content of the piece. After that "turnaround in aesthetical content" New Music is not any more defined by its acoustical surface, especially those of the classical instruments or by the structural depth of an atonal composition, but rather by the constellation of the contents of experience.[15]

According to Lehmann, nowadays we have the already mentioned "New Classical Music" with the reactionary smell from yesterday. But in first place there is the "correct" New Music in the sense of a historically logic development, here based on the digital availability, respectively the digital media themselves. "Anything goes" is the determining slogan, only legitimated through the "constellation of contents of experience" (Lehmann).

Lehmann, who in the quote above - beside others – criticises the so-called hermeneutic-speculative language of Lachenmann and his colleagues (but does not prove it with real examples!), uses later himself just some sentences later himself a now really nebulous terminology, which in fact tells us nothing.

The question whether society is really interested in an aestheticisation of the mundane, this question is not posed at all. In contrast, one claims for the own clientele with a "secret arrogance" (which in fact is also nothing else than authoritarian), to know exactly the needs and wishes of the society. What kind of hubris is that? Or is it just a dangerous naivety, because the latent authoritarian lurks around the corner? Basically I think it is highly questionable to express any opinion about what a society allegedly wishes.[16]

It has also nothing to do with a new description of an Avantgarde, but with the simple insight that, according to my opinion, such a pluralistic and diverse construct as our modern society can only survive, when its plurality is continuously diversified and differentiated. The increasing but always distinct plurality has to be the main criteria. This is by no means an easy task, and perhaps initially unbearable for a young and dedicated artist.

Therefore a lot of them need an ideological "umbrella" for the sake of their own legitimation and to separate oneself from each other. I do not believe that it has to do with certain historical considerations; rather it seems to be a mere psychological and very human problem. I call it the search for so-called "archimedic points of orientation" in life. I have already talked about that.

Most clearly the discussion about authenticity has understandably invaded the scene of photography. The British art critic J.J. Charlesworth writes:

---

[15] Lehmann, Harry: Digitale Infiltrationen, in: „Dissonance Nr. 117", page 10.

[16] Here I would like to point to the astonishing nearness to chains of arguments in popular music. However the difference lays in the mere fact that those representatives of the popular openly acknowledge their commercial interests, There are also able to prove their arguments quantitatively, whether I like that or not.

After more than a decade of poststructuralist and psychoanalytical interrogation, photography has reopened its interest in the documentary authenticity of the unmediated photographs [...] In the case of the new documentary photography, there is a strong belief in the photograph's potential and its privileged access to the real.[17]

The photographer Wolfgang Tillmans answered:

I think, no one of us really wants to document. [...]. I think, we share in a way common terrain, but in spite of that we have a certain understanding for the mediated nature of all photography. I find, if one has internalized that consciousness, then the topic of authenticity is irritating and redundant. At least for me and since I have started to photograph, it has not bothered me a single day in that way as it is currently discussed. I was always interested how I can photograph humans and items in such a way that all what I recognize on the surface and inside later still looks the same on the picture as I have felt it in reality.[18]

4. Approach: What is then the Unauthentic?

Perhaps it helps us finally to put the crucial question in the opposite way. What is actually the Unauthentic? Even this question is difficult to be answered comprehensively, because we have already realized that our central term itself is quite "slippery" and has almost been seriously misused as a normative term.

Here are some thoughts and examples:

1. According to my opinion, arrangements are generally authentic if they are clearly marked as being such, and if they still are regarded as belonging to that genre and being published there. Such principles have a long tradition back until the Middle Ages.

MUSIC EXAMPLE 01 – 03
   Johann-Sebastian Bach: Invention F-Mayor
   Walter Carlos: Invention F-Mayor
   Jacques Loussier: Invention F-Mayor

2. Seen from that point of view, also a German pop song, a "Schlager" like "Pack die Badehose ein" ("Pack the Swimming trunks") by Conny Froebess in 1962 is authentic in regard to its genre. How far the music itself and the transported content may be called authentic, seems to become more difficult. The music intentionally transports a precise content that is expected by a certain audience. That content does not necessarily correspond with the personal expression of the singer; at least, we do not know it of it does or not. Popular or folkloristic (not folk music!) music is basically functioning as a service provider of emotions.

MUSIC EXAMPLE 04: Conny Froebess: "Pack die Badehose ein"

3. But how do we judge a jazz musician, who just plays common standards, using (almost automated) the various Berkeley-scales up and down to connect the harmonic changes? Principally, this is also authentic behaviour, because to a certain degree is immanent for that style. It is another question whether it is

---

[17] Charlesworth, J.J.: Reality Check, in: "Art Monthly" 247, 2001, page 1 - 5

[18] Tillmans, Wolfgang: Authentisch ist immer eine Frage des Standpunkts, ein Gespräch mit Martin Pesch in: „Kunstforum" 133, 1996, Seite 256 ff

musically satisfying. Once again we face the divergence of the interpretation of the term:

On the one side we see an authentic fact, typical for a style or a genre; but on the other side we hear a realization that is lacking artistic quality. However such musical results may not be called unauthentic, provided that nobody states that jazz is only authentic if being played by black Americans. Historically, this would be a very problematic limitation, even if we agree that the music of the black population was an important, if not the most important, incentive for the development of jazz.

4. And here is the "Traditional Javanese children's song" in a German collection called "Songs from the World" for singing practice in grammar schools. Although the intent is surely a good one, we have a classic example of the unauthentic, because the Javanese children's song has been adapted to the well-tempered scale and also in regard to certain intervals.

NOTATION EXAMPLE: "Satu-Satu – Ich zeig die Eins"[19]

5. Equally unauthentic for me is when a symphony orchestra suddenly plays "Smoke on the Water" from "Deep Purple" in a more than pathetic, pseudo-monumental way. One truly authentic element of rock music is its distinct sound, a special attitude of playing which has nothing to do with a symphony orchestra (you may also call it a waste of resources). Anyone may render performances like that, but it makes no sense at all and seems to be a completely misunderstood and unnecessary "nobilitation" of rock music.

MUSIC EXAMPLE 05 – 06:
"Smoke on the Water, Original & Arrangement

6. For me the authentic in music is also in a way connected with a certain sovereignty of the playing technique, the mastery of the material in question. A lack of that mastery causes an inability to communicate the quality of the authentic. However it is possible that from the standpoint of the listening audience, no-one is aware of the problem. Once again we have to clarify the position of that standpoint. For me it is an undisputable prerequisite that a musician has in advance dealt with the respective standards of the work. Only then are they able to transform a given art work into a new subjective authenticity.

7. A very special topic is the change of something hybrid into something authentic in connection with cultural adaption processes. I would like to give this sub-topic a special emphasis.

5. Approach: Hybridity and Authenticity

The dictionary tells us about the "hybrid": [latin] mixed, of two origins, composed of diverse items…for example "auto – mobil" [Greek-Latin]

We call a music "hybrid"[20] if two musical languages or grammars (representative for their respective cultures) meet each other and both origins are still clearly perceptible on different levels. Theoretically this may also happen with more music languages.

---

[19] Höfele, Hartmut E. & Steffe, Susanne: In 80 Tagen um die Welt, Münster 2013, page 87.

[20] Sometimes one may also find the term „syncretistic". However I prefer the term "hybrid", because this term includes the notion that a transformation of the various sources has not necessarily taken place.

It would not be incorrect as well to state that in the last analysis, any music culture is the result of adaption and mixing processes. Then the hybrid would be an immanent feature of any "authentic" art work. Seen from cultural or music sciences standpoints, the fictitious "pure" or "untouched" is ultimately a chimera which at best still carries a certain radiant nostalgic smell. It reminds us again to that typical romantic basic attitude of yearning for the past and the suffering at the present time which is perceived as imperfect.

On the other side, the, so-to-speak, totalitarian opinion that ultimately everything is hybrid does not help very much. If this is more or less correct, the term would have no significant meaning anymore, as well as the term authentic.

Therefore let us sharpen our focus slightly, which brings me back to the question of defining the frame. Is it already a hybrid music if for example Johann Sebastian Bach picks up compositional techniques of the vocal polyphony from the 16th century ("stile antico"; see Fugue in E-Mayor WTK II)? Can we use our term for the rock music arrangement "The Barbarian" by Emerson, Lake & Palmer which is based on Bela Bartok's "Allegro Barbaro"? And finally, is it hybrid music if we have a collage of quotes from various film musics as it has been done so virtuoso by the New York based musician John Zorn?[21]

"Hybrid" is quite often used in an intercultural context, when we attempt to make comparisons: For example, we talk about ethnic music of a certain ethnic group that can be defined geographically quite precisely. During the course of its cultural development that ethnic group has been confronted with other cultures. One could already object that almost any culture has once experienced such a process at a certain time, whether it is known or not. However, mixed forms in arts, where a local identity exists, but the various sourcesare still recognizable, have not always happened automatically. Let me give you a more drastic comparison: Although the McDonalds symbol has already become a part of the culture of every small Indonesian town, it still remains an alien implant from another world and has not grown organically from Indonesian culture.

Indonesia is a real treasure trove of hybrid music forms. One may discover them mostly in coastal areas of the main island Java. Since centuries, important trade routes from Arabia to China have run through that island. After numerous migrations in prehistoric times, mostly from India and China, the Portuguese had been the first colonial power in the 16th century. Succeeding them were the Dutch, followed for a short time by the British (Raffles). In the 20th century even the Japanese left their footprints for some years.

The encompassing influence of the whole Western culture in the second half of the 20th century would need an own chapter to be discussed. And finally there are numerous mutual contacts between the various ethnic groups of the whole Indonesian archipelago.

---

[21] Emerson, Lake & Palmer: „The Barbarian", on their first album EMERSON, LAKE & PALMER 1971, Atlantic Records; John Zorn: THE BIG GUNDOWN-JOHN ZORN PLAYS THE MUSIC OF ENNIO MORRICONE, Nonsuch/Icon Records 1986; Further interesting examples in this regard would be Luciano Berio: "Sinfonia", Charles E. Ives: "Three Places in New England" or the "Three-page Sonata"; the "musique concrete" by François Bayle and partly Pierre Schaeffer; some works by Frank Zappa like "Bogus Pomp" and also some pieces of the Dutch jazz musician Willem Breuker.

As the music that we are talking about can only partly be notated, I strongly recommend that one requires available recordings. All my examples are from the sensational 20 CD series "Music of Indonesia", edited by Philipp Yampolsky at Smithonian Folkways, especially CD No. 2 and 5.

Keroncong

In connection with the whole acculturation process in Indonesia, especially in connection with Western culture, hybrid music forms play an important, although always quite local role. Keroncong is the overall term for a lot of still existing variants. It is perhaps the oldest and best known hybrid popular music form with roots going back until the beginning of the colonial area in the 16th century. In his article "Remarks to the Music Situation in Indonesia" the Indonesian musicologist Suka Hardjana writes extensively about the cultural and political background in connection with that music style (see also at tanjidor) that is closely attached with the colonial period.

I will not go into further details of that music genre, but I would like to quote Bronia Kornhauser who has written the first comprehensive study about that music. She starts her article with the question: "Keroncong – A degenerated hybrid musical form?"

Further on she writes:

> *[…] Keroncong is not only a repertoire, rather it is a musical style. The main aspect that distinguishes Keroncong from other Javanese popular music forms, is ultimately the special*

way of the musical accompaniment and the collaboration of instruments. One instrumental group plays strictly metrical and beat-oriented. This group produces an equally fluent music texture with 8th and 16th notes. A second group however moves with a high degree of metrical freeness and achieves a texture of various, mutually comparably independent melodic lines, as we know them quite well from Central-Javanese gamelan orchestras. These melodic lines are played by Western instruments on the basis of a harmonic frame and with Western sound[22]

MUSIC EXAMPLE 07: "Keroncong Moritsku", Group Keroncong Mutiara, Jakarta

Tanjidor

There is a whole series of hybrid music forms in West Java including greater Jakarta, and they are all quite similar in instrumentation, which allows conclusions about the presumably same source. Trumpets, trombones, clarinets, perhaps also an old Tuba can be found together with local percussion instruments in genres like Tanjidor, Jipeng or Kuda Renggong. As already mentioned, the cultural history of this region is of a rare complexity. But also in regard to local ethnic groups, one may discover an amazing plurality since centuries, and please apologize that I cannot go into further historical details in this context.

---

[22] Kornhauser, Bronia: In Defense of Keroncong, in: Kartomi, Margret J.: Studies in Indonesian Music", Clayton 1978, Centre of South East Asian Studies, Monash University, page 107.

Philipp Yampolsky writes about this region:

About in the middle of the Northern coastal area is Jabotabek[23] and the Karawang region with its melting pot of Jakarta-nese, Sundanese, Betawi and Chinese people. The most important languages of this region are Indonesian [and English] in Jakarta, Betawi and Sundanese in the areas around. Other parts of that region are more influenced by Javanese culture (Banten at the Western end) or by Javanese-Sundanese blend in Cirebon in the east.[24]

Hence it is not wrong (not even a paradox!) to state, that the unity of that region is signified by its heterogeneity; but a heterogeneity which has experienced numerous adaption and blending processes. Unfortunately we are not able to detect the developmental details. Finally all forms have developed to their respective own authenticity. One of my most beloved examples is the following one:

VIDEO EXAMPLE – a Jipeng Ensemble from Ciptarasa, Sukabumi

Seen from its development, also tanjidor as an art form is brought in connection with the Portuguese (tangedor = a player of a music instrument). However it is questionable whether these influences really go back to the 16th century. It is more likely that the roots are at slave orchestras that had been owned by rich Dutch landlords. In a Dutch book from 1811, a person named de Haan reports about a slave orchestra of the Governor General Valkenier already in 1737!

Suka Hardjana reports additionally that in 1854 the Belgian J.B.J. van Doren writes in his book "Fragmenten uit de Reisen in den Indischen Archipel" (Fragments about Journeys in the Indian Archipelago) that a rich Dutch landlord called Augustijn Michiels in Citatap (West Java) supported two orchestras. One of these played Western Classical music and the other one military marches. The respective musicians came from Batavia, Makassar (Sulawesi!), Nusa Tenggara (Small Sunda islands), Seram, Semarang, Surakarta and other regions.[25]

The question where and from whom these musicians had learned to play Western music instruments, remains unanswered. And if one takes into account that these musicians came from so many different backgrounds and partly remote regions, it makes one especially curious how that music had sounded, especially because most of the players had grown up without any Western music contact.

That's why Tanjidor is really nothing else than a small brass-band imitation. The local people have adapted and modified the leftovers of some military music instruments. Today Tanjidor is mainly performed in villages by semi-professional musicians.

Consequently the repertoire of Tanjidor groups consists also of Western relics (marches, waltzes etc.) as well as adapted local melodies that had been borrowed from other indigenous local ensembles. A nice example for the "Western style" is "Was Pepeko" though it is an authentic piece of music for those people in Indonesia.

---

[23] An acronym for the regions of Jakarta, Bogor, Tangerang and Bekasi.

[24] Philipp Yampolsky from the booklet of CD No. 2

[25] Hardjana, Suka: Bemerkungen zur Situation der indonesischen Musik. Fragmentierung einer entfremdeten modernen Kunst, in: ORIENTIERUNGEN 2/1996, Zeitschrift zur Kultur Asiens, Damshäuser, Berthold & Kubin, Wolfgang (Hrsg.), page 1 ff. (Remarks About the Situation of Indonesian Music. Fragmentation of an Alienated Modern Art)

"Was" is the locally modified word for the English term "waltz". The quite unique sound also originates in the fact that the mouthpieces of the instruments have been modified.

MUSIC EXAMPLE 08: "Was Pepeko", Tanjidor

One example of that "acid" unauthentic type I would like to present you at the end of my paper.

MUSIC EXAMPLE 09: "Solitude", Eberhard Schoener & Gamelan orchestra from Saba/Pinda

In this example actually nothing seems to be ok. Two stylistically different music languages with almost opposing musical grammars are forced together by technical means. It is not hybrid, it is not authentic, it just represents bad taste.

What Authenticity Can Mean for Musicians

Professor Malcolm Gillies

Visiting Professor, King's College London

Emeritus Professor, Australian National University

Music, like all cultural expressions, has established yardsticks of assessment. In English, we sometimes call them tropes, even clichés, such as old and new, traditional and original, global and local, and authentic and inauthentic (sometimes non-authentic). These dialectical tropes are often a familiar first line of classification, for music specialists and music lovers alike. Through invoking them, we start to say important things about how a piece of music came into being or into performance, how it is perceived within a reception tradition, how it affiliates with other musics or arts, and what status or pedigree it might command before different audiences. These tropes slowly wax and wane in their popularity for classifying artistic phenomena. Tradition and originality were common frames of reference during the 1960s and 1970s, after which -- particularly driven by the so-called "early music" movement -- authentic and inauthentic became ascendant in the 1980s and 1990s. Since then, in a rapidly shrinking world with increased mobility, the global and local frames of reference have been invoked with greater frequency.

Musical authenticity suggests something authoritative, even authorized: in composition, performance, interpretation, analysis, or in broader cultural connection such as with a text, a piece of visual art, a choreography, or a multi-media event. Authenticity does not necessarily mean the work is "good", but for a more conservative audience the use of the word "authentic" suggests something that is worth serious attention: through the models of form it may use (such as the symphony); the melodic materials it may work with (a regional folk music); the ensemble it may be written for (a brass quintet); or its intention of preserving a national culture (a particular dance music). This preservational, even recreational, sense, with its accompanying psychic security in established precedents, is appreciated by many listeners as it often provides familiar contexts of reference: convenient aural handles on which to hang meanings. These meanings can be a first stage on the path to the evaluation of the music, or to the broader appreciation of a style.

Against this respect for authenticity, other audiences may opt for the inauthentic, or non-authentic, because it is "edgy" in its newness, or arranges a work for an ensemble never contemplated by the original composer, or just defies the authentic/inauthentic dualism completely by transplantation of music into a context never before contemplated, with a corresponding new complex of potential meanings. There are fewer ready handles on which to hanging meanings here. Migration across national borders, for instance, can lead to such defying of, or mixing of, inherited authentic/inauthentic

distinctions. Some people will revel in these new hybrid forms -- for instance, in mixing melodic or rhythmic features of both German and Turkish popular music -- while others will find them a "bastard" form that no longer conforms to any pre-existing scheme of their comprehension. One person's "new music" can be another's aural incomprehension; you could say, it is their "new noise".

Writing in the early 1990s as the concern with authenticity in music performance reached its maturity, the American philosopher Peter Kivy probed the meaning of the term, paying particular attention to the phenomenon of "historical authenticity".[27] He found this topic of investigation conceptually messy, sometimes controversial; musical performers were, in his view, "primarily, doers, not thinkers or knowers (in the theoretical sense)".[28] He went on to identify different authenticities affecting music performance, the first three of which came from "some kind of authority" and were "reaching back to an original source":

1. "adhering faithfully to the composer's performance intentions".[29] Those intentions may be documented, for instance, in some written legacy of a work, from sketch to score.

2. "conforming to the performance practice of the composer's historical period".[30] That practice might be reflected in the instruments used, the composition of the particular ensemble, or styles of playing.

3. "producing sounds very similar or identical to those produced in a performance during the composer's lifetime".[31] We could imagine those sounds from verbal descriptions (in letters or annotations to performing scores of the period), or, in the recording era since the 1890s, in imitation of certain evident qualities of sound.[32]

What surprised Kivy, however, was the way in which musical audiences had been persuaded that such authenticity was a "good thing" through what were essentially historical, not aural, concerns -- for instance, in preferring to hear a music played on "period" instruments rather than on their modern-day relatives.[33] He was puzzled at such an "intellectualist" approach from audiences, which was "repugnant to musical commonsense and sensibility", in his opinion. It particularly distressed him -- as philosophers are often distressed when they come to the field of music -- that the associated reasoning was so one way: "Historical reasons have begun to overpower what might be called 'reasons of the ear' to the extent that it no longer seems

[27] Peter Kivy, Authenticities: Philosophical Reflections on Musical Performance (Cornell, NY: Cornell University Press, 1995). See, also, Kivy's "On the Concept of the 'Historically Authentic' Performance", in The Fine Art of Repetition: Essays in the Philosophy of Music (Cambridge: CUP, 1993), pp. 117-33.

[28] Kivy, Authenticities, p. x.

[29] Kivy, Authenticities, p. 4

[30] Kivy, Authenticities, p. 4

[31] Kivy, Authenticities, p. 4.

[32] One example I immediately think of is the deliberately asynchronized, "big string" sounds that characterize some orchestral recordings directed by Richard Strauss. He -- as with his contemporary Gustav Mahler -- had the advantage, from our authentic viewpoint, of being both a conductor and a composer.

[33] Nicholas Kenyon's edited collection of essays, Authenticity and Early Music (Oxford: Oxford University Press, 1988), is perhaps the leading text on the rise of the authentic performance movement and the associated change in listener tastes. It includes Gary Tomlinson's chapter, "The Historian, the Performer, and Authentic Meaning in Music" (pp. 115-36), which makes good comparative reading with Kivy's later Authenticities book. Tomlinson also explains in his chapter why he prefers the term "authentic meaning" to "authenticity".

intellectually respectable, in musical circles, to adduce reasons of the ear against the claims of historical authenticity."[34] He continued: "If you like the way authenticity sounds that may be a reason in its favor; but if you don't, or you like something else better, that is, from the critical point of view, no reason at all."

Kivy's three authenticities, quoted above, were primarily about how a feature originating with a composer, or at least their period, had been dutifully reproduced or reintroduced into the way the music was performed today. But Kivy identified another, potentially dissonant, authenticity, which was not based in the niceties of historical research:

4. the way in which musicians perform so that they come across (in my words) as "real", "for real" or "the real thing". This usage has an older, less dutiful and less intellectual pedigree. With such an authenticity the performance (in Kivy's words) "is his [the performer's own] original creation, not derivative, not a copy or imitation of somebody else's way of playing [the composer's music]".[35] It is an authentic performance, say, of a Mozart sonata, because it is "unique" to this performer. This meaning of authentic follows the notion of the musical performer as a creative "artist", who not only plays someone else's compositional "artwork", but in the process creates another "artwork": the performance. Kivy identifies that such an interpretation can be authentic, by virtue of being conceptually autonomous, even if it is inauthentic in terms of stylistic choices or even instruments used. The choice of a modern Steinway piano is, in itself, highly inauthentic, as may also be a thoroughly romantic interpretation of an early Mozart sonata. Yet the performance may have its own interpretative integrity that comes across

to some audience or other as being a "real experience", even a glimpse of (for them) "the real Mozart". And who is to say that they, the listeners, are wrong? Who is to say that this performance is not a "classic" of interpretation, such as Herbert von Karajan's several "classic" interpretations (and reinterpretations) of Beethoven's symphonies with the Berlin Philharmonic Orchestra?

Kivy's four authenticities -- and he does not rule out the possibility that there can be more than four -- reinforce that

• the concept of authenticity both complex and slippery, and its usages can sometimes be contradictory;

• authenticity can relate to how a composer's work is rendered in performance (meanings 1-3);

• authenticity can also relate to how a performer produces his or her own "artwork" (meaning 4), namely, the performance, leading to the recognition, within this "conceptually autonomous" performance, of some aspects of the composition being rendered in technically authentic ways and others perhaps in technically inauthentic ways.

We could go further to conclude that

• authenticity has a comparable applicability to music across most other arts and in associated fields, such as aesthetics, criticism, analysis, education, even therapy;

• by virtue of being authentic, an artistic phenomenon is not thereby "better" than an inauthentic phenomenon, although different audiences may be differently

---

[34] Kivy, Authenticities, pp. x-xi.

[35] Kivy, Authenticities, p. 5.

disposed towards accepting the apparently authentic or the inauthentic;

• just as with other tropes -- old and new, tradition and originality, global and local -- authentic and inauthentic have relevance to most cultural domains, although some uses of the word can be specific to particular domains.

Music criticism and analysis provide a very clear illustration of the political battles between "authentic" and "inauthentic" played out over a composer's interpretation and legacy. The interpretation of the life and works of the Hungarian composer, Béla Bartók, was one of several flashpoints in "cold war" Europe. As Danielle Fosler-Lussier depicts in Music Divided: Bartók's Legacy in Cold War Culture, Bartók (by then having died in the United States) was the subject of many battles between Soviet socialist realism and American-backed "aestheticist modernism".[36] These battles led to many of Bartók's (now) best-known works being suppressed behind the Iron Curtain in the late 1940s and 1950s, amid a series of disputes over primary questions of supposed musical authenticity: whose composer really was he and who should control his legacy; was his a "compromised" musical stance, in which he sacrificed radicality for popularity; what are the criteria of a sanctioned "classic"; and, what were the boundaries of authenticity in the use of folk influence in his compositions?

Bartók's interpretation remained, and to some extent still remains, with a split, compromised legacy, despite the sharp ideological distinctions of the Cold War losing their edge fifty and sixty years ago. Back in 1995 I demonstrated in a paper entitled "Bartók Analysis and Authenticity" how the criterion of authenticity, in approximately the first of Kivy's meanings -- "adhering closely to the composer's original intentions" -- was useful in distinguishing the many different approaches to the analysis of his music. Hungarian scholars generally opted for more "authentic" analytical approaches than those from elsewhere; and the Americans, in particular, were least concerned about the lack of any "authentic" underpinning to their analytical work.[37] That is, the Hungarian analysts looked more to Bartók's thoughts (as in letters, or third-party reports), words (as in his essays, particularly published ones) or "notational deeds" (as represented in his sketches and scores), as far as they existed, for the basic tenets of their analytical stances. They particularly sought inspiration in the composer's analyses of his own works, his modal and tonal analyses of folk music, the actual notations he used in his folk-music transcriptions compared with his own music, and precise analyses of his performances as a pianist. "Inauthentic" approaches, more frequently used by Western European or American scholars, included Schenkerian-based analyses, interval-cycle and cell-based analyses, set-based, thematic, formal, and functional analyses using solfa solmization. One, decidedly inauthentic peculiarity, perhaps a favourite because of its beguiling simplicity, was the "proportional" analyses of the Hungarian, Ernő Lendvai, using golden section and Fibonacci series, although many have claimed it to be more "authentic" than the hard evidence justifies.[38]

---

[36] (Berkeley: University of California Press, 2007), p. xi. For a similar series of battles, with a focus on France, see Mark Carroll, Music and Ideology in Cold War Europe (Cambridge: Cambridge University Press, 2003).

[37] Malcolm Gillies, "Bartók Analysis and Authenticity", Studia Musicologica, vol. 36 (1995), pp. 319-25. See, also, Gillies, "Bartók, Béla", in The New Grove Dictionary of Music and Musicians, second edition (London: Macmillan, 2001), vol. 2, pp. 787-818 (p. 808).

[38] Ernö Lendvai, The Workshop of Bartók and Kodály (Budapest: Editio Musica, 1983).

What this established for me was that, just as with performance so too with musical scholarship, different "schools" of interpretation followed different paths, often for originally ideological, even political, reasons, or through naturally occurring "group think" in a much more isolated world than today's. And these distinctions were not only confined to classical music. There were strong effects of place and "schools of thought or action" right across the arts and its associated scholarship.

The theme of "place", while relatively recent in its manifestation in relation to questions of authenticity, and particularly in relation to the historical performance-practice movement, has a much longer history. One hundred years ago, the equivalent of the global versus local trope was in some form of cosmopolitan versus national (or regional, or local) representation. In the hey-day of the nation-state, during the first half of the twentieth century, cosmopolitanism -- a catch-all term for a provenance drawing on a number of different places for stylistic or cultural inputs -- was juxtaposed most frequently with a drawing on influences from one nation, hence, the use of the word "national", or the more loaded word "nationalist". But as with a performance that can, in its different parameters, be both authentic and inauthentic, so, too, the smarter commentators of the last century realized that it was possible to subscribe both to cosmopolitanism and nationalism. In a long article of 1943, celebrating Edvard

Grieg's centenary, the Australian-American musician Percy Grainger recognized that Grieg was both a "United Nations type of man" and an ardent Norwegian.[39] Most usefully, he articulated a rough rule of thumb for these distinctions of place. All the arts "inherit their broad expressiveness from cumulative cosmopolitan skill and traditions, and their individuality and originality from local [non-cosmopolitan] influences."[40] And Grainger went further to stress that true creativity could arise through this "dual personality", when the two loci of influence interacted one with the other.[41]

The most telling reformulation of the recognition of complementary, sometimes conflicting, claims of place, is probably Martin Stokes' edited collection of papers from 1994 entitled Ethnicity, Identity and Music, with its sub-title "the musical construction of place".[42] It involves case studies ranging across "new", popular, classical, world and improvised musics. Many authors have in the last quarter-century, following Stokes's book, probed the question of where authenticity resides in a globalized world. Anna G. Piotrowska observed in her paper of 2008, "World Music and Traditional Music: The Problem of Authenticity", that now there are not just myriad musical traditions in "world music"; there is a burgeoning of hybrid forms of these more or less authentic traditions of place, as well as genuinely "new" music. In fact, the only consistently defining aspect of place in "world music" is that it is not inherently "Western", meaning not from Europe or

---

[39] "Grieg: Nationalist and Cosmopolitan", in Grainger on Music, ed. Malcolm Gillies and Bruce Clunies Ross (Oxford: Oxford University Press, 1999), pp. 381-37 (pp. 318-321).

[40] Grainger on Music, p. 324. How much national and local are synonymous depends upon the writer. Grainger did not draw a clear distinction, seeing both as on one side of a dialectic with cosmopolitanism. His wider writings, however, show his understanding of distinctly national, regional, and local characteristics. Many of his contemporaries, however, were more excited by the power of nationalism, in its mid-century heyday, to de-authorize the regional and the local.

[41] Grainger claimed a "dual personality" for Grieg which contributed to the "richness and many-sidedness of his artistic output". He quoted Rudyard Kipling's poem "The Two-Sided Man" (1901), in praise of the "two separate sides to my head". (Grainger on Music, pp. 325-26.)

[42] (Oxford: Berg, 1994).

North America.[43] She optimistically concludes that authenticity has become a marketing tool, amid the rebirth and refreshment of traditional music. Despite "incorporating new elements and blurring old boundaries", this music can still be considered authentic when the various stylistic strands have been suitably identified.[44] Sara Cohen observes that the global-local distinction, as in Grainger's cosmopolitan-nationalist tension, can lead to creative end results. In a paper of 1994, in Stokes's volume, she wrote: "the globalisation of cultural forms has been accompanied by a localisation of cultural identity and claims to authenticity, resulting in a tension or dialectic between the two trends".[45] In this globalized world, Anthony Palmer poses deep questions for classroom music education. Gone are the days when a few songs from other cultures, with westernized piano accompaniments, altered texts, and "cleansed" of rhythmic or tonal 'irregularities'," was a sufficient introduction to world music. While recognizing that some compromises are needed amid the constant flux of music, he asks "to what degree [is] compromise acceptable before the essence of a music is lost and no longer representative of the tradition under study"?[46] For him the question is how to retain and transmit the "finer points" of the transplanted music: the "different tunings, timbres, language and music expressions that make it unique and representative of a specific culture".47 These "finer points" are, in his view, the essence of successful preservation of musical authenticity amid the inter-cultural transfer.

The success, or otherwise, of such inter-cultural transfers is the subject of Margaret Mehl's article of 2013: "Western Art Music in Japan: A Success Story?"[48] This was one of the earliest, and most rapid, musical transfers from West to East. Although Japan, like Thailand, was not subject to Western colonization, the transfer was so rapid, in Mehl's thesis, because of such factors as:

• the late opening up of Japan to significant Western influence, only in the 1850s;

• the difference in sound between Western and "indigenous Japanese music" being so vast, hence less susceptible to compromise or hybridity;

• the lack of a "comprehensive theory of music or a universal system of notation" for Japanese music;

• the systematic introduction of (largely Western) music into the Japanese education system, starting in the 1870s; and

• the building of substantial (Western) music-instrument businesses in Japan by the 1890s, such as Suzuki and Yamaha.[49]

Even before the First World War Japan was actively disseminating Western Music in east Asia. It is now, of course, along with Korea, one of the largest global contributors to composer royalties for Western music.

---

[43] In R. Tsurtsumia and J. Jordania, ed., The Fourth International Symposium on Traditional Polyphony: Proceedings (Tbilisi: International Research Center for Traditional Polyphony of Tbilisi State, 2008), pp. 581-89.

[44] Piotrowska, "World Music and Traditional Music", p. 587.

[45] In Stokes, ed., Ethnicity, Identity and Music, pp. 117-34.

[46] "World Musics in Music Education: The Matter of Authenticity", International Journal of Music Education, vol. 19 (1992), pp. 32-40 (p. 32).

[47] Palmer, "World Musics in Music Education", p. 32.

[48] Nineteenth-Century Music Review, vol. 10 (2013), pp. 211-22.

[49] Mehl, "Western Art Music in Japan", pp. 212-18.

But can this wholesale importation of another musical tradition, however much desired at the time, be considered a "success"?[50] Mehl leaves that answer up to the reader. What is clear, however, is that the Japanese public was desirous of much of this change, seeing it as part of the rapid "modernization" of Japanese society in the late nineteenth century.

So, what then can authenticity mean for musicians? It is

• one useful trope, or test, of the provenance of a composition, performance, or interpretation, similar to other tests such as of time (old and new), place (global and local) or attitude (to tradition and originality);

• a guide to style, which can both be liberating and constricting: liberating in its invocation of a sound-world of another time; potentially constricting to an exercise of creatively inauthentic re-interpretation today. (That "intellectualist" constriction was one of the features of historical performance practice that puzzled the philosopher Kivy.)

• a way of connecting with other arts and cultures that is respectful of common heritage, or highlighting of comparisons and differences;

• a guide to skills of musicianship to be cultivated in education, alongside more generic, inauthentic skills, whereby music education is informed of the options both of circumambient internationalist (or cosmopolitan) trends, as well as traditional, national or local forms of music.

I hope you have found this investigation of what authenticity can mean for musicians somehow helpful to the theme of this wonderful ASEAN Symposium. Now, I have deliberately not sought to give any view on what authentic should mean in Thai music and music education, or the music and education of the wider ASEAN nations, as I simply lack the expertise. And, anyway, I am hugely enjoying learning about the issues of classic, authentic and new in music of the ASEAN region, above all through the various workshops from so many countries. I do want, however, to conclude by saying just something about the locus of culture and education within the unions of nation-states emerging around the world, and to pose a question about the perceived desirability of multiculturalism. These questions, to me, relate strongly to what authenticity might mean in the world of the future.

The Association of South-East Asian Nations, as I understand it, is primarily a political, security and economic community, as defined by its Charter of 2007.[51] Three particular, self-declared characteristics of the Association are:

(a) a rules-based community of shared values and norms;

(b) a cohesive, peaceful, stable and resilient region with shared responsibility for comprehensive security; and

(c) a dynamic and outward-looking region in an increasingly integrated and interdependent world.[52]

---

[50] Mehl cites Turkey as another country actively seeking the development of Western, over local or indigenous, music in its earlier post-Ottoman years ("Western Art Music in Japan", pp. 211-12).

[51] http://www.asean.org/images/2012/publications/ASEAN-Charter.pdf.

[52] http://www.asean.org/images/2013/factsheet/2013%20(6.%20Jun)%20-%20APSC.pdf.

ASEAN is not alone in recognizing the emergence of "an increasingly integrated and interdependent world", an observation which just has to be embraced and cannot be denied. Hence, the growing strength of regional unions of countries, the most progressed of which -- and not without its problems at this time -- is the 28-member European Union (EU), although an earlier, more "integrated" example might reasonably be claimed to be the former Soviet Union of Socialist Republics. ASEAN is not currently as committed as are EU nation-states, to "ever-closer union" (as required by the EU's Treaty), with its progressive loss of aspects of national sovereignty[53] -- a loss which now causes countries such as the United Kingdom and Hungary to reconsider their membership. While both ASEAN and the EU recognize "shared values and norms", the EU has gone further in mandating them.

The [European] Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.[54]

Also in the EU Treaty's Preamble there is recognition of EU member-states as:

drawing inspiration from the cultural, religious and humanist inheritance of Europe, from which have developed the universal values of the inviolable and inalienable rights of the human person, freedom, democracy, equality and the rule of law, . . . [55]

But despite that common and diverse cultural, religious and humanist inspiration, the EU Treaty also recognizes the danger of trying to bring about a convergence across the Union in matters of culture, religion, language or education. These remain the essential preserve of individual nation-states. Hence, the common desire, as expressed in the Treaty's Preamble, "to deepen the solidarity between their peoples while respecting their history, their culture and their traditions . . .", and in Article 4 to respect ". . . the Union's rich cultural and linguistic diversity . . ."[56]

These pan-national, as against national (and sub-national), distinctions are similar to Percy Grainger's formulation that all the arts "inherit their broad expressiveness from cumulative cosmopolitan skill and traditions, and their individuality and originality from local [non-cosmopolitan] influences."[57] Today, for cosmopolitan we might often read "European" or "South-East Asian", reflecting the growing common regional "solidarity", built upon respect for the cultural distinctiveness of individual nations or localities. And such large national groupings, built around such

---

[53] The ASEAN Charter does, however, include the statement that it is "inspired by and united under One Vision, One Identity and One Caring and Sharing Community".

[54] Treaty on European Union and the Treaty on the Functioning of the European Union (2012), Article 2, http://eur-lex.europa.eu/legal-content/, cf. Asean Charter, Preamble.

[55] Treaty on European Union (2012), Preamble.

[56] Treaty on European Union (2012), Article 4.16 cf. "Respect for the different cultures, languages and religions of the people of ASEAN, while emphasising their common values in the spirit of unity in diversity" (Asean Charter, Principle 2(l)).

[57] Grainger on Music, p. 324.

solidarity for "shared values and norms" are becoming more globally important, for instance, among some of the nation-states that emerged from the former Soviet Union, and among the fledgling Union of South American Nations, growing together on the back of the continental trading bloc, Mercosur.

Internationalism -- and cosmopolitanism -- can, of course, sometimes equate to "rootlessness". Culture, to be "authentic", normally requires deep roots, as commentators so often depict, in a specific "soil", hence its location in the EU Treaty's formula at the level of the nation-state. Cultural diversity in our "interdependent" world (to quote the ASEAN understanding) requires a rich and tolerant networking of those roots. While regional associations or unions will have many purposes of convergence -- in legal structures, in the rules of trade, in the development of common administrative platforms, also defensive and security arrangements -- in cultural matters the preservation and nurturing of divergence and diversity is, at least in public utterance, generally little questioned. It is, we could say, assumed to be a "good thing". So, authenticity can be seen as one useful test of the nature and networking of those roots, and of their resultant diversity. Whether such a phenomenon as a convergent "ASEAN cultural authenticity" (or a similar EU authenticity) might develop remains to be seen. Rodolfo C. Severino, the Secretary-General of ASEAN, came closest to suggesting that it might, when in 2000 he stated: "In many important ways economies, political systems, and cultural traits must change in response to the challenges of globalization and technology, inevitably converging at many points".[58]

The attention the world has paid to the acute refugee crisis affecting central and southern Europe in recent weeks, however, has led to commentary in the press, much of it about the lessons that might be learned from the EU's current predicament. Writing in the latest European edition of China Today, Chu Yen, an international politics commentator at the University of International Relations in Beijing, took issue with the EU's allegiance to necessarily divergent "multiculturalism". And he uses that loaded "convergence" word in a context that has definite relevance to China's near neighbour, ASEAN. Specifically, Chu Yen writes:

> *. . . following the humanitarian principle, China should promote convergence at home. After refugees in large numbers enter a country, it is difficult to repatriate them. For big countries such as China, sending back refugees to their chaotic homelands is fraught with political implications. Under such circumstances, assimilating the newcomers into Chinese society will become a big problem.*[59]

Chu Yen continued with this advice on Chinese cultural policy: "It is thus imperative that China not follow the European countries' multiculturalism principle and insist on cultural assimilation, in a bid to prevent a parallel society from developing in the country." What Chu Yen is saying here is that not just legal, administrative, and security arrangements should converge (as in the EU model), but also that cultural domains -- presumably including languages, arts and heritage -- should also be subject to convergence.

---

58   Rodolfo C. Severino, "Diversity and Convergence in South-East Asia", http://www.asean.org/resources/2012-02-10-08-47-56/speeches-statements-of-the-former-secretaries-general-of-asean/item/diversity-and-convergence-in-southeast-asia-28-august-2000.

59   "Lessons to be Learned from EU's Refugee Influx", China Today, European Weekly, 4-10 September 2015, p. 13.

Unlike in the multicultural formulation, which argues that a nation (or group of nations) is enriched, indeed healthily changed, by different cultural infusions, Chu Yen argues that "parallel societies" must not be allowed to arise. This is close to the model of assimilation and integration adopted in the United States over a century ago.

Following on from this powerful challenge to the deep-seated cultural diversity in the EU, does the similar commitment to cultural diversity in the ASEAN Charter also now come up for challenge? Well, may be not, as Chu Yen's comments are only directly about the Chinese situation. And he recognizes the existing, already tense, multicultural set-up of China itself. But this statement is significant in reflecting a wider regional, even global, trend away from a celebration of multiculturalism and back towards one of assimilation within a dominant-culture model, in this case, a Chinese one. What we might finally ask would be considered authentic in such a new world of convergent assimilation?[60]

Five Decades of Royal Compositions
by H.M. King Bhumibol Adulyadej in Vienna

Dr. Chanyapong Thongsawang

Princess Galyani Vadhana Institute of Music, Thailand

During a state visit to the Republic of Austria between the 29th of September and the 6th of October 1964, His Majesty King Bhumibol Adulyadej had a first opportunity to stamp his musical diplomacy over a new relationship between Thailand and the renowned European musical Republic. Apart from visiting the Vienna City Hall, the State Treasury at the Hofburg Imperial Palace, the Spanish Riding School in Vienna, his Majesty along with Her Majesty Queen Sirikit also attended a performance of Wolfgang Amadeus Mozart's "Le Nozze di Figaro" at the Vienna State Opera.

The highlight of the state visit was the concert "Musikalische Matinee zu Ehren seiner Majestät des Königs von Thailand" that took place on Saturday 3rd October at 11:00 in the Golden Hall of the Musikverein in Vienna where the Tonkünstler-Orchester Niederösterreich under the baton of Heinz Wallberg honored His Majesty by playing several of his compositions (see Figure 1). The program started with compositions by Johann Strauss Jr.: Overture from the operetta Der Zigeunerbaron, Kaiser Waltz, Pizzicato Polka and Overture from the operetta Die Fledermaus which had been performed for King Chulalongkorn (Rama V) during His state visit to Vienna in 1897. The second part of the program included the Manohra Ballet (excerpt), Falling Rain (Sai Fon), Love at Sundown (Yam Yen), Royal Marine March (March Raja Nawikayothin) and Royal Guards March (March Raja Wanlop). Emmy

Loose, an Austrian operatic soprano of Czech origin sang Falling Rain then followed by the Austrian Baritone Otto Wiener who interpreted Love at Sundown in English. The performance was received by a long standing ovation as can be heard on the recording from the radio broadcast and read through the nationwide reviews of the concert.

On the 4th of October at the Royal Thai Embassy in Vienna, His Majesty had great fun playing the saxophone during a Jam Session with Austria's renowned jazz musicians, including Friedrich Gulda (pianist), Hans Salomon (saxophonist), Erich Kleinschuster (trombonist), Robert Politzer (trumpeter), Rudolph Hansen (bassist), and Viktor Plasil (drummer). The session went on until two o'clock the next morning. Salomon expressed his admiration for His Majesty's great musical talent — "His Majesty is a superior saxophonist, an outstanding Jazz musician who can perform and improvise as a professional artist. He must have practiced immensely to be able to achieve such brilliant techniques''.

Hans Salomon wrote about the unforgettable Jam Session with H. M. King Bhumibhol Adulyadej in his biography book Jazz, Frauen und wieder Jazz (Jazz, Women and again Jazz, p. 174–179): "In 1964 I had the honor to jam with a royal "Jazzfan" and with the "Austrian All Stars" at the Royal Thai Embassy in Vienna.

The officers of the Thai embassy provided a saxophone for him as His Majesty had not brought his Instrument during his official state visit. When His Majesty opened the case, he found out, to his stupefaction, that the instrument provided was a substandard and almost unplayable one. His Majesty struggled with the discordant tones produced by the poor instrument but still managed to skillfully shape the reluctant notes. After a while, he looked at me seeking for help so I offered His Majesty an excellent "Selmer" alto saxophone and then joined him on a tenor saxophone. His Majesty was really delighted to play on this high quality instrument. We played a selection of standards alongside His Majesty compositions which he had brought with him and jammed until early morning. His Majesty charming Queen Sirikit sat on a staircase holding a Cocktail glass while swinging along to the rhythm gazing over to her husband proudly. At the end of the long night we toasted with the royal couple in celebration. As His Majesty was leaving our bassist Rudi Hansen shook hands with him firmly and said "Royal Highness, if you ever come to Vienna again, please let us know!"[1]

Chatchai Choonhavan, the Thai ambassador in Vienna at the time, made a memorable recording from the Jam Session, in which His Majesty performed on a saxophone alongside a group of respected Austrian musicians. This recording includes three popular Jazz songs: Lover man by Jimmy Davis, Roger Ramirez, and James Sherman, Honeysuckle Rose by Fats Waller and After supper by Neal Hefti and Count Basie.

The widespread international acceptance and appreciation of the Royal compositions is due to His Majesty's innate talent and passion for music. The world is aware of His Majesty's contributions and duly accords him recognition and honor as a musical monarch. It was on this occasion, on the 5th of October 1964 that the Akademie für Musik und darstellende Kunst Wien[2] presented His Majesty with the Certificate of Bestowal of Honorary Membership. In commemoration of His Majesty's honorary membership in the Academy, the 23rd person to be ever so honored, the royal cypher was inscribed on the marble plaque at the Academy along with other renowned honorary members, making him the first Asian ever to receive such an honor. Until now, there has been only 33 people (majority musicians and artists) presented with this recognition (see Figure 2).

Em. Prof. Dr. Gottfried Scholz, a former rector at the University of Music and Performing Arts in Vienna expressed his admiration for H. M. King Bhumibhol Adulyadej during his 1964 visit, when he was still a young professor: "His Majesty is not only a well-known king or chief of state, King Bhumibhol Adulyadej's genius and passion for music is internationally recognized. The royal compositions combine Thai culture and Traditional music (for example pentatonic scale) with western music (for instance chord progression and harmony)." This unique character can be found in the Royal Guards March (see Figure 3). In 1964 the Tonkünstler-Orchester Niederösterreich performed the Royal Guards March very fast like a lively Viennese march.

---

[1]   Translated and edited by the author.

[2]   Austria's leading conservatoire in Vienna currently named Universität für Musik und darstellende Kunst Wien (University of Music and Performing Arts in Vienna).

Another example is the Kinary Suite, which was written especially for the Manohra ballet. (Manohra is a classical dance from of the South of Thailand.) Like the classical ballet suite, the Manohra ballet is made up of a set of songs: A Love Story (Pirom Rak), Nature Waltz, The Hunter and Kinary Waltz. In some parts of this suite it sounds like operetta music and Viennese waltz. One can see that the Tonkünstler-Orchester Niederösterreich deliberately chose the Royal compositions most related to Viennese music (operetta, waltz and march) for the concert program.
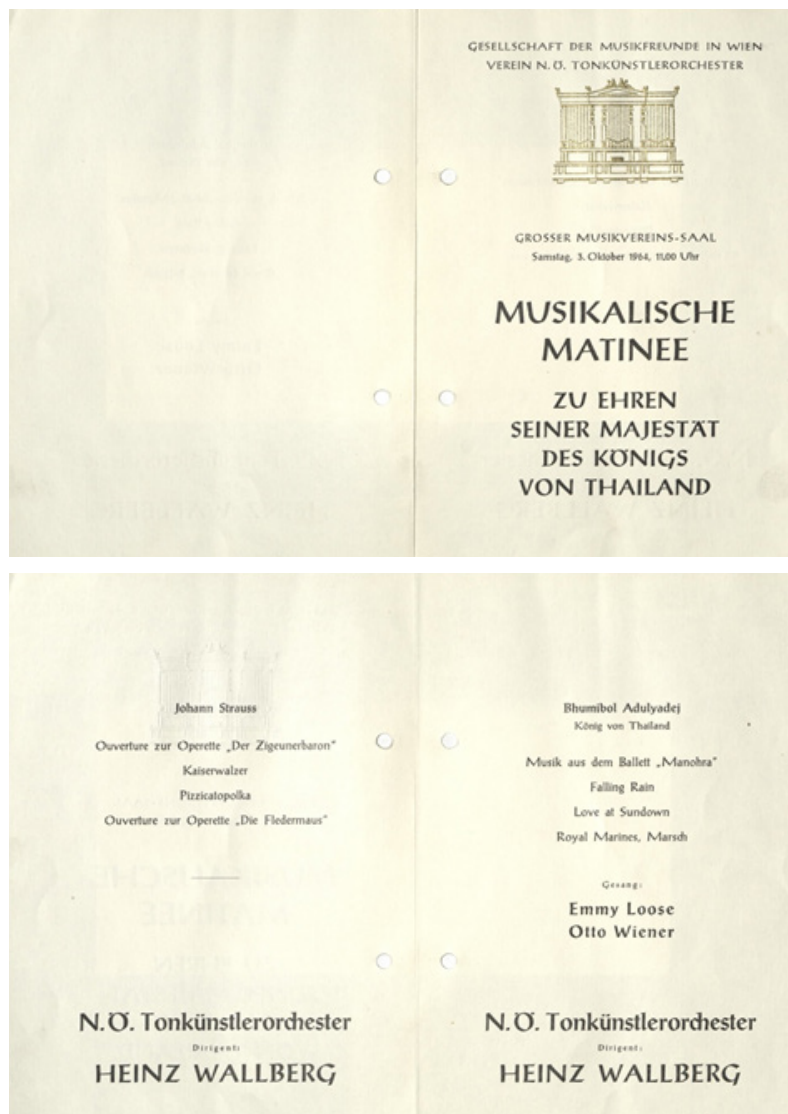
Figure 1: The program concert on the 3rd October 1964 by Tonkünstler-Orchester Niederösterreich[3]

---

[3] From Notenbibliothek (Library) of the Tonkünstler-Orchester Niederösterreich.

Figure 2: The marble plaque at the Akademie für Musik und darstellende Kunst Wien

Figure 3: Pentatonic melody in the Royal Guards March (March Raja Wanlop)

Bibliography

Besuch Ihrer Majestäten König Bhumibol Adulyadej und Königin Sirikit von Thailand in Österreich von 29. September bis 2. Oktober 1964, Vienna 1664 [Österreichische Nationalbibliothek, Signature: 991372-A].

"Jazz Party König spielte Saxophon", Volksblatt, October 6, 1964.

Hans Salomon and Horst Hausleitner, Jazz, Frauen und wieder Jazz (Vienna: Seifert, 2013), 174–179.

"Their Majesties' State Visit to the Republic of Austria in 1964." Royal Thai Embassy Vienna. http://www.thaiembassy.at/eng/index.php/about-thailand/his-majesty-the-king/the-state-visit-in-1964 (accessed August 1, 2015).

Schubert Wanderer Fantasy:
Cyclicism, Interpretation, and Piano Technique

Dr. Ramasoon Sitalayan

Department of Western Music, Faculty of Fine and Applied Arts,
Chulalongkorn University, Thailand

Abstract

Wanderer Fantasy is a composition for solo piano by Franz Schubert. Unlike Schubert's other piano works that usually demonstrate lyrical, subtle, and introspective qualities, the Wanderer Fantasy is a true virtuoso piece. Besides the technical demands, it is one of the earliest examples of Cyclicism, which is a technique that uses a similar motive throughout an entire composition. The main motive of the Wanderer Fantasy was taken from "Der Wanderer," a song by Schubert.

The researcher also studied several recordings by pianists from different schools and made a comparison of their interpretations, thus creating a practical guideline for pianist who would like to study or perform this unique piece.

Schubert's life

Franz Peter Schubert (1797 – 1828), a great Austrian composer, was born on January 31, 1797 in Alsergrund, Vienna, and died on November 19, 1828 when he was only 31 years of age. Schubert did not received much public attention during his lifetime, but today, together with his respected comtemporary Beethoven, Schubert was recognized as one of the greatest composers in the history of music.

Schubert came from a poor family. His father was a school teacher who has a keen interest in music. Therefore, when Schubert was six years old, he received a music lesson from his father and started to play a violin. His piano lesson, however, came from his bother.

Schubert continued his music study with Michael Holzer, an organist and choirmaster from a local church. He also joined a family string quartet. His two brothers played violins, his father a cello, and Schubert took a viola.

Schubert's beautiful voice made him eligible to apply for a choir scholarship. A higher education in a good institution gave him an access to the works of eminent composers, such as Wolfgang Amadeus Mozart (1756 – 1791), Joseph Haydn (1732 – 1809), Michael Haydn (1737 – 1806). Later, Antonio Salieri (1750 – 1825) recognized Schubert's extraordinary talent and gave Schubert music theory and composition lesson. Schubert did not disappointed him and was able to write a symphony in 1813 at the age of 13.

Schubert's works

Schubert died untimely when he was only 31 years of age. During his relatively short life, Schubert created approximately 1,500 compositions and became one of the most prolific composers. His large output included 7 completed (and 6 incompleted) symphonies, concertante for violin and orchestra, works for solo piano, dance music, works for piano duet, and chamber music.

His sacred compositions were 7 Masses, Oratorio, and Requiem. Schubert's most significant contribution was, however, his dedication to the German Lieder, which he wrote more than 600 works.

Among his popular songs were "Der Erlkönig" (D. 328) from the poem of Johann Wolfgang von Goethe (1749 – 1832), and "Der Wanderer" (D. 489) from the poem of Georg Philipp Schmidt von Lübeck (1766 – 1849). Two song cycles that became Schubert's milestone achievement were "Die schöne Müllerin" (D. 795) and "Winterreise" (D. 911) from the poem of Johann Ludwig Wilhelm Müller (1794 – 1827).

Example 1 – Beginning of "Der Erlkönig." The fast repeated triplets in piano part imitated the effect of horse galloping.

Example 2 – The first song from "Winterreise," the song cycle that was generally recognized as one of Schubert's deepest and most powerful works. The name of this first song was Gute Nacht.

Due to Schubert's limited popularity during his lifetime, several compositions were not published. Even the published works were not organized chronologically. Otto Erich Deutsch (1883 – 1967), an Austrian musicologist and a Schubert scholar was the first researcher to collect and organize Schubert's complete outputs. Otto Erich Deutsch's monumental research was published in English in 1951, and the revised version was later published in German in 1978.

This research discussed the Wanderer Fantasy in C major, Schubert's composition for solo piano based on an original theme from his song "Der Wanderer."

Besides a vast output of artsongs, another major type of compositions that Schubert has written throughout his life was composition for solo piano. Schubert's important works for solo piano were as followed.

- Piano Sonatas
- Wanderer Fantasy, D. 760 (Op. 15) (1822)
- Moments Musicaux, D. 780 (Op. 94) (1823–28)
- 4 Impromptus, D. 899 (Op. 90) (1827)
- 4 Impromptus, D. 935 (Op. posth. 142) (1827)
- Drei Klavierstücke, D. 946 (1828)

Schubert piano sonatas were among the most important works in piano literature. However, they were also the most difficult and controversial in terms of organization. One of the reasons could be Schubert's lack of motivation to finish the works. Several compositions were left incompleted.

Schubert piano sonatas were published for the first time as Franz Schubert's Werke: Kritisch durchgesehene Gesammtausgabe — Serie 10: Sonaten für Pianoforte by Breitkopf & Härtel in 1888 as a collection of 15 sonatas. Later, Wiener Urtext published a new edition that included some unfinished works. Thus, there were 21 sonatas in this collection. Some recent scholar works published total of 23 sonatas, such as Franz Schubert: Catalogo delle composizioni and Franz Schubert Catalogue: 610-Oeuvres pour piano.

Therefore, there were at least three systems to organize Schubert piano sonatas; 15 sonatas, 21 sonatas, and 23 sonatas. Thus, Schubert's last sonata – piano sonata in Bb major, D. 960 could be either sonata no. 15, no. 21, or no. 23. The most popular system is the Wiener Urtext Edition (21 sonatas).

Original idea and significance of the Wanderer Fantay

Fantasy for piano in C major, commonly known as the Wanderer Fantasy, D. 760, was written in 1822. Its name – Wanderer Fantasy – came from "Der Wanderer," an artsong that Schubert wrote six years earlier in 1816.

The year 1822 marked a noticeable change in Schubert's writing style. Generally, compositions written from this period toward the end of his life in 1828 were more dramatic and associated with the darker side of his personality. His declining health, most likely from a symptom of syphilis, was the main factor that his music gradually shifted from a joyful song to a very deep and moving human expression. In terms of compositional technique, Schubert's works from this period showed larger form and more chromatic harmony. Piano works from 1822 to 1826 were considered his most successful compositions.

The Wanderer Fantasy was constructed in four movements performed continuously. It resembled a loose sonata form. All four movements shared an original idea taken from "Der Wanderer" which was developed throughout the whole piece. Therefore, the Wanderer Fantasy could be considered either a multi-movement composition or a single cyclic work that performed without any break between movements.

Schubert was strongly influenced by Beethoven, whom Schubert greatly admired. Beethoven always experimented with new sound and new form. One example was Beethoven Piano Sonata in C# minor, Op. 27 No. 2, known as the Moonlight Sonata. In this sonata, Beethoven used a similar motive in the first and the third movement, and use one single key throughout the whole sonata. Another innovation of Beethoven was a sonata with connected second and third movement, such as Piano Sonata in C major, Op. 53 (Waldstein) and Piano Sonata in F minor, op. 57 (Appassionata). This idea eventually became a cyclic form and was a model for Franz Liszt (1811 – 1886) when he wrote his great masterpiece the Sonata in B minor. Liszt's admiration for Schubert and the Wanderer Fantasy was evident in his own version of the Wanderer Fantasy for Piano and Orchestra (S.366) and for two pianos (S.653).

Rhythmic motive and structure of Wanderer Fantasy

Schubert brought the main theme of "Der Wanderer" to the slow movement of the Wanderer Fantasy, kept it in the original key of C# minor. The other three movements, though greatly different in terms of character and temperament, remained faithful to the original rhythmic motive .

The first movement was in a loose sonata form. Schubert wrote two contrasting themes, similar to sonata tradition, but did not make a clear distinction of exposition, development, and recapitulation sections.

The second movement was written in Theme and Variations. The theme was exactly similar to "Der Wanderer." Schubert moved freely and stylistically between major and minor tonalities. The third movement was a Scherzo movement in Ab major and used a 3/4 dance rhythm. The last movement, a Fugue, was most technically challenging with so many big octave passages, fast tremolo, and jumping. The Fugue movement required energy and endurance, thus made it a truly virtuoso piece.

Four movements of the Wanderer Fantasy

I. Allegro con fuoco ma non troppo (C major)
II. Adagio (C# minor)
III. Presto (Ab major)
IV. Allegro (C major)

Piano technique and interpretation

Schubert wrote the Wanderer Fantasy as an orchestral reduction for piano. The opening chord resembled full orchestra. There were tremolos throughout the whole piece, which were always more orchetral than pianistic in nature. Sviatoslav Richter (1915 – 1997), a great Russian pianist, played the opening page with a very sharp and penetrating sound typical of the Russian school. On the other hand, Wilhelm Kempff (1895 – 1991) from a German school took a softer and more poetic approach by playing with a warmer sound and less volume.

Example 3 – Beginning of the piece. The sound and style that pianists chose to play at the beginning will set the tone for the rest of the piece.

In terms of tempo, French pianist Eric Heidsieck (1936 –) started the piece with a moderate speed (= 114), creating a firm and steady feeling. Maurizio Pollini (1942 –) chose a slightly faster tempo (= 128) and played with a sharper sound. Murray Perahia (1947 –), a distinguished American pianist, chose the same tempo as Pollini (= 128) but his sound was more transparent. Edwin Fischer (1886 – 1960), a Swiss pianst from previous generation, played with the fastest speed (= 144) which gave more forward direction to the piece.

Comparison of performances of Wanderer Fantasy

	Year of recording	I*	II	III	IV	Time (minutes)
Edwin Fischer (1886 – 1960)	1934	144	56	86	172	21.53
Sviatoslav Richter (1915 – 1997)	1963	138	48	94	128	20.41
Leon Fleisher (1928 -)	1963	142	60	94	160	19.11
Wilhelm Kempff (1895 – 1991)	1968	132	60	74	140	20.35
Eric Heidsieck (1936 -)	1975	114	40	74	136	23.37
Jorge Bolet (1914 – 1990)	1984	128	78	78	134	21.38
Murray Perahia (1947-)	1990	128	64	80	136	21.56
Maurizio Pollini (1942-)	1996	128	64	86	132	21.29
David Fray (1980-)	2006	140	60	84	128	21.34

* *Movement I, II, IV showed tempo of quarter-note per minute.*
  Movement III showed tempo of dotted half-note per minute.

For the treatment of themes, Schubert chose a lyrical second theme contrasting to an energetic first theme. However, instead of going to dominant or subdominant like usual sonata form, Schubert moved from C major to E major, which formed a tonic-mediant relationship.

Example 4 – Second theme came in E major at measure 47.

Interestingly, the key relationship between movements were also in third. The second movement – an original theme from "Der Wanderer" – was in C# minor, a relative key of E major which was a third step above tonic of the first movement. The third movement in Ab major was major third below C. Then, the Ab that was a tonic in third movement became VIb to prepare for dominant seventh (G7). The last movement, using Ab as a bridge to dominant seventh, majestically returned to C major. Therefore, the key relationship of four movements were as followed: C – C# (E) – Ab – C

Example 5 – Original theme from "Der Wanderer" in C# minor.

Example 6 – Second movement of the Wanderer Fantasy – a theme and variations movement using "Der Wanderer" original theme.

It was possible that Schubert's use of tonic – mediant relationship was inspired by Beethven. An example of Beethoven's work that employed this thematic relationship was Piano Sonata in C major, Op. 53 (Waldstein) that had first theme in C major and second theme in E major. Compositions that used the third relationship between first and second movements were Piano Sonata in C major, Op. 2 No. 3 (first movement in C major with second movement in E major), Piano Sonata in C minor, Op. 13 (Pathétique) (first movement in C minor with second movement in Ab major), Piano Concerto No. 1 in C major, Op. 15 (first movement in C major with second movement in Ab major), and Piano Concerto No. 3 in C minor, Op. 37 (first movement in C minor with second movement in E major).

In terms of interpretation, Eric Heidsieck chose the slowest tempo at = 40, making this movement sounded very serious and introspective. Jorge Bolet (1914 – 1990), on the other hand, played almost twice faster than Heidsieck at tempo = 78, thus Bolet's version moved more elegantly and had natural singing quality. Majority of performers, including the researcher, would play this movement at = 60.

In terms of texture of the piece, as mentioned earlier, Schubert treated piano as a reduction of an orchestra. It was evident in the tremolo passages.

*Example 7 – Tremolo at measure 67 – 69 in both hands resembled passages played
by string section in an orchestra. A cresendo prepared for tutti at measure 70.*

Example 8 – A tremolo passage in the second movement imitating the effect of string instruments.

In the third movement, Schubert wrote Presto to indicate a very fast tempo. This movement functioned as Minuet – Trio or Scherzo – Trio that usually appeared as a third movement in a four-movement sonata, such as Beethoven Three Piano Sonatas Op. 2, and Piano Sonata in Eb major, Op. 31 No. 3. Because of a simplicity and directness of this movement, most pianists chose very similar speeds and played with cheerfulness and vigour.

Schubert used the same motivic idea from "Der Wanderer" but change meter from 4/4 to 3/4. Even though this movement had the fastest tempo, the researcher felt that it was the easiest movement of the Wanderer Fantasy because its harmony was very simple and straightforward. The most difficult part of the Wanderer Fantasy was, however, the last movement that Schubert developed a large-scale Fugue based on the same motive.

Exampe 9 – A motive from "Der Wanderer" changing meter from 4/4 to 3/4 in the third movement.

Example 10 - In the fourth movement, Schubert used a motive as a main rhythmic idea for the fugue. The arrows indicated each entry of the subject.

The fourth movement was not only the most difficult movement but also the most interesting in terms of interpretation. American pianist Leon Fleisher (1928 –) played at a challenging speed of = 160, but Edwin Fischer chose to play even faster at = 172, the fastest speed among all the selected samples, in order to create more excitement.

Conversely, some pianists chose not to play too fast in order to create more gravity. Richter played at a moderately fast tempo (= 128) and Pollini at a slightly faster pace (= 132). Both pianists used forced energy, which created lots of intensity. The researcher would choose a moderately fast tempo without rushing (= 124 – 132), and play with a brighter and more transparent sound to avoid excess tension. The researcher's favorite interpretations were the performances by Murray Perahia and David Fray (1980 –) that combined technical flawlessness with beauty and style.

Even though the Wanderer Fantasy was composed as a virtuoso piece, the researcher considered the fact that it was written during a transition from classic to romantic period, therefore the designated instrument was likely a forte-piano. The sound that pianists produce on modern piano should incorporate some forte-piano's characters, such as lightness, transparency, and clear articulation.

Summary and suggestion

The researcher thoroughly analyzed this piece and listened to several recordings by pianists of previous and current generations. Pianists from previous generations tended to place more emphasis on beauty of tone, imagination, and individuaity of performer. However, the advancement of recording technology enabled current artists to have more accuracy and greater acoustic advantage.

The researcher's interpretation of this piece was to use a full sound to imitate an orchestra, playing at a moderately fast tempo to create liveliness without being rush. The quality of the sound should be in accordance with the Vienese forte-piano from Schubert's and Beethoven's time, such as an instrument made by Conrad Graf (1782 – 1851). However, an interpretation is an art form in itself, therefore there are no strict rules. But the researcher hope that a thorough analysis of the piece, as well as a study of styles and interpretations of distinguished artists, would create valuable and useful guidelines for pianists and students who would like to study and perform this masterpiece.

References

Gordon, Stewart. A History of Keyboard Literature: Music for the Piano and Its Forerunners. Belmont, CA: Schirmer, 1996.

IMSLP/Petrucci Music Library. "International Music Score Library Project." IMSLP. Accessed November 3, 2014. http://imslp.org.

Rosenblum, Sandra P. Performance Practices in Classic Piano Music. Bloomington: Indiana University Press, 1988.

Sound Aspect Interpretation of Hmong Music on Viola

Suppabhorn Suwanpakdee

Princess Galyani Vadhana Institute of Music, Thailand

Abstract

From the old melody of Hmong, it leads to the analysis of musical structure and the creation of new interpretation based on original sound. From the sound of Hmong Khaen (reed mouth organ made from bamboo) to viola, the performer will analyse and experiment on original melody in the following aspects: 1. Tone colour - How to maintain original tone colour with changing of pitches 2. Melodic contour - How to apply changes in tone colour while keeping the contour of original melody and 3. Motivic development - How to keep the characteristic of the melody while experimenting on fragmentation of the piece. Through the art of improvisation, new musical output will be constructed based on the original original melody and also maintaining the identity of the Hmong's culture.

1. Introduction

In 2008, researcher studied on Hmong traditional music at Pang ma Pha (ปางมะผ้า), a district in   Mae Hong Sorn province, Thailand. This project is under the Pang ma Pha Highland Project (the archaeology research project). Hmong is a local hill tribe at this highland. During this fieldwork, I had an direct opportunity to experience Hmong music performed in ritual ceremonies and social engagement. Hmong songs are normally played on traditional instruments such as Khaen, a bamboo mouth organ. Hmong melody reveals soft and simplicity. Its short melody is often repeated several times. After listening this music for a while, a musician can recognise the melody and try to sing or play it by memory. Also, they could improvise on a theme and freely add ornamentation. From the study, this folk tune inspired me to develop the ideas of creating the new performance based on the tradition.

The method of melody analysis is based on western music idea. It will lead to develop an idea of a composition on indeterminacy path. Hence, the creative work would be interpreted to a new perspective. (See figure 1) From the experiment and creation, the expected result would aim to integrate the idea of local and western music. The output will reflect the simplicity of the construction of folk tune. This main issue as well as the art of improvisation is highly interested by the researcher.
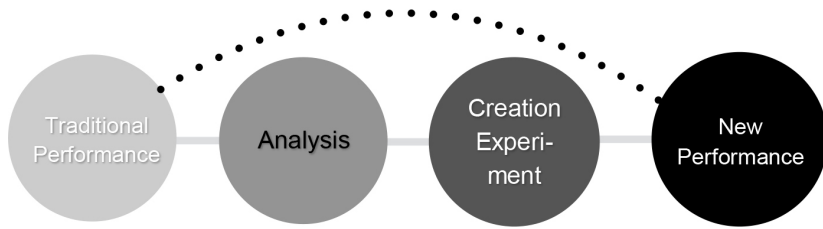
Figure 1: Process diagram

2. Original sound of Hmong

In this research, Researcher demonstrated the original track, it was recorded at Pang ma Pha, Mae Hong Sorn province in 2008. This track used to present in the World Music on the MCOT Radio Network (อสมท.), Thailand. It was moderated by Anant Nakkong, an ethnomusicologist. This music is a Hmong's Khaen repertoire. It is normally performed in the social gathering for example; Hmong New Year in range of December to January.

The melody of Hmong is simple and short. It will be repeated again and again. The music is delivered through oral tradition. It is always performed by heart with improvisation and without notation.   Following the melody, generally consist of 4 notes: Do, Re, Mi and Sol (see Figure 2).

The researcher draws the phrasing lines and notes rehearsal marks (A, B, C, D and E) of each phrases to show phrasing structure of the melody.

A: Constant Pitch
An opening phrase begins with a note "Sol" and ends with the same note.

B: Changing of Pitch
The second phrase starts with note "Sol" but ends with the different pitch to "Mi",

C and E: Similarity
It demonstrates the same rhythm and pitches "Re, Do, and Mi"

D: Extended part
Motive illustrates in the same way at the mark C and E too, but it extended the notes "Re" at the first bar of mark D, and decided it to be an extended part.

The results reveal that it can be divided into two parts at the first four bars. There are similarities be-tween phrase A and phrase B. Both of them are the same rhythmic pattern and begin with the same idea. In contrast, the direction of those phrases is different.

Figure 2: Structural analysis of Hmong Music

At the Phrase C, D and E represented the second part of the melody. It is a variation on pitches "Re" "Do" and "Mi". Phrase D is an extended version of the phrase C.

The researcher draws the phrasing lines and notes rehearsal marks (A, B, C, D and E) of each phrases to show phrasing structure of the melody.

A: Constant Pitch
An opening phrase begins with a note "Sol" and ends with the same note.

B: Changing of Pitch
The second phrase starts with note "Sol" but ends with the different pitch to "Mi",

C and E: Similarity
It demonstrates the same rhythm and pitches "Re, Do, and Mi"

D: Extended part
Motive illustrates in the same way at the mark C and E too, but it extended the notes "Re" at the first bar of mark D, and decided it to be an extended part.

The results reveal that it can be divided into two parts at the first four bars. There are similarities be-tween phrase A and phrase B. Both of them are the same rhythmic pattern and begin with the same idea. In contrast, the direction of those phrases is different. At the Phrase C, D and E represented the second part of the melody. It is a variation on pitches "Re" "Do" and "Mi". Phrase D is an extended version of the phrase C.

3. From the original structure to the creation

According to the result of analysis, the structures lead to draw the symbolic structure from opening to ending of each phrases. It demonstrates the the melody would develop from the local melody of Hmong as shown. (see Figure 3)

4. Sound of Khaen

Khaen is a musical instrument with free reeds mounted in bamboo pipe. Sound of Khaen is made by air flow by the performer. (Miller, 1999) It seems to be a polyphonic instrument like the accordion or pipe organ. It is depending on the performer's breathing or forcing into it. (Adler., 2007) Dynamic level of Khaen is soft. Tone colour is soft and transparent. Range of Dynamic become to small. Hence, the Khaen's notation should simply be aware the large variation of dynamic.

5. Old tune and new creation

Idea of indeterminacy, it is a mobile form. It cans allow flexibility in the interpretation of conventional symbols. Sound aspects in only relative terms of tempos, dynamic, and determining pitch for example piece; The Melody of the Star Signs for music boxes composed by Karlheinz Stockhausen. It relied on improvisation of given pitches or rhythm. Also, the interpretation of those music.

Researcher is inspired by the idea of indeterminacy composition. To develop the idea of variation and indeterminacy technique to the new compositions as fragments. This study will develops based on the pitches, rhythm, form and the concept.
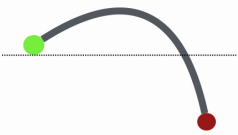
Melodic Analysis	Symbolic Structure
A Constant Pitch.	
B Changing of Pitch.	
C Similarity with phrase E	
D Extended part.	
E Similarity with phrase C	

Figure 3: Procedure and shaping to the symbolic picture.

Following the analysis of music sentences and Khaen's character. Researcher takes the characteristics of sound that appears and the limitation of Khaen that is often used in this music play into consideration.

1. Pitch – According to the analysis, it is found that the prototype music with limitation of pitch including C, D, E, and G (4 pitches)

2. Drone – In Hmong's music, Open Fifth interval is used; this may be from the tuning system of Khaen.

3. Dynamic – Soft and tone colour of prototype music performing, with timbre, which is soft and transparent

4. Rhythm – In music, there is often free rhythm but still with pulse of rhythm

5. Ornamentation – In traditional performance of Hmong, the ornamentation is often embellished freely.

According to the above-mentioned point, it will lead to the compose by changing or transferring musical instrument from Khaen to Viola. That would be able to maintain the criteria as mentioned.

Drone is a variation of Khaen's performing, it is continuous low humming sound or musical note of low pitch. Sounding as drone we could always hear the fourth, the fifth and octave intervals. Khaen performer always will develops melody by ornamentation as improvisation. It concerned with melody. for instances; grace note, chord-on-attrack, and finger tremolo. (Adler, 2007)

6. Experiment

Experiment 1 – Tone Colour - how to maintain original tone colour with changes of pitches

Building transparent, it is the idea of Khaen's dynamic level and tender sound. Using natural harmonic technique performing, in order to perform the melody without considering the shape of melody in that whether the pitch is high or low. It occurred on the sul C, the lowest string of viola. In this case, the composition considered without the high-low pitch (see Figure 4).

Figure 4: Hmong's melody composed by natural harmonic technique.
Sounding considered without the high-low pitch.

Experiment 2 – Melodic Contour - how to apply changes in tone colour while keeping the con-tour of original melody

This experiment focuses on the maintaining of contour of original tune with building transparent.   (see figure 5). Techniques of the composition, researcher used the natural and including artificial harmonic technique. It is in the order to perform the melody considering the shape of melody. it is without changing the pitches. it uses potential of viola more clearly when compared with the Experi-ment 1 (see Figure 6).

Experiment 3 - Motivic development - how to keep the identity of the piece/melody while exper-imenting on fragmentation of the melody.

Researcher will construct base on the character of the original Through the method of improvisation. At the third of the experiment, it belongs to structure analysis of Hmong music to experiment by creating. Researcher modified the materials of Hmong tune as these figures. It links to the motivic development and become to the idea of the creation.

Figure 5: Shape of melody structure

Figure 6: Changing of shape in the melody to be in harmonic form but maintaining the original contour

From the original structure, to the creation

Researcher compose by following the analysis to the indeterminacy idea. Additionally, the combina-tion of the structure of old tune to compose for new interpreting performance. From the analysis into original music, researcher found that there are 4 elements that are similar and different as structure analysis. (see table 1). Researcher then interpret from the criteria of other 5 aspects that above-mentioned. It leads to the various variation fragments of music as followed:

Phrase A

Drone and Dynamic. I composed the beginning and ending with the tone centre "Do" with by using the open fifth interval as drone of khaen. It includes the dynamic "pp", very soft. The sul ponticello, an string technique by using the bow near viola's bridge. This technique referred to the artificial sound. Also, the pizzicato, plug the strings (see figure 7).

Phrase B

At the end of structure B, following the table 1, Tone centre move from note "G" to "E". Then I merged the left-hand pizzicato technique and the various dynamic particularly in accent term as Sforzato and Marcato (Sf, >) (see Figure 8).

Figure 7: Fragments construction in music phrase A

Figure 8: The construction of fragment in music phrase B

Figure 9: Construction of fragment in music phrase C

Figure 10: Construction of fragment in music phrase E

Figure 11: Construction of fragment in music phrase D

Phrase C and E

From the note "D", "C", and "E", This Motif separated into it by the method of flipping or twiddling. Dynamic of this structure is in the crescendo all the time. It is possible to play by pizzicato and/or arco (see Figure 9 and 10).

Phrase D

Symbolic structure that researcher mentioned. It illustrates the extension of motif. Researcher ana-lysed on phrasing of C and D. The composition developed itself by using retrograde technique (see figure 11).

7. Performance

Performer begins with bringing result of experiments as a new materials. Choosing to perform from the parts of music elements as follows:

a: Experiment in timbre/contour using harmonic play (figure 4 / figure 6)

b: Experiment on interpret/fragment of music (figure 7 - 11)

c: Combination any elements from the experimental results on improvisation

a.

And perform at the same time as/ continuously/ alternating with

b.

Conclusion

The interpretation as presented is to seek for different ways of performing. Performance is able to maintain the musical elements in terms of pitch, melody, dynamic etc. Three experiments are the views for the analysis and interpretation that leads to the different construction of work. However, the result of three experiments are still linked since it is the analysis, synthesis and interpretation.   That comes from the same contents of music but with different processes. Also, when combined with the interpretation of both forms. it would lead to the varieties of creation. when it is supplemented   with show/ play of the researcher, it would create fragments with the basis from analysis, interpretation, combination with the compose, that can build space for interpretation of the performer.

Test finding: This indeterminacy composition is possible to play like improvisation. Moreover, It in-spired me to develop the idea of ethnomusicology in the new dimension of creation. Also, it would create the basis of analysis, interpretation of the performer. All of this would be reflected to the local music culture as simplicity in depth.

Bibliography

Shoocongdej, Rasmi. From (Different) Horizons of Rockshelter. Arawan. Bangkok. 2008

_____. Highland Archaeology in Pang Mapha, Mae Hong Son Province. Silpakorn University Press. Nakhon Pathom. 2004

Whittall, Arnorld. Musical Composition in the Twentieth Century. Oxford University Press. 1999

Miller, Terry. The construction and operation of the khaen. Acoustical Society of America. 1999.

Adler, Christopher. Khaen: the bamboo free-reed mouth organ of Laos and Northeast Thailand Notes for

Composers. Licensed under a Creative Commons Attribution-NoDerivs License, 2007.

Fusion Musical Roots for Young Hearts

Dr. Dneya B. Udtaisuk

Division of Music Education, Faculty of Education
Chulalongkorn University, Thailand

If our classical music were to be an authentic dish, we would have many choices to cook it to serve on today's table. Some may preserve every single element of the ingredients and make it as close as to the original flavor like when we intend to do so while inheriting classical music. Some may mix and match that dish to fit in and adapt it to our everyday life's quick meals like when we create a contemporary piece, where traditional instruments can be arranged to articulate Western-like melodies. The others may find a way to satisfy the taste buds by fusion the current favorite tastes of both worlds into a single plate. Although there are many choices of how to prepare the dish, the fusion style concerns more on the consumer's current state of mind, preference, and background while optimize the culinary perfection to current setting. Likewise, sometimes music needs to be prepared and planed wisely in order to suit learners' musical state of mind and background knowledge (Abeles, Hoffer, & Klotman, 1984). This proposed approach can be implemented as a strategic teaching method for beginners as well as an opening door for musicians who want to explore a new musical paradigm. It is also to take under consideration that when the gap between authentic tradition and the modern way of living is large, especially in many long historical countries, the challenges of mixing, blending, and keeping the authentic tradition alive occur. The session is meant to open a discussion about the way to nurture and facilitate young musicians to find their own path to appreciate their cultural and musical roots while living in the fast speed world of information and technology (Partnership for 21st Century Skills, 2010). Some examples and exercises will be discussed and implemented.

This paper divides the content into two parts as followed. First part of the paper presents the problem for western music teachers when music subject covers both content of Thai and classical music (Ministry of Education, 2008). Therefore, remarks on how to help western music teachers incorporate Thai classical music into lesson are provided in this paper. Many times these teachers have to rely on music series or method books that the school purchased. Thai national standards for core arts, instituted by Ministry of Education (2008), emphasizes cultural values by specifying indicators for each grade level. When teaching techniques, methodologies, and examples were not provided along with the standards, integrate instructions are left for teachers' individual experience. Second part of the paper presents teaching implications based on theoretical applications and current research findings, which focused on stimulating student's interests in music in order to create student's individual perception of traditional musical value. The author confirmed that there should four domains to consider when one tries to mimic traditional music instruction; cognitive, affective, psychomotor, and moral domain.

1. How regular music teachers can incorporate Thai classical music into the classroom lesson

Western music teachers, especially in urban settings need to come to a strategic approach on how to select and design appropriate course contents, that will facilitate 21st century learners to appreciate their own cultural roots in a modernized environment (Partnership for 21st Century Skills, 2010). Three steps are given as followed to take under consideration when seeking a good balance between the two different cultures.

1.1 Valuing traditional uniqueness.

It is good to learn and appreciate new things or concepts from new or different cultures, but it is also very important to value our own roots. Kang (2014) proposed that an awareness of cultural differences of music should serve as a preparation step for learning and teaching music from other culture. When enculturation takes place with proper cultural respect, the uniqueness of each culture should still present. As an example, it is a saying that a country with many cultural mix are more like a bowl of tossing salad, rather than a bowl of melting soup. It is to agree that a good balance between authentic and Western music has to show uniqueness of both world, rather than a none-of-each character.

1.2 Setting the main objective.

Setting certain goal or specific objective as to which level to balance the two different cultures is very important while integrating musical concepts from two cultures. Some implementation activities using authentic materials may serve more conservative function, while others may be needed to serve appreciation function. The implementations can range from conservative to liberal perspectives for instance; to preserve the originality, to adapt the authenticity to everyday use, to adopt new concepts, to gain a better understanding, to appreciate different values. The more conservative the objective is, the more theoretical understanding it requires. It is useful to have varieties level of authenticities available in music classroom because learners will have more opportunities to choose what fits their individual background and interest the most.

1.3 Choosing appropriate musical selections.

When the proper objective was set, musical repertoire, activities, learning outcomes will follow the same direction. It is to emphasize that the implementation of each school's music curriculum should be unique in order to express the value of where we were, who we are, and what we want to be. When consider all three dimensions, each music teacher will have a better understanding of how much portion of the olds and how much of the new ingredients to add on the musical plate. Some school curricula may need to be more liberal to suit metropolitan learners, where some school curricula can be more conservative to align with rural norms in rich traditional environment. It is evidence that although the method series in Thai current years provide examples of authentic repertoire and activities, effective music teachers will reassign the pieces and activities to best suit their students.

Therefore the "good balance" of traditional music nutrition will be different from one school setting to the other. This is because how high the quality of the piece and how many quantity should traditional music be given in a certain lesson depends upon the judgment based upon the three steps as mentioned, namely valuing traditional uniqueness , setting the main objective, and choosing appropriate musical selections.

2. Teaching implications based on theoretical applications and current research findings

It is very important that focusing and stimulating students' interests toward traditional music will create student's positive perception toward traditional musical value. The details about which musical repertoire to choose or how to implement different musical activities can be secure by using theoretical approach as well as current research findings.

2.1 Five Steps of Krathwohl's Affective Taxonomy.

Making traditional music approachable to modernized learners, one needs to take Krathwohl's Affective Domain of Learning Taxonomy under consideration (Anderson & Krathwohl, 2000). According to Krathwohl, there are five states of Affective Taxonomy; perceiving, responding, valuing, organizing, and characterizing. To teach someone to love or have affection to one thing, certain steps of carefully layered experiences need to be planned and act. Demorest and Schultz (2004) found that students' familiarity is positively related to student preference of that world music song. In Thai context, Udtaisuk (2008) found a list of top highest songs received familiarity from music teachers throughout 73 provinces in Thailand. This information can help better select the repertoire, tunes, or melodies to introduce some traditional musical concepts in current context.

Moreover, taking the consideration of what musical preference, understanding background the students are, teachers can be more certain that the repertoire and the activity will be fun and making sense to them. This is perhaps similar to the way culinary chef would prep and serve fusion food for customers nowadays in order to better secure customers' satisfaction. In many music classrooms in Thailand, where the classroom lies heavily on lecture style, only few students were allowed to have opportunities to respond by explore actively participate in the process of learning. As a result the learning activities are mostly associated with the lowest level of affective taxonomy, which is receiving level. Udtaisuk (2016, in press) also emphasis that significance of all five levels in affective taxonomy should be presented during the learning process. In order to foster young learners' musical and aesthetic sensitivities, teachers need to modeling how to active listen to the rhythmic pattern; receiving, interact with the patterns ;responding, and choose to do certain activities and ritual; valuing throughout the instruction process.

Table1: Proposed Approach of Music Classroom Teaching (Udtaisuk, 2016, in press)

In my opinion, when Thai classrooms nowadays are less likely to promote student's learning by doing, students cannot progress to the second taxonomy of affective spectrum. On the other hand, passive learners who only listen and do what teachers tell them to do won't gain personal affective value toward any kind of subject in their learning. It is to hope that an active learner in an effective fusion classroom, where Thai and Western music combine, students will progress from receiving level of affection to responding level, where they can learn music more meaningfully. These include the way students interact with each other using percussion instruments playing rhythmic ostinato patterns, improvise folk melodic lines, experiment some chanting varieties in call and response pattern (Suttachitt, 2010), arranging traditional music accompaniment, and also composing a short music transition using given pentatonic pitches. It is the teacher's task to provide opportunities both in class and in real life experiences to students strategically. Rich music activities in real life will foster young learner to explore and express themselves with freedom of creativity in a meaningful context. As compare to a western brass band parade, traditional community gathering and celebration parade will be accompanied by boys and men singing and shouting out while rolling their hand drums. This type of function music connect social, cultural, and musical context in a meaningful and fun way.

As an implementation to the use of traditional repertoire in classroom, the melody of folk or authentic-like melody needs to be sung and perform in variety of modes such as clapping the weak beat with thumb cymbal while open hands stroke (called Ching) and strong beat while close hand stroke (called Chub), stomping the syncopated rhythm, accompanied chant singing with traditional drums, improvised the words to fit the sentences, or even part singing in different styles. Making the learner become active participants

will foster his/her level of affectionate toward the content or activities over times. It is known that, the more person combine both sensory and motor skills activities into a single task, the better that person can prolong learning content and making the learning more effective (Feierabend, 1990). The final outcomes of these musical activities will be less formal or less predictable but it will always be fresh and interesting to students. This element of new and excitement is also align with the concept of fusion.

Once each student progresses to valuing stage, the feeling of having interest increased to become appreciate and need more of that experience. At this stage, personal preference will allow them to set priority of the behaviors associate with traditional or folk music: like humming the tunes, choose to attend the classical dance and plays, playing instruments of his own choice.

The highest level of affection shows when a person has settled a certain life style that is characterized by that topic of personal affection. Setting one's own practicing routine and schedule or joining folk song club are good indicators of a behaviors that fall in characterizing level.

2.2 Elements promoting learners' situation interest.

Many time situational interest play an important role in promoting individual preference. Roberts (2015) found that there are elements that led to increased situational interest. Those include novelty, kinesthetic activity (Jaques-Dalcroze, 1930; Roberts, 2015), self-efficacy, challenge, and creativity. It could be beneficial to engage students' process of leaning when add the element of story, body percussion, games, and open ended activity session where each individual is allowed to lead his/her own direction of learning. No limits or correction involves in this individual interest boosting

activities. Emile Jaques Dalcroze (1921, 1930) emphasised on the use of musical games to challenge the learners as well as to open the horizon of the musical possibilities.

Traditional pieces, folk action song games and traditional rhymes can be selected to use in classroom. Accordingly, the suitable repertoire will normally be short story-based pieces, almost like traditional ballad accompanied with syncopating actions or body percussion. Some good pieces may be challenging or exciting to play or sing every time. An extended long piece with many technical difficulties for singing or playing will not be an appropriate candidate. Piece selection and teaching applications has to be considered based upon students' age, level of music understanding, traditional music background, direct experience etc. Young children can have experiment with traditional rhymes or traditional action songs (Sims, 1993), while older learner can improvise short melodic pattern of a folk tune.

In conclusion, this paper is meant to broaden the array of how to apply and select traditional musical concepts that many times was perceived as old, outdated, slow, or difficult to approach. The intention is never to lower the quality or the standard of the long preserved authentic heritage, but it is to allow those who are young at hearts to cherish and to see the value and the connection between the past, present and the future. It is to hope that they are the ones who will keep the authentic alive in the future.

References

Abeles, H. F., Hoffer, C.R & Klotman, R. H. eds. (1984). Foundations of Music Education. New York: Shirmer Books. 233-240.

Anderson, L. W. & Krathwohl. eds. (2000). A Taxonomy for learning, Teaching, and Assessing: A revision of Bloom's Taxonomy of Educational Objectives, Complete Edition. Longman

Demorest, S. M., Schultz, S. J., (2004). Children's Preference for Authentic versus Arranged Versions of World Music Recordings. Journal of Research in Music Education. 52(4).

Feierabend, J. (1990). Tips: Music Activities in Early Childhood. Reston; MENC Music Educator National Conference

Jaques-Dalcroze, E. (1921). Rhythm, Music and Education. New York: G.P. Putnam's Son, 13-26.

Jaques-Dalcroze, E. (1930). Eurhythmics, Art, and Education, ed. C.Cox, trans. F. Rothwell. Nort Stratford, NH: Ayer Company Publishers. 183.

Kang, S. (2014). The History of Multicultural Music Education and Its Prospects: The Controversy of Music Universalism and Its Application. Applications of Research in Music Education

Ministry of Education. (2008). The Basic Education Core Curriculum B.E. 2551. Bangkok: Kurusapa Ladprao Publishing. 25

Partnership for 21st Century Skills. (2010). Framework from 21st Century Learning. 9. Available from :fromhttp://www.p21.org/our-work/p21-framework [2014, August 24]

Roberts, J. C. (2015). Journal of Research in Music Education, July 2015. 63(2) pp. 180-197.

Sims, W. (1993). Guidelines for Music Activities and Instruction. Music in Prekindergarten: Planning & Teaching. Music Educators National Conference.

Suttachitt, N. (2010). Music Education: Concepts and Principles. (In thai). 7th ed. Bangkok: Chulalongkorn University Publishing

Udtaisuk, D. (2008). Thai Elephant and the Itsy Bitzy Spider: Continuing Popularity of Children Songs. Proceeding of the Ninth Annual Conference of PECERA: Pacific Early Childhood Education Research Association. Bangkok. Thailand.

Udtaisuk, D. (2016, in press). How can music education in Thailand today be framed in a way which better balances the narrow modern interest in performing with traditional valuing of cognitive, sensitivity, and morality? Journal of Fine and Applied Arts, Khon Kaen University.

"How to Improve Tone Quality of A School Band?"

Natsarun Tissadikun

Bansomdej Chaopraya Rajabhat University, Thailand

What is the importance of 'tone quality'?

Tone quality of a school symphonic band is one of the most important elements in making music beautifully. It is concerned to be the significance composition of making music which we can see that various international and national music competitions always have 'tone quality' as the decision criteria such as

1) Marching Band Competition, Royal Cups by Ministry of Tourism and Sports

2) Symphonic Band Competition by Government Savings Bank.

From the judging criteria of those competitions found that scoring on tone quality is one of the criteria. Anyhow, the brought about tone quality is not just from playing the right notes and right form of the song but tone quality that comes out from each instruments is also important. That is why it affects to overall sound of the whole band.

From interviewing the judge and the trainer of the contestant school symphonic band in Thailand found that 'tone quality' is the lowest score they have got apart from all of the technical decision criteria such as played format, rhythm, and etc. Moreover, many schools symphonic band that have experienced international competition also confirm the same result about the less scoring on tone quality comparing to other criteria.

From the stated importance of tone quality, it is sure that the effective practicing of this element should be arranged not just for competition but for the development of enhancing students' musical knowledge in order to be able to make music in the higher level in the future and also have cognition in Sound Concept that will imprint in their mind throughout their lives.

The problem of playing wind instruments in Thai symphonic band in provincial level

From conducting survey of school with symphonic band activities in Thailand by being the instructor to train for many institutions in Thailand since 2003 until now, it is discovered that teacher or trainer who responsible for managing and practicing symphonic band in rural areas are not the teachers who graduated directly in music. However, most of them are teaching other subjects but they are assigned to be in charge of this activity.

When researcher arrives at the workshop area, it is normally found that the students who are sent to the

training session are the newbies which contrast to the aim of workshop that wish to train the senior student, group head or even teachers. These people are targeted because they will be able to grab the idea of practicing and making music to propagate to their groups to improve the correct practice process and skills which always happened to be the problem when the teacher cannot teacher directly to the main target. Hence, when specialist instructor trains there will be just only one group of students who can play, that is why the practice session is arranged again and again which is such a waste of time and money to hire the instructor. While school in other rural area with low budget will face the same problem and it will be harder for them to manage the symphonic band activity in school.

The other problem is that when the teacher or trainer at school is lack of skills and expertise in teaching music making to students in the band, students will not improve as they do not have the accurate basic of playing because some schools let the senior or alumni in to teach instead without the right skills such as wrongly used of tools, incorrect way of blowing, and so on. Therefore, these troubles create various upcoming obstacles but if students derive the precise skills with the idea of Sound Concept quality, they will be able to make sound with good tone quality and that will render the chosen song more interesting and beautiful and also the tone quality itself.

In consequence, so as to practice on the making of music in symphonic band to be efficiency and improve will surely affect students on misunderstanding of rehearsal, lack of skills and Sound Concept idea, and wrong perception in playing. Thus, when playing the poor quality one, it will result on the image of music activity to look uninteresting for other people. They will think that making music is hard and boring so none of students will want to participate in this activity anymore. In order to upgrade the symphonic band

activity to be more remarkable, students in the band need to have rightful skills and good concept of playing which will pay a result in more beautiful sound and interesting sound that can attract people's attention and that is how music activity can be survived and improved. However, this problem is just a part of the overview obstacle in music activity and practicing in Thai rural areas schools that made it harder to organize activity systematically.

Frequently asked question from being workshop instructor for wind section.

How to make my student produce sound like yours?

In wind section workshop, instructor is always asked 'How to make my student produce good sound like yours?' Right after school teachers heard the play of instructor, they will know what is called a good sound and most of them will turn automatically to their students and said 'Do make a good sound like this instructor'. However, if I, researcher myself was told like that student I might ask back 'How can I do that to make the same sound?'

From the back and forth suspicious question of what should students do to make such a good sound like they have just heard, certainly, it is hard to answer because teachers themselves do not explain how to. Even instructor instruct students how to make a good sound right away but it will be just the prompt understanding but in the short period of workshop, student will only get the guidance to practice yet as teacher have not learned or even understood that too at the end when students are back on their routine track, they will still not be able to continue the proper way of practicing because there are no support for them.

By such questions, new understanding should be introduce to teachers in every institutes that basic practice of each blowing is important to the out coming sound such as the right Basic Air Exercise, physical body of student, Sound Concept in the perception of students, and etc. By the time that students do not know what a good sound is like? What kind of sound that is called good", the first thing that should be fixed is the teacher who is the person who introduces the Sound Concept to students by not having to be able to play all of the instruments but teacher should be capable of bringing the example of good sound to students and potent to explicate it to students for their understanding. Hence, for the beginning, teachers should find more experience in listening to music because good sound does not necessary to be the best sound of the world but good sound is the one that sound good and comparable to sound from other sources to get what is the best. Experiencing on the play of professional, listening to the music on any other media such as CD, DVD, or internet will also enhance the experience in listening. To listen to one particular instrument is good way and it encourages teachers to proficient to detect the attribution of each instrument well or even listening to workshop's instructor playing can also arouse the Sound Concept from what they have heard and capable of describing it to their students. This notion is inconsistent with idea of Thornton, Paula. (2008) who stated that in music making basics, one of the essential element is Concept & Sound and suggested that to find the master sound for students, teachers can bring it from any media with professional players or professional band right from CD, DVD, or internet to be the guideline for the students until they realize what is Sound Concept, what the good sound should be like, and etc.

Due to the exploring the music media for students to experience, teacher may bring them to listen to music or concert directly from the professional band or even teacher goes alone by himself. However, in reality living in rural areas makes it more harder to reach these kind of medias and experience because there is travelling issue that cause a lot to handle both for travelling and to bring all of the students to attend music event so that makes it even harder. Especially in finding the appropriate music media from internet or CD which is one of the way teachers can choose to do for students to build the Sound Concept for particular instruments or playing together in symphonic band which teacher should be able to describe how to create sound out of the band to be appropriate for each music piece. For that reason, teachers should have some of experience in music listening but in reality, teachers who responsible for symphonic band activity usually avoid searching for more experience and listen lesser than they should so it is not enough for them to be able to transfer the idea of sound to students correctly.

'Good sound comes from proper way of using and controlling air'

In practicing for the produce good tone quality, using air correctly is significant for the out coming sound. Teachers have to clarify the use of air for wind instrument with no need to apply the complex principles but teachers must convey to students such a clear picture as much possible by comparing with what student can imagine. From the idea of Mr.Surapol Thanyawibool Music Director of Kasetsart University Wind Symphony who is the expert in managing wind orchestra and the judge of symphonic band competition both domestic and international level, he has a thought to use the basic air exercise for easy understanding of the student. For example, comparing the inspiration and expiration with inflated balloon or ball but when letting the air out of the ball it will be fast and force or paralleling to imagine the expiration as it is in the some games or sports such as archery that the strength of the air should be like an arrow which start off with high force.

From the use of that air exercise, it is shown that it is not hard for teacher to make students understand easily and has no need to use much principles or technical terms which are hard to understand because the propose is to make student understand and have potential to produce air accurately and easily more than trying to get what is not quite necessary for their use at a time.

After that when students have the right perception about the air use, if teachers cannot find the media to support sound studying, there is another thought from the research related to the process of practicing secondary school symphonic band which researches on creating tone quality from the environment around by using the example of the successful bands in the competition. Some of the band derived the 'Senior teaches junior' method which is very popular in Thai symphonic band that has senior members teach the younger members in the group. This is a kind of culture passed on here in Thailand but it is also the way that makes importance skills, basics, and technics are hugely distorted because the process of transmitting is convey by word of mouth of seniors which may understand basic principles of playing music differently until it cause a negative effect on playing. However, tone quality is the exceptional. It can be used as well. For example, teacher selects senior or one member of the section who produce best sound (no need to be as good as the professional musicians but best out of the members of their section), then introduce that student to all of the section's member that this student is the best in the part so let he be the principle. After that while practicing together in section, teacher reminds students who is the principle or let the best one describes to his group members about his air using technic in order to simplify his experience in sound making to members. (Sometimes teacher might not be able to explain in words like students can do to his friends). Later that teacher gives a chance for the best sound person to play as an example role and the imitation will be happened as students have listen more and rehearse more together. That will make them absorb the example sound but this process need some time practicing together in order to occur. Then the group of instruments will have tone and sound in the similar style including the detail skills in using and controlling air at the same time like the presented graphs compared process of absorption from listening to the example sound as follows:
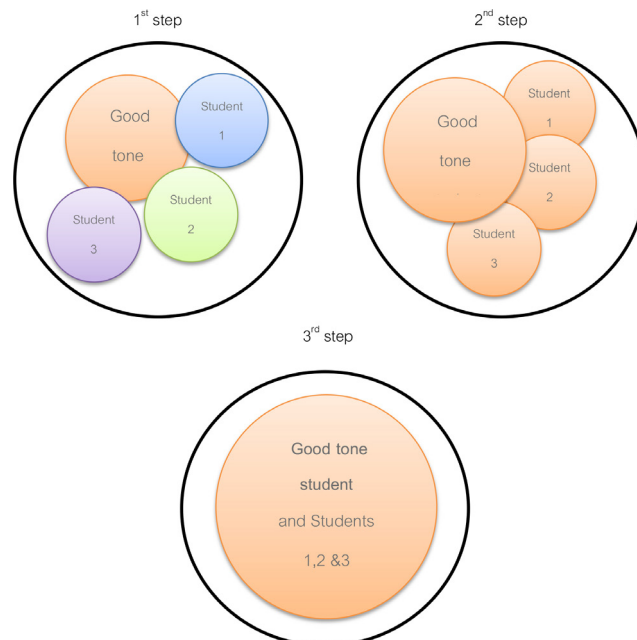
According to the graphs, it shows the rehearsing within the same group of instruments

that has the example role of good sound as the principle so other students can copy sound line and invent the idea of similar sound. By spending some time practicing together as usual until the section's sound becomes resemble and affects to the improving level of tone quality in advance.

From the basis of the graphs, it is theoretically said that practice by imitate from the best sound student as the example role will relate to more imitation in other students in order to be resemble and blend in. This way is to help students practice on listening and developing their tone quality by properly controlling breath and physical body according to the style of example role. It will affect on the process of gathering various kind of instruments together in one time. When students in each section have the similar tone quality, the tone quality of the group will also better develop. Result from that the same process and implement can be applied to with the whole symphonic band because students have already trained on listening masterly and they can adjust sound from small groups to big band easily so teachers can describe and explain the play in other detail apart from the tone quality because they know that students have already learned to listen and studied how to adjust by air controlling and Sound Concept of out coming sound.

In the next phase, the manner of symphonic band or playing all together, teachers should provide an opportunity for students to listen to the guideline song that they are going to play which is played by the professional musicians or if the teachers decide to use their band to look like which example. Then, they will bring it to show their students along with the description of which part of the song that needs to show the potential of each instruments' sound. Thus, students

will understand and play according to the example that they have heard because they already have the Sound Concept inside their own head including the training on air controlling to produce sound will help students to create the sound just like the example.

At the process of listening train from small group to symphonic band, teachers should compare with what students can easily imagine and see the picture such as the mixing color in arts and the color of instruments in each group are alike. Teachers have to explain which part of the song will be which particular color more than other color, sound of that instrument should be the same. This manner of explaining by comparing to students may be good for teachers who specialist in art but for other subjects, teacher may create other examples too.

The last process of practicing about tone quality in symphonic band, students cannot understand how the song they are playing is like in each part because they do not have much enough experience to listen to various kind of music. Thereby, teacher should cultivate students to be a good listener so that they can apply it to use with their own playing. This is the most important element that teachers themselves should be able to stimulate their students to love listening to music, understanding things from imagination and comparison. Moreover, teachers need to be the good example for students who have a role in being the leader in listening numerous kind of music because normally if teachers love listening to what students will do the same as teachers are their role model.

From the practice in tone quality from individual to each section to symphonic band, the most significant composition is teachers who manage all of the training. This teacher has no need to know the principle of technical practicing for each instruments because of other factors and propitious in assigning to take care

of the school symphonic band's activity even they do not have knowledge or expertise in music. However, teachers can learn or improve their understanding in listening to music from the enhancing experience. Then studying more on perception process and right procedure of practicing. After that use it to manage a systematic training process so they can create their own symphonic band and also develop it into the better level of playing in advance by not wasting a lot of money to hire expert instructors or waiting for workshop which is no frequently conducted during a year. Meanwhile the goal of participating in workshop is to let teachers or managers and trainers of schools to receive some new ideas to improve and develop. The new knowledge will benefit for symphonic band activity to be better so there may be the rising of efficient music student, more music lover, along with more music players, and that will make music industry especially symphonic band to be more acceptable in Thailand.

References

Government Savings Bank. (2007). Symphonic Band Competition : 2007. August, 26 2015, from http://www.gsb.or.th/cms/data/newsannouncement/pdf/1-66794.pdf.

Ministry of . (2558). Ministry of Tourism and Sports. 2007. September 2015. From http://www.dpe.go.th/news/preview.php?mode=1&news=NTcxMTAwMDAwMDg2JmFtcDs1MTA5MDAwMDAwMDg=.

Thornton, Paula. (2008). Effective Rehearsal Techniques: Infusing your Daily Rehearsals with Musical Concepts: FMEA 2008 CONFERENCE. Tampa Convention Center: Florida.

Tissadikun, Natsarun (2555). SYMPHONIC BAND REHEARSAL IN HIGH SCHOOL LEVEL FOR COMPETITION. Thesis in Master Degree, College of Music, Mahidol University.

"Mahaburutratanodam"
the Symphinic Poem of Somdet Chaophraya's Honor

Ekachai Phuhirun

Bansomdej Chaopraya Rajabhat University, Thailand

Abstract

The aim of this creative research is to compose a symphonic poem for orchestra paying tribute to Somdej Chaopraya Borommahasrisuriyawongse. The piece combines Thai Traditional Music scales with musical concepts and stylistic borrowed from 20th century Western and Eastern Music. This composition is based on the mixed structures of Traditional Thai and Western Music in terms of scales, meters, rhythm, and tonality of the 20th century music.

The piece is designed to be performed by a standard orchestra divided into 3 sections. The main theme of the composition is formed by the traditional tune called 'Pra-atit Ching Duang' and is developed and transformed utilizing modern techniques. The 'Mahaburutratanodom' is the transformation of several melodic modes which are blended and grouped with sustained pedal tone and ostinato.

The 'Mahaburutratanodom' was premiered in a Concert in Honor of 'the 150th Anniversary of Srisuriyawongse, a Regent of the King at auditorium, 16th floor of Sriharajdechochai Building, Bansomdejchaopraya Rajabhat University on January 16th, 2015. The Concert was performed by Wind Symphonic 'The Spirit of ASEAN' at Dr. Thaworn Phornprapha Auditorium, 5th floor of Siam Motors Building on February 28th, 2015.

INTRODUCTION

The objective of this work is to create an innovative musical composition which preserves the idiom of Thai classical music while introducing new stylistic adaptations borrowed from the Western style. This piece is written in honor of Somdej Chaophaya Borommahasrisuriyawongse in occasion of the anniversary of his death. This dedicated piece is a creative work combining the knowledge of classical music with the artistic identity of Thai music which is also considered to convey the national spirit of Thai identity. The work is structured in the form of a Symphonic Poem in order to raise awareness of the inherited classical Thai music and develop it to make it more international, making Thai people proud of their national music and culture, and to promote cultural diversity.

CONCEPT and COMPOSITION

The concept of this work is to frame classical music and blend it with characteristics of Thai Classical, Eastern and Western music by adopting 20th century music techniques. The techniques used in this composition include mixing Thai classical scales with Western ones, the use of mixed meters, polyrhythms,

polytonality, quotation as well as the result of other findings through the composer's studies and work. The main melody is developed through variations for each musical instruments. Inspired by Thai Classical music, the composer uses biphonic textures, and also uses drones in the bass parts.

The 'Mahaburutratanodom' is designed for an Orchestra, presenting musical characteristics of the period of Somdej Chaophaya Borommahasrisuriyawongse's life time through 'Pra-atit Ching Duang' song which was to his favorite. This song is the main material used within this work and is developed through the composer's various concepts. SomdejChaophaya Borommahasrisuriyawongse was a music lover, so he asked Pra Praditprairau (พระประดิษฐ์ไพเราะ) or Krumeekaek (ครูมีแขก) to compose a new song for his own band. This new song was developed from 'Tao Kin Pakboong' song (เต่ากินผักบุ้ง) and used Mon melody; this made it much more beautiful. Somdej Chaophaya Borommahasrisuriyawongse loved it so much that he named it with his family name and his insignia's name.

WORK STRUCTURE

The 'Mahaburutratanodom' is composed of three sections. The First section (A) is from bars 1 to 60; the second section (B) is divided into three small sections (a,b,c) and the third section (A) covers the bars 242 to 280.

A	B			A
	ab		c	
1-60	61-138	139-181	182-241	242-280

ANALYSIS of the 'MAHABURUTRATANODOM'

Initially, the composer got the idea from the note groups from 'Pra-atit Ching Duang' song, which was played together along with singing. Then, the composer created a Western-style melody which is composed combining several modes with some of those modes occuring simultaneously. The concept mentioned above forms the formal structure for this piece, including mixing a pentatonic scale with several other modes. The tempo changes correspond to melodic changes. Most melodies are produced from the pentatonic scale. The melody in bar 1 to 6 uses a time signature in 6/8 with a 70 bp tempo and a time signature in 4/4 with a tempo of 100 bpm. The melody for this part is played by woodwinds, percussion and string instruments. The woodwind plays the role of main melody; the strings play long chordal notes; the clarinet line is in B locrian mode; the flute line is played in coordination with clarinet line 2 in D dorian mode.

Example 1. Mode usage in woodwind section

The string section plays long tones in perfect 4ᵗʰ in the Violin lines 1 and 2; the viola line uses a pedal tone technique from bar 1 to 6, and sequence technique which is developed from previous part, as shown in example 2.

Example 2. Pedal tone usage in string section

The next melody is in the form of classical Thai melody called 'Prae' (แปร) as shown from bar 7 to 14 and is played by woodwind section. The horn section plays chords. This period ends with a cadence with a VII chord in the key of C which is symmetric in the first four bars and the following four bars. the Melody in other lines contains developed motif, repetition, sequence and quotation, played together in one phase which has three bars in flute and oboe section. Clarinet line also comes to join this part and then is followed by 'Tamnorng-Keb' (ทำนองเก็บ) which is a kind of counterline, whose note rhythm is sextuplet. It is played on piccolo and bassoon lines. Thus it can be seen that; composition methods above are used for conveying classical Thai characteristics.

Example 3. Developed motif in woodwind section

The next melody from bars 21 to 25 appear in woodwind section, which uses a classical Thai technique called Look Lor (ลูกล้อ) which contains two groups and are played connectedly. Woodwind section plays in chords and uses quotation technique. Melody in bar 21 is played by woodwind, flute and clarinet section and it is repeated in bar 22 in clarinet line by imitating the flute line in bars 21 and 23. Flute and oboe section keeps playing the melody in A mixolydian mode till the end of period. The composer ends this period with an imperfect cadence

Example 4. ' Looklor' (ลูกล้อ) technique and A mixolydian mode in woodwind section

Section B (Bar 49 to 240, composed of three small sections, a, b and c)

Section B (a)

Melody in Section B (a) is created from the motif in the previous part with changing tempo to 55Bmp. Using pentatonic scale, the melody is played by string section from bars 62 to 74. The next melody is developed from 'Pra-atit Ching Duang' song and played by marimba in order to imitate ra-nad-ek sound.

Example 5. Thai melody in string section

The next melody is presented in flute line in the form of a Thai style melodic variation (ทำนองแปรลักษณะทางเก็บ), using unison with clarinet line. Meanwhile, string section plays in chords with syncopation rhythm. After that the melody is moved to string section and harmonized by bass section with syncopation rhythm, and then followed by bass drum, trilling triangle, snare and cymbals. Then the new melody is the result of developing 'Pra-atit Ching Duang' song with mixed scale.

Example 6. Several technique usage in woodwind section

Section B (b)

This small section is the second part of the section B including bars 139 to 181. Tempo is suddenly increased from 55 to 110 bmp, and its rhythm is changed to triplets. In the beginning the part, a pedal tone is used similarly to section B (a) and Marimba line also conveys classic Thai melody in this part. Bass section plays triplets with a pedal tone; its rhythmic pattern is similar to Thai folk rhythm; music texture of this part is biphonic.

Example 7. Drone technique in Triplet Rhythm

The melody of bars 157 to 181 starts from woodwind section, maintaining Thai melody by continuous marimba sound and flute, marimba, clarinet and then oboe takes turn to play main melody. Each instrument comes to join the melody with the technique of imitation and combining harmony and triplet rhythm. Texture in this part is Heterophonic.

Example 8. Heterophonic texture

Section B (c)

This small section begins from bars 182to240 with tempo at 65 bmp and 100 bmp in the middle part. Woodwind section carries main melody in chords with syncopation technique. From bars 182 to 214, its main melody becomes Thai style and is played by string section with mixed scales. Woodwind section parallelly plays in chords in mixed meter rhythm.

Example 9. How to use Mixed meters techne

String section plays melody in Thai style from bars 182to198. From bars186 to 198, violin line 1 plays in unison with violin line 2 and other instrument lines play harmoniously.

Example10. Thai style Melody

Section A (Repetition)

This section, beginning at bar 241, repeats previous section A. Its main melody which is borrowed from the melody of bar 7 is played in chords on french horn line. Then its tempo is changed several times. Next melody is borrowed from the previous section A and is played in chords in woodwind section. All attempts are aimed to enhance the return of the section A.

Example 11. The return of Melody of previous section A

From Bars 260 to 280 shows melody of the last sentence, utilizing 3 modes continuously till the end of its movement, including A mixolydian, Bb lydian mode, and C ionian mode. Cadence uses B and D note which approach C6 chord. The B and D note represent the 3rd and 5th of G chord or the 1st and 3rd of B diminished chord which serves as a dominant of C chord. String and low bass section are played in chords to accompany its main melody.

Example 12. How to use several modes in woodwind section

Conclusion

1) Based on nationalism, this piece utilises classical Thai music conveying a sense of national identity. This is the main concept of this creative composition blended with the techniques of classical composers.

2) This work is composed using a polytonal system and utilizes mixed scale techniques.

3) Diverse tempos are used by changing the time signatures and mixing meters.

4) The melody is transformed from a classical Thai song named 'Pra-atit Ching Duang'.

5) Quotation technique is utilized in many parts of the composition.

6) There are usages of pedal tones and ostinato technique and also drone technique at low parts.

7) Heterophonic texture, polyphonic texture and biphonic texture are used.

8) The techniques for developing motif include mixed modes, repetition, sequence, etc.

9) Rhythmic pattern of in some parts of the work are in Thai folk style.

Biblio

ณรงค์ฤทธิ์ ธรรมบุตร. การประพันธ์เพลงร่วมสมัย. กรุงเทพฯ:
สำนักพิมพ์แห่งจุฬาลงกรณ์มหาวิทยาลัย, 2552.

_____. อรรถาธิบายและบทวิเคราะห์บทเพลงที่ประพันธ์โดยณรงค์
ฤทธิ์ ธรรมบุตร. กรุงเทพฯ: สำนักพิมพ์แห่งจุฬาลงกรณ์
มหาวิทยาลัย, 2553.

_____.ดนตรีคลาสสิก: รวมข้อเขียนภาษาไทย. กรุงเทพฯ: สำนัก
พิมพ์เกศกะรัต, 2551.

ณัชชา โสคติยานุรักษ์. สังคีตลักษณ์และการวิเคราะห์.
กรุงเทพมหานคร: สำนักพิมพ์จุฬาลงกรณ์มหาวิทยาลัย, 2544.

สงัด ภูเขาทอง. การดนตรีไทยและทางเข้าสู่ดนตรีไทย.
กรุงเทพมหานคร: โรงพิมพ์เรือนแก้วการพิมพ์, 2532.

พิชิต ชัยเสรี.การประพันธ์เพลงไทย.กรุงเทพมหานคร: สำนักพิมพ์
แห่งจุฬาลงกรณ์มหาวิทยาลัย, 2556.

Kennan, Kent & Grantham, Donald. The Technique of
Orchestration. 5th ed. New Jersy: Prentice-Hall, Inc.,
1997.

Piston, Walter. Counterpoint. 11thed. New York: W.W.
Norton Company, Inc., 1984.

Confronting the Limits:
the Making of Even Cathy Berberian

Dr. Jiradej Setabundhu and Prinda Setabundhu

Department of Western Music, Faculty of Fine and Applied Arts,

Chulalongkorn University, Thailand

Introduction: The Conundrums of Performing Art

Every era boasts its own collection of fine performing artists. While respecting the old masters, we also somehow feel that the best pianists and the best actors of our age are at least equal to or exceed the virtuosos of the past, if not artistically then technically. This is perfectly normal and we can expect the next generations to feel exactly the same way.

In these days of HDTV broadcasting, numerous concert halls and alternative venues such as trendy clubs or subway stations, to say nothing of live and prerecorded streaming on the Net, there has never been a better and more convenient time to enjoy the endeavors of artists. As audience members, we have learnt to adapt ourselves to different venues and the different customs surrounding various performance cultures. Cathy wears whatever she wants in front of her laptop while playing a youtube video; I put on my T-shirt to visit a small theater in the neighborhood; our friend Bennett in New York City dresses up for a night at the Lincoln Center. Cathy tears a bag of potato chips; I rub my hands in anticipation of some ugly dissonances; Bennett studies the program note. Cathy switches the video to fullscreen mode; the house lights are dimmed in the Lincoln Center theater, the stage lights are on. It's showtime. . . Afterwards, I am happy—the music is as noisy and ugly as I had hoped; the New York Philharmonic is as good as expected, cheered with enthusiastic "Bravo! Bravo!" from the audience; Cathy claps her hand after Harrison Ford's "Chewie, we're home" line—now that's Star Wars as it should be. Things are good.

Not so, actually. The problems are twofold. First, the performers are good, so much that we take them for granted. Technically, art as a product has probably achieved its highest point. We know that the new Star Wars teaser will be perfect visually, that professional music ensembles will always deliver great executions. They have become, in other words, a precise machine and the audience expects nothing less. While it was more difficult to experience great performances in the past, with today's broadcasting and publishing technology it is easy to witness the highly acrobatic, expressive and virtuosic performances of the best performers. These have become the norm. One need not look further than Joshua Bell's 2007 incognito performance at L'Enfant Plaza station in Washington D.C.[1] to realize that our ears have become desensitized to the difference between the good, the bad, and the ugly.

---

[1] Gene Weingarten, "Pearls Before Breakfast: Can One of the Nation's Great Musicians Cut through the Fog of a D.C. Rush Hour? Let's Find Out," *Washington Post*, April 8, 2007, accessed July 21, 2015, http://www.washingtonpost.com/wp-dyn/content/article/2007/04/04/AR2007040401721.html.

Secondly, as important as and also related to the above, there is a tendency for the process of performing art, from its inception to consumption, to gradually become standardized and predictable. The audiences' responses and reactions, the performers' stage routine, the lighting designs, the preevent discussions etc, all have become so stylized that the performing art experience of today can be seen as a sort of ritual. The art itself is often created with this kind of ritualistic aim in mind. Playwrights or composers create their work in a certain way that is suitable for the type of venue, the type of audience, and the atmosphere they expect the performance to take place in, playing along with the framework dictated by the ritual itself.

These facts are generally not bad in themselves—producing more good artists is a boon for the art community, and an appropriate amount of standardization of the creative process, delivery and consumption of art may be unavoidable unless we strive for complete anarchy. But at present, the combination of those two phenomenons yield a state of creativity and art appreciation that is rather frozen, sterile, and lifeless. Who has never felt that most contemporary performances suffer from a certain stylistic sameness ?

Creative methodology: confronting the limits

The creative process of Even Cathy Berberian is very much a reflection of the authors' conscious decision to be on a collision path with the problems stated above as well as their attempt to come to terms with them. Firstly, regarding using a professional performer, there was the question of whether to use

one at all. That a good performer can elevate the presentation of the work is a given. However, in using a professional performer, we are feeding the expectations of the audience, not unlike an early twentieth century composer placing a tonic triad after the dominant, realizing that both he and his listeners already assumed it to be so but doing it nonetheless. In light of this, bypassing performers altogether to avoid any preconceived notions seems to be a good cautionary measure.

This is the initial direction that Even Cathy Berberian was heading towards. The idea of the piece came from a series of digital paintings we made for our previous collaborated work, 'Here There Everyware', portraying the head and shoulder figures that are a combination of Prinda's own image and a rather obnoxious, pesky child. One of the paintings looked as if the girl was singing and we saw the potential for creating a stopmotion animation from the series. Visually, therefore, we were aiming for a whimsical, cartoonish affectation, with even a stage curtain rising and falling in a circus puppet theater style to frame the work visually and musically. For the singing part, various vocal audio clips would be recorded, concentrating on the different types of attacks and sibilance of the words, as well as the characters of each vowel sounds while morphing between them at various speed. The clips would then be cut and trimmed, fed to appropriate plugins and manually edited to create a wider variety of sonorities—grains stutters, glitches, etc. The result would show a moody, pesky child singing a strange, out-of-this-world tune that even the best singer could not achieve in real time. The contrast between the bright visual colors and the strange darker audio was very attractive. The "even the best singer" phrase inevitably led us to the line of Steely Dan's lyric in

2 Walter Becker and Donald Fagen, Your Gold Teeth, Los Angeles: ABC Records, 1973, http://www.steelydan.com.

'Your Gold Teeth' that says, "Even Cathy Berberian knows there's one roulade she can't sing."[2] This line became the title of the work.

Today's audiences expect great delivery from performers and the performers, in turn, rely on the fine craftsmanship of the creators. Good counterpoint, well-balanced color schemes and designs, masterful use of extended techniques and orchestration, clever word play, articulated and convincing structure—all in all, artistic sophistications—are to be expected from the creators.

Likewise, the edited sound clips for Even Cathy Berberian would showcase the creators' sound manipulation and sound design skills. Similarly, the temporal placement of these clips—this was after all going to be a monophonic vocal piece—would very likely be designed to show the intricacies of compound melodies and the resultant counterpoint. In the end we would still be facing the problem of the 'expectable', this time in relation to the creators in stead of the performers. The authors' solution was to integrate the live performer in such a way that his dominant performing skills were not utilized, in effect relegating him to the status of a layman. Once the audience expectation is destroyed in this manner due to the lack of familiarity, the creative process and response become possible.

Secondly, the audience expectation of the temporal progress of the work itself along with the stage customs and routines also needed to be handled. Again, the most effective way is to pull the audience away from the familiar ground. While this may seem difficult in a concert hall environment, it is not impossible. As the first performance of 'Le Sacre' in 1913 demonstrated and as

Cage did with 4' 33" four decades later, creative use of a familiar setup can introduce freshness to the presentation and the creation of art. In Even Cathy Berberian the authors play on the blurred line between music/play/acting, i.e. the manufactured, and the real world—the authentic. In effect the audience experiences a situation where the performer does not possess any special skills, very much like any member of the audience, and where the setup looked unprefabricated—and may even be real—that anything was possible and at risk. Confronted with the unexpected, we react and respond differently, and sometimes we end up believing in the impossible. This is what happened to most audience members during the first performance of the piece.

The making of Even Cathy Berberian

The British writer J. G. Ballard once said that his fictional characters "will, if necessary, create their own self-defining mythologies and pursue them to their furthest logical ends, no matter how illogical it seems, or what the cost."[3] This is also a good description of the working logic behind Even Cathy Berberian. The piece as a whole is set up as a chance encounter between an unsuspecting member of the audience, randomly selected before the start of the performance, and a know-it-all artificial intelligence. This setup relies on the assumption that the audience knows about such thing as A.I. enough to realize that it would be quite incredible to have an intelligible, human-like conversation with one at present, but not enough to recognize that it is downright impossible. Anyone with even a small degree of inclination towards science and technology have obviously heard one of the most quoted of Arthur C. Clarke's laws—any sufficiently

---

[3]   "Reconstructing High-Rise," Rick McGrath, accessed July 13, 2015, http://www.jgballard.ca/criticism/highrise.html.

[4]   Arthur C. Clarke, Profiles of the Future: An Inquiry into the Limits of the Possible, (New York: Victor Gol-lancz, 1962), 36.

advanced technology is indistinguishable from magic[4], and while people may not want to admit magic, an advanced technology that one do not understand but may exist is still an agreeable thought and more acceptable.

The conversation with the A.I. is interspersed with a talk about Steely Dan, generic information on electronic music, quotes by J. G. Ballard and Mark Z. Danielewski, as well as snippets of seemingly unrelated music excerpts, and lastly an instruction for the performer to patch an analog modular synthesizer live. We will now look at the construction of each component of the piece before considering the effect of the whole work in the following section.

Sound I—NYC: Besides the voice of the A.I. herself, the sonic elements in Even Cathy Berberian include various short pieces of different musical genres, the first of which—NYC—fades in around 4:46 min. and fades out completely at about 5:27 min. The piece is constructed from a prerecorded voice at 16 bit/44.1 kHz of an American male born in New York City and later relocated to Chicago. The phrases "I was living in New York City," and "I was in New York, [I] thought I was gonna stay in New York," were analyzed in order to approximately place their theses/anacruses on appropriate quantization grids of a 4/4 meter and to roughly determine the tempo. Each word was then cut and either timestretched or contracted if needed in order to precisely match the tempo of quarter note equals 114.00. This was done in Digital Performer 6.0 at 24 bit/44.1 kHz as further processing was expected. The result was a rap-like, articulated phrases that still maintained the nuances of normal speech patterns. The stuttering effect was achieved using Livecut (http://mdsp.smartelectronix.com/livecut/) with a very light setting and manual editing.

Example 1: NYC quantized phrases before stuttering editing.

A low frequency saw wave the length of one cycle was used as a kick drum on every downbeat (saw-up on beat 1 and saw-down on beats 2 to 4). These beats were accented sporadically by a synthesizer attack whose patch would also be patched live by the performer.

Sound II—Beatbox: The piece appears twice, first from about 7:35 min. to 7:58 min., then towards the end—from 13:00 to the end of the A.I. countdown. We first recorded Prinda's beatbox attempt using Zoom H4n portable recorder at 24 bit/48 kHz, then selected the usable bits to be trimmed, eliminating some slopes at

the beginning for sharper attacks. The sound bits were categorized into five groups—approximately named bass drum, snare drum, hi-hat, cowbell, and effects. At this stage no additional manipulation is applied to the first four categories. For the effects group, the sound bits were stretched to achieve a more contemporary dance music sound. All sound bits were then arranged to form a pattern in the EDM style.

Example 2: Beatbox rhythmic groove. The x and + denote sound variances.

The two measure pattern was repeated after an eighth rest delay. The resulting pattern was decorated first with the effects group from mm. 5-8 and later with cowbell group from mm. 9-12. The whole piece was run through Digital Performer's low-, high-, and band-pass filters. Selected passages from the three passes formed a composite, final result.

Sound III—Granular: The first granular passage is a short one, comprising of simply a spoken phrase "Symphony of Thousands" run through Riverrun (discontinued, see http://www.audioease.com/) with maximum grain length, high grain speed and speed random, high grain number, and moderate amount of pitch randomization. The other three passages—"Regal Melody", "Catchy Lick" and the "TV Show Ending" that

are heard fading out at the end—were all created by first composing a short instrumental phrase in a style combining rock n' roll, popular and jazz idioms—in effect an instrumental passage not unlike what Steely Dan might have written—that can be looped on itself. The recording precess utilized generic sample libraries. The resulting audio files were passed through Riverrun with moderate grain settings and pitch quantization set to reflect the tonal nature of the phrases—perfect 4th and/or 5th.

Sound IV—Synthesizer: The synthesizer was to be patched "live" onstage by the performer. The reason for using a modular/patchable synthesizer in this case was based not so much on the sonic possibilities or the real-world interface, but on its complicated visual

effect and therefore the ability to create dramatic tension shared between the performer and the audience. Having said that, the sound is an integral part of the piece, beginning with a complex, mid- to high-ranged eastern influenced monophonic melody that later on moving to encompass a wider range, with heavy accented bass, conspicuously rock n' roll influenced. The patch revolves around a complex VCO module capable of self modulating and semi-ring modulating, triggered by a combination of two clock divisions modules generating signals for the final low-pass gate module and also for feedback to the complex VCO itself. Arrays of switches help making real-time control easier. The rather simple patch was intentional and was due to the time needed to patch live during the piece.

Sound V—A.I.: Prinda's voice is used for the A.I. voice. We recorded many alternatives with a Zoom H4n recorder, small phrases whose words were cut out and rearranged to form the actual spoken text corresponding to the script. We used this roundabout way to achieve the A.I. sound to ensure a machine-generated effect that people would already be familiar with from their own experiences with various business phone answering services.

Visual I—A.I.: For the A.I. image we abandoned the painterly effect of 'Hear Their Everyware', favoring the two-dimensional drawing done in Photoshop CS5 and based on Prinda's facial character. The simple lines made a nice contrast with the A.I.'s outwardly high-tech ability. The still image was imported into CrazyTalk, a simple animation software supposedly capable of automatic lip-syncing. In real use, we found that the automation was not accurate and parts of the animation was corrected manually, syllable by syllable. The rest was left as is to better compliment the low-tech, simple line drawing of the figure.

Visual II—Introduction and Coda: The visual introduction of Even Cathy Berberian was perhaps one of the most important part since its function was to prepare the audience to accept the storyline as real. The black screen followed by the blue background flashing the phrase "Detecting PC" destroyed the audience's belief that he or she was looking at a pre-rendered video. The image of a computer desktop that followed and a series of images simulating the launching of the A.I. program were intended to create a real-time, authentic visual cue experience in the audience's mind. The visual coda guided the audience back by closing the A.I. program, bringing back the desktop and the blue screen respectively, in effect avoiding the I'm-just-watching-a-video experience.

Visual III—The performer: Obviously, using a real audience member would not be possible without using an actual A.I. as well. We decided not to use a professional actor, favoring the more authentic response of an amateur. In the end, we relied on a musician who had no background in electronic music. Our thinking was that he would be able to better improvise along within a live concert situation than people from other professions, while still display the authentic ignorance of the topics at hand. The rehearsal was kept to minimal to preserve the "live" quality. The performer did not have any soundcheck or dress rehearsal of any kind prior to the actual performance.

Coda: Why It Worked

Watching the video recording of the live performance, it now seems unthinkable that anyone would have believed that what happened on stage that evening was actually authentic. However, the reaction of the audience during the performance was different. Only a few people thought they had watched a performance while the rest was convinced that they had just experienced an actual A.I. instructing a human to make music. This was exactly as it should be since the piece was conceived for a live situation and was intended to question the nature of art and live performance.

In his experimental novel, House of Leaves, Mark Z. Danielewski wrote about what he termed "the Slick" and "the Rumpled" in the movie industry.[5] Slick, Danielewski noted, represents the big budget Hollywood movie making style—polished, expensive and ultimately unconvincing because of these very qualities themselves. The Rumpled, on the other hand, is characterized by the constrains of low budget—cheap, coarse, unglamorous and, to many people, real. Even Cathy Berberian applied this principle in practice. The A.I. software launch did not look much like those of a popular, commercially successful product but more of an interim, budget-conscious university project. The A.I. image itself is a flat two-dimensional image which, despite being mapped onto a 3D mask, looks optimized for a low powered computer where as much processing power was probably being allocated to more esoteric and necessary calculation. The voice editing is at times choppy, which again created the impression of a low-budget project.

These facts combined with the reaction between the A.I. and the performer helped in creating a convincing situation. Seeing the A.I calling out a member of the audience, asking him to sit down precisely as he reaches the stage after a long walk from his seat, then conversing with him while talking about another piece performed on the very same concert, it would have been hard not to believe that what one was hearing and seeing was real. There were many visual and verbal cues like these that combined together to trick the audience.

Surprisingly, there were also just about as many audible and verbal cues that worked against this belief throughout the piece, but most audience apparently chose to ignore them, preferring instead to settle with the idea that the A.I was real. When the sentence "Silence . . . is deafening," was said at the peak of the performance, a few minutes before the louder countdown, the three-second silence from both the A.I. and the synthesizer—probably the longest silent passage throughout the whole piece—was probably the clearest evidence that the performance was staged. That the A.I. eyes mostly looked straight into the hypothetical editor camera, thus locked with the audience' s own eyes, obviously helped the spectators identify with the performer.

The density of the instructions the A.I. gave to the performer gradually increased as the piece progressed was reflected in the audience reaction evolving from a relaxed mood at the beginning and giving way to a more anxious, tense reaction as they the performer started to struggle to keep up with the instructions. The structure of the piece is therefore very simple, progressing from a consonant state at the beginning, gaining momentum

---

[5]   Mark Z. Danielewski, House of Leaves (New York: Pantheon, 2000), 144.

through the dialogue exchanged and the build-up of the modular synthesizer patch gradually reaching a state of high dissonance, released only after the countdown towards the end of the patching.

Most of us would agree that music, at least most music, is a performing art. Most of us also probably would agree that a live performance offers something that, say, a prerecorded material lacks. Yet in most cases the difference is minimal and does not affect the main characteristic of the piece. This is the way it should be since most work is generally conceived as a complete entity in itself. To deviate much from the original concept is to destroy the piece.

The performer knows this and the audience knows this. This fact, however, undermines the live aspect of the performance. Even Cathy Berberian was conceived with the live performance aspect as its main focus. Although the premiere took place in a concert hall, every part of the work, not just sound, defined its nature. For some, the work is not music but simply a piece of performing art, and that's fine. The continuing relationship and interaction between the performer, the set and the audience is what drives the piece and set it apart from the recording version of itself.

But what would happen if the piece was to be repeated in the next performance? When the elements of surprise, the element of risk and the unknown are lost, how could the piece retain its essence? If all those elements are gone, the piece will inevitably become like any ordinary concert piece, no worse or no better. In reality, we can always provide alternative takes to the piece, keeping it fresh and unpredictable, maintaining the essence of the unknown. In any event, a live performance is independent from a repeated performance. Perhaps time art is supposed to be ephemeral?

But what happens if the piece is repeated in the next performance? When the elements of surprise, of risk, of the unknown are lost, how could the piece retain its essence? If all these are gone, of course the piece will simply be like ordinary concert piece, no worse or no better. In reality, we can always provide alternative takes to the piece, keeping it fresh and unpredictable, maintaining essence of the unknown. And in any event a live performance is independent of a repeated performance. Perhaps time art is supposed to be ephemeral?

Bibliography

Becker, Walter, and Donald Fagen. Your Gold Teeth. Los Ange-les: ABC Records, 1973. http://www.steelydan.com

Clarke, Arthur C. Profiles of the Future: An Inquiry into the Limits of the Possible. New York: Victor Gollancz, 1962.

Danielewski Mark Z. House of Leaves. New York: Pantheon, 2000.

McGrath, Rick. "Reconstructing High-Rise." Accessed July 13, 2015. http://www.jgballard.ca/criticism/highrise.html.

Weingarten, Gene. "Pearls Before Breakfast: Can One of the Na-tion's Great Musicians Cut through the Fog of a D.C. Rush Hour? Let's Find Out." Washington Post, April 8, 2007. Accessed July 21, 2015, http://www.washingtonpost.com/wp-dyn/content/article/2007/04/04/AR2007040401721.html.

Capture the sound within

Anothai Nitibhon

Princess Galyani Vadhana Institute of Music, Thailand

Overview

In common, composing involves methods of determining and constructing materials, which often related to 'musical materials' as we know of as pitch, rhythm, texture, form etc,. How can composers extend their vocabularies beyond their realm of musical creation and make dialogue with performers who will take parts, not only as an interpreter but generating materials.

Through experiment on 4 different pieces: Lalen I (Ensemble Music Makers), Lalen 2 (AKTE- ASEAN KOREAN Traditional Ensemble), Artist (Paopun Amnatham) and Rusiedutton (Mix-Media Performance), where the method of filming, interviewing, discussion on the ensemble/artist's musical experiences or ideas and collective improvisation were applied in order to regulate materials and shape of the piece. Hence, the construction of the piece, can be related directly to the musician who perform them, and thus create an experience of music making that is more personal and meaningful.

Questions of Musical Materials

Since the conception of 4'33", Cage sought to 'transform the nature of composition by questioning the nature of the creative act itself: to replace composition as a particular kind decision-making — to put it crudely, deciding which note come next"[1]. This sentence not only unlock the tradition of how the piece of music should be formally constructed, but also liberating us in

a way that it encourage us to make the decision beyond notes as our perpetual choices of musical materials.

How do we choose our material, what are the most crucial values for those materials to be selected in order to uphold the meaning of the work? Michael Beil wrote in his article 'Material Shift' that 'If one consciously chooses a sign-like material for a composition, however, it must become unimportant as an object in the music. Its meanings must be dissolved in the strategy of its composition. If the strategy of a composition moves to the foreground, it also opens up the music that is coming into being.'[2] Would this suggest that the materials become less relevant, but rather it's resolution into the piece's conceptual structure that give the piece it's meaning? as Anni Albers taught in

---

[1] Whittall, Arnold. *Radicals and Rituals - Musical Composition in the Twentieth Century.* Oxford University Press, 2000. p. 266.

[2] Beil, Michael. *'Material Shift' - Musical Material Today.* Woke Verlag, Hofheim, 2012. p. 9.

Bauhaus that 'art is concerned with the HOW and not the WHAT, .. The performance — how it is done — that is the content of art'.[3]

From all these arguments, artist/ composer should push forward to the new possibilities of how we obtain our musical materials. Can musicians, as our crucial partner in making the 'HOW' in our performance, communicate with us a new codes instead of the composer re inserting communication into them? as Jacques Attali wrote in his "Noise" that "We are all condemned to silence — unless we create our own relation with the world and try to tie other people into the meaning we thus create. That is what composing is"[4]

Musician in Progress

What would be the situation once the musicians/artists get involve in the progress of material making? Each of the musician, carries with them a socio-cultural entity in which each artist always encounter with in the process of creation, 'behind the artistic activity, the other is present, whether in person, in judgement or in the self-reflection of the artist[5]. We do need to be aware of the individual that are presence beyond the stage of music making, and how to notice their individual among the strategically radical of the composition. Can we integrated their experiences, their encounters with another artist (musician) or community, audiences, the public and society, into the 'meaning' of the piece.

During the stage of creation, the musician/artist not only exist as an interpreter of the prior fabrication of ideas, but rather a core essential to 'meaning' of the piece itself. Through the process of improvisation, interview, dialogue making, "The artist is working, exploring, investigating, and reflecting on how to enact art. One part of this process is a personal inquiry taking place in a self-protected, hidden social position; the other part is social, embedded in dialogue, education, transmission, and exchange."[6]

Capture the Sound Within

La Len I (Games) (2013)
La Len I (Games) for String Octet is the first piece in this series of experimental works exploring new possibilities in musician's involvement with the process of music making. As a discourse to the invading new advertisement style in promoting young boy band, the artist borrow the mentality of 'slick & smart' young musicians who indulge themselves with the fashion of the TV.

With the method of interview, the artist encourage the ensemble of 8 players to explore their musical preferences, including their musical experiences with their teachers, friends and colleagues. Tied together with the name of the ensemble: Ensemble Music Makers, the artist interpreted each word together with the musician and binds them into [6] different section of the piece, exploring different approach to music from each players.

---

[3] Goldberg, Roselee. Performance Art: From Futurism to the Present. London: Thames&Hudson, 2011. p.121.

[4] Jacques Attali. Noise: The Political Economy of Music, 6th Edition Edited by Massumi, Brian, University of Minnesota Press, 1985. p. 134

[5] Kathleen Coessens. The Web of Artistic Practice, Artistic Experimentation in Music, An Anthology, Orpheus Institute Series, Leuven University Press, Belgium, 2015. p. 79

[6] Kathleen Coessens. Tiny Moments of Experimentation, Artistic Experimentation in Music, An Anthology, Orpheus Institute Series, Leuven University Press, Belgium, 2015. p. 62
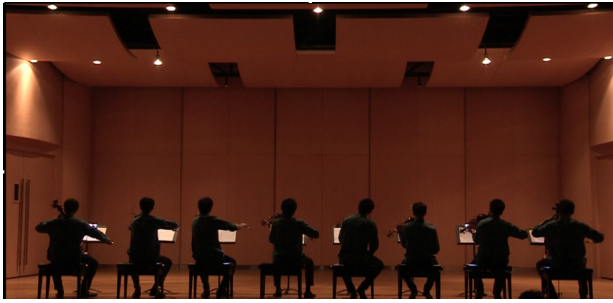
fig 1. La Len I (Games), Mvt IV

fig 2. La Len I (Games), Mvt II

La Len II (Games) for AKTE Ensemble (2014)

A nostalgic memory of childhood, the music that once accompanied a game of children has faded away with the new flashy form of toys and games in the digital era. An ensemble of friendship, an innocent songs of childhood and humble sounds in the dialogue of wood and gongs, strings and bamboo, they all shape our memory in a way that no other artificial instruments can ever attempt.

Base on the soon-forgotten children's games, :La- len (Games) comprises of 4 different sections : Morn Son Pha, Ree-Ree Kaw Sarn, Jum-Jee and Tee-Jub. Limited by the rule of each game, each player only allow to have certain action according to the rules, forming layers of speed and time, gestures and emotions, which all reflect in the musical structure of the piece.

The Artist (2015)

Special Commission for a percussionist, the artist improvised together with the musician the instructions for the performance which was captured by Video. Exploring objects in his house, the percussionist discovered new sounds and new ways of making sounds out of his everyday objects. The artist then edited an improvised film, and render it another layer of improvisation/composition of videos, then ask the percussionist to perform with his own-self, thus doubling, tripling, quadrupling and quintupling layers of the performers, exploring the territory of audiences / performers.

fig 3. Percussionist in 'The Artist"

Rusiedutton (2015)

In the work "Rusiedutton" which was the re-interpretation of set of stone sculptures depicting different acts of Thai's self-healing gestures situated in Wat Pho, the artist explore interdisciplinary collaboration between composition, performances and jewelry design, in the construction of the work which divided into 3 movements: 1) Still Body - Moving Mind 2) Dialogues of limbs and organs, and 3) Moving Body - Still Mind. The process involves workshop with the dancer, designer and musicians, in which they all contribute to the making of the piece by method os improvisation, interview, video editing and live performance with Video and live string quartet' improvisation.
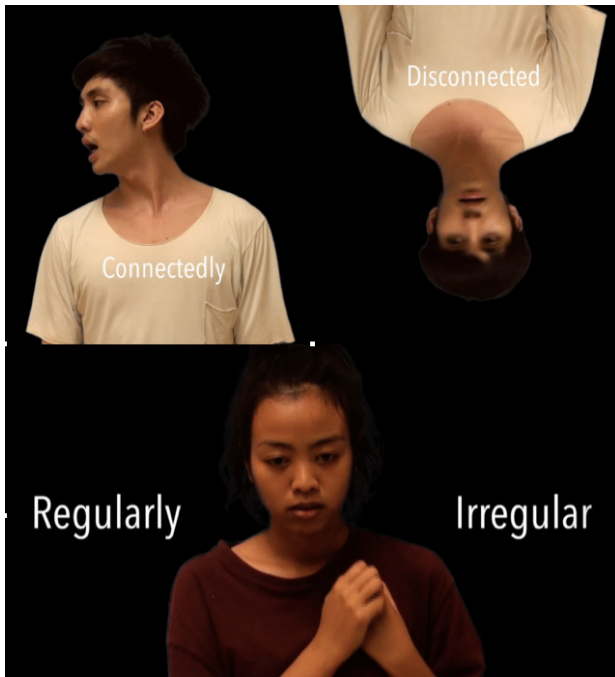
fig 4 & 5. Scenes from RusieDutton performed by performing artists

Out with the Sound

Once the music starts, where is the boundaries between materials and the makers? From all performances, each musicians take their own journey with the composition they co-created as if they are the medium to another design, but is it not the 'How' that make the composition worthwhile? Through the process of re- inventing the sound, new meaning has been discovered, and the journey towards it's discovery are live in itself, as Joseph Viktor Widmann handed down the story "One morning we enter a garden in Berne and find a man with an impressive beard lost in thought. As we approach him and try to engage him in conversation, he starts out of his reverie and then calls himself "the best of all Wagnerians" (note: not "the greatest," but "the best"). Did this "Wagnerian" just arrive from Bayreuth, filled with memories of a formative artistic experience? Not in the least; he has never been to Bayreuth. Yet he

insists, swelling with pride, that his "understanding of Wagner's scores is probably more pro- found than that of any other man alive." Who was this "best of all Wagnerians"? In fact, it was Johannes Brahms. …. It tells us that music exists not only in actual sound, but lives in the process of imagining that sound."[7]

---

7 Hermann Danuser. The History of a Terminological Conflict, Experimental Affinities in Music, An Anthology, Orpheus Institute Series, Leuven University Press, Belgium, 2015. p. 176 - 177.

Committee of Reviewers