

PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC INTERNATIONAL SYMPOSIUM 2016



# Music and Socio-cultural Developments of the ASEAN

รายงานสืบเนื่องจากการประชุมวิชาการนานาชาติ  
"ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน"  
ณ สถาบันดนตรีกัลยาณีวัฒนา

PROCEEDINGS 2016  
AT PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC



# Musique de la Vie et de la Terre

ดนตรีแห่งชีวิต ดนตรีแห่งแผ่นดิน



Message from

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

The International Symposium “Music and Socio-cultural Developments of the ASEAN” was initiated in accordance with the three-part mission of the Princess Galyani Vadhana Institute of Music: 1) to support young artists; 2) to develop new knowledge through interdisciplinary research; and 3) to promote a better understanding of music among the general public. These three goals reflect the vision of Her Royal Highness Princess Galyani Vadhana.

The 2016 Princess Galyani Vadhana Institute of Music's International Symposium was an exciting and fruitful event. Over the course of three days, academics, artists and students engaged in discussions about topics that contribute to a re-shaping of classical music in this region and that enhance our understanding of music's ability to improve our lives.

The Institute is indebted to our 2016 keynote speakers, Professor Nigel Osborne, Professor Bernard Lanskey, Professor Dieter Mack, Professor Jacques Moreau, Professor Mist Thorkelsdottir, Professor Jeffrey Sharkey, and Dr. Monika Hennemann, and to all the presenters whose work makes a meaningful contribution to our understanding of music.

This book captures many of the ideas discussed during the symposium and provides some wonderful food for thought. We hope that the papers herein will be a source of information and inspiration for our ASEAN and international colleagues as they continue to work towards the development of a classical music culture that is uniquely ours.

*Wongchan Phinainitisatra*

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



Message from the Editor

**Dr. Elissa Miller-Kay**

Princess Galyani Vadhana Institute of Music

It has been an honour and pleasure to edit the proceedings from the third International Symposium at the Princess Galyani Vadhana Institute of Music (PGVIM), “Music and Socio-cultural Developments of the ASEAN.” During this remarkable three-day event, PGVIM was alight with music, ideas, and discussion. In response to the theme, participants considered how music can communicate knowledge and create connections between people of different cultures. With topics ranging from eighteenth-century keyboard instruments to the relationship between pop music divas and their gay fans, the papers herein reflect a delightful diversity of responses to this important and timely issue.

While it is impossible to fully capture the excitement of this event in a book, these proceedings reflect the same rich and lively state of music research that was on display at the symposium. The ASEAN musical community is moving ahead on all fronts, with new and innovative compositions, performances, and modes of community and student engagement. The papers in this book make meaningful contributions in each of these areas.

A sincere thank you to all the authors.

**Dr. Elissa Miller-Kay**

*the Princess Galyani Vadhana Institute of Music*



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# Discovering Eighteenth-Century Italian Keyboard Works: Easy Listening Music or Unexplored Pedagogical Material?

**Dott. Alberto Firrincieli**

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## **Abstract**

This contribution highlights the pedagogical relevance of some keyboard compositions written by Cimarosa, Platti, Paradisi, Galuppi, Rutini and others. These works fall historically between the sonatas of Domenico Scarlatti and the galant/classical works of the second half of the century. This music offers a variety of idioms, styles, compositional techniques and musical affects. At the same time, it preserves shortness and conciseness. According to my experience as a teacher and musician, I will explain how and why these pieces, despite their easiness and simplicity, can contribute greatly to the development of music skills in young (and less young) music students. As everyone may realize, a standard approach to this music (starting and focusing merely on the reading of the notes) would deeply limit the understanding of this music. Therefore, I wish to propose a method that focuses the attention of the student on the composition as a whole. Simultaneously, the affect related to the color and characteristics of tonality can be discovered, as an inevitable element within the framework of the work.

## **Introduction**

The multifaceted nature of Italian keyboard works from the middle of the eighteenth century contains graceful and unexplored gems, including sonatas by Cimarosa, Platti, Paradisi, Galuppi, Rutini and many others. These works fall historically between the sonatas of Domenico Scarlatti and the galant/classical works of the second half of the century (Burkholder, 2014). Whether bearing witness to a new sensibility or anchored to a more conservative tradition, the genre features exuberant though meticulously studied textures, extreme variety and great freshness.

Many eminent studies of this repertoire exist; aspects such as phrasing, rhetorical gesture and musical accentuation have been broadly explored. However, the works have often been approached with insufficient attention to their educational value; their backward-looking style and easiness in performance has led to their being considered less worthy of study, especially compared with longer and more complex compositions.

## Objectives

In my opinion this music offers an excellent pedagogical material: there is a variety of idioms (vocal and/or instrumental), variety of style (from the galant style through the classic up to the pre-romantic), variety of composition techniques and musical affects; and, at the same time, shortness and conciseness.

According to my experience as a teacher and musician, I will try to explain *how* and *why* these pieces, despite their easiness and simplicity, may contribute greatly to the development of music skills in young and not-so-young music students.

The approach I propose is based on some historical considerations and an analysis of the musical environment of that time. As I already explained in some of my previous articles, an approach to music that begins with a mere reading of the notes regardless any historical, stylistic and harmonic knowledge of the music of the period is quite incomplete and infertile. (Firriencieli, 2016 and Firriencieli, 2017). A music score extrapolated from its context risks being interpreted in the wrong way or totally misunderstood. The idea that a musical difficulty is always and only a technical issue deprives music of its real essence, and the performer becomes just a mechanical player without any awareness of his or her role. Therefore, the study of the music score will be just one of the parts of this process, not even the most important.

Some preliminary observation about the nature and intrinsic structure of this music may clarify my intentions. After a brief analysis we may easily deduce that all these compositions—in most cases sonatas, or part of them—differ in terms of structure, stylistic traits and variegated use of harmony. In spite of all we may identify some mutual features that in a way characterize this repertoire and make it unique:

Vocal/ Orchestral idiom—It is quite interesting to notice that most of the composers were renowned for their operatic and orchestral music. Unfortunately, today this huge part of their output is not known, forgotten, remains to be discovered. Their keyboard works were often not their most important masterpieces, usually considered a sort of keyboard exercises. For this reason, many main melodies of these keyboard works borrow ideas from their vocal counterpart. Other parts are keyboard transcriptions of larger symphonic works. As example of flexibility of Cimarosa melodic lines, I would mention the oboe concerto written by Arthur Benjamin in 1949 and today known as Cimarosa oboe concerto. The concerto is a result of a conglomeration of four Cimarosa keyboard sonatas (n. 23, 24, 29, 31). Melodic lines, originally intended for keyboard, perfectly fit the melodious *cantabile* style of the oboe (Rossi – Fauntleroy, 1999). I may also suggest Cimarosa arias from *Il matrimonio segreto* and as well as other arias from his operatic works, as example of beautiful vocal style of the time and models imitated in some of his slow keyboard sonatas.

Counterpoint—Usually, music students are familiar to some extent with the admirable composition techniques used by J. S. Bach in almost all of his works. These Italian compositions differ strongly from the contemporaries beyond the Alps, as counterpoint here is exceptionally simple, and often totally absent. Normally, we identify no more than two elements: melodic ideas in the upper part and accompaniment in the lower part.

Improvised elements—We should keep always in mind that all these composers were perfectly able to realize a basso continuo part, and improvisation was widely used back then. Many historical sources witness what I just stated. Looking in details, several compositions seem to be a sort of written improvisation.

Written versus unwritten elements—As with almost all manuscript/printed music up to the galant style and beyond, composers didn't fix in the score almost any symbols except notes (Fadini, 2009 and Firrincieli, 2015). The large number of symbols we usually find, for example, in a romantic composition (like dynamics, phrasing, accents and so on) are totally absent (Geoffroy-Dechaume, 1988). For a proper understanding of the notation of the time I would recommend the reading of treatises written by Carl Philip Emanuel Bach, Leopold Mozart and Johann Stamitz (please see Bibliography for the complete reference).

## Methodology

I am going now to illustrate these points with some examples. A copy of the score is included at the end of this article for your reference. Each score is analyzed from different perspectives in order to give a complete overview for both teachers and students.


In the section titled "Characteristics," some features of the sonata are described.

In the section titled "Considerations about notations," a way to understand the notation of the time is discussed. All given suggestions in this section come from an attentive study of the treatises mentioned in the references.

In the section, "How to practice," some advice to the potential student will be given. The character of this advice is intentionally non-traditional. This advice is given in order to stimulate student creativity and fantasy (Cooke, 1999 and Zanetti, 2011). The clever student will be able to apply some of this advice to many other music pieces.

### 1 – Cimarosa: Sonata in G major (measures 1-13), example 1a.

**Characteristics:** this keyboard sonata presents a clear orchestral idiom; it is not a case that it has been chosen by Arthur Benjamin in 1949 as the second movement of concerto for Oboe and orchestra (Rossi – Fauntleroy, 1999). Orchestral elements are clearly notated: m. 1 the Tutti section starts; m. 2 a melodic idea is played in the right hand, while the accompaniment is given to left hand; m. 10: transition to dominant.

**Considerations about notation:** m. 1: the element  on m. 1 should be understood as a triple acciaccatura, therefore, the demisemiquavers are supposed to be played with a fast and soft touch, not exactly as written; m. 2 and followings: the quavers in an *Allegro* are supposed to be played softly and shorter than the written duration, with a slight accent on the strong beat. m. 10: the repetition of the D with both left and right hand should sound as an exclamation. This repetition serves to increase tension, and the following rest may be played longer than a quarter—also according to the acoustic and the keyboard instrument used—in order to emphasize the previous statement; m. 11 and 13: a way to represent a double descending acciaccatura. The first note supposed to be played with a sort of accent and on the beat.

**How to practice:** In example 1b I show an attempt to include some missing symbols in order to make notation closer to a hypothetical performance. Actually, many editors in the past have made this operation, mainly


with baroque and classic compositions. The experiment is intended to highlight how important the correct understanding of the written notation is, and shows the risks of modification of the score with the intended purpose of supporting the performer. Adding notation in this manner is problematic for the following reasons:

- 1) The notation will be incomplete in any case, and the edited version is probably more difficult to read.
- 2) Additional symbols don't really pay the due respect to the music and the composer. Regardless of their correctness, they try to define something that cannot be defined giving in any case approximate suggestions like dynamics, duration of staccatos and so on.
- 3) Even when the editor is an expert of the composer and the style of the time (which doesn't really happen often), the performer cannot simply follow given suggestions without a real knowledge of the composer, the style of the period and so on. Otherwise the resulting performance will be incorrect in any case.
- 4) Such an edition essentially limits possibilities and understanding of the performer, especially in cases of inexpert ones. An inexpert performer will follow given suggestion without considering other different possibilities in terms of phrasing, dynamics, ornaments and so on.

In conclusion, the first advice about practicing I wish to suggest is about the importance of the choice of a reliable and correct edition. The study of the music is mainly based on the understanding of the score, the choice of a possible articulations, phrasing and dynamics, according to the meaning and the character of the music. Therefore, an edited score should be used carefully, especially by inexperienced students.

## 2 – Cimarosa: Sonata in c minor (measures 1-6), example 2a

**Characteristics:** a two-voice slow composition. Also this sonata, probably for its melodious and melancholic character, has been orchestrated and arranged by Arthur Benjamin, and became the first movement of the concerto for oboe and orchestra (Rossi – Fautleroy, 1999). On m. 5, a dominant pedal on Bb moves the key to the relative major. The c minor and Eb major sections differ in terms of mood; the new color is underlined by the use of different melodic passages and repetitions in the bass.

**Considerations about notation:** m. 1 and following; the element  should be interpreted as an ornament, with a smooth accent on the first note and a decrescendo. It should not be performed strictly in time.

How to practice: the student may interpret the bass part as a basso continuo line to harmonize, trying to play broken chords with the right hand according to the harmony. He or she may also try to improvise a new melody with the right hand upon the bass part. Students may also try to identify the vectors of the tension (see example 2b) in order to move the tempo alongside the tension.

## 3 – Rutini: Sonata in C major (measures 1-38), example 3

**Characteristics:** An essentially two-voices composition based on two different contrasting rhythmical passages. In the first one (mm. 1-10, 14-22 and 29-38) both hands played a rhythmical pattern based mainly on repetitions of chords. In the second one (mm. 11-13 and 23-27) right hands plays running passages while left hands provides a bass part in octaves.

**Considerations about notation:** The indication *con spirito* already explains more than notation itself could represent. Chords of the first section should be interpreted as quite staccatos with a slight accent on the quavers (usually in the strong beat), while demisemiquavers in the second section supposed to be slightly faster than their real duration, and performed with a soft and flexible touch. The jump at the beginning of mm. 31-34 may be interpreted as *non-legato*, and with a slight stress on the first note. Consequently, the other 7 demisemiquavers of the measures should be played with a softer touch and may be played a bit faster than the first demisemiquaver.

**How to practice:** the student may extemporize some chord progressions or scales using the rhythmic pattern of the first section. He may also transpose mm. 23-27 into other keys in order to familiarize with ascending progressions. Playing the same section in descending direction may be useful as well.

#### 4 – Platti: Sonata in D major (measures 1-8), example 4a

**Characteristics:** The sonata is an example of galant style, or *empfindsankeit*. The structure—a deeply ornate melody in the upper part and an easy bass part—recalls the idiom adopted by CPE Bach and other contemporary composers in their sonatas, usually in slow movements.

**Considerations about notation:** generally speaking, melody should preserve a certain degree of freedom that can not really be represented with notation, while the bass part should be performed pretty much in time.

**How to practice:** the student may try to vary the music, adding ornaments (see example 4b). This approach should not only be used for a performance, but also as a way to develop good taste in music, and a way to

become familiar with the composition. Do not forget the the first Mozart concertos are elaborations for orchestra of preexisting keyboard compositions! The practice of rewriting/rearranging scores, adding ornaments and so on was absolutely usual in the past.

#### Results

Let me now examine some consequences brought about by this analysis, and bring to light some new aspects sadly ignored in the study of this music.

- 1) Vocal/Orchestral idiom—as it might be easily understood, a performance of this music without any knowledge of vocal and orchestral music would be rather difficult, even impossible.
- 2) Counterpoint—I intentionally mentioned J. S. Bach’s counterpoint; as I said, every music student usually has some familiarity with it, sometimes he is terrified by it. The study of this Italian keyboard works represent undoubtedly much less difficulties, therefore I would propose to start the study of baroque music with this music, putting it before other more complicated works. This would introduce and facilitate greatly the appreciation and understanding of baroque counterpoint. For almost all musicians, a melody and an accompaniment present less difficulties than a contrapuntal composition, especially in the case of young and inexperienced students. After having acquired the skills necessary for mastering these elements, students will have more confidence when working through the challenges of Bach’s music.
- 3) Improvisational elements—As said, all these composers were performers and improvisers. This is one of the most important and delicate points of modern pedagogy—already discussed in one of my previous articles (Ruiter-Feenstra, 2011). Sadly, our students (usually classical music majors) have really



no chance to study improvisation. It's actually quite hard to completely understand this music, as well as all other music, if performers never try to compose and to improvise, but instead limit themselves to the reading of the score. We should truly rethink our teaching methodologies in order to include improvisations if we really wish to create complete and aware musicians.

- 4) Written versus unwritten elements—The study of such a music is extremely difficult without the proper knowledge of treatises and music conventions of the time. Only these books can reveal to us the meaning of all symbols hidden within and beyond the score.

## Conclusions

As everyone may realize, a standard approach to this music, starting and focusing merely on the reading of the notes, deeply limits the understanding of this music (Bonus, 2010). Therefore, I propose a different approach that focuses the attention of the performer on the composition as a whole, intended as an organic entity with unique features, and whose realization in performance requires identifying and understanding the different elements within the musical discourse, as well as correlating and distributing them according to their proper function within the structure. Simultaneously, the affect related to the color and characteristics of tonality is discovered as an inevitable element within the framework of the work.

In my teaching experience, I have used such an approach with both children and older students, and also with advanced musicians—often obtaining unexpected and excellent results. Such an approach provides more than one valuable advantage. Performers find an easy and effective way to map the composition in their mind; and they develop a solid base from which to work safely and securely with further aspects, such as tempo (and related micro speed changes), articulations, ornaments, and dynamics. In addition, performances acquire greater lucidity and proportion, for both performers and listeners.

Music examples

Example 1a: Cimarosa, sonata in G major (measures 1-13)

Example 1b: Cimarosa, sonata in G major - edited version, (measures 1-5)

Example 2a: Cimarosa, sonata in c minor (measures 1-8)

Example 2b: Cimarosa, sonata in c minor – with vectors (measures 1-2)

Example 3: Rutini, sonata in G major (measures 1-38)

Example 4a: Platti, sonata in D major (measures 1-7)

Example 4b: Platti, sonata in D major – ornated version (measures 1-4)

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# Connecting Our Voices, Creating Our Future

**Dr. Anothai Nitibhon**

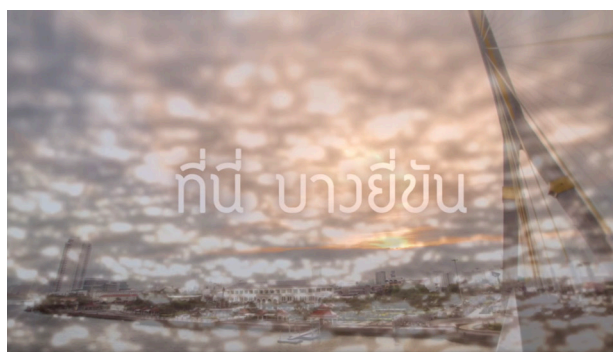
*Princess Galyani Vadhana Institute of Music*

## **Abstract**

Established in 2012 with the philosophy of “Music of life, Music of Land,” Princess Galyani Vadhana Institute of Music started our Music for Society program with different activities which include children’s choir, drum club and children’s music theatre. With an aim to explore possibilities to communicate and also discover the full potential of our arts once it reflected on our social context, PGVIM music for society program involves children from nearby communities, working together with our undergraduate students and academics in sharing different musical experiences and creating new ones.

Rossignols en cage, is one of the project that brought in different approaches from theatre, dance, painting and music into the making of children’s opera. Throughout the period of over one year, selected children from Bang Yi Khan community together with undergraduate students, participated in the process of writing new lyrics, songs and joining in the acting and art workshops,. At the end of the project, participated children and undergraduate students shown a significant development in their individual character, as well as the sense of belonging to the new ‘musical community’ which extend beyond our school. This lead to other

continuing music for society projects of the school which aim to encourage our students to find their own creative voices as well as extending their personal boundaries and understand who they are among this constant flux of our time.



*Fig.1 PGVIM situated in the area of Bang Yi Khan*

## **Introduction**

Following the philosophy of PGVIM, Rossignols en cage took on the challenge of encouraging broader participation in music to people of different musical background. Rooted within Bang Yi Khan area, PGVIM has invited the children from the nearby community



*Fig.2 Performance of Bang Yi Khan Chorus in the Cultural Program on ThaiPBS Channel*

*Fig.3 Bang Yi Khan Chorus with Princess Galyani Vadhana Youth Orchestra*

into the school through various community project launched in May 2013. Our first children’s choir project involved more than 30 grade 4 - 6 students from Wat Phraya Siri Aiyasawaan School, with a repertoire ranging from children’s songs to new composition by the student base on the theme of Bang Yi Khan, using musical elements of 'Pleng Choi' which has musical background from the area. The student presented their performance on various public stage including a cultural program on ThaiPBS Channel. From this experience, many students went on to inspire other students to join PGVIM activities, which then led to our second performance by the Bang Yi Khan chorus together with our Princess Galyani Vadhana Youth Orchestra for the PGVIM’s Anniversary in May 2014.

In 2014, PGVIM started to involve high school student into our projects. With the support from Samsung Foundation through the Serotonin’s Drum Club from South Korea, with its original objective to introduce drumming into school as a social contribution program with the purposes to helping the sentiment purify and healthy growth of young people, PGVIM launched our drum ensemble workshop for Wat Bawornmongkol School. During the workshop, the student learned basic drumming rhythm from the coach and starting to create their rhythm inspired by traditional rhythm or any other

musical influences such as drum pattern from rock music or Luktoong. The ensemble succeeded in creating their performance and presented it in our ‘Musique de la Vie et de la Terre’ concert in the Rama 8 Park during December 2014.



*Fig.4 PGVIM Serotonin Drum Club performance in December 2014 at Rama 8 Park*

*Fig.5 Performance in Wat Bawornmongkol School as a student’s showcases*



From the two projects, PGVIM has encouraged more than one hundred students to participate in the music making, and throughout our process, creativity has been at the center of our projects. In every performance, the students were always encouraged to create their own musical contribution as well as learning music of other traditions. This concept became the foundation of our continuing projects at the PGVIM, and became more focus in the children's opera project in 2015.

## Methodology

In Celebrations to the Auspicious Occasion of Her Royal Highness Princess Maha Chakri Sirindhorn's 5th Cycle Birthday Anniversary 2nd April 2015, PGVIM has been graciously granted the permission from HRH to create a children's opera base on HRH's translation of *Rossignols en cage*, a children's book by Madeleine Treherne. Base on the 1960s Paris and a story of a group of children and their adventures, the book inspires young readers with its story of courage and friendship beyond differences.

The project has been a collaboration between the director - Rassami Paoluengtong, music director - Anothai Nitibhon, composer and sound designer - Jean-David Caillouët, choreographer - Kidbuoksip and the team of light and visual designer. During the preparation of the project, more than fifty students from Bang Yi Khan area participated in the selection process which involves workshops and audition for their potential in music and acting. Ten students were selected and taught to perform in the premiere of children's opera in June 2015. Within the period of one year, the student participated in the workshops which included acting training, poem writing, voice training, singing and also art workshop, all these activities has prepared them to have a better understanding of the story, and also help them to be conscious of the connection between different art forms which will later combine into the performance of opera.



Fig.6 Selection process for *Rossignols en cage*

One unique process for the production of *Rossignols en cage* is the composition process which involved the children in the process of creation. For each song, the music director worked together with each child who played the character and compose the lyrics and the melody that matched the children musical ability and the role of each character. For example, in the Robin's mission, a group of children worked together to compose the lyrics and the melody which can be sung by both girls and boys, depicting the adventure of the children in their evening games.

## ROBINS' MISSION

Come. Oh, come, dear friends,  
to watch the Robins fly by (flying by).  
The Robins flying with the winds in the sky  
(with the winds in the sky).  
Meet up with a gigantic delicious worm.  
I want a drink of water, with the delicious warm.  
No, not yet. Let's share it later.

Come. Oh, come, dear friends.  
Let's fly like the Robins (flying by)  
Along the river, taking a dive  
And fly away (fly away)  
Fly away with the winds, back to thy nests  
But wait, the storm is coming, but we're not afraid.

Another example that can illustrate the children interpretation of the character. In this case, 'Nicolas' who is a former Russian prince who is now in asylum with his grandfather 'Titesco'. The children who played the character told the story of the young prince, with his imagined 'friend', and depict how lonely the boy might be.

## NICOLAS

I am Nicolas, Nicolas from Romania.

I am Nicolas, the skinny And I have no parents to  
claim me.

My grandpa, Titesco, was once kept in Russia.

I also have my Anna We three live in Paris.

With my friend, Jean-Louis, and his Robins' whistles,  
We love to run and roam around, everywhere in  
Paris.

My Grandpa loves playing chess While Anna loves  
drinking tea.

Though I am a prince, I'm no richer than any.



Fig.7 'Nicolas' performing his song in the rehearsal

Each piece for each character then brought together following the storyline, and for the piece that is suggested by the director, children were then involved in the process of composing the melody and designing

the movement for the piece following the suggested lyric. For this type of process, a group of student would be asked to discuss the mood of the piece, the interpretation of the lyrics, the stories they wanted to connect it with, and also the possibility of the movement they wanted to be presented. One example would be 'We, explorer' song which tells the story of how the whole group of children were lock up in the underground room, unable to find the way out, they warmth each other's spirit and strengthen their courage with the song.

## WE, EXPLORER

Dark and damp is this place tonight

Searching in the dim soft light,

The explorers came in flight

With strength and courage at their heels,

On the new adventure they steel,

To prove, to explore, with zeal,

Which is more fearless 'n gritty,

Our heart or our enemy's,

To end the ignorance and riddles

Towards the light at the end of the tunnel



Fig.8 Children's performance of 'We, Explorer'

PGVIM's students were also participated in the process by working with the children during their rehearsal for each song. A small group of undergraduate student worked with one child in refining their singing. A bigger

group of student then participated in the performance as a chorus, singing together with the children in the songs that narrated the storyline.



*Fig.9 PGVIM's student rehearsed together with the children*

## Conclusion

The choice for the children who joined in this musical project was not easy; many of them already have to struggle in their daily lives. Some of them came from troubled families. It was a big challenge for the team to put together and most of all, having the understanding and patience to the situations, both from the children and the requirement of the story itself. After the preparation leading to the premiere performance on 4th June 2015, we have documented the student's interview in order to understand the affect of the project onto the student. The student reflected that they have changed in many aspects; their disciplines, concentration, commitment, communication skills and also their love of music and arts has grown. The director, Rassami Paolungtong, has stated in her last paragraph of the forward that;

"The story of friendship and dream of the Rossignols has more or less entered the inner-self of our Bangyikan children and will remain there even when the curtain is closed at the end of show. So many times we have witnessed changes brought by arts and theatre projects to these underprivileged youth in poor areas, in migrant camps, in homes for the abused, in juvenile centres, or

in left-out remote villages. The sleeping creativity within was woken up, encouraging them to realize that life is meaningful, beautiful, and valuable.

We, who have ignited that first light in them, cannot afford to just relish a flash of fantastic fireworks and let it die down into eternal darkness."

This project connected the voices of children while creating the future of music for the institute. By not surrendering to the ideology of 'classical' but to share the gift of creation with the children who breathe the life into the music they made. 'Rossignols en Cage' stayed true to the philosophy of the PGVIM, "Music of life, Music of Land", and has connected our voices to those who are out there, what we need is the courage to reach out and explore, as the children did show us during the project.

# Broadwood Keyboard Instrument: From London to Bangkok

**Dr. Chanyapong Thongsawang**

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## **Abstract**

The Broadwood firm was established by John Broadwood, who moved to London in 1761 and worked with a harpsichord maker of Swiss origin, Burkat Shudi. From 1782, Broadwood traded the company alone and the firm went on to become the premiere manufacturer of pianos in London through much of the nineteenth century. Broadwood pianofortes were performed on and praised by many distinguish composers including Johann Christian Bach, Joseph Haydn, Jan Ladislav Dussek, Ludwig van Beethoven, Johann Baptist Cramer, Ignaz Moscheles, Frédéric Chopin, Franz Liszt, and Edward Elgar. The company "John Broadwood and Sons" grew and spread throughout Europe and later even delivered instruments to other continents.

Ten keyboard instruments built by Broadwood were brought from London to Bangkok by Dr. Yongsak Lochotinan, Managing Director of Robinson Piano Co. (Siam) Ltd. His collection includes various kinds of Broadwood instruments: two square pianos, a pianoforte that is similar to Beethoven's 1817 Broadwood pianoforte, a cabinet piano, three upright pianos, a semi grand piano, a barless overstrung concert grand piano and a replica of a two-manual harpsichord from

1782. The square piano and the replica of the harpsichord by Broadwood along with other vintage pianos were presented in an exhibition at Princess Galyani Vadhana Institute of Music to provide a special opportunity for musicians, music lovers and students in Thailand to learn about the history and timbre of these unique instruments. Playing on an authentic period instrument allows one to gain invaluable experience and understand the performance practices of the composers' times.

The Broadwood firm was established by John Broadwood, who moved to London in 1761 and worked with the harpsichord maker of Swiss origin, Burkat Shudi. In 1765 Nine-year-old Wolfgang Amadeus Mozart visited London with his family and performed on a Shudi harpsichord. In 1769 Broadwood married Shudi's younger daughter Barbara and, in 1770, became his partner in the business. After Burkat Shudi's death in 1773 he continued in partnership with Shudi's son. From 1782 Broadwood traded the company alone and continued to build harpsichords until 1793. Broadwood's firm would go on to be the premiere manufacturer of pianos in London through much of the nineteenth

century. The firm became “John Broadwood & Son” in 1795 and “John Broadwood & Sons” in 1808, with the introduction of John Broadwood’s elder son James Shudi Broadwood and John Broadwood’s second son Thomas Broadwood as followed.<sup>1</sup>

Broadwood was one of the most famous English piano company in the 19<sup>th</sup> century. Broadwood pianofortes were performed on and praised by many distinguish composers including Johann Christian Bach, Joseph Haydn, Jan Ladislav Dussek, Ludwig van Beethoven, Johann Baptist Cramer, Ignaz Moscheles, Frédéric Chopin, Franz Liszt, and Edward Elgar.

Ignaz Moscheles, a Bohemian pianist in the early romantic era, had an opportunity to perform together with Johann Baptist Cramer on a Broadwood pianoforte in an annual benefit concert on the 9<sup>th</sup> May 1822 in London. Moscheles described about a Broadwood pianoforte in his diary,

The strong metal plates,” observes Moscheles, “used by Broadwood in building his instruments, give a heaviness to the touch, but a fullness and vocal resonance to the tone, which are well adapted to Cramer’s legato, and those fingers softly gliding from key to key; I, however, use Clementi’s more supple mechanism for my repeating notes, skips, and full chords.<sup>2</sup>

When Frédéric Chopin visited England and Scotland in 1848, he performed at least four recitals, one at a splendid reception at Stafford House given by the Dutchess of Sutherland with Queen Victoria as honorary guest, others in the St. James’s Square residence of The

Earl of Falmouth and the last was at a Polish Ball at Guildhall. On this occasion, Camille Pleyel recommended Chopin to choose his piano for his concerts in England from Henry Fowler Broadwood (1811–1893), who ran the Broadwood company. Chopin wrote to him:

Broadwood, who is a real London Pleyel, has been my best and trusted friend. He is, as you know, a very rich and well-educated man whose father transferred to him his property and factory and then retired to the country. He has splendid connections.<sup>3</sup>

The company “John Broadwood and Sons” grew and spread throughout Europe and later even delivered instruments to other continents. Six keyboard instruments built by Broadwood were brought from London to Bangkok by Dr. Yongsak Lochotinan, Managing Director of Robinson Piano Co. (Siam) Ltd. A square piano and a replica of the harpsichord by Broadwood along with other vintage pianos will be presented in the antique piano exhibition at Princess Galyani Vadhana Institute of Music to provide a special opportunity for musicians, music lovers and students in Thailand to learn about the history, timbre and keyboard actions of these unique instruments.

## Harpsichord

In 1782 Broadwood built a large harpsichord with keyboard compass of five and a half octaves, CC-f<sup>3</sup> (five octaves, FF-f<sup>3</sup>, was then the norm). The inscription above the keyboard read *Burkat Shudi et Johannes Broadwood No 919 Londini Fecerunt 1782. Great Pulteney Street.*

<sup>1</sup> Derek Adlam & Cyril Ehrlich, *Broadwood*, in: *The new Grove dictionary of music and musicians*, edited by Stanley Sadie, London 2001, vol., 4, p. 411-2.

<sup>2</sup> Charlotte Moscheles (ed.), *Life of Moscheles, with selections from His Diaries and Correspondence, by His Wife, adapted from the original German by A. D. Coleridge*, vol. 1., London 11873, Reprint: Elibron Classics: 2005, p. 64-65.

<sup>3</sup> Alec Cobbe, *Chopin’s Swansong. the Paris and London pianos of his last performances now in the Cobbe Collection*, Surrey, 2010, p. 19.



*Golden Square*. This instrument is an example of a very large model of English harpsichord made in the second half of the 18<sup>th</sup> century. It features a case veneered with Mahogany and Satin with boxwood stringing. The soundboard is made of spruce. The black keys are ebony and the white keys are covered with ivory. The original model incorporates a *Venetian swell* mechanism and includes one four-foot stop, two eight-foot stops, one lute stop, and a harp (or buff) stop.<sup>4</sup> However the replica one did not put a Venetian swell and a machine stop.

Currently, the original model is preserved in the Victoria and Albert Museum in London. The replica of this Shudi-Broadwood harpsichord (see Figure 1), made by Martin Huggett on the 185<sup>th</sup> anniversary of Broadwood company, was brought to Thailand in 1986 by Dr. Yongsak Lochotinan. After being repaired by Australian harpsichord maker Carey Beebe, it was performed on for the first time in the “Harpsichord Recital” on the 10<sup>th</sup> August 2016 by Dr. Chanyapong Thongsawang at Princess Galyani Vadhana Institute of Music.

Some differences between a piano and a harpsichord can be described as followed. Sound is produced on a piano when a hammer strikes the strings. On a harpsichord, however, the mechanism is different: sound is produced when a quill plucks a string. (Nowadays the quill is replaced with plastic.) This produces a very different sound: a much sharper attack with a lot of overtones compared to the piano.

For the harpsichord, the strings are plucked by small pieces of bird quill mounted in jacks (see Figure 2). Each jack consists of a small strip of pearwood in which is pivoted a tongue made of holly (wood), which in turn carries the quill. The tongue can move backwards against a small spring made of hog’s bristle, but it cannot move forwards. The jacks are guided in mortises

cut in a strip of wood called a register. Each register lies under the strings across the instrument and can be moved sideways so that the quills either lie under the strings and can pluck them or so that the quills pass by the strings without touching them. The bottom of each jack lies on the end of the corresponding key and when the key is pressed down, the far end rises and lifts the jacks sitting on it. If the register is engaged, the quill plucks the string. When the key is released, the jack falls, the tongue moves backwards to allow the quill to pass the string and finally a small piece of red cloth mounted at the top of the jack silences the string. According to which registers are chosen, any one set of strings or a combination of several can be played at once, thus giving a variety of timbres and intensities. Most harpsichords have three strings for every note: two of the strings sound at the same pitch (unison pitch or eight-foot register) and one string sounding an octave higher (four-foot register). The strength of the quill’s pluck cannot be significantly altered by the player’s touch and is determined by the maker of the instrument in a process called voicing.

In the present instrument, in addition to the three main registers, there is the possibility on the upper manual of engaging an alternative fourth register, which plucks the strings close to their ends giving a nasal sound known as the lute stop. English instruments of the later part of the eighteenth century generally had what is known as a machine stop, which by means of a pedal, progressively removed previously-set registers for the full instrument, leaving only the lute stop on the upper manual and one eight-foot register on the lower. Releasing the pedal reinstated the original setting. A second pedal operated a swell, which opened part of the lid or a louvered inner cover to augment the sound. The present copy does not incorporate these features, which are present in the original.

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<sup>4</sup> <http://collections.vam.ac.uk/item/O55008/harpsichord-shudi-burkat/>

Large English instruments had two keyboards (or manuals), which allowed for dialogue between a single eight-foot register on the upper keyboard with a combination of registers on the lower keyboard (solo and tutti). Unlike French harpsichords, where the upper manual, playing only the shorter eight-foot register, could be coupled to the lower manual, the English system, also found in Germany provided for a single register common to both manuals, in which a specially shaped jack called a “Dogleg” rested on the keys of both upper and lower manuals. The lute stop, in instruments which possessed it, was only playable on the upper manual.<sup>5</sup>

Part of the art of interpretation is choosing when to use each of these manuals based on dynamics markings and a performer’s judgement. Dynamics have to be terraced. You can not make a gradual change from loud to soft or soft to loud. Instead, articulation and ornament can be used for subtle expressive effects. Rolling arpeggios in various speeds can also be used to either make a chord sound gentle or brilliant. For further expressive effect, the melody note can be delayed and played slightly after the accompaniment. This makes the melody sound freer and highlights it above the rest of the texture.

One can not learn these effects without trying out the harpsichord. This is why playing on the harpsichord is so important for students and professional musicians as well, to learn about performance practice and develop a sense of style and expressivity suitable to early music.

## Square piano

In 1775 Broadwood started building square pianos. These pianos have a rectangular shape derived from the clavichord. These pianos have strings that usually run diagonally across the instrument. A square piano could easily fit in any room because of its compact size and could also be easily carried from one room to another.

Broadwood’s early square pianos were influenced by those of Johannes Zumpe. However, within a decade, Broadwood completely remade the design: keys were straightened and dampers improved. Broadwood produced square pianos until 1866.

Broadwood’s oldest surviving pianos are square pianos built in 1780 with a compass of five octaves. From 1795 onward, Broadwood expanded a keyboard range of a square piano to five and a half octaves (FF-c<sup>4</sup>).

An original square piano by John Broadwood & Sons (serial number 5367, compass FF-c<sup>4</sup>, see Figure 3), made in England in 1799, was included in the antique piano exhibition at Princess Galyani Institute of Music. It features a case of veneered Mahogany with boxwood. This model has no hand-stops, no pedal and no music-rest inside the instrument. It functions with the underdamping system, which works efficiently with “peacock dampers”.<sup>6</sup> The instrument has an English single action and bichord stringing throughout (see Figure 4). The white and black keys are covered with ivory and ebony.

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<sup>5</sup> I would like to thank Mr. Christopher Clarke for explaining me about action of English harpsichord and the difference between the original model and the replica.

<sup>6</sup> Alec Cobbe, *Composer Instruments. The Cobbe Collection*, Technical Data compiled by David Hunt, Surrey, 2000, p. 37.

## Pianoforte

In 1817 Thomas Broadwood, the head of “John Broadwood and Sons,” sent a six octave pianoforte as an honorable gift to Ludwig van Beethoven. Unable to choose the piano himself, Beethoven asked five of the most distinguished pianists in London—Friedrich Kalbrenner, Ferdinand Ries, Johann Baptist Cramer, Jacques-Godefroi Ferrari and Charles Knyvett—to seek the best pianoforte for Beethoven from the Broadwood company.

The pianoforte was dispatched on 27 December 1817 from London and arrived Vienna in the late spring of 1818. The *Wiener Zeitung* (Viennese Newspaper) reported about it on 8 June 1818,

Mr. Ludwig van Beethoven, the mighty musical genius, to whom tribute is paid not only by Austria but also by foreign countries, received as a present a rare and valuable piano from London from an admirer of his there, which was transported free of charge to Vienna. The Imperial and Royal Chamber with extraordinary generosity granted relief from the duty of entry levied on every foreign instrument for that matter.<sup>7</sup>

When the pianoforte arrived Vienna, Beethoven asked Nanette Streicher, a famous Viennese piano maker, to make small repairs, adjustment of the action and tuning. Beethoven, later, wrote a letter of thanks to Thomas Broadwood and enthused, “I will regard it as an altar on which I will offer to god Apollo my most beautiful sacrifices of spirit.”<sup>8</sup>

This English single action pianoforte had a sensitive touch and gave a full tone by using triple stringing and

long brass strings. It greatly influenced Beethoven’s later piano works such as, for example, the “Hammerklavier” Sonata op. 106.

The pianoforte remained in Beethoven’s apartment in Schwarzspanierhaus until his death. Many years later Carl Anton Spina, a Viennese music publisher bought this pianoforte and later gave it to Franz Liszt in Weimar. In 1874 Liszt decided to donate his most valuable souvenirs to the Hungarian National Museum. This Broadwood pianoforte along with a sword, a large silver music-rest, and a solid gold baton set with precious stones were then taken to the museum after Liszt’s death in 1887.

The Broadwood pianoforte of Dr. Yongsak Lochotinan (serial no. 15925, see Figure 5) is constructed in the same way as Beethoven’s Broadwood.

## Cabinet Piano

Broadwood started to build cabinet pianos in 1811. According to James Shudi Broadwood’s note,

The Vertical or Cabinet Piano was first produced by William Southwell, from a sketch given him by James Broadwood about 1804; so little was it then appreciated, that the first manufactory in the line refused to purchase the patent he took out. It has since become a great favourite, both from its peculiar quality of tone, and its comparatively superior ornamental appearance; and bids fair to take generally the place of the present Small or Square Piano.<sup>9</sup>

<sup>7</sup> Thorn EMI, *The Beethoven Broadwood Fortepiano tour: Vienna, Bonn, Bath, London, Budapest, 1992*, p. 13.

<sup>8</sup> Beethoven’s relationship to Britain. Piano manufacturer Thomas Broadwood, in: [http://www.beethoven-haus-bonn.de/sixcms/list.php?page=museum\\_internetausstellung\\_seiten\\_en&sv%5binternetausstellung.id%5d=31570&skip=9](http://www.beethoven-haus-bonn.de/sixcms/list.php?page=museum_internetausstellung_seiten_en&sv%5binternetausstellung.id%5d=31570&skip=9) [accessed 26 June 2017].

<sup>9</sup> David Wainwright, *Broadwood by appointment. A History*, London 1982, p. 104.



Cabinet pianos were usually elaborately decorated. However, their touch as well as their repetition were inferior to that of the horizontal pianos. A virtuoso pianists could play more fluently on a grand pianoforte or a square piano, because both hammers and keys were returned immediately by gravity. Michael Cole describes the action of a cabinet piano as follows:

In a cabinet pianoforte the motion generated by pressing the key had to be transmitted by means of a long wooden lath, called a “sticker”, up to its corresponding hammer placed about three feet above. And also as with any upright hammer action, there was the continuing difficulty of devising a system that would prevent the hammers from dwelling on the string, giving a dull note.<sup>10</sup>

The cabinet piano of Dr. Yongsak Lochotinan, made around 1840, has a range of 6  $\frac{3}{4}$  octaves (CC-G<sup>4</sup>). The case reflects Victorian tastes in furniture design (see Figure 6).

### **Barless Overstrung Concert Grand Piano**

The first barless piano was presented in 1888 by Henry John Tschudi Broadwood (1856-1911) and described in the patent application,

In place of the metal framing used generally in the manufacture of Pianofortes I use a plate or framing consisting of a single plate of mild steel, the edges of which are formed into a flange or flanges whereby the necessary strength and rigidity are imparted to the whole. The said flange or flanges may be formed on either or

both sides of the said plate or framing. Frames constructed according to this invention possess the advantage of great lightness. This my invention is applicable to both horizontal and upright pianofortes.<sup>11</sup>

This newly improved metal frame supported Broadwood’s creative idea. The steel frame was, however, more expensive than the iron cast, so the price of the barless grand piano was higher than the conventional model and not realistic for general sale.

The barless model was first used in May 1888 for two upright pianos (serial no. 66671 and 66672), and later in November of that year for the short grand piano of length 6’ 3” (191 cm) in Rosewood-veneered case (serial no. 2065). These small barless grand pianos were built between 1888 and 1893 in very limited numbers and appropriated for playing at home.

In 1891, Broadwood constructed a large barless grand piano (8’ 5” or 257 cm in length) suitable for the publish concert hall. This model was used at the Royal Albert Hall from the 29<sup>th</sup> November 1894 for two years and were four months.

Henry Fowler Broadwood insisted that his barless grand piano preserve straight stringing rather than use overstringing. One of the reasons of choosing straight strung grand piano is that it looks more elegant than overstrung grand pianos, as Alastair Laurence describes, “with their fat tails and bulbous proportions.” Straight strung pianos are also reminiscent of the harpsichord and early pianoforte.

After the death of Henry Fowler Broadwood on the 8<sup>th</sup> July 1893, the research and development team at

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<sup>10</sup> Michael Cole, *Broadwood Square Pianos*, Oxford 2005, p. 96-97.

<sup>11</sup> Alastair Laurence, *The Broadwood Barless Piano. A History*, North Yorkshire 2004, p. 9.

Horseferry Road significantly redesigned all Broadwood instruments. Harry Broadwood and George Daniel Rose replaced brittle iron cast with steel frames ordered from the Norwich firm Boulton and Paul. The Broadwood firm also launched the “overstrung barless semi grand” in December 1895 and “overstrung drawing room grand” (7’ 5” or 226 cm) in mid 1896. In January 1898, the first “overstrung barless concert grand piano” (overall length 8’ 9” or 267 cm) was built with a cast steel frame that did not need any metal bar to brace the tension.

Members of the Incorporated Society of Musicians described the prototype of this barless concert grand model during their visit at Horseferry Road in the commemorative booklet,

Here will be seen a new Barless Steel Concert Grand, the first made of this type of piano. The absence of metal rigid bars within the scale results in a remarkable evenness of tone quality throughout the keyboard, and also a decided gain in beauty and purity of tone.<sup>12</sup>

Dr. Yongsak Lochotinan’s barless overstrung concert grand piano (serial no. 48482) with the emblem of the British Royal Family stamped inside was performed on in a concert “Romantic Sound of Broadwood Grand Piano” on the 12<sup>th</sup> March 2016 by Dr. Chanyapong Thongsawang at Princess Galyani Vadhana Insititute of Music (see Figure 7).

During the third Princess Galyani Vadhana Institute of Music International Symposium 2016 the antique piano exhibition was presented at Gita Rajanagarindra building. There was a Broadwood square piano in the exhibition room and John Ellis upright piano (England,

1873) in the library. Upstairs one could find an Ibach upright piano (Neoclassic style, 1904), Grotian Steinweg grand piano (Louis XV style, 1920) and Steinway & Sons grand piano (Louis XV style, 1920).

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<sup>12</sup> Alastair Laurence, *The Broadwood Barless Piano. A History*, North Yorkshire 2004, p. 19-20.



*Figure 1: Shudi-Broadwood Harpsichord (replica), 5 octaves and a fourth (CC-F<sup>#</sup>), serial no. 919*



*Figure 2: Jacks in the Shudi-Broadwood Harpsichord (replica)*



*Figure 3: Square Piano, 5 octaves and a fifth (FF-c4), serial no. 5367*



*Figure 4: Underdamping system, peacock dampers, and bichord stringing of the square piano*



*Figure 5: Pianoforte, 6 octaves and a forth (CC-f<sup>4</sup>),  
serial no. 15925*



*Figure 6: Cabinet piano, 6 octaves and a fifth  
(CC-G<sup>4</sup>)*



Figure 7: Barless Overstrung Concert Grand Piano, 7 octaves and a third (AAA-c<sup>5</sup>), serial no. 48482

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# Moonlight Reflections: A Performance History of the First Movement of Beethoven's *Piano Sonata* Op. 27 No. 2

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## **Abstract**

The popularity of Beethoven's *Sonata Quasi una Fantasia*, Op. 27 no. 2, commonly known as the "Moonlight Sonata," traces back to Beethoven's day. In the roughly 200 years since its composition, the culture of piano performance has changed dramatically. The sonata, for example, was an exclusively domestic genre in Beethoven's day and is now a cornerstone of the public recital.

Due to its unwavering popularity, the performance history of the Moonlight Sonata is remarkably rich and well documented. Through an analysis of written documents, editions, and audio recordings, this study examines the evolution of piano performance as focused through the lens of this perennial favorite. This analysis reveals the development of what we may call a textual approach to performance and concomitant narrowing of the parameters of interpretation.

While this textual approach has resulted in some phenomenal artistry, the authority with which it is presented has discouraged many performers from exploring new ways of engaging with canonic repertoire. Performance practices are dependent on aesthetic and social values and are thus always mutable. The author hopes that the results of this study will bolster the efforts of artists and scholars who are interested in exploring new ways of presenting and performing canonic repertoire such as the Moonlight Sonata.

**Keywords:** Beethoven, piano sonatas, performance practice, performance history

## Introduction

One can well imagine a jazz player scratching their head over the fuss that classical musicians kick up over textual fidelity. As noted by historian Gary Giddins,

Implicit in the liberties [Louis] Armstrong took, and in the rise of jazz itself, is the assumption that musicians are superior to the songs they perform—a radical stance by classical principles, where a performance is evaluated by its fidelity to the text. In jazz, performance is the text.<sup>1</sup>

Performance liberties are a perennial concern for classical performers. What kinds of liberties are acceptable? To what degree (if any) can a performance reflect the artistic personality of the performer? The textual focus of classical music separates it from most, if not all, other musics. However, if we turn back the clock 200 years or so, we find a classical music culture quite similar to that of jazz today. Haydn, Mozart, and their contemporaries treated scores as blueprints—tools for the activity of music making—not as inviolable texts. How did we get here from there? When and why did classical performers become so concerned with textual fidelity?

Of all the various ways music history can be parsed and sifted, one valuable approach for addressing these questions is to trace the performance history of a single work. Not only does this method highlight the role that

performance plays in reception, but it helps elucidate connections between performance practices and the social contexts within which they are embedded. The evolution of performance rituals and practices are of interest not only to performers, but increasingly to scholars as well. In recent years, the discipline of musicology has moved beyond a composer-centric paradigm, and performance history has burgeoned into a vibrant area of scholarship.<sup>2</sup>

Beethoven's music has remained both popular and influential from the time it was created until the present. As such, it is an ideal subject for a study of performance history. Beethoven is historically situated on the cusp of two major changes in performance culture: i) a division of labour between performance and composition, and ii) a shift in concert programming from contemporary music to historical masterpieces.<sup>3</sup> This paper examines the performance history of one of Beethoven's most enduring pieces: the first movement of the *Sonata Quasi Una Fantasia*, Op. 27 no. 2, commonly known as the "Moonlight Sonata."

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<sup>1</sup> Gary Giddins, *Visions of Jazz: The First Century* (Oxford: Oxford University Press, 1998), 89.

<sup>2</sup> Within the domain of piano performance alone, Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008); Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford: Oxford University Press, 2012). For a broader analysis of changing performance styles, see Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992); CMPCP: AHRC Research Centre for Music Performance as Creative Practice (founded in 2009), <http://www.cmpcp.ac.uk/>

<sup>3</sup> William Weber, *The Great Transformation of Musical Taste: Concert Program from Haydn to Brahms* (New York: Cambridge University Press, 2008); and José Antonio Bowen, "The Conductor and the Score: The Relationship Between Interpreter and Text in the Generation of Mendelssohn, Berlioz, and Wagner" (PhD Diss., Stanford University, 1994).



## Nineteenth-Century Amateurs and the Moonlight Sonata

The first performances of Beethoven's *Sonata Quasi Una Fantasia* Op. 27 no. 2 took place in the domestic arena. The word "performance" itself is somewhat problematic in this context. "Performance" suggests a kind of formality, or at the very least, an audience. In the early nineteenth century, amateur and professional musicians alike played piano sonatas for their own enjoyment. Consider, for example, the following account provided by Charlotte Moscheles, the wife of the composer and pianist Ignaz Moscheles,

The appearance of a new work by Beethoven was always an event for Moscheles, and the beginning of the year [1822] was made memorable by the publication of the two new sonatas (op. 109 and 110). Moscheles studied them with the greatest zeal, was quite absorbed in their beauties, and played them before his art brethren, and in particular to his friend Auguste Léo whom he credits with a genuine understanding of music, and a graceful turn for composition. Around Léo was collected a circle of Germans whose musical centre was Moscheles, and who were unanimous in their reverential homage of Beethoven.<sup>4</sup>

While sonatas such as Op. 109 and 110 would have appealed primarily to connoisseurs of high art, Op. 27 no. 2, and the first movement in particular, enjoyed a

wider audience. "Everybody is always talking about the C-sharp minor Sonata," Beethoven is reported to have said, adding with evident irritation, "Surely I have written better things."<sup>5</sup>

The most obvious reason for the first movement's appeal is the lack of technical demands. Other "easy" sonata movements were similarly popular in the early nineteenth-century. For example, an advertisement from Charles Mitchell's Music Circulating Library published in London in the 1810s listed the comparatively simple Op. 14 sonatas as works which should be requested well ahead of time to "prevent disappointment and delay."<sup>6</sup>

However, the first movement of Op. 27 no. 2 is musically unlike anything in Op. 14. The music features a plaintive dotted figuration in the soprano voice; a slow, dignified bass line, and an unbroken, hypnotic string of triplets in the middle. These elements come together to create a somber, funereal mood.<sup>7</sup>

Many composers have found inspiration in this movement. Chopin's nocturnes and the third movement of Robert Schumann's *Fantasia* Op. 17 come to mind. Schubert's *An Den Mond* D. 193, a setting of a poem by Ludwig Höltz, is perhaps the most strikingly similar composition (figure 1).

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<sup>4</sup> Charlotte Moscheles, ed., *Recent Music and Musicians as Described in the Diaries and Correspondence of Ignaz Moscheles*, trans. A. D. Coleridge (New York: Henry Holt and Co., 1879), 40.

<sup>5</sup> Alexander Wheelock Thayer, *The Life of Ludwig van Beethoven* (Cambridge: Cambridge University Press, 2013), 1: 322-23

<sup>6</sup> Alec Hyatt King, "Music Circulating Libraries in Britain," *Musical Times* 119 (1978): 135.

<sup>7</sup> In fact, the dotted rhythm of the melody and the steady and slow bass line are musical elements typical of the lament. See Timothy Jones, *The "Moonlight" and Other Sonatas*, (Cambridge: Cambridge University Press, 1999), 78-79.



Figure 1. Franz Schubert, *An Den Mond*, mm. 1-4. From Schubert's *Werke*, Serie XX: *Sämtliche Lieder und Gesänge*, No.69 (Leipzig: Breitkopf & Härtel, 1894-95).

The striking similarity between Schubert's *An Den Mond* and the first movement of Op. 27 no. 2 demonstrate that as early as 1815, at least some artists were associating this particular movement with nocturnal images. Czerny would later described the movement as "a nocturnal scene, in which a mournful ghostly voice sounds from the distance."<sup>8</sup> The poet Ludwig Rellstab felt the movement conjured up the image of moonlight reflected off of lake Lucerne. It is Rellstab who is generally credited with—and blamed for—the popular name "Moonlight Sonata." Critics and scholars have griped about the name since the early twentieth century, pointing out, quite correctly, that the name does not come from Beethoven. However, as Sara Clemmens Walz convincingly argues, the name, while inauthentic, is nonetheless meaningful. Associations between this sonata movement and moonlight ran deep in the collective imagination of nineteenth-century artists.<sup>9</sup>

By the mid-nineteenth century, this movement stood out as one of Beethoven's most popular creations. In the 1840s, the pianist Charles Hallé reported that Beethoven's chamber and piano music was not yet well known in

Paris, aside from "two trios, the Kreutzer and the so-called Moonlight sonata."<sup>10</sup> About 20 years later, J. W. Davison noted that "next, perhaps, to the one in A-flat, Op. 26, and the Sonata Patetica [sic.], the 'Moonlight Sonata' is the most widely known and popular of all the works that Beethoven wrote for the pianoforte."<sup>11</sup>

### Arrangements

During the first half of the nineteenth-century, mutability and flexibility characterized amateur performance practice. People generally did not find anything strange, for example, about arranging a favorite piece for the instrumentalists who were present. It was quite common for domestic music to include optional parts, often for violin or flute, so that whoever wanted to could join in on the music-making. It was expected that these extra parts would be arranged or adapted as the players wished. For example, in discussing an arrangement of a selection from Beethoven's *Serenade*, Op. 25, a writer for *The Musical Library* described how,

<sup>8</sup> Jones, "Moonlight," 43.

<sup>9</sup> Sarah Clemmens Waltz, "In Defense of Moonlight," *Beethoven Forum* 14, no. 1 (Spring, 2007).

<sup>10</sup> Charles Hallé, *Life and Letters of Sir Charles Hallé: Being an Autobiography (1819–1860) with Correspondence and Diaries*, ed. C. E. and Marie Hallé. (London: Smith, Elder & Co., 1896), 95-96.

<sup>11</sup> James William Davison, *Mr. Charles Hallé's Beethoven Recitals* (London: Chappell and Co., 1862), 108.

in the absence of a flute or violin, the accompaniment may be played by a third hand [on the piano], occasionally omitting a note or two, or by taking an octave higher such notes as interfere with the regular piano-forte part.<sup>12</sup>

Underpinning such practices was a general sense that a musical work—or more properly, a score—was a tool to be used, rather than an art-object in itself. There are even examples of such works by Beethoven, such as, for example, Op. 105, a collection of folk songs with variations. These song arrangements, composed on commission for the folk song collector, George Thomson, feature ad libitum parts for flute or violin.

The numerous arrangements made of the Moonlight Sonata in the nineteenth century attest to both its popularity and to the permissive attitude musicians then took towards musical scores. Table 1 lists some representative examples. The list includes chamber music, religious songs, and four-hands arrangements. Arrangements played an important role in nineteenth-century musical life. In the case of Beethoven’s piano sonatas and other solo works, they transformed the playing experience from a solitary to a social one.

**Table 1. Example Arrangements of Op. 27 no. 2.**

Arrangement Type	Movement(s) Included	Arranger	Publisher	Publication Date
string quartet	second	unknown	Simrock	1822
orchestra	first	Narcisse Girard	unknown	1835
piano with optional parts for violin and cello	complete	unknown	W. Paxton & Co.	1838
song, “An elegy on the death of Felix Mendelssohn”	first	R. Andrews	unknown	1847
Kyrie Eleison for Soprano, Contralto, Tenor & Bass	first	Ferdinand Rahles	Ewer	1849
piano and violin	first and second	Louis Liebe	Fleury	1856
piano four hands	complete	Louis Köhler	Litolff	1860
string quartet	first	Eugene Gruenberg	Schirmer	1893
organ, violin, and piano or harp	first	Clément Loret	A. Durand	1898

<sup>12</sup> “Serenade,” *Musical Library Monthly Supplement*, no. 20 (Nov 1835): 1.

Playing arrangements together at home for fun and listening to a proper performance in the concert hall are complimentary activities. It is telling that in the nineteenth-century, concert-goers were routinely referred to as “amateurs.” No distinction was made between those who regularly attended concerts and those who played music at home for fun. This is because the two were in fact the same. In the age before recordings, if you enjoyed music, you naturally played for yourself at home, in addition to attending concerts.

While he would have certainly objected to shoddy arrangements, we know that Beethoven was not against arrangements of his music in principal. He made several himself, including one of the piano sonata Op. 14 No. 1 for string quartet, and he personally approved of several others. Table 2 lists works that Beethoven either arranged himself or approved arrangements of.

**Table 2. Arrangements made or approved of by Beethoven.**

Arrangement	Original Work
String Quintet Op. 4	Wind Octet, Op. 103
Piano Trio Op. 63	String Quintet Op. 4
Piano Trio Op. 36	Symphony No. 2, Op. 36
Piano Trio Op. 38	Septet Op. 20
Cello Sonata, Op. 17	Horn Sonata Op. 17
Cello Sonata Op. 64	String Trio Op. 3
String Quartet in F major Op. 14 No. 1	Piano Sonata Op. 14 No. 1
Piano Concerto Op. 61a	Violin Concerto Op. 61

## The First Public Performances of Op. 27 No. 2

Franz Liszt was one of the first artists to perform the sonata Op. 27 no. 2 in public. In 1835, Liszt programmed it on a concert at the Hôtel de Ville in Paris. For the first movement, Liszt opted to replace Beethoven’s original with an orchestral arrangement, which he conducted before sitting down at the piano to play the second and third movements. While this might seem strange from a modern vantage point, it made a lot of sense at the time. In 1835, sonatas were still not considered appropriate for a public concert. Liszt had to grapple with how to make the contemplative and somber opening movement suitable to the concert hall. An orchestral arrangement was one way to accomplish this.

Even when Liszt performed the first movement of the sonata on the piano, which he frequently did, he added all kinds of effects to please audiences. According to Berlioz, these included trills and tremellos, as well as wild accelerandos and ritardandos.<sup>13</sup>

Ignaz Moscheles performed many of Beethoven’s piano sonatas publically, including Op. 27 no. 2, on his Historical Soirées of 1837-39. Moscheles was a far more conservative than Liszt and thus hued closer to the letter of the score. However, even the most conservative artists of the nineteenth-century were not nearly as textually faithful as modern-day concert pianists.<sup>14</sup> In order to illustrate the trend towards greater textual fidelity, I will discuss two specific performance practices: tempo modification and pedaling.

<sup>13</sup> William S. Newman, “Liszt’s Interpreting of Beethoven’s Piano Sonatas,” *The Musical Quarterly* 58, no. 2 (April, 1972): 194.

<sup>14</sup> Elissa Miller-Kay, “The Virtuosity of Interpretation: The Performance History of Beethoven’s Sonatas in London, 1800-1880” (PhD Diss., New York University, 2016): 256-63.

## Tempo Modification

Evidence from various written sources, including reviews, performance treatises, and editions, suggests that tempo was treated far more freely throughout the nineteenth-century than it typically is today. This finding is supported by early twentieth century recordings of Op. 27 no. 2, many of which exhibit a higher degree of tempo flexibility that is now common. Joseph Hoffmann's 1936 recording is an excellent example.<sup>15</sup>

One of the most authoritative sources we have on how Beethoven wanted his music played is Czerny's treatise *On the Proper Performance of all of Beethoven's Works for the Piano*. Czerny advises that in the middle of the first movement of Op. 27 no. 2, the performer should crescendo and accelerate in measures 32-35 and then get slower and softer in measures 36-39.<sup>16</sup>

While tempo modification did not disappear in the twentieth century, it did become more constrained.<sup>17</sup> This change reflects not only an increased reverence for the composer's intentions, but the increased historical remoteness of the composers as well. As composers such as Haydn, Mozart, and Beethoven, receded into history, their intentions became equated with the letter of the score. In the second half of the twentieth-century, competition culture amplified this trend. As Hung-Kuan Chen, a competitor in the Van Cliburn competition in 1989 told one reporter,

there are some tempo changes in the first movement of the 'Appassionata,' but no one much observes them...If you make a good, big sound and get the runs and scales right, you'll do O.K.<sup>18</sup>

Competitions generally reward conventional players and punish controversial ones. Thus, those who play more or less in strict time tend to do well while those that take risks with tempo modification divide the jury and are more likely to be eliminated.

## Pedaling

At the beginning of the first movement of Op. 27 no. 2, Beethoven instructs, "This whole piece must be played very delicately and without dampers."<sup>19</sup> Czerny interprets Beethoven's marking here to mean that the pedal should be changed with each new harmony.<sup>20</sup>

Charles Hallé, another well-respected classical pianist and acknowledged Beethoven expert, agrees, as evidenced from the pedal markings in his *Pianoforte School* (Figure 2). This is, in fact the approach to pedaling practiced by all pianists I am aware of up through the 1980s.

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<sup>15</sup> Joseph Hofmann, *The Complete Josef Hofmann*, Vol. 6: *The Casimir Hall Recital* (Marston Records 52014-2, 1836-41).

<sup>16</sup> Carl Czerny, *On the Proper Performance of All Beethoven's Works for the Piano*, Vol. 4 of *Complete Theoretical and Practical Piano Forte School Op. 500*, trans. J. A. Hamilton (London: R. Cocks & Co., c. 1839), 49.

<sup>17</sup> Peres Da Costa, *Off the Record*, 251-308.

<sup>18</sup> "Can a Pianist Sway a Competition Jury?" *New York Times*, May 25, 1989.

<sup>19</sup> "si deve suonare tutto questo pezzo delicatissimamente e senza sordino"

<sup>20</sup> Czerny, *Proper Performance*, 49.



Figure 2. Measures 1-5 of Beethoven's Piano Sonata Op. 27 no. 2, first movement. Hallé's Pianoforte School (Forsyth Brothers, 1880).

Towards the end of the twentieth century, a few pianists began experimenting with keeping the dampers raised throughout the movement. These artists argue that Beethoven's instruction should be understood literally. Thus, "without dampers" is taken to mean "without any pedal changes whatsoever." Malcolm Bilson recorded such a performance on a fortepiano in 1997.<sup>21</sup> Bilson's tempo is relatively slow (quarter-note = 56), and the dynamic level never rises much above pianissimo. The slow tempo, soft dynamic, and relatively short decay of sound on the fortepiano help to minimize blurring created by the sustained pedal.

More daringly, András Schiff does not change the pedal at all on his 2007 recording on a modern Steinway concert grand.<sup>22</sup> In Schiff's recording, the blurring is intense.

Performance practices are sometimes presented as a moral imperative, especially where Beethoven is concerned. In a pre-concert lecture, Andreas Schiff explained that he didn't change the pedal even once because "Beethoven is a great enough composer that you have to take him very seriously."<sup>23</sup> Implicit in Schiff's statement is the moral imperative of respecting Beethoven's intentions. We are far from the world of arrangements and of Liszt's added tremellos. Even Czerny's suggested *accelerando* and *ritardando* in measures 32-39 would likely be considered indulgent by many concert artists today.

<sup>21</sup> Malcolm Bilson, Ludwig van Beethoven: The Complete Piano Sonatas on Period Instruments (Claves Records CD 50-9707/10, 1997).

<sup>22</sup> András Schiff, The Piano Sonatas, Volume 8: Opp. 109, 110, 111 (ECM New Series 1945/46, 2007).

<sup>23</sup> "András Schiff: The Lectures," *The Guardian*, <http://music.guardian.co.uk/classical/page/0,,1943867,00.html>.



## Conclusion

Performance history teaches us that performance practices are always changing. We must be careful not to privilege our own perspective and assume that modern-day performances are superior to those of the past.

As this study illustrates, both amateurs and professionals in the nineteenth century took a freer and more creatively involved approach to performance and interpretation than is typical today. Arrangements of Op. 27 no. 2 provide evidence of a utilitarian approach to musical scores, while the nocturnal programmatic associations speak to a high level of creative license at the conceptual level. Most nineteenth-century performers and critics had no problem with understanding Beethoven's composition through images and stories. Whether they came from Beethoven himself or not was secondary to their evocative power. Both arrangements and programmatic associations fell out of favour in the twentieth century and, concomitantly the bounds of interpretation narrowed.

While a textually faithful approach has resulted in some phenomenal artistry, it has also had an unintended stifling effect. Artists who want to try something different generally meet with resistance. We run the risk of "loving Beethoven to death," which I would define as performing in a manner so faithful to score as to squeeze the life and vitality right out of the performance. It is instructive and creatively stimulating to examine the performance practices of nineteenth-century amateurs, and of concert artists such as Liszt and Czerny. I argue that a careful examination of the musical score should be the beginning, not the end, of interpretation.

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# A Comparative Study of Mendelssohn's Variations Sérieuses, Op. 54 and the Bach-Busoni Chaconne in D minor

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## **Abstract**

This study compares two solo piano compositions: Variations sérieuses, Op. 54 by Felix Mendelssohn and the transcription by Ferruccio Busoni of Johann Sebastian Bach's Chaconne from the Partita for Solo Violin No. 2 in D minor, BWV 1004. Upon learning Variations sérieuses, the author of this study noticed that this work and the Bach-Busoni Chaconne share a highly contrapuntal and romantic character. The comparison presented in this paper is based on formal analysis encompassing the origin of the Chaconne and Variation forms, significant musical ideas in both pieces, as well as pianistic aspects such as technique and colouration of sound.

## **Historical Background**

*Bach, Mendelssohn and Busoni*

Johann Sebastian Bach (1685 -1782) was a German composer and musician who is regarded as one of the most influential composers. His skill in counterpoint contributed significantly to the shaping of the German Style. During his lifetime, Bach was mostly known as a skilled organist. It was not until the first half of the 19<sup>th</sup> century that Bach began to be recognized as a truly important composer in music history.

Among the first composers to revive Bach's music was Felix Mendelssohn (1809 - 1847), who, in 1823, received a copy of Bach's *St Matthew Passion*. The composition remained important in Mendelssohn's life. In 1829 Mendelssohn conducted an abridged version (made by Mendelssohn himself) of *St. Matthew Passion* at Singakademie, Berlin. That performance contributed greatly to the recognition of Bach's music in Germany and beyond. Bach's influence on Mendelssohn is evident in Mendelssohn's works, such as the six Preludes and Fugues, Op. 35 for piano and the six Organ Sonatas,

Op. 65. Moreover, Mendelssohn transcribed the Chaconne from the Partita for Solo Violin in D minor, BWV 1004 by Bach for piano and violin.

Ferruccio Busoni (1866 - 1924) was another admirer of Bach. A skilled pianist and composer, he made numerous transcriptions of Bach's music for solo piano, and wrote many articles on Bach's music. Additionally, Busoni's *Fantasia Contrappuntistica* and *Fantasia nach J. S. Bach* are directly influenced by Bach. The music of Mendelssohn, however, wasn't a prominent subject in Busoni's musical work. Busoni made a transcription of Mendelssohn's Symphony No. 1 in C minor, Op. 11 for 2 piano 8 hands, though.

## Comparative Analysis

### *Chaconne and Variation*

#### Variations Form

In variation form, a theme is altered successively. Variation can occur continuously, as in ostinato-based movements, or more discretely, as in strophic variations.<sup>1</sup> Variation form can be roughly classified according to the following types:

- Constant melody, in which the melody is preserved.
- Constant bass (*Basso ostinato*), in which the bass pattern remains constant.
- Fixed harmony, in which the harmonic framework remains constant.
- Melodic outline, in which the melodic shape of the theme is elaborated.

- Formal outline, in which only the form and phrase length of the theme remain.

Variation as a technique has remained fundamental to Classical music since its very earliest history. It derives from the the practice of improvising and embellishing songs and dances in the 16<sup>th</sup> century. The earliest published set of variations is Luis de Narvaez's *Los seys libros del delphin*.<sup>2</sup> The variation form then developed rapidly. *The Fitzwilliam Virginal Book*, a compilation of keyboard music made during the late Renaissance to early Baroque, contains over two hundred sets of variations by leading composers.

In the 17<sup>th</sup> century, variations on repeated bass patterns, called chaconne and passacaglia, flourished due to the development of basso continuo. In the meantime, another variation form was also cultivated. The chorale partita, a variation on church music, became popular in the early 18<sup>th</sup> century.

Melodic outline was a prominent type of variation in the Classical period. Joseph Haydn and Wolfgang Amadeus Mozart experimented with the form by applying more freedom, such as employing a double variation, embellishing the theme with modulation and contrapuntal elements and expanding the composition by including a cadenza-like or slow section.

Ludwig van Beethoven was another prominent composer who elevate the variation form. Variation was an important musical feature in Beethoven's later compositions. He shunned simple melodic-outline style and focused on development of the theme through alteration of rhythm, harmony and structure.

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<sup>1</sup> Strophic Variation. A type of variation of vocal music. Each stanza retains the same bass while the melody is varied in each repetition. However, the bass is not necessarily identical. Only the outline is maintained due to harmonic succession.

<sup>2</sup> Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford UP, 2002. p. 696.

Throughout the 19<sup>th</sup> Century, the melodic-outline type variation continued to be used extensively. However, other type of variation in which the form and phrase became freer rose to prominence owing to Romantic sensibility. Robert Schumann called his *Blumenstück*, Op. 19 “a Variation on no theme.”<sup>3</sup> The piece consists of thematically related movements.

### **Chaconne (also known as Ciacona, Chacona and Chacony)**

Chaconne is a form of variation in which the bass pattern remains constant. The chaconne is very similar to the passacaglia.

The chaconne originated in Latin America in 16<sup>th</sup> century. It was a lively dance in  $\frac{3}{4}$  meter. In 17<sup>th</sup> century, chaconne appeared in Spain and Italian as a type of dance or composition which might feature a trio of instruments and voice. Some Italian composers repeated the bass as an ostinato throughout the piece, while some moved the repeated melody to other parts as well. Italian composers who associated chaconne with their compositions include, for example, Arcangelo Corelli (Sonata, Op. 2 No. 12 “Ciaccona”), Claudio Monteverdi (A Madrigal from *Scherzi musicali* - “Zefiro torna”).

Toward the middle of the 17<sup>th</sup> century, the chaconne became popular in France. The chaconne was extensively included in the theater works of Jean Baptiste Lully and Jean-Philippe Rameau. Chaconnes for keyboard instruments written by the Couperins was also prominent. The French chaconne was often in rondo form, in which the ostinato alternated with other musical ideas. The French chaconne also gained a

slower and more stately rhythm.

In the later 17<sup>th</sup> century toward the early 18<sup>th</sup> century, chaconne flourished in Germany, where it evolved in several ways. For example, basso ostinato patterns became increasingly contrapuntal. Dieterich Buxtehude and Johann Pachelbel wrote chaconnes for keyboard instruments.

The chaconne became less popular beginning in the late 18<sup>th</sup> century. Not until the late 19<sup>th</sup> century did it appear again, when Johannes Brahms included a passacaglia/chaconne in his fourth Symphony. The chaconne then continued to be used in the 20<sup>th</sup> century. In Benjamin Britten’s String Quartet No. 2 in C, Op. 36, for example, the third movement is an extended chaconne with the theme moves freely between the instruments.

#### *Origins of the Two Pieces*

#### **Variations sérieuses**

In March 1841, Mendelssohn was asked by Pietro Maschetti, a Viennese Publisher, to contribute to an Album, *Beethoven*, which was to raise a fund for the erection of Beethoven’s monument in Bonn.<sup>4</sup> Other composers such as Chopin, Czerny and Thalberg were also invited to contribute to the album.

Variation was a popular form during Mendelssohn’s time, for it allowed composers and musicians to display their virtuosity. As a consequence, the term *Variations brillante* or “Brilliant variations” emerged. Moreover, it was common for the theme to be taken from popular Operas at that time. Mendelssohn, however, shunned

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<sup>3</sup> *Ibid.*, p. 697.

<sup>4</sup> Jost, Christa. “In Mutual Reflection: Historical, Biographical, and Structural Aspects of Mendelssohn’s Variations *Sérieuses*.” *Mendelssohn Studies*. Cambridge: Cambridge UP, 1992. p. 33.

such fashion.<sup>5</sup> *Variations sérieuses*, or “Serious variations”, denotes the overall seriousness of the piece, which is not merely a vehicle for showmanship as was common at that time. It is highly contrapuntal and is constructed with a clear form, as if to emphasize how formal and serious this piece is.

### **Chaconne from the Partita for Solo Violin in D minor, BWV 1004**

The chaconne is the last movement from Bach’s Partita for solo Violin No. 2 BWV 1004. Not much background information is known on this piece, only that Bach wrote it after he had returned from an excursion with Prince Leopold and found that his wife had already passed away.<sup>6</sup> This, along with Bach’s responsibility to holding family together, might account for the piece’s emotional impact.

After the revival of Bach’s music in the 19<sup>th</sup> century, the Chaconne in D minor became a subject of many transcriptions for various instruments and combinations of instruments. For example, a version for violin and piano by Mendelssohn and Schumann, a study on the left-hand alone by Brahms, and a version for piano by Joachim Raff.

Busoni made a handful of transcriptions of Bach’s music. His ideas on the art of transcription—recorded in many sources such as his essay *A Sketch of a New Aesthetic of Music*—is that there is no invention made by man, because the idea and sound have already

existed as an abstract divine sources. The material of all music is “borrowed,” therefore the boundary between original composition and the transcription is vague.<sup>7</sup> Busoni’s transcriptions often have a conceptual aim - to show a compositional probability and to amend the original work.

The transcription of Bach’s Chaconne from Partita for solo Violin No. 2 BWV 1004 was made in Boston, 1891-1892, and was dedicated to the pianist and composer, Eugen d’Albert. Busoni applied the same idea as in organ transcriptions. He believed that Bach associated violin compositions with the keyboard.<sup>8</sup> For example, Bach made a transcription of the sonata for solo violin in G minor, BWV 1001 for organ. Busoni also believed that the idea of the organ tone could be displayed on the piano.

### **Significant Musical Aspect**

#### **Structure**

Variations sérieuses is a theme with 17 variations. Its tonal center is D minor, with the 14<sup>th</sup> variation as a chorale in D major. Despite the fragmentary nature of the variation form, it is structured so that the whole piece is unified. Some variations can be grouped together:

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<sup>5</sup> Ibid., p. 38.

<sup>6</sup> Fabrikant, Marina. “Bach-Busoni Chaconne: A Piano Transcription Analysis.” Student Research, Creativity Activity, and Performance, University of Nebraska. Paper 3, 2006.

<sup>7</sup> Knyt, Erin E. “How I composed’: Ferruccio Busoni’s View about Invention, Quotation, and the Compositional Process.” *The Journal of Musicology*. Spring 2010: 224 -264. Print.

<sup>8</sup> Busoni, Ferruccio B. “On the Transcription of Bach’s Organ Works for the Pianoforte.” *The Well-Tempered Clavichord*. Vol. 1. New York: G. Schirmer, 1894. p. 167.

- *Theme*: A four-voice theme, with daunting harmony.
- *Variations 1- 4*: Repeat the theme again with denser texture at a time. The tempo marking also indicates quicker tempo. Therefore, these three variations work as a “boost” to the fourth variation, a two-part canon. The melodic outline is obscure from the third variation.
- *Variation 5*: The theme is heard again.
- *Variation 6 - 7*: Linked together by arpeggiated figures.
- *Variation 8 - 9*: Share the same motivic material. Variation 9 leads continuously to Variation 10
- *Variation 10*: A fugue that acts as a short interlude.
- *Variation 11 - 13*: Variation 11 is linked with variation 12 by double notes, while dynamic markings imply the complementarity between variations 12 and 13. Variation 12 returns to the tempo at the beginning. Variation 13 restates the theme clearly.
- *Variation 14*: The theme now appears in the parallel major key, D major.
- *Variation 15 - 17*: Variation 15 returns to the tonic key and exists as a transition to the sixteenth variation. Variation 16 and 17 share a rhythmic pattern. A coda (marked as Presto) recalls the fifth variation with the same alternating hand pattern.

Interestingly, Variations sérieuses contains elements of both melodic-outline and formal variation. The melody of the theme is clearly heard in some variations (such as variations 1, 2, 5, 13 and 15), while in some variations the theme is transformed so that only the outline of phrases and harmony is preserved (such as variation 4, a canon, and variation 10, a fugue)

Variations sérieuses employs extensive contrapuntal techniques such as canon, fugue, and various contrapuntal textures. Two examples are shown below (figures 1 and 2).



Fig. 1 A canon from Variation 4.



Fig. 2 Variation 10 contains fugal writing.



The chaconne from the Partita for Solo Violin in D minor, BWV 1004 is based on a basso ostinato (D ▶ C# ▶ D ▶ Bb ▶ G ▶ A) on which some harmonic sequences and variations are built. The basso ostinato, however, is not strictly identical as it sometimes appears as a member of some chords instead of as a bass pattern, or even changes the pitch to form new harmonies. The center of the piece is choral-like and in the key of D major.

The Bach-Busoni Chaconne from the Partita for Solo Violin in D minor, BWV 1004 is a Romantic adaptation of the Baroque piece, in which chords, double notes

and extended figures are added to create a denser texture and richer harmony.

Both Mendelssohn's *Variations sérieuses* and the Bach-Busoni Chaconne are in the key of D minor, and share the same seriousness. After some variations in both pieces, a chorale-like section in its relative major key appears (see figures 3 and 4), which later transitions in the same way back to the theme (a gradual return). The themes of both pieces are repeated before the end (before the coda, in *Variations sérieuses*). The structure can be summarized as:

**Theme ▶ Variations ▶ Theme in relative major ▶ Variations ▶ Recurring Theme ▶ End**

However, the Bach-Busoni Chaconne is much greater in size, thus there is more development of the theme in the Chaconne. Moreover, since the variations are based on

a bass pattern, the harmony of the Chaconne in D minor is freer than that of *Variations sérieuses*, in which the melodic and harmonic elements are more set.



Fig. 3 Chorale from *Variations sérieuses*



Fig. 4 Chorale from *Chaconne in D minor*

## Mood & Other details

Mendelssohn combined elements of Romanticism (e.g. high emotional impact and bravura techniques) with formal balance and the compositional “seriousness” (counterpoint) suggested by its title. Busoni’s transcription of Bach’s Chaconne from the Partita for Solo Violin No. 2 in D minor, BWV 1004, a Romantic version of the original contrapuntal-in-nature source, shares these features.

Both pieces also undergo the same mood development. After the first climax

(variation 9 of Variations sérieuses, bar 78 of Chaconne), the pieces slacken off and then become turbulent again (variation 11 of Variations sérieuses, bar 89 of Chaconne) Both then proceed to the chorale section with great momentum. The chorale sections of both pieces stand in great contrast to the preceding music. A transition builds up to a turbulent statement of the theme again (Variation 15 in Variations sérieuses, with marking *pp* and *poco a poco piu agitato* “gradually become agitated,” bar 233 in the Chaconne, with marking *una corda* and *cresc. poco a poco* “gradually louder”).

Apart from similar mood and structure, the Chaconne in D minor is in 3/4 meter with an emphasis on the second beat. Variations sérieuses is in 2/4 meter, but with an emphasize on the second beat as well, due to the suspension on the first beat of the soprano voice.

## Pianistic Technique

Busoni’s transcription enhances the original work not only by interpreting the masterpiece by adding dynamic and tempo indication, additional variations, and highlighting the harmony with added melody and chords, but also by capitalizing on the capability of the piano technique and sound which is different from that of the violin. For example, the chorale section of the Busoni’s version is in one octave lower than the original and later a two-voice melody is heard one octave apart. This helps highlight the texture and create sonority.

Variation sérieuses contains a mixture of bravura techniques and musical subtleness.

The employment of pianistic technique is taken wisely to suite the texture and direction of the piece. In variation 14, in which the theme reappears in D major, the bass in left hand is two octaves apart from the other voices. This spacing is perhaps used to resemble the low, prolonged tones of an organ and to create a spacious sonority.

In term of pianistic techniques, there are similarities in certain passages as shown in figures 5 - 10.

- Using chord and octave to make the texture denser.



Fig. 5 From Variations sérieuses



Fig. 6 From Chaconne in D minor

- Repeated chord



Fig. 7 From Variations sérieuses



Fig. 8 From Chaconne in D minor

- Melody in the middle with bass and *staccato* upper voice



Fig. 9 From Variations sérieuses



Fig. 10 From Chaconne in D minor

## Conclusion

Variations sérieuses and Bach-Busoni's Chaconne from the Partita for Solo Violin in D minor, BWV 1004 are both highly emotional and share various musical features, such as contrapuntal and other textures. They can be viewed as a combination of Baroque and Romantic elements.

The two pieces differ in genesis. Variations sérieuses is newly composed, whereas the Bach-Busoni Chaconne is a transcription of the chaconne from Bach's the Partita for Solo Violin in D minor, BWV 1004.

Regarding form and structure, Variation sérieuses is a variation on a theme, while the Bach-Busoni Chaconne is, like all chaconnes, a variation on a basso ostinato. The two pieces are in the same key and have a similar structure. One significant feature of both pieces is the inclusion of a chorale-like section in the key of D major. However, the theme of the Chaconne is less strict,

allowing more development and making the entire piece bigger than the Variations sérieuses. Pianistically, there are some passages in which similar techniques and textures appear.

It is possible that Mendelssohn might have been influenced by Bach's Chaconne from the Partita for Solo Violin in D minor, BWV 1004, judging from the historical information that Mendelssohn was an admirer of Bach's music and he was acquainted with Bach's Chaconne in D minor. Mendelssohn even transcribed the piece for piano and violin. Although the Variations sérieuses is similar to the Chaconne in D minor in term of key and structure, there is too little evidence to conclude that Busoni's piano transcription of the same piece is influenced by Mendelssohn's Variations sérieuses. The similar pianistic technique which appears in both pieces could be coincidental.

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# Roots of Problems in Music Practice: Technical- or Musical-Related?

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## Abstract

Self-regulated learning in music practice has been an important area of discussion in music psychology and music education for the last thirty years. Self-regulatory processes have been regarded as important factors that enable performers to achieve different practice goals. Nielsen showed in her study that the process involves three different stages: 'problem belief,' 'strategy use,' and self-evaluation.' Problem beliefs can be divided into two groups: technical and musical. However, as Matthey argues, the 'real' problem is not usually diagnosed and discussed since performers do not generally consider the full range of underlying issues that can cause the same problem in performance. This notion points to the interrelating complications between the two problem types in Nielsen's model: technical and musical. This paper explores these complications and their implications.

**Keywords:** Self-regulated learning, individual practice, problems solving

## Introduction

Self-regulated learning in music practice has been an important area of discussion in music psychology and music education for the last thirty years. Self-regulatory process has been regarded as an important factor that enables performers to achieve different practice goals. Studies by Chaffin and Imreh, Hallam and Nielsen have discussed as the process used by advanced music students and musicians in their individual practice.<sup>1</sup> Nielsen who did her study with advanced students at the Norwegian Academy of Music showed that these students adopted a self-regulatory process in their practice. The process involved three different stages:

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<sup>3</sup> see Chaffin, Roger and Imreh, Gabriela, "“Pulling Teeth and Torture”: Musical Memory and Problem Solving" *Thinking and Reasoning* 3(4) (1997): 315–36. and Hallam, Susan "The Development of Metacognition in Musicians: Implications for Education", *British Journal of Music Education* 18(1) (2001): 27–39.

‘problem belief,’ ‘strategy use’ and ‘self-evaluation.’ (These are summarized in her preliminary cyclical model).<sup>2</sup> If the students evaluated their performance result as unsuccessful, they revisited either their ‘strategy use’ stage or both ‘problem belief’ and ‘strategy use’ stage. Nielsen divides ‘problem beliefs’ into two groups: technical and musical problems. The categorization of problems makes the process seem simple on the surface. However as Matthey argues, that the ‘real’ problem is not usually diagnosed even by music teachers. In his *Musical Interpretation*, he gives short musical examples and lists all possible problems which can arise from *each* performance.<sup>3</sup> This notion points to different problems, which stem from the same performance result and the underlying interrelating complications between the two types of problems in Nielsen’s model. This paper explores these underlying complications and their implications.

“ARGH! Why can’t I get this right? I have practiced this a million times but it’s still not there!” This moaning describes a scenario common to music students around the world. This seems to be a classic joke but, to be honest, we have to admit that it is a very sad one. The scenario continues: students try to seek the answers to their questions from their teachers and peers but these

are the responses they usually get, “Maybe you practiced in a wrong way. Try this!”, “Come on, it will come out someday. It takes time, you know?” “Yeah, I know it takes time but hey wait, I did follow all of my teacher’s instructions for some time and I have already tried all those exercises.” These thoughts might pop into the student’s head as a reply. The classic phrases of this model scenario hint, in the initial stage, at the helplessness felt by students in finding the root of problems in their practice even though they possess self-regulatory skills. Students almost always attribute the success or failure of their performance to the strategies used in their practice. Diagnosis of problem types and characteristics are usually neglected. This may result from the fact that the identification of problem type is usually straightforward at the surface level. Therefore, students might skip the ‘problem belief’ stage and go directly onto the ‘strategy use’ stage in Nielsen’s model.

### Technical and Musical Problems

Let us take a close look to these two cases of problem-solving tasks. In the first example, the student cannot play the note at the end of each bar clearly:



Figure 1. Mozart: *Piano Concerto No. 23, K. 488, 3<sup>rd</sup> mvt., b.153-156*

<sup>2</sup> Nielsen, Siw, “Self-regulating Learning Strategies in Instrumental Music Practice” *Music Education Research*, 3(2) (2001): 162.

<sup>3</sup> Matthey, Tobias, *Musical Interpretation* (London: Joseph Willams, 1913): 25.



This problem seems to be related to only technical aspects at the first glance. The student's fingers might not be strong and independent from each other enough and, as a result, each tone cannot be articulated clearly. Suitable finger exercises might be selected or created to help improve the technical weaknesses. However, even if the student can execute the notes before the point of problem with decent control, the student still cannot play the last note of each figure clearly. One might start to realize from this point that finger weaknesses may be only one of the problems. Therefore, the remaining problem here might be associated with musical aspects; in this case, lack of a steady pulse. Here is another deceiving symptom. The student might be told that he or she rushes from the last beat of the measure to the first beat of the next. Practicing with tapping or metronome is usually recommended. There is nothing wrong with this diagnosis and solution but the problem is, it still does not cover all of the information about the student's playing. The student should be able to play more clearly by this point, yet,

if one observes closely, he or she will play with some kind of rigidity. Excellent tone control is not completely there. The reason the student rushes from one beat to another may be because the space between those two beats is shortened due to an inability to properly hear and feel the pulse. Hence, knowing placing of each beat is apparently not enough. Listening to tapping and metronome ticks alone without feeling of space and time between each beat is clearly not the most effective solution to the problem. The student may be advised to play the right hand and conduct their playing at the same time with the left hand in order to understand the real feeling of pulse. With this developed diagnosis and solution, the student should be able to play clearly with secure tone control and natural ease at the same time.

In the next example, we are going to look at the opposite case. The student cannot show the direction to the end of the phrase:



Figure 2. Beethoven: Piano Sonata in C Minor, Op. 10, No. 1, 1<sup>st</sup> mvt., b.78-85

It is likely that one will attribute this problem to the student's lack of understanding of the underlying harmonic progression. The student might be told to explore the progression by playing a series of block chords based on that passage and listening to the voicing. He or she might also be advised to shape that series of chord (crescendo towards *ff*, in this case) to make the direction more obvious. Although one can feel that the aural representation has been built in his or her mind at this point, the student still cannot bring it out fully when playing. The remaining problem therefore, may be related to the technical aspect. It might be easy to figure out that the student's fingers are not strong enough to play the notes at the loudest point of the progression. However, this problem is again trickier than it looks. The student might be told to practice the passage slowly and articulate each finger for stronger tone. Practicing with different patterns of rhythmic alteration is also a common solution. Even if the student is able to play with more dramatic shaping at this point, the flow of musical direction seems to be hampered by other technical deficiencies. It is true that the student's fingers are weak but one must bear in mind that fingers are supported by other parts of the body: wrists, lower arms, upper arms, shoulders and most importantly, the back. Hence, it might be a better solution to feel the support from other parts of body while articulating the fingers or, to put it more simply sensing the fingers as parts of the whole body. This is a more holistic approach to technical problems. In this way, the movement of the whole body can be adjusted to the musical gesture and, as a result, the musical direction can be projected more clearly.

## Conclusion

These two analyses show that the identification of problem type at the surface level might be deceiving. Technical problems may also contain musical-related aspects, and vice versa. This idea points to a strong connection between technical and musical problems

as being two different sides of the same coin. A clear separation between two problem types in Nielsen's model therefore might need reconsideration. The possible connection between technical- and musical-related aspects of music also leads to the question of boundaries between the terms 'technique' and 'musicality' in the music education world. Although these two terms are useful when referring to specific aspects of the performance, the clear line between them makes both teachers and students think that these two skills are meant to be developed separately. Teaching methods in earlier centuries usually combine technical- and musical-related aspects of music in their explanations. It seems like the border line between the two terms is not important or perhaps doesn't exist. Does the standardization in music education in our time, paradoxically, impede the development of music teaching quality in this respect? The analyses above are only an initial attempt to touch on the topic. Further investigations in real practical situations is still needed to be made in order to clarify these underlying complications. However, it is hoped that this paper brings up some thoughtful questions for future research in the areas of music psychology and music education.

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# Similarities and Differences in Techniques between Saw Duang and Violin.

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Saw duang and Violin both are string bowed instruments for which fingering stopping on the string changes the pitch. Saw duang and Violin are not fixed pitch instruments. This means they can perform with other music instruments harmoniously. Saw duang and violin share similar fundamental playing basics but there are some differences in specific techniques of each instrument.

Studying the similarities and differences in techniques for playing the violin and saw duang will help to more thoroughly understand and appreciate similarities and differences between Thai and Western musics. We will benefit from knowledge such as how to play Thai songs on the violin and how to apply different techniques on each instrument. This can lead to new and creative music being produced both in Thai and Western music societies. In addition, this study will help improve the music skills both of saw duang and violin's learners, since it will help them learn how to move beyond the limitations of their music culture.

**Keywords:** Violin, Saw Duang, Technique, Thai music

## **Similarities and Differences in Techniques between Saw Duang and Violin**

### **Playing technique of Saw Duang**

Playing technique of Saw Duang can be divided into 2 main parts: 1. Bowing Technique 2. Left hand Technique

#### **1. Bowing Technique**

**There are 2 ways of bowing:**

- 1) "Khaw" (Up Bow) play to the left direction as the symbol
- 2) "Oaak" (Down Bow) play to the right direction as the symbol



In general, we play "Khaw" (Up Bow) on the down beat otherwise the bowing is considered inappropriate. There are 3 typical bowing techniques on Saw Duang: 1. "Hning Bowing" (Single Bowing) 2. "Shong Bowing" (Two notes Bowing) 3. "Si Bowing" (Long note Bowing)

### 1. “Hning Bowing” (Single Bowing)

“Hning Bowing” (Single Bowing) is played when the notes equal  $\frac{1}{4}$  of quarter note and play 4 notes continuously to equal one quarter note. Play “Oaak” (Down Bow) for only one note and play “Khaw” (Up

Bow) for another note and play alternately. When “Hning Bowing” melody section finishes, it is typically followed by “Shong Bowing” (Two notes Bowing) or “Si Bowing” (Long Note Bowing) section.

### 2. “Shong Bowing” (Two notes Bowing)

“Shong Bowing” (Two notes Bowing) is played for 2 notes in one bow and each note equal to one sixteen note. It can also be played for only one note which equal one eight note. When “Shong Bowing” melody section finishes it is typical followed by “Hning Bowing” (Single Bowing) or “Si Bowing” (Long note Bowing) section.

“Hning Bowing” (Single Bowing) or “Shong Bowing” (Two notes Bowing) are suitable for fast, rapid melody which require short and continue sound. These bowing patterns are normally used in music of a lively character.

### 3. “Si Bowing” (Long Note Bowing)

“Si Bowing” (Long Note Bowing) is used for one note which is equal to one quarter note. When a “Si Bowing” melody section finishes it is typical followed by a “Hning Bowing” (Single Bowing) or “Shong Bowing” (Two notes Bowing) section.

“Si Bowing” (Long Note Bowing) is suitable for more lyrical melodies, sweet, love, sad, mournful or pastoral songs.

- These Bowing Techniques are similar to the violin's techniques which are "*detaché*" and "*legato*" bowing

In *detaché* bowing, a separate bow is taken for each note and the stroke is smooth with no variation of pressure. There is no break between the notes, and each bow stroke has to be continued until the next take over. This technique is similar to "Hning Bowing" (Single Bowing) on Saw Duang.

*Legato* is the slurring of two or more notes on one bow stroke. "Shong Bowing" can compare with "2 notes *legato*" and "Si Bowing" can compare with "4 notes *legato*".

### Special Bowing on Saw Duang

#### "Nam Lhai" bowing

"Nam Lhai" bowing is a technique where as many notes as desire can be played without counting the notes. The following notes must be different from the previous one.

- This technique is also similar to "*Legato*" violin bowing which is the slurring of two or more notes together in one bow stroke.

#### "Sa-Uk" bowing

"Sa-Uk" bowing is a bow technique where there is a stopping sound between each note. The notes are shorter and imitate the sound of whining. This technique is mostly used in sad and mournful songs like "Praya Soke" (Thai traditional grievous song).

- This technique is similar to "*Staccato*" on the violin, which is played by stopping the right hand before playing the next note. If we play many notes in one stroke on the violin it is called "*Slurred Staccato*"

#### "Aeun" bowing

"Aeun" bowing is the bow technique that imitates a singing voice, sometimes using glissandi or fingering shifting as well. This technique has no specific name on the violin but we can describe it in general as "*Cantabile*".

- This technique can be defined as "*Cantabile*"

#### "Ruaw" Bowing

"Ruaw" Bowing" is the bow technique where the same note is played repeatedly on the tip of the bow. It requires speedy motions with wrist flexibility. On the violin, this is a well-known technique called "*Tremolo*" which is the same pitch fast repeating the top of the bow technique. The top of the bow will be necessary because of its lighter weight that makes it simpler.

- This technique is similar to "*Tremolo*" on violin's bowing.

#### "Sa-Bud" bowing

"Sa-Bud" bowing technique (flick bowing) is defined as the way to repeat the same pitch with speedy motion of the right hand moving up and down and in so doing, produce three voices that equal one sixteen note. This technique is also possible on the violin and is accomplished by moving middle to upper part of the bow with rapid *detaché* technique

- This technique is similar to "*Rapid Detaché*" on violin's technique

#### "Ka-Yee" bowing

"Ka-Yee" bowing technique is played for the notes with rapid motion by using one bow stroke for one note with difference pitches and played continuously. And

playing at the top of the bow with precise speed of the left hand and the right hand.

This technique is similar to “*Rapid Detaché*” technique with changing notes.

### **Bowing Accent**

Saw Duang and general Thai Bowed Fiddle is bowed in a horizontal motion. Down beats (strong beat) are played with “Khaw” (Up Bow) and weak beats are played with “Oaak” (Down Bow). Fingers of the right hand contact the hair of the bow and control the direction and sound pressure. Violin, on the other hand, is bowed in a vertical motion, and unlike the Thai Fiddle, violin players will not touch or contact the hair of the bow in any ways.

The Bowing Accent on the violin is opposite to Saw Duang and Thai Bowed Fiddle. The violin is played down bow for strong beats and up bow for weak beat. So for the performance on the violin and saw duang the performer should adjust the proper bowing motion for each instrument which can be confusing at first.

### **Left hand Technique**

#### **“Prome”**

“Prome” technique is quite similar to “Trill” on the violin. It has 2 main principals: 1. Play the same way as “Pra” but more frequently, 2. Be able to perform on both open string and the first finger as the main pitch and then move the second finger up and down speedily near the string to produce higher pitches alternating with the main pitch. There are 3 ways of “Prome” which are 1) Prome-Perd 2) Prome-Pid 3) Prome-Jak.

1) Prome-Perd. There are 2 types which are open string as a main pitch and the first finger as a main pitch. Both ways are performed with the middle finger presses on the string and lift up off the string around 1cm. Play alternately with fast motion and the main pitch will be on the open string or the first finger.

- This technique is quite similar to “Trill” with middle finger on the violin.

2) 2. Prome-Pid is similar to Prome-Perd but the main pitch will be at the middle finger. The middle finger is put on the string with deeper position alternating with normal position without the finger being lifted. The pitch will waver as the middle finger moves.

- This technique is quite alike to slow vibrato on the violin but with a different left hand technique.

3) Prome-Jak is played only with open string by pressing the first finger and middle finger together at the same time on the string. This is done 2-3 times rapidly. The player should try not to press either finger before or after the other. They should be press at the same moment.

- This technique is quite similar to “Trill” on violin.

- “Prome” technique is similar to “Trill” on the violin. A trill is played with the same method wherein the player keeps one finger on the string and moves the upper next finger on and off on the string quickly. One dissimilarity, however, is that “Prome” on Saw Duang is typically played only with the middle finger but on the violin we can play trills with first, second, third, and fourth fingers, depending on the piece’s requirement.

## “Pra”

“Pra” is similar to “Prome-Perd” but played only with open strings and typically using the Proximal joint of the middle finger pressed on and off on the string as in “Prome,” with a proper frequency. The difference is “Pra” is played with the Proximal joint and “Prome” is played with the fingertip.

- “Pra” does not appear on the violin technique because violinist always play trills with a fingertip not a proximal joint.

## “Kran-Siang”

Kran-Siang is the way the performer presses two fingers on the string moving upward and downward without lifting and following with “Prome” at the end. This will create the sound of playing notes a semi-tone apart, switching continuously. The technique can be applied to Saw-Duang solo performances such as Praya Soke. It’s usually does not appear in violin performance.

- It’s usually not appeared (rarely used) in violin performance

## “Sa-Bud Fingering”

This technique is related to “Sa-Bud Bowing,” but a difference is that “Sa-Bud Fingering” technique involves playing only one stroke of the bow and three different pitches on the string, each equal to one sixteen note, three notes at the time.

This technique is related to an ornament called the “Mordent” on the violin. Mordents are played with the main note first, followed by the next note and then the main note again. Sometimes we can indicate an exact note not a symbol as well. When performing a mordent, the player should use only one bow stroke and swiftly press the fingers playing three notes instead of one note within a short period of time.

- This technique is related to ornamentation called “Mordent”



## “Long note for saw duang”

When long notes are played on the Saw Duang, “Prome” and “Pra” are commonly used, not vibrato. On the contrary, when long notes are played on the violin, Vibrato technique is needed.

Vibrato technique on the violin is played by vibrating finger on the string to make the long notes more melodious. It can be divided into three types which are arm vibrato, wrist vibrato and finger vibrato.

## Fingerings Position

### Fingerings Position on Saw Duang

Fingerings Position on Saw Duang will depends on the Thai Scale. According to the Thai Tuning System, one octave will be divided into seven notes equal distance apart. However, in practice, non- fixed pitch instruments such as Saw Duang, Saw Sam Sia, Saw Uk, Thai Flutes, Thai Oboes and even singers produce pitches at various distance between each note. For Saw Duang, if the



player wanted to play semi-tones, they just put the finger nearer to each other and if they want to play whole-tones, they just put the finger a little further away.

Fingering positions for Saw Duang are related to the Thai Scale in which there are 7 Scales in general. The fingering system used in each piece depends on which scale is being played.

### **Fingerings Position on violin**

Fingerings Position on the violin depends on scales as well. In general, for Western Music Theory there are Major and Minor scales (which divided into 3 types: Natural Minor, Melodic Minor and Harmonic Minor). When the distance between the notes is a whole tone, we will put one finger on the fingerboard for the lower pitch and put the next finger nearby for higher pitch at a proper distance. When the notes are a semitone apart, the distance between each finger will be smaller. The fingering position on the violin is somewhat similar to DO scale on Saw Duang with respect to distance between the notes and fingering spaces.

Single and Double fingerings putting are both use on violin and saw duang. It is only possible on the violin to play double stops with two strings together because of the violin's bow is detached from the instrument. On Saw Dung, the bow stays between two strings.

Saw Duang and violin are non-fixed pitch instruments which can play any pitches. For good performance the players should have a well trained ear and be precise with fingering position.

### **Shifting on Saw duang and violin**

Saw Duang and Thai fiddles are rarely performed with shifting except in solo pieces that require highly skilled performers (some Thai solo pieces can be played more than 6<sup>th</sup> position). For violin, however, it is typical to play with shifting in various positions from first position until thirteenth position because of the fingerboard's length. Higher position (more than third position) require much more technical skill and much more precise shifting for each change in position.

### **Fingering Slide on Saw Duang and Violin**

Fingering Slide is the practice of changing one note to another note with continuation of the sound created by pressing the finger on the string and sliding to the next note without lifting. This technique is used both on Saw Daung and Violin but only in occasionally. It can be called "Glissando" mostly perform with Shifting Technique.

- It can be called "Glissando" and mostly performed with Shifting Technique.
- Table 1 summarizes comparable techniques on the Violin and Saw-Duang.

**Table 1. Comparable techniques on Violin and Saw-Duang.**

Saw duang	Violin
<b>Right hand Technique</b>	
<i>"Hning" bowing / "Shong" bowing / "Si" bowing</i>	Detaché Bowing / Slur Bowing
<i>"Nam Lhai" bowing</i>	Legato Bowing (slur)
<i>"Sa-Uk" bowing</i>	Staccato, Slurred Staccato Bowing
<i>"Aeun" bowing</i>	Cantabile (No specific name)
<i>"Rauw" bowing</i>	Tremolo
<i>"Sa-Bud" bowing</i>	Rapid Detaché
<i>"Ka-Yee" bowing</i>	Rapid Detaché
<b>Left hand Technique</b>	
<i>"Prome-Perd"/ "Prome-Jak"</i>	Trill
<i>"Prome-Pid"</i>	Slow Vibrato
<i>"Pra"</i>	-
<i>"Kran-Siang"</i>	- (rarely used)
<i>"Sa-Bud" Fingering</i>	Mordent
<i>Shifting (Rood – Siang)</i>	Shifting
<i>Fingering Slide</i>	Glissando

Table 2 lists techniques that are possible on the violin but not the Saw-Duang, due to their physical differences and performance methods.

**Table 2. Techniques on the Violin not found on the Saw-Duang.**

Left hand Technique	Right hand Technique
-Trill (with 1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> finger)	-Spiccato/Flying Spiccato
- Double Stops	-Ricochet
- Chords (Three-note chords, Four- note Chords)	-Sautillé
- Vibrato	-Collé
-Left hand Pizzicato	-Fouetté or Whipped Bow
	-Right hand Pizzicato

The ultimate purpose of this analysis is to illustrate different kinds of cultural music, Eastern and Western. Comprehension of the similarities and differences between Saw Duang and Violin will be of benefit to performers. After all, music connects and helps build good relationships between people from different cultures around the world.

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# Sailing to Byzantium: A Journey from Waste to Immortality

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## **Abstract**

This paper describes the creative process of creating *Sailing to Byzantium*, a collaborative work for prerecorded sound, electronics, and light. The paper shows how the concept of recycling is applied to the visual and sonic domains in order to portray immortality, the main theme of the poem featured in the work. Additionally, we describe the transformation of the materials to drive the play of light and sound to properly accompany the story.

## **Objectives**

To demonstrate how the ideas of transformation and immortality as found in Yeats' poem *Sailing to Byzantium* can be elaborated on in the form of a collaborative visual and sound work through the application of the concept of recycling.

## **Review of Materials and Concepts**

### **The Stories**

"That is no country for old men," opens William Butler Yeats' *Sailing to Byzantium*. Yeats, a 61 years old poet, was already an old man by the time he wrote the poem in 1926.<sup>1</sup> It portrays a disenchanting elder in a vibrant world, where there was no place for "paltry thing" such as himself. He "sailed the seas" to "the holy city of Byzantium," a mythical place in Yeats' universe where sages could take his soul away from "natural thing" and place it into "the artifice of eternity," to be reborn in a new form made "of hammered gold and gold enameling."<sup>2</sup> Yeats' poem appears unabridged in our work and is its main inspiration.

A story by Robert Silverberg led us to the discovery of the poem. Inspired by Yeats' *Byzantium* and bearing the same title, Silverberg's 1986 Nebula-awarded

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<sup>1</sup> "The Life and Works of William Butler Yeats: Online Exhibition," *The National Library of Ireland*, accessed July 30, 2016, <http://www.nli.ie/yeats/main.html>.

<sup>2</sup> W. B. Yeats, *Collected Poems* (London: Macmillan Collector's Library, 2016), 267.

novella took Yeats' "artifice of eternity" in a literal sense and to the extreme, featuring an ultra-rich, high-tech future where people never died as they traveled across the seas to visit great cities of the past, reconstructed with faithful, if single-minded, robots and readily populated with natives and fantastic creatures.<sup>3</sup> Silverberg's intentionally literal interpretation of eternity provided a good contrast to Yeats' metaphorical approach, and paved the way for our own interpretation.

Another poem featured in our work is the Rime of the Ancient Mariner by an English poet Samuel Taylor Coleridge. The narrator of the poem, the Ancient Mariner, told a wedding guest a story of his killing of the albatross during a sea voyage, leading to the curse and later the penance. Interwoven with this plot is a colorful description of his journey across the sea amidst a myriad of obstacles—"an ice, mast-high" whose growl and roar was "like noises in a swoond," "the storm-blast" that was "tyrannous and strong," and "slimy things" crawling "upon the slimy sea."<sup>4</sup> In contrast to Yeats' Byzantium, we used only selected passages from Mariner that were relevant to the journey across the sea, only 23 out of 140 stanzas, and left out Coleridge's main story of the albatross.

## Storytelling

"A need to tell and hear stories is essential to the species Homo sapiens," wrote Reynolds Price, "...and the sound of story is the dominant sound of our lives."<sup>5</sup> That an act of telling a story still holds the imagination of people and will continue to do so, at least in the

minds of our contemporaries, can be seen in any samples of today's media production. Most of us still remember the robot C-3PO recounting to a group of wide-eyed Ewoks the saga of Luke/Vader in The Return of the Jedi. In turn, Reign of Fire treated Star Wars as it was—a made up story—and reenacted the Luke/Vader scene as a small stage work for children.

Storytelling has a long history and by logic is likely to predate a writing system. In addition to verbal communication of the plot, storytelling might utilize other communicative channels such as the use of body gestures, onomatopoeia and music. Visual stimuli such as props or drawings might play important part in storytelling as well:

[R]ock art in sites...containing domestic refuse... argues for a more integrated social landscape in which ritual activity merged with recreational pastimes in the context of everyday domestic activities...rock art might have played an important part in story-telling, with combined value for education, entertainment, and group solidarity.<sup>6</sup>

That storytelling has been part of human interaction for a long time is perhaps due to its low demand on technology, its potential to place participants in a rare situation to face ethical and moral issues, and its power in strengthening their concept of community.<sup>7</sup> Storytelling is the main tool in our *Sailing to Byzantium*, in which a narrator's recorded voice recounted the stories accompanied by sound and light play.

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<sup>3</sup> Robert Silverberg, *Sailing to Byzantium: Six Novellas* (New York: Open Road Integrated Media, 2013), 7-64.

<sup>4</sup> Samuel Taylor Coleridge, *The Annotated Ancient Mariner*, ed. Martin Gardner (Amherst, NY: Prometheus Books, 2003), 107-168.

<sup>5</sup> Reynolds Price, *A Palpable God* (New York: Atheneum, 1978), p. 3.

<sup>6</sup> "Why did Native Americans make rock art?" *Rock Art in Arkansas*, accessed July 1, 2016, <http://archeology.uark.edu/rockart/index.html?pageName=Why%20did%20Native%20Americans%20make%20rock%20art?>

<sup>7</sup> Donna Eder, *Life Lessons through Storytelling: Children's Exploration of Ethics* (Bloomington, IN: Indiana University Press, 2010), 1-6.

## Shadow Play

In a shadow play, storytelling is accompanied by a performance of puppets and light. Two-dimensional figures are held between a light source and a translucent screen, onto which their shadows are projected. A variety of effects is available by varying the distance between the light source, the puppets, and the screen.

History is ambiguous regarding the exact dates and origins of shadow plays, which, according to one legend, originate in China during the Han dynasty.<sup>8</sup> Other theories make claims for India and Indonesia. In any events, shadow plays spread to other countries in Asia, then Europe.

There are two types of shadow plays in Thailand: Nang Yai and Nang Talung. Nang Yai features large figures, about 1-2 metres high, made of buffalo hide and painted either black and white (for nighttime performances) or in multicolor with the addition of green, yellow and red (for nighttime and daytime performances.)<sup>9</sup> Shadows are projected onto a large screen of approximately 16 by 6 metres. In contrast, Nang Talung is a smaller affair employing smaller figures, about 0.5 metres high, with screen size of 3 x 1.5 metres. Unlike Nang Yai which sometimes incorporates a few characters or objects, Nang Talung consists of a single character, often with jointed arms that can move. During the performance of Thai shadow plays, music and dance play important parts in bringing to life the story portrayed by the figures. The performance of *Sailing to Byzantium* uses shadow play as the main visual representation.

## Recycling

Encyclopædia Britannica defines recycling as the “recovery and reprocessing of waste materials for use in new products.”<sup>10</sup> Interestingly, the verb recycle contains two meanings that are not always compatible: i) to bring back or to return to a previous stage in a cyclic process, i.e. to reuse, and ii) to adapt to a new use, i.e. to alter.<sup>11 12</sup> Presumably, it is the former that is more desirable, albeit impractical and economically unviable at times, so the latter has become an acceptable interpretation as well. In either cases recycling turns waste into useful materials, and is part of the “three Rs”—Reduce-Reuse-Recycle—in the US EPA strategies of waste management hierarchy, where disposal is listed at the bottom as the least favorable option.<sup>13</sup>

Recycling is most related to the environment. Although the first known use of the word appeared in the early twentieth century, the practice long predated it. The first record of repulping waste paper into new paper, for example, was dated 1031 in Japan.<sup>14</sup> However, the concept of recycling appears in the creative circle as well. The most apparent example is the use of found objects in art, a practice with a very long history. Contemporary artists Tim Noble and Sue Webster among others rearranged many discarded objects to form silhouettes unobtainable from their separate forms. In recent years many organizations have promoted recycled exhibitions in both formal and alternative spaces. Some examples are the Recycle Santa Fe Art Festival, whose Juried Art Exhibition features artwork incorporating 75% of recycled materials, and the

<sup>8</sup> “The History of the Discovery of Cinematography,” *Pre-Cinema History*, accessed July 8, 2016, [http:// precinemahistory.net/900.htm](http://precinemahistory.net/900.htm).

<sup>9</sup> เลิศยศ ชังกตัญญูใหญ่, ศิลปะการแสดงชั้นสูงของไทย(กรุงเทพฯ: ชวนพิมพ์, พ.ศ. 2537), 9-23.

<sup>10</sup> “Recycling,” *Encyclopædia Britannica*, accessed July 2, 2016, <https://global.britannica.com/science/recycling>.

<sup>11</sup> “Recycle,” *Merriam-Webster*, accessed July 2, 2016, <http://www.merriam-webster.com/dictionary/recycle>.

<sup>12</sup> “Recycle,” *Oxford Dictionaries*, accessed July 2, 2016, [http://www.oxforddictionaries.com/definition/american\\_english/recycle](http://www.oxforddictionaries.com/definition/american_english/recycle).

<sup>13</sup> “Reduce, Reuse, Recycle,” *US Environmental Protection Agency*, accessed July 8, 2016, <https://www.epa.gov/recycle>.

<sup>14</sup> Cutler J. Cleveland and Christopher Morris, *Handbook of Energy Volume II: Chronologies, Top Ten Lists, and Word Clouds* (Waltham, MA: Elsevier, 2014), 461.

Recycle Runway where couture fashion is created from waste. The concept is less apparent in more abstract art form, although music quotation is a tool used by many composers—Berg’s Violin Concerto and Berio’s Sinfonia are among the well-known work incorporating quotations. In *Sailing to Byzantium*, recycling was applied to the treatment of objects as well as sound.

## Procedures

The procedures below were not always executed chronologically. Specifically, step 3 sometimes occurred prior to step 1.

### 1) *Analyzing the poem*

The Yeats poem was analyzed to establish the main and secondary themes. In addition to linguistic interpretation, we were specifically concerned with the poem’s formal structure as well.

### 2) *Establishing a method of representation*

The main theme was mapped onto a concept suitable for articulation in sound and visual domains. Recycling provided us with a strong connection to the theme in a unique way and gave us ample opportunities to experiment.

### 3) *Collecting sound and visual Materials*

The recycling concept played a central role in how sonic and visual materials were created. This also opened the possibility of using our own discarded materials created prior to the conception of the work.

### 4) *Creating Artwork*

The recycled materials were edited, organized, and transformed to fit the formal structure according to our interpretation of the poems, forming a meaningful and coherent work.

## Creative Process of *Sailing to Byzantium*

Our initial idea of the work consisted of a narrator reciting the poem, accompanied by the sound of the surf and the play of light and shadow. The piece is intended to capture the atmosphere of people sitting around a campfire late at night by the sea, listening to a longshoreman with a story to tell. The result still maintains that spirit, but along the way there were many modifications and experimentations.

## Form

Yeats’ *Byzantium* is about being old, frail, and useless in a world of youth, and a search for the transformation to become immortal, metaphorically speaking. That the protagonist “sailed the seas” to reach Byzantium is no less significant. The sea is considered by many a metaphorical eternity. Although Yeats used just three words to describe what must have been an epic journey, Silverberg certainly recognized its significance and created his *Byzantium* as a waterlogged world where the surf is a perpetual background. Our interconnected, main and secondary themes therefore are the transformation from waste to immortality and the seas.

While we started with Yeats’ *Byzantium*, the matter of form soon suggested the addition of Coleridge’s *Mariner*. Yeats’ poem contains four stanzas, each with eight lines. The first two stanzas see the narrator in the land of youth lamenting the frailty of old age, ending with the narrator setting sail to Byzantium. The last two stanzas are set in Byzantium, where the narrator asks the sages to discard his natural body and turn him into a golden bird.



The bipartite nature of the poem based on two locations is further amplified by the parallel structure of the first and third stanzas, in which Yeats uses small phrases to create a memorable rhythm. Similar mechanics can be seen toward the end of the second and fourth stanzas where three emphatic phrases “And therefore,” “I have sailed the seas and come,” “To the holy city of Byzantium” were answered with “Of what is past,” “or passing,” “or to come.”

The problem we faced early on was the lack of the distance between the two cities. Though it worked well in the poem, the phrase “sailed the seas” was too short to portray such an epic journey musically. We started searching for another poem describing seafaring, our first thought aiming at contemporary work. But in the

end Coleridge’s *Mariner*, written 130 years earlier, fit all criteria. We edited out many stanzas not directly describing seafaring, and those that implied more people in the story, for we saw the narrator as a lonely person. The only direct reference to other shipmates was the stanza containing the line “The steersman’s face by his lamp gleamed white,” which we kept due to its beautiful imagery.

The selected 23 stanzas were not consecutive and, since the story already changed with the omission of many stanzas, we took the liberty of reordering them to create a more cohesive journey. Starting by identifying the time of day suggested by each stanza, we arrived at a sequence of a nine-day journey.

**Table 1. New sequence of the 23 selected stanzas from the *Rime of the Ancient Mariner* and the corresponding day sequence.**

Day	Time of day (parentheses show original stanza numbers)						
1	day (22)	evening (38)	night (44)	night (46)			
2	morning-night (7)	night (8)	night (9)	night (10)	night (11)	night (12)	night (16)
3	morning-night (18)						
4-7	noon (24)	day-night (25)					
8	day (52)	day (26)	day (27)	night (28)	night (71)	night (72)	
9	day (80)	day (82)	day (82)				

Our piece therefore begins with the first two stanzas of Yeats’ *Byzantium*, followed by the selected stanzas from Coleridge’s *Mariner*, and ends with the last two stanzas of Yeats’ poem. The structure was modified from a bipartite to a symmetrical tripartite one. Foremost and intrinsic in the two poems was the contrast of the land and the sea—the rigid and the ephemeral. This was translated into both visual and musical contrasts. Visually most props for Yeats’ *Byzantium* were placed

on a stable platform and thus were more static, while during *Mariner* the performers held the puppets by hand, creating continuous movements, with more set changes. This was balanced by the fact that the music accompanying the *Byzantium* poem was more rubato and declarative, and that accompanying the journey contained a constant, pulsing pattern. Contrasts in several domains are at play in this work. These contrasts include the use of prerecorded sound against the live

shadow play, the tension between light and darkness, and the juxtaposition of a more static, organic sounds of the narrator and the sea against the nervous movements of synthesized, electronic sound.

Once the matter of form was settled, we recorded pianist Bennett Lerner reading the poems on August 27, 2012, using build-in microphones of the Roland Edirol R-09 digital recorder at 24 bit/ 44.1 kHz to stereo WAVE files. The number of takes for Byzantium varied by line from one to five. The Mariner on the other hand was recorded in one take. The recordings were kept as clean as circumstances permitted. Due to environmental and preamp noises, the files were cleaned up in Audacity 2.1.2 via native Noise Reduction plug-in, default setting.

### Recycling

Recycling fitted in with the main theme beautifully. An old man transformed by “sages standing in God’s holy fire” into an immortal, sparkling form was comparable to waste, such as used plastic bottle, sent to recycling plant to be turned into new products, the process perpetual at least in theory. The reusability of old materials through their transformation imbued with new meanings was for us a very attractive notion.

Employing recycling to the visual domain was straightforward. The visual raw materials were ordinary objects of everyday life—a magazine, a cup, a plastic bottle, etc. The only criterion in choosing the objects was that they had already been discarded. A special group of objects comprised of small, discarded art projects incorporating found objects that had been collected earlier by students for the 2-Dimensional and 3-Dimensional Design class at Rangsit University. This recycling of already recycled objects drew a parallel to a story within a story as in Coleridge’s poem and emphasized the concept of perpetuity.

The collected objects were treated as shadow puppets. Essential was the capability of each to cast shadow to evoke a new form, a transformation of waste at the heart of recycling. Table 2 lists in order of appearances the discarded objects collected during 2015-2016 and their new representation.

**Table 2. List of discarded objects and their representation in Sailing to Byzantium.**

Objects	Shadow Representation
Chopsticks, playdough, ribbon	No country for old men (city I)
Feather duster	Birds
Gloves, balloons	Fish, salmon
Paper, glue (artwork I)	Sensual music
Plastic tubes, melted plastic, glue (artwork II)	Aged man
Magazine	Sea, surf
Drinking glass	Sun
Scarf, clear plastic, glue	Stars
Toilet paper core, CD	Moon
Cardboard paper, metal wire, glue (artwork III)	Storm-blast
Translucent plastic food containers	Ice
Ball of yarn	Slimy things
CD	Witch’s oils
Garbage bags, metal wires (artwork IV)	Black cloud
Plastic cup, paper plates, plastic and glass bottles, pens, circular Styrofoam	Byzantium (city II)

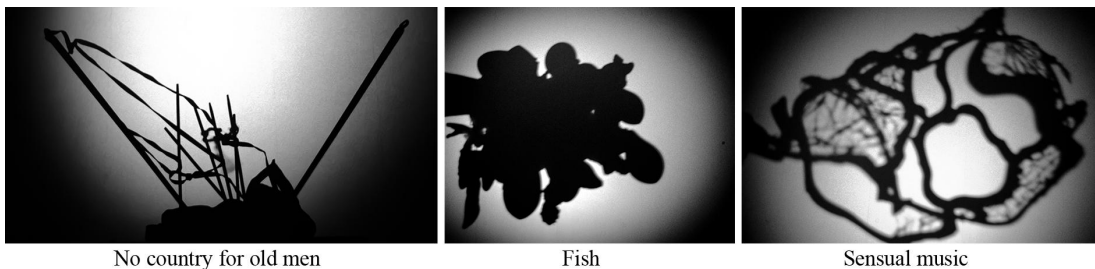
Recycling sound was more problematic conceptually. We did not want to use quotations, and the use of other musicians' materials posed legal issues. Instead, we opted for using our own garbage—many sounds we had recorded over the years that were not likely to be used. They included both natural and man-made sounds. A special group of sounds was comprised of leftover portions of electronic music sessions intended for other pieces. These rejected materials would have been deleted if not for the fact that large capacity hard drives were cheap, and therefore they had been kept without any purpose.

The sound of the surf was recorded in Hua Hin, Thailand during January 7-8, 2007, using the Edirol held at knee-high level on the shoreline. All takes were short—under five minutes—due to interfering noises from trains, people, and motor boats nearby. Because of the windy conditions, the low-cut filter was activated despite our makeshift windscreen.

The sounds of a seashell wind chime and mechanical noises from a children's toy were recorded under controlled conditions between November 2007 and August 2010, using Rode NT1 microphone with Event Electronics EMP-1 preamplifier and MOTU 828 Mark I. These were raw materials for sounds portraying rain and bones crackling, among others things.

All synthesized sounds were created with the Crowphonics CRO-1 and the BugBrand modular

system (blue series.) The CRO-1 is a small, patchable, four-oscillator synthesizer (LFO, LFO/audio, and two audio ranged) with regular inputs and outputs, plus a power starvation dial and a feedback path. The patching is done via alligator clips. The BugBrand is of modular design whose unique characteristics are the use of banana jacks instead of a more popular 1/8 inch jacks found in Eurorack format, and the ability to cross patching between control and audio rates due to the interchangeability of signal types. These make for a more fluid patching style where a performer can stack cables freely and thus is more open to experimentation. The synthesizer outputs were recorded at 24 bit/44.1 kHz with Digital Performer 5, 6 and 8 via the 828. All fragments were leftover portions of sounds originally created for Bangkok Graffiti (2010), I Cross a Very Large Distance (2011), Shale Sea (2014), and Disgothic (2015.)



No country for old men

Fish

Sensual music

Figure 1. Shadow play of some objects used in *Sailing to Byzantium*.

## Transformation

Transformation is essential to Yeats' *Byzantium*, in which an aged man is metaphorically rejuvenated, i.e. transformed, into a new being without bodily form. The parallel idea is best seen in the visual presentation of the work, where the discarded objects were transformed through a shadow play into new, insubstantial forms consisted solely of light and shadow.

The shadow play was a mix between representative and abstract forms, containing enough information for viewers to recognize objects while also remaining open to alternative interpretations. One example is the representation of the sea, the secondary theme of the work. The obvious method was to use actual liquid. We experimented with water and a mixture of water and oil in many containers including clear plastic and glass bottles, kitchen containers of various shapes, and a clear plastic document folder. We dyed the water black so that its shadow would turn opaque and became more visible. While this worked to some extent, our dissatisfaction with the speed (too fast) and the possible angle of the surf (too limited) led us to search for an alternative method. In the end we simply used a magazine to create a bar of black shadow representing the surf. By moving and rotating the magazine in specific ways, a convincing impression of large surfs moving slowly and quickly could be evoked. The method showed the benefit of transformation in art over authentic things.

After testing many types of light sources, it was decided that lights from smartphones projected from 2-3 performers were most suitable for the performance. They were readily available and bright; their monochromatic gamut set a serious tone for the performance; and they were small enough to be held and masked by one hand, leaving the other free to move the puppets. This performing technique of moving the light source and some puppets, varying the distances between the lights, the puppets and the screen, resulted

in a constant fluctuation in sizes, shapes and sharpness of the shadows, simulating the movement of the surf.

The performance made no use of a conventional screen. Instead the four walls and the ceiling of the auditorium functioned as a large, virtually borderless screen. While the use of small objects as puppets showed the influence of Nang Talung, our projecting method recalled the grand scale of Namg Yai. In contrast to traditional performances, however, the performers were placed on stage in front of the screen, making a ritualistic dance to call the light and shadow. The process of shadow play was therefore not concealed but was instead an integrated visual element of the performance.

The sound transformation in *Sailing to Byzantium* was drastic. The treatment of the surf sound provides a good example. Conceptually, it would be fitting to have the sound of the surf throughout the piece as a symbol for eternity. However, this would create musically unintelligible noise. Our solution was to use extreme equalization to reduce the gain of all frequencies and boost those of 1.81 kHz, 3.62 kHz and 7.24 kHz as much as 20 dB with narrow Q to compensate, in effect producing a 1.81 kHz tone with the overtones of two octaves. This wind-like drone still containing some residual frequencies provided a shimmering gloss throughout the piece. The EQ was gradually brought to a flat position whenever the original surf sound was needed.

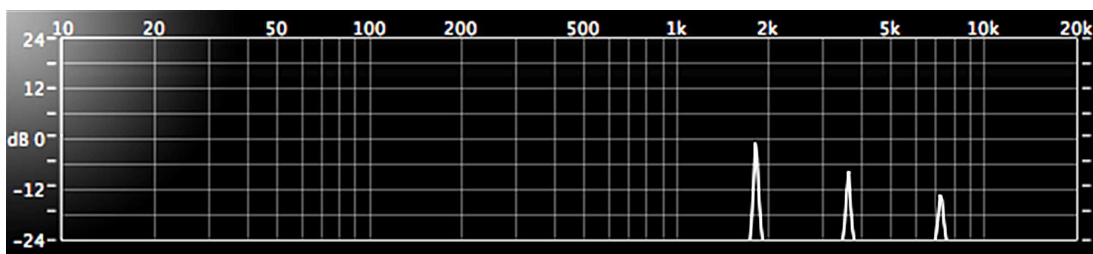


Figure 2. Equalization response of the surf sound.

The main structure was created from a 30-minute sound file originally composed for Bangkok Graffiti, selected for its appropriate musical elements and gestures. The file was divided into three equal parts, then folded, one over another, to form a background layer. Those portions that were already used in Graffiti and those that sounded obviously out of place were replaced

with silence. Above this the prepared narrator track and the looped surf track were placed. The three-folded Graffiti lost its original identity and assumed a new meaning. It was surprising, after moving around some sound bits, how well the process worked out, a Cagean philosophy at play.

Narrator	<i>Byzantium</i> , stanzas 1-2		<i>Mariner</i>		<i>Byzantium</i> , stanzas 3-4	
Surf	Surf loop	Surf loop	Surf loop	Surf loop	Surf loop	
Background 1	<i>Bangkok Graffiti</i> , Minutes 1-10					
Background 2	<i>Bangkok Graffiti</i> , Minutes 11-20					
Background 3	<i>Bangkok Graffiti</i> , Minutes 21-30					

Figure 3. Background structure of *Sailing to Byzantium*.

To this structural bone other fragments of discarded sounds composed for other pieces were added to portray the portions of text not musically expressed by the background. This process included adding rhythmic articulations as well as sounds representing objects such as the sun, the moon, the stars, the dew, mist and snow, or representing verbs and adjectives such as aflame, drip, roar, cold, and green. These fragments were jointed together with the relatively sparse texture of the background and made for a more fluid movement, forming the middleground layer—a translucent flesh over the bone.

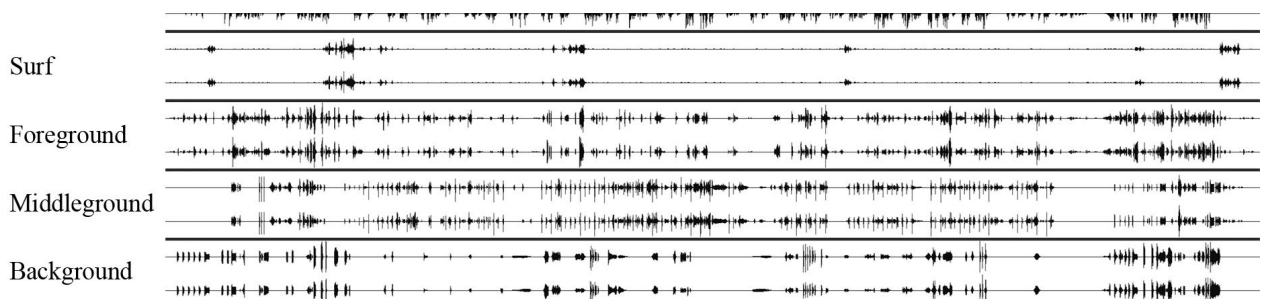
Lastly, what we referred to as “the sheen” was placed over the flesh and became the foreground layer. This was the iridescent sparkle of sound comparable to the luminous effect on the surface of the sea. To create the sheen, the piece is mixed down to a stereo track, which then underwent a sequence of effects and/or techniques:

**Table 3. Processes for create the sheen layer.**

Step	Process
1	Set tempo to quarter note = 55, 89, or 120.
2	Fed to a digital phaser; settings changed on every beat, bypass 50%; repeat 25%.
3	Fed to a formant filter; settings changed on every beat, bypass 90%.
4	Rearrange the beats within 3 1/4 measures, bypass 50%; repeat 13%.
5	Delete the last 25%-80% of each beat; loop the beat with/without reverse; bypass 40%.
6	Set tempo to quarter note = 55, 89, or 120 (different from step 1).
7	Loop the first 16 <sup>th</sup> note of a beat; gradually reduce the dynamic; bypass 75%.
8	Slice a beat into various lengths; reverse the bits; bypass 75%.
9	Stretch a beat to 25% of original tempo, granulate the result; bypass 89%.
10	Fed to a digital delay; settings changed on every beat, bypass 64%.
11	Set tempo to quarter note = 55, 89, or 120 (different from steps 1 and 2)
12	Slice a beat into small bits (granular level); rearrange and/or reverse some bits; bypass 80%
13	Loop the first 32 <sup>nd</sup> note of a beat; gradually reduce the dynamic; bypass 75%
14	Stretch a beat to 13% of original tempo; bypass 90%

Good results were achieved by trial and error. These were stacked and trimmed to eliminate undesirable portions and then placed in sync with the other layers. The effect, containing stratum of repeated, reversed, stretched, and rearranged bits, produced a variety of

rhythmic fluidity not unlike the ripples of ocean waves, evoking an impression of a large machine with so much energy inside that it vibrates. Figure 4 shows the waveform interaction of various layers.



*Figure 4. Layer summary and waveform schematic of Sailing to Byzantium.*

Even when the foreground layer did not add to the rhythmic variety, it still contributed to the shimmer and sparkle of the whole sound. Figure 5 compares the stereo mixdown waveforms from a selected passage, with and without the foreground.

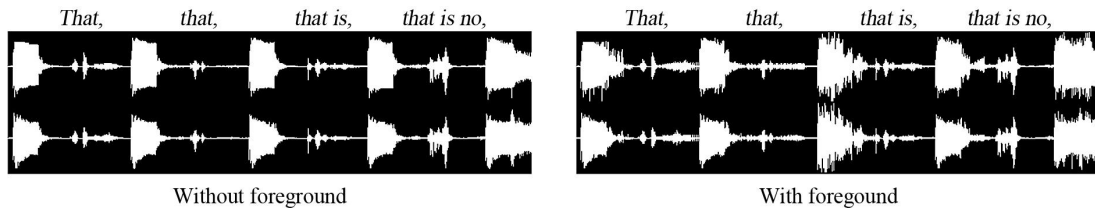


Figure 5. Comparison of waveforms with and without foreground, *Sailing to Byzantium*, 0:15 min.

## Conclusion

*Sailing to Byzantium* derived its creative force from the idea presented in Yeats' poem—the transformation of an aged man into a new, immortal being. The recycling concept, in which discarded objects were transformed into something useful, was compatible with this idea and was used as the main creative process of the work. On the visual side, recycling of discarded materials as well as recycling of already-recycled objects was combined with shadow play to transform the objects from their original state to new identities of light and shadow. Musically, the use of leftover portions of sound originally composed for other compositions became the main structure of the work. They were manipulated into background, middleground, and foreground layers and attained new identities. The addition of Coleridge's poem resulted in a tripartite form, emphasizing a contrast between the land and the sea. This created a fluctuation in tension, reflected in the treatment of the light play and the musical texture.



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# A Doctorate Music Composition: “The 4<sup>th</sup> Floor Exhibition” Symphonic Poem for Chamber Orchestra.

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## Abstract

During the 1950s, rock music was created and widely appreciated by people all over the world. It quickly became one of the mainstream music genres. Until now, rock music has been mixed with a variety of musical styles such as jazz, funk, electronic, folk, and so on. Classical music is another genre that has been mixed with rock music frequently. For instance, famous classical themes can be heard as an intro or a bridge part of some rock-tunes, and people love it. On the other hand, legendary rock tunes are often arranged for orchestra version - and people - love this too.

Therefore, it would be an interesting concept to not just arrange, but compose music that blends classical music with rock music. This will build an image of unity between the two musical genres. Moreover, the composition might help audiences to realize that classical music is not something distant, but the foundation of the songs that are familiar. Understanding the roots of the music allows the listener, and musicians to appreciate the music more.

The *4<sup>th</sup> Floor Exhibition Symphonic Poem for Chamber Orchestra* is a symphonic poem inspired by paintings exhibited in a permanent collection on the 4<sup>th</sup> floor of MOCA (Museum of Contemporary Art) Bangkok. The title of Individual movements refer to works by 4 well-known painters: Dr. Thawan Dachanee, Sompop Budtarad, Panya Vijinthanasan, and Prateep Kochabua.

The combination of a rock band and an orchestra creates an interesting aspect of music interpretation, also the sound character.

**Keywords:** Symphonic Poem, Chamber Orchestra, Rock Music, Classical Music, Orchestra,

## Literature Review

From the past to present, many compositions were created from a merging of music genres. The impetus to create this kind of work, generally comes from the need for modernization, and from the varied musical tastes of composers. This has led to the unification of knowledge, and has caused many sub-genres to branch out. The combination of Rock and Classical music takes place in many formats, such as Rock songs played by orchestras, Classical songs played by Rock bands, Rock bands with synthesizer imitating the sound of the orchestra, or even the joint presence of a rock band and orchestra together on the stage.

“Symphonic poem for Rock band and Orchestra” is a definition for the piece, *The 4<sup>th</sup> Floor Exhibition*. However, the researcher has found it difficult to find any other compositions this meet the definition exactly. Therefore, the literature review is divided into two parts below.

## 1. Songs composed for Rock bands and orchestras.

The Concerto for Group and Orchestra, a composition written by Jon Lord, pianist, and organist, the founder of the band Deep Purple in 1969, is the first song in history written for a Rock band and Orchestra. The song was recorded at London’s Royal Albert Hall with the Royal Philharmonic Orchestra. The composition style is a mix of Classical music, Blues, and Rock.

*G-Spot Tornado* from *The Yellow Shark*, the last album of Frank Zappa, is a piece written for a Synthesizer named Synclavier. Zappa believed that his song was impossible for a human to play (Example 1). However, the Ensemble Modern from Germany was able to play it, so the big concert was arranged with Frank Zappa as a conductor. There was a dance performed by two dancers, male and female, while the band played.

It is a work that shows the ability of musicians to exceed a composer’s expectation. Furthermore, this is also a good example for the study of the band setting, and the adjustment of the sound balance between Classical and electric instruments.

**G-spot Tornado** Track 3

HamieNET.com

Example 1 *G-Spot Tornado*

*The Sound Theory Vol.1* by the guitar legend Steve Vai is a compilation album of Vai performing live with the Metropole Orchestra. Lotus Feet, a song in the album, was nominated for a Grammy Award for Best Rock Instrumental Performance. Steve Vai has shown his advanced playing skills especially his style of using a vibrato bar to create unique sounds and accents. This is an example that can not be overlooked by composers who are interested in writing a concerto for electric guitar and Orchestra.

## 2. Symphonic Poems

*The Isle of The Dead* by Sergei Rachmaninoff was written according to the drawing which has the same name as the song. The outstanding presentation of a gloomy mood with melodies in a low register, is accompanied by the sound of Timpani, enhances the mysterious emotion. The composer uses the 5/8 meter to convey the water, oarsman, and the relationship

between life and death. The researcher also used 5/8 meter to convey the image of the human dark side (Example 2): beginning with melodies in low register then gradually added over the melodies in a higher register to reflect the spirits of frustration that have been refined to make them more vivid.

The image displays a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in 5/8 time and consists of four measures. The key signature has three sharps (F#, C#, G#). The Vln. I part begins with a melodic line in the upper register, while the Vln. II, Vla., Vc., and Cb. parts play lower, more rhythmic lines. The Vc. part has a prominent melodic line in the lower register. The Cb. part provides a steady bass line. The overall texture is dense and evocative, reflecting the gloomy mood described in the text.

Example 2 The part inspired by *The Isle of The Dead*, Mov 2 mm. 60-68.

*Transfigured Night* by Arnold Schoenberg is a musical depiction of poetry. This piece initially motivated this researcher to write a symphonic poem for string instruments. However, with the intention to combine Rock and Classical genres together, another setting was chosen.

This work garners numerous critical approaches to playing string instruments. Apart from variation in dynamics and articulation, Schoenberg also flawlessly

utilizes various rhythm patterns. At the end of the last movement, instruments are played with a very high intensity, then suddenly plunged into a melody that is rapidly played in a very low intensity.

*Pictures at an Exhibition* by Modest Mussorgsky is a symphonic poem that describes the atmosphere of a painting exhibition, and thus has a similar background to *The 4<sup>th</sup> Floor Exhibition*.

### The Composition

Movement 1, “Desirable and Undesirable,” was inspired by a painting of the same name by Dr. Thawan Duchanee. The music portrays pictures of a two-headed horse, bird, and hawk engaged in a struggle. One wants to go, the other one doesn’t want to go (Example 3).

The song begins with a melody line played by electric bass. The melody goes back and forth chromatically to imitate the manner of the animals in the painting (Example 4).



Example 3 “Desirable and Undesirable”

**A** Presto ♩ = 165

5-string Electric Bass

Example 4 The main melody of *Desirable and Undesirable*, mm. 1-8.

Movement 2, “B.A.D.,” refers to a set of three paintings called “The Three Kingdoms:”

- 1) The Celestial Realm or Heaven (Beyond) by Sompop Budtarad
- 2) The Human Realm or Middle Earth (Among) by Panya Vijinthenasan
- 3) The Unfortunate Realm or Hell (Descent) by Prateep Kochabua



Example 5 The Three Kingdoms (B.A.D.)

The three parts of the composition were respectively written in the key of Bb major/minor, A major/minor and D major/minor relate to an abbreviation (B.A.D) (Example 5)

The song begins with a high register melody line in 12/8 meter in slow tempo to illustrate the atmosphere of heaven (Example 6).



Example 6 The “Beyond” Melody, mm. 1-8.

The same melody in the different key appears in the second part of “Beyond” to imitate the lower part of the painting (Example 7).



Example 7 The same melody in Bb minor, mm. 27-30.

“Among” begins with a low register melody line in 5/8 meter in slow tempo to express the human dark side (Example 8).

56



Example 8 The “Among” Melody, mm. 40-48.

Melody has been developed and modulated to the key of A minor. More syncopations were used to imply complexity in human minds (Example 9).



Example 9 The “Among” melody in A minor, mm. 96-99.

The “Decent” begins with many messy melody lines in 4/4 meter to simulate the situation in the interrogation room of hell. (Example 10).



Example 10 The “Decent” Melody, mm. 128-131.



The melody is developed and modulates to the key of D minor with increased aggressiveness to represent "The Judgment". (Example11).

The musical score for Example 11, measures 152-155, is presented in a standard orchestral layout. The score begins at measure 156. The key signature is D minor (two flats). The tempo is marked 'mm.' (moderato). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Drums (Dr.), Electric Guitar (E. Gtr.), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music features a prominent melodic line in the strings and woodwinds, with a dynamic shift to 'f' (forte) in measures 153-154. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 11 The "Decent" Melody in D minor, mm. 152-155.



The third movement, "The Horse," is a composition that refers to the last drawing of Dr. Thawan Duchanee. Dr. Thawan created his final work (Example 12), "The Horse," from his hospital bed. Using a magic marker and ballpoint pens. The unfinished drawing inspired a fade out ending in this movement (Example 13).



Example 12 "The Horse"

Gallop rhythm was mainly used all the way through the composition to convey the running horse. According to the unfinished painting, the gallop in music is intermittent (Example 13).

Vivace ♩ = 150

Example 13 Gallop, mm. 1-8.

The composer designed the ending of the song to fit the unfinished painting by assigning electric instruments to play in a loop while gradually turning

their volume knobs down. In the meantime, orchestra members are cued out by the conductor and then led to the fade out ending.

58

229 **N Cue** Keep playing while all performers back to their seat and stop playing after the last clap. **Cue**

Example 14 Fade out ending mm. 229-232

## Conclusions

“The 4<sup>th</sup> Floor Exhibition is an interesting case study in term of tone colors, composition concept, and the narrative style. The boundaries of creativity in the compositional process were extended when a rock band and an orchestra were matched together.

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## ‘Whisper’ (Theme from ‘Black Lahu’)

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### Abstract

‘Whisper’ is a composition for viola, clarinet and piano. The main theme at its core originates from a traditional melody the composer came across while working with the local Black Lahu hill tribe. This song traditionally conveys the sense of longing one feels when missing others. Inspired by the study of Mozart’s Piano Trio KV 498 and Bruch’s Trio opus 83, the composer uses this well-established trio combination to evoke the calm and serene moods from the mountains of Northern Thailand. This work establishes a dialogue between two cultures, adopting techniques, idioms and sounds from the Western masters while integrating improvisational elements borrowed from the local musical culture.

### Introduction

*“The study of improvisation will ultimately melt into the basic paradigms of musical study, so that there may no longer be a rationale for studying it as distinct from the rest of music making.”<sup>1</sup>*

- Prof. Gabriel Solis

The researcher believes that interdisciplinary work can open the mind to new musical perspectives. My musical background is in western classical music. It is sometimes quite far from my music culture. When I was an undergrad student, I had many opportunities to work with the people in the community and learnt the music from the people there such as immigrants, children in the slum, hill tribe people etc. All the activities I engaged in related to the idea of music improvisation.<sup>2</sup> They helped me develop in myself a deeper understanding of music, particularly of music making.

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<sup>1</sup> Gabriel Solis, *Musical Improvisation Art, Education, and Society* (University of Illinois: 2009), pp. 9.

<sup>2</sup> Nitibhon, Anothai, ฝัน เมือง และไทใหญ่ จากเสียงสู่การข้ามพรมแดน เวลา เชื้อชาติ และวัฒนธรรม in *From (Different) Horizons of Rockshelter* (Arawan Printing: 2008), pp. 168-9

## Materials and Method

In brief, there are four stages of this creative work (see figure 1):

- Learning - Black Lahu's song. It was a direct experience.
- Analysis - following the western classical music analysis and including sensations of that culture.
- Composing - To develop the idea based on the Black Lahu's song and create a composition.
- Performance - To perform with ornamentation and improvising following the score notation.

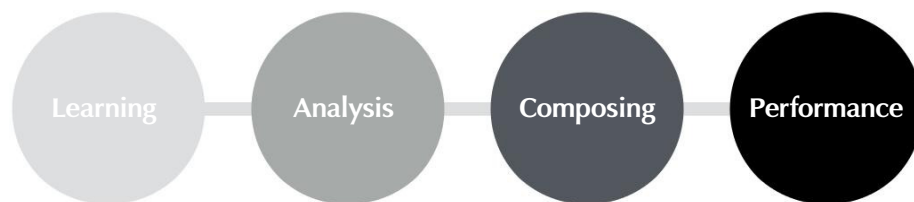


Figure 1: procession Diagram

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### 1) Learning

*"Song gives a message."<sup>3</sup>*

- Prof. Nigel Osborn

I studied the Mozart's Piano Trio KV 498<sup>4</sup> and Bruch's Trio opus 83.<sup>5</sup> Both pieces are scored for viola, clarinet and piano. The trio by Mozart was composed based on the idea of a cadenza for designed to demonstrate the performing possibility of each instrument. Moreover, the ornamentation of this piece is brilliantly adapted from the cadenza's idea. Folk tunes inspired Bruch to compose the eight pieces in the Trio Opus 83. These are character pieces in the romantic tradition.

From the study it was found that Mozart and Bruch both developed the interplay between the three instruments and played an important role in developing the pianistic voice. Both pieces demonstrated a musical language that took advantage of the combination of viola, clarinet and piano to evoke primarily calm and serene moods.

In addition to the trios of Mozart and Bruch, I found inspiration in a community music project in 2008. It took place in Mae Hong Son province in the northern part of Thailand. I learnt several songs from local tribes of that highland such as Hmong, Karen, Red Lahu, Black Lahu, etc.

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<sup>3</sup> Nigel Osborn, Music, "Creativity and the New Dynamics of Social Change", 3<sup>rd</sup> Princess Galyani Vadhana International Symposium, Bangkok, Thailand, 2016.

<sup>4</sup> Wolfgang Amadeus Mozart, Trio in E-flat major kv 498 "kegelstatt" (Bärenreiter, 1992).

<sup>5</sup> Max Bruch, Eight Pieces op. 83 for Clarinet, Viola and Piano, Urtext ed. (G. Henle Verlag: 2009).

‘Whisper’ is developed from a Black Lahu main melody. The central theme originates from a traditional melody I came across while working with the local Black Lahu hill tribe. This theme conveys the sense of longing one feels when missing others.

## 2) Analysis

The melody of Black Lahu song is simple but expressive. I tried to notate it in a Western classical style. I use a small tick instead of whole bar line because the

traditional duration of notes always fluctuated. Additionally, in every round of repetition, the traditional musicians typically ornamented and improvised.

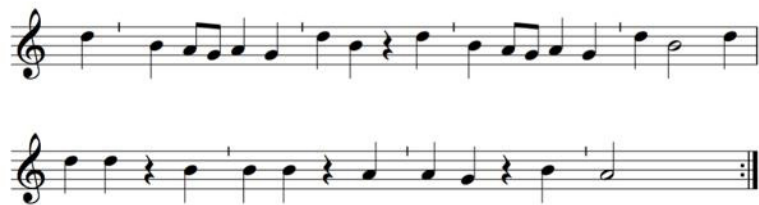


Figure 2: theme from Black Lahu's song

## 3) Composing

Whisper is scored for the same combination of instruments as Mozart and Bruch trios. In developing this composition, I took inspiration from Mozart and Bruch to establish a dialogue between the viola, clarinet and piano. In addition I integrated improvisational elements borrowed from a local musical culture.

‘Whisper’ begins with a dark tremolo. It is a piano texture in the lower octave with the pianist freely adding selected pitch colours within the continuous musical flow. It creates a calm and serene mood. (see figure 3)



Figure 3: beginning starts with the tremolo and freely adding selected pitch colour.

Viola introduces the Black Lahu's theme and is soon joined by clarinet taking part in an improvised dialogue based on the central theme. (see figure 4)

The musical score is divided into three systems. The first system (measures 1-6) features the Viola and Piano. The Viola part begins with a melodic line marked "con sord." (con sordina). The Piano accompaniment is marked "Andante" and consists of a steady eighth-note pattern in the bass clef, with some chords in the treble clef. The second system (measures 7-11) introduces the Clarinet and Violin. The Clarinet part is mostly silent, while the Violin part plays a rhythmic pattern of eighth notes, marked "bartok pizz arco". The Piano accompaniment continues with the eighth-note pattern. The third system (measures 12-15) shows the Clarinet and Viola. The Clarinet part has a trill marked "trm" and a melodic line. The Viola part has a pizzicato section marked "pizz." and an arco section marked "arco". The Piano accompaniment includes a triplet of eighth notes marked "3" and a dynamic marking of "pp" (pianissimo).

Figure 4: theme on the viola line and taking part by clarinet as improvising



Variations are then introduced with the viola playing a stream of broken chord. These overlap energetic bursts of sound from the piano.

The image displays two systems of musical notation, labeled 66 and 67. Each system includes staves for Clarinet (Cl.), Viola (Vla.), and Piano (Pno.).

- System 66:** The Viola part features a continuous stream of broken chords, with notes beamed together and slurs indicating the sequence. The Piano part consists of several chords, some with triplets, and rests.
- System 67:** Similar to system 66, the Viola part continues with broken chords. The Piano part shows a variation in the melody, with different chordal structures and rests.

At the top of the page, there are two separate musical staves, each starting with a boxed letter 'D'. The first staff shows a series of beamed notes, and the second staff shows a triplet of notes.

Figure 5: broken chord on the viola and variation of the melody on piano

In the final section, the clarinet brings back the main theme against the dense arrangement which gradually decreases to reach a peaceful ending.



Figure 6: To demonstrate serene mood ending.

#### 4) Performing

The notation provided is a guideline to the musicians. Performers can put in their own ornamentation and improvisations. It will lead to a unique interpretation by the ensemble. It is my intention that musicians explore ways of construing the work by themselves; seeking out possibilities for making calm and serene moods. The ensemble should also strive to evoke for the audience the senses of smelling, seeing, and hearing that I experienced during my fieldwork experiences.

#### Conclusion

Improvisation always happen during the performance. In this study, musicians brought their skills and understanding of music to perform in this composition. The performance of this composition created the feelings of calmness and serenity as intended by the composer.

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# Enriching Musicians and Connecting Audience: The Application of Wind Ensemble Concept to Cultivate the Contemporary Classical Music Scene in Thailand and Beyond

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## Abstract

The 21<sup>st</sup> century sees a multitude of changes in all units of the classical music community, from music and musicians to the audience. Not only do the existing units and environments change, but new members also emerge. How can we connect all units and cultivate the music scene? While symphony orchestras have been seen as the main propellers of the field, the majority of the performing ensembles in Thailand are, in fact, wind bands. While traditional wind bands, whose habitats are college and schools, have many limitations, they also have enormous potential to become leaders in connecting all music community members. Frederick Fennell's "Wind Ensemble Concept,"<sup>1</sup> generated a little more than six decades ago, can be an important key to unlock this potential.

When discussing wind ensemble concept, it is not just the concept, but also the whole culture to which it is attached. The wind ensemble has existed for long enough to develop its own culture, which is rather unique. This paper explores the concept and culture of the wind ensemble, and how it can be applied to Thailand's current situation in order to cultivate the music scene.

## Introduction: The Wind Ensemble Concept

In the first half of the twentieth century, the majority of American wind bands based their instrumentation on military band setting as seen in their available and commissioned repertoire.<sup>2</sup> Wind bands performed wide variety of repertoire ranging from orchestral

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<sup>1</sup> Donald Hunsberger, "The Wind Ensemble Concept," in *The Wind Ensemble and Its Repertoire*, ed. Frank J. Cipolla and Donald Hunsberger (Rochester: University of Rochester Press, 1994), 6.

<sup>2</sup> Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 4-10.

transcriptions to original works. However, at the time, arrangements and transcriptions greatly outnumbered original compositions. Moreover, when compared to the orchestral repertoire, original works for band were mostly lighter music such as marches and dances. This was one of the main reasons which led Frederick Fennell of the Eastman School of Music to the creation of “Wind Ensemble Concept” in 1952.<sup>3</sup>

While all the members of traditional doubled-instrumentation wind bands sat on the stage during the whole concert and performed the repertoire written for its size, the “Wind Ensemble Concept” allowed the size of the group to be flexible depending upon the needs of the composers. For instance, the wind ensemble could perform a much wider range of music, from Gabrieli’s antiphonal brass canzonas, to Mozart’s wind serenades, to marches for military band. This opened a new door for programming. The wind ensemble immediately owned the repertory for small and large combination of winds and percussion of at least 400 years. At the time of establishing the Eastman Wind Ensemble, Fennell had his specific instrumentation, but essentially the wind ensemble acts as a pool of players from which the musicians were selected to perform in diverse settings.

Following the establishment of the concept there was active commissioning and growth of new works. Fennell received responses from many of America’s most distinguished composers and, as a result, more original works for wind ensemble were created. Although there were many who opposed this concept, and although it would take at least a decade for the movement to spread beyond a small number of colleges and high

schools, eventually the concept would be accepted and practiced conventionally at the majority of schools in the United States.<sup>4</sup> One can easily see the current trends in programming by examining the programs included in the Reports of the College Band Directors National Association (CBDNA) which are released three times per year. According to these reports (year 1990 - 2016),<sup>5</sup> it is very clear that almost all premier groups of the CBDNA-member institutions have adopted the wind ensemble model. The wide range of repertoire for various sizes of ensembles is programmed, and the commissioning of new works is very active.

From its starting point to the current situation, the “culture” of the wind ensemble can be summarized as follows:

- 1) Ensembles of various combination, with the players drawn from the same existing pool, are allowed and encouraged to perform on the same program.
- 2) There are all kinds of music with diverse aesthetics available for the group: from troubadour songs to the pop-influenced music.
- 3) The programming can be of great variety. Ideally, original works of high quality, however, are the main “dishes” of the program.
- 4) The wind ensembles always search for new works, and thus commission notable composers. This, consequently, creates a lively contemporary music scene.

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<sup>3</sup> Battisti, *The Winds of Change*, 8.

<sup>4</sup> Donald Hunsberger, “The Wind Ensemble Concept,” in *The Wind Ensemble and Its Repertoire*, ed. Frank J. Cipolla and Donald Hunsberger (Rochester: University of Rochester Press, 1994), 9.

<sup>5</sup> “CBDNA - CBDNA Report,” CBDNA - CBDNA Report, accessed August 1, 2016, <https://www.cbdna.org/cgi-bin/report.pl>.

## The Key to Enriching and Connecting

Throughout the world, the wind band/ensemble serves at least two interwoven purposes: education (as its main host is college or school), and performance. It also works for the past, present, and future of the field:

- 1) Past: the wind ensemble performs the music of the past, both well-known and rarely-heard. With this kind of ensemble in hand, through painstaking research, the music director resurrects and rediscovers hidden gems.
- 2) Present: the wind band/ensemble as a performing organization always present the performance for audiences of today. It also serves as a medium for which contemporary composers can write their music.
- 3) Future: in terms of education, the ensemble produces new generations of musicians, art supporters, and most importantly, the world's art-appreciated population. In terms of the music industry, the ensemble establishes the repertoire to be performed, if successful, for the next hundreds of years.

To sum it up, any activity occurs in or creates by the wind band/ensemble will affect both the ensemble members and the music community. To cultivate the current and future music scene, all sides of the community must be connected and enriched each other.

In Thailand, the majority of the wind groups are traditional wind bands, mostly school and college bands, with a handful of semi-professional bands. The

way to enhance the wind bands so they can respond to all the aforementioned purposes is to apply the "Wind Ensemble Concept" to the existing band programs. Again, it is not only the concept that comes, but the entire wind ensemble culture. Its culture promotes all kind of music, old and new, for variety of instrumentation. The most important aspect of this concept is concert programming.

There are several approaches in programming. In his lecture "We Are What We Play" at the 2012 Midwest Clinic, Travis J. Cross explained in details the multifarious methods for creating a program.<sup>6</sup> The note from this lecture is highly recommended for every music director. Cross showed that, in his philosophy of programming, he cared about both the ensemble members and the audience. This is the ideal way to connect all units of the community. In case of student ensembles, Cross stated that, with the repertoire as curriculum, the students should get the "balanced diet of musical styles, technique, and genres." This is very important because the "repertory strongly influences the aesthetic values that students carry throughout their lives."<sup>7</sup> Another approach is to look at concert programming as analogous to curating in the art gallery. Music directors with vast knowledge of repertoire and high creativity will, through a sophisticated process of curating, create programs that can connect the ensemble to the audience in any context. The balance of the both sides of the equation is the key.

Ideally, the programming person also should consider making the program relevant to contemporary society. In his article "The Future of Conducting," Leon Botstein discussed this topic in the section "Rethinking Concerts,"

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<sup>6</sup> "We Are What We Play," Midwest Clinic Downloads, accessed August 1, 2016, <https://www.midwestclinic.org/downloads.aspx?type=clinic>.

<sup>7</sup> "We Are What We Play."

At every concert the conductor must have a defined reason for conducting the music chosen for that particular audience: the demands of the specific time and place must be addressed. The conductor must forge a construct of meaning that confronts the reality that every concert is a civic and political event...In each case the conductor must figure out how to respond... Whatever the results, the music director of the future must create and develop a civic and cultural purpose for the orchestra's home audience.<sup>8</sup>

### **Example: The Case of Mahidol Wind Orchestra's Programming**

Primarily consisting of undergraduate winds and percussion students, the Mahidol Wind Orchestra has fully adopted the wind ensemble concept since 2014, which was the year the author of this paper started the position of the Director of Wind Ensembles. Although the group is in the process of experimenting, it can be used here as an example of an ensemble that attempts to respond to the concept.

The ensemble has been working with the following limitations.

- Number of players: the number of members is approximately 40-50 students, with different numbers for each instrument. Trumpet has usually been the largest section. There have been no more than 7 percussionists. It is very important to assign the correct load to the students.
- Rehearsal time: The ensemble meets twice a week, 105 minutes for each rehearsal. The ensemble has had 4-6 weeks to prepare for each performance.
- Frequency of concerts: With 15 weeks per semester, the group has managed to perform an average of 3 concerts per semester.
- The students should have experience performing both chamber and large ensemble music. They should be able to adjust the style of playing according to the different types of ensemble.
- The students should perform as wide a range of music as possible, including Renaissance, Classical, Modern, Jazz and popular style. They should be taught how to understand and appreciate the diverse aesthetics of these various genres of music.
- The ensemble is not only the performance platform, but also serves as a teaching model. The students are asked to always observe how the conductors and coaches solve performance issues. In addition, the rehearsal plans, strategies, and programming choices are discussed with students. In other words, students learn to be more conscious about the broad view, philosophy, and planning aspects of the activity they are involved with.
- The ensemble must promote works by Thai composers, and create a lively contemporary music scene.
- Repertoire must be carefully chosen so it does not confuse the ensemble's brand image.

In terms of philosophy of the ensemble, it responds with the aforementioned wind ensemble's purposes. Given the above limitations, the music director adds the following considerations when curating programs:

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<sup>8</sup> Leon Botstein, "The Future of Conducting," in *The Cambridge Companion to Conducting*, ed. Jose Antonio Bowen (Cambridge: Cambridge University Press, 2003), 299.

Figure 1 shows the 2014-15 season program of the Mahidol Wind Orchestra. To break the season down, the six concerts are essentially as follows:

### Mahidol Wind Orchestra's past concerts (2015-16)

#### 11th Thailand International Composition Festival

July 6, 2015

##### "Explorations"

Piyawat Louilapprasert: Lux Ardens\*  
Michael Colgrass: Old Churches  
Wiwat Suthiyam: La Moussons de Saison dans le Paradis\*  
Gunther Schuller: On Winged Flight  
Narong Prangcharoen: Mantras

July 29, 2015

##### "The Grand Serenades"

Igor Stravinsky: Symphonies of Wind Instruments (1947)  
W. A. Mozart: Gran Partita (selections)  
Antonin Dvorak: Serenade in D minor, Op. 44

August 5, 2015

#### "Sonic Saga: A Journey Through 500 Years of Music History"

(Educational Concert at the Bangkok Art and Culture Centre)

Giovanni Gabrieli: Canzon XVI  
Michael Praetorius: Dances from "Terpsichore"  
Henry Purcell: Sonata in D for Trumpet  
W. A. Mozart: Serenade in E-flat, K. 375 (sextet ver.) - I.  
Carl Reinecke: Octet in B-flat - I.  
Eugene Bozza: Andante et Scherzo  
Gyorgy Ligeti: Six Bagatelles for Wind Quintet

August 31, 2015

##### "Folk Fest"

Malcolm Arnold: Tam O'Shanter Overture  
Trad./Frank Ticheli: Loch Lomond  
Charles Ives: Country Band March  
Percy Grainger: Lincolnshire Posy

December 15, 2015

##### "Reflections"

Lodovico Viadana: two pieces from "Sinfonie Musicali"  
Carl Reinecke: Octet in B-flat, Op. 216  
Augusta Read Thomas: Magneticfireflies  
Morton Gould: Symphony for Band

February 2, 2016

##### "The Symphonic Fantasy"

Music from Anime and Video Games

### Mahidol Wind Orchestra's past concerts (2014-15)

#### 10th Thailand International Composition Festival

June 23, 2014

##### "Winds across the Millennium"

*Shyen Lee, saxophone*  
Steven Stucky: Threnos  
Federico Garcia: Festive Fugue  
Bernard Rands: Ceremonial  
Augusta Read Thomas: Magneticfireflies  
Frank Ticheli: Concerto for Saxophone and Wind Ensemble

#### Thailand Brass and Percussion Conference 2014

July 26, 2014

Morakot Cherdchoo-ngarm: Girimehkala\*  
Robert Schumann/Campbell: Konzertstück for four horns  
Kevin Walczyk: Concerto Gaucho  
Avner Dorman: "Spices" from Spices, Perfumes, Toxins!

September 9, 2014

##### "From Six Centuries"

Giovanni Gabrieli: Canzon Septimi Toni a 8  
W.A. Mozart: Serenade in C minor, K. 388  
Kerry Turner: Farewell to the Red Castle  
Felix Mendelssohn: Overture for Winds, op. 24  
Norman Dello Joio: Variants on a Medieval Tune  
J.S. Bach/Reed: Come, Sweet Death!  
Gustav Holst: First Suite in E-flat

#### Chamber Music Concert

November 20, 2014

##### "Churchly and Courtly"

Giocanni Gabrieli: Canzon Duodecimi Toni a 8  
W.A. Mozart: Divertimento, K. 187  
Michael Praetorius: Selections from "Terpsichore"  
L.V. Beethoven: Rondino  
Vincent Persichetti: Serenade No.1, op.1  
J.S. Bach/Linden: Toccata and Fugue in D minor  
Henri Tomasi: Fanfares Liturgiques

#### Holiday Concert

December 23, 2014

##### "A Night at the Theater"

Leonard Bernstein/Grundman: Overture to "Candide"  
Leonard Bernstein/Brown: "Somewhere" from The West Side Story  
Thai trad./Suphanrojn: Khang Khao Kin Klui  
Franz Lehar/Suzuki: The Merry Widow Selections  
John Williams/Lavender: The March from "1941"  
Giacomo Puccini/Patterson: Nessun Dorma  
Ottorino Respighi/Duker: Pines of Rome

February 2, 2015

##### "A Renaissance Festival"

Christopher Marshall: Fanfare for the Armed Man\*  
Giovanni Gabrieli: Sonata XVIII  
Tielman Susato/Dunnigan: Selections from "The Danserye"  
Michael Gandolfi: Flourishes and Meditations on a Renaissance Theme  
Peter Mennin: Canzona  
Piyawat Louilapprasert: Reawakening\*  
Bob Margolis: Terpsichore

Figure 1. Mahidol Wind Orchestra Program 2014-15 and 2015-16





### 1) New music concert

The musicians learned to play contemporary music, with the composers working with them. This concert promoted contemporary music.

### 2) All-concerto concert

This concert featured international guest soloists that the orchestra learned how to accompany. The repertoire covered a wide range of music, from modern music to classical orchestral transcriptions. One new work by a Thai composer, *Girimehkala* by Morakot Cherdchoongarm, was commissioned by the Wind Orchestra and was premiered on this concert.

### 3) Standard repertoire concert

This concert featured music from each historical period. The difficulties of all pieces are intermediate, allowing the players to focus on improving basic ensemble skills. This program allowed both musicians and audience to hear samples of music from all centuries of the music history. The concert setting follows Fennel's concept: Renaissance brass music was followed by classical serenade, and then finally core-repertoire works for large band.

### 4) Chamber music concert

It is very important for every musician to learn how to play chamber music. In terms of programming, chamber repertoire covers a wide range of styles that could fit into the theme and also promote rarely-heard works. In terms of managing, in this concert every student was assigned at least one work to play and pieces were carefully selected to form a balanced and engaging program.

### 5) Pops/Orchestral transcription concert

This concert started with the idea of having the ensemble perform orchestral transcriptions. The music director deeply agreed with the composer and conductor Gunther Schuller, who stated that playing orchestral transcription is extremely important. During an address at the CBDNA National Conference in 1981 Schuller stated,

...while there are many wonderful things you can learn from new music, alas, there are also many other things which you cannot learn from new music. There are too many precious values, profound depths of expression by the master genius of the past, which we dare not deprive ourselves and our students from experiencing. You are too far away from the world of the *Eroicas*, of the Mahler *Thirds*, Stravinsky's *Petrushkas*, the Brahms *Fourth*s, the Tchaikovsky *Sixths*—and you cannot flourish very long as a viable repertory and medium without also dealing with and learning from the greatest monuments our Western civilization has to offer.<sup>9</sup>

The Wind Orchestra's music director was concerned that to program too many transcriptions would create an impression that the ensemble was a second-rate medium, as happened the history and as happening currently. Therefore, this concert was designed to be a "pops" program. Similar to the orchestras in the United States, where a "pops season" allows them to perform lighter music without confusing its regular branding of programming, this concert was made a pops program to differentiate between this program and our other concerts during the season. The initial selected works were *Overture to Candide* and *Pines of*

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<sup>9</sup> Gunther Schuller "An Address to CBDNA National Conference, February 13, 1981" in *The Wind Band and Its Repertoire: Two Decades of Research as Published in the College Band Directors National Association Journal*, ed. Michael Votta (Miami, FL: Warner Bros., 2003), 2.

Rome. The program, titled "A Night at the Theatre," featuring all kinds of music performed in the "theatre" including ballet, opera, operetta, movie, and musical theatre.

## 6) Rarely-heard old music concert

This concert started with the idea of bringing Renaissance sacred and secular music to the modern concert. The program included an original Renaissance sonata by Gabrieli, an arrangement of Renaissance dances by Susato and Praetorius, and a series of modern works using Renaissance elements by Mennin, Gandolfi, and Louilarpprasert. *Reawakening* by Piyawat Louilarpprasert, especially, was commissioned in order to promote the Thai composer, continue the heritage of Renaissance music, and to insert a piece that contains a contrasting style to the program in the hopes of making the show more colorful.

The 2015-16 season is similarly designed, and it can be broken down as follows:

- 1) New Music Concert
- 2) Chamber Music Concert (Core Repertoire)
- 3) Chamber Music Concert
- 4) Standard Band Repertoire Concert
- 5) Classic Wind Ensemble-style concert
- 6) Pops Concert

The penultimate concert, "Classical Wind Ensemble-style concert," is comprised of a Renaissance brass piece, wind serenade, contemporary work, and a standard band work. Nowadays, one major advocate of this style of programming is the New England Conservatory Wind Ensemble. The group was founded by Frank Battisti, who was invited by Gunther Schuller

in 1969 to join the conservatory to create a wind ensemble. Currently, the tradition of this programming approach is continued by Charles Peltz, Frank Battisti's successor.

From the two example seasons, it can be seen that each concert bears a title. The titles, corresponding to the theme of the concert, suggested a narrative for the program. This helped to connect audiences to the unfamiliar music. In his dissertation, "Conductor as Curator," where concert programming is said to be similar to the curating of an art exhibition in the museum, Brandon Houghtalen introduced the idea of "narratives" as follows,

...narratives are increasingly important to contemporary society. By offering such information, both or the connoisseur and novice, museums are responding to the needs of 21<sup>st</sup> century visitors. The notion of narrative in the context of concert design lies in both the internal narrative(s) of each piece of music and in the manner in which the pieces are connected.<sup>10</sup>

Botstein also discusses this topic,

As in a good exhibition, the program must be constructed so that quite divergent responses are possible, including the possibility that the individual can ignore the overriding theme.<sup>11</sup>

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<sup>10</sup> Brandon Houghtalen, "Music in Context(s): Conductor as Curator" (DMA diss., Arizona State University, 2012), 26.

<sup>11</sup> Botstein, "The Future of Conducting", 302.

To summarize, the strategies used by Mahidol Wind Orchestra are as follows:

- Organize programs that contain narrative, so that the audience can connect to it. There were many times that programs were designed as if they were art exhibitions, with the music director acting as curator.
- The public relation statement should contain an introduction to the concert, which includes some sentences mentioning the narrative behind it.
- At least one concert per season should aim to build new audience by joining the current trends. This can also be done using cross-disciplinary approaches.
- Communicating verbally to the audience. Setting up a talk before the concert, after the concert, or between the pieces can also help connect to them. The only warning would be the script must be very well-designed to avoid making the audience tune out, and thus being counterproductive.

## Conclusion

By adopting the “Wind Ensemble Concept,” any ensemble can expand the possibilities of programming. The music director or programming staff must acquire vast knowledge, not only about repertoire, but about other disciplines and current trends in society so that the ensemble can actually be part of the society. As Botstein argued,

To lead the orchestra and realize its promise, the conductor of the future, apart from having impressive technical and musical achievements, must possess the necessary general education and the will to reconnect our vital tradition of musical expression to the culture, society, and politics of our time.<sup>12</sup>

By applying the “Wind Ensemble Concept” and culture, with thoughtful direction as discussed in this paper, the music community should become more cultivated and move towards the ideal future.

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<sup>12</sup> Botstein, “The Future of Conducting”, 321.

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# Musical Theatre Production: An Educational Tool Promoting Social Competencies

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## Abstract

This study analyzes and determines four processes of musical production that promote students' social competencies in Thai social context. Using qualitative method, the researcher interviewed two music educators. One is a music teacher at Tripat Waldorf School and the other is a lecturer at College of Music, Mahidol University. The key informants gave the details of their musical production process, from the writing or obtaining of musical rights to the stage performance. The cases were analyzed and compared to determine the social competencies gained by the students. Results showed that musical production can be separated into two types: teacher-developed musicals (TDMs) and student-developed musicals (SDMs). Both forms of production can be implemented to promote Thai students' social competencies because each process enhances various skills such as group collaboration, group cooperation, teamwork, and social responsibility.

**Keywords:** Musical Theatre Production, Social Competencies, Teacher-developed musicals, Student-developed musicals

## Introduction

According to Thailand Basic Education Core Curriculum B.E. 2551 (A.D. 2008), visual arts, music, and dramatic arts are the main learning areas of the arts and can be separated into two different subjects.<sup>1</sup> The first is visual arts and the second is a combination of music and the dramatic arts. Even though the government promotes interdisciplinary learning, arts standards divided each area into independent forms, even music and dramatic arts are taught separately. The students often get to incorporate different areas of the arts during extra-curricular activities or when performing in a school

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<sup>1</sup> Ministry of Education. Basic Education Core Curriculum B.E. 2551 (A.D. 2008) (Bangkok: The Agricultural Co-operative Federation of Thailand, Limited, 2008)

show. Besides, comparing between the American National Core Arts Standards and the Thai Arts Standards reveals that theatre and dance are separated into two different areas in the United States whereas in Thailand both theatre and dance are parts of dramatic arts.<sup>2</sup> The American system decreases the chance that students will integrate various forms of art. Furthermore, when different areas of the arts are integrated, often only two areas of the arts are used to create a performance. One activity that incorporates many learning areas of the arts is Musical Theatre.

Musical theatre is a living art form that integrates song, dance, acting, and spoken dialogue and also makes connections across the various learning area of the arts.<sup>3,4</sup> Although many people think of it as a spectacular stage production or pure entertainment, for the past few decades it has become clear that musical theatre can be implemented as an educational tool, especially in arts education.<sup>5</sup> In the United States, there are many schools that incorporate musical theatre into their music or theatre program not only as a co-curricular or an extra-curricular activity, but as part of the school

curriculum.<sup>6,7,8,9</sup> Not only are many subjects of the fine arts present in the musical, but many research studies show the potential benefits and the positive impacts of musical theatre process and production on students' social competencies.<sup>5,10,11,12</sup> Social competencies are the skills a person uses to interact and communicate with others, and to be able to deal with different circumstances.<sup>13</sup> Regarding interpersonal relationships, Fields and Boyes found that being part of musical theatre production created a sense of belonging in the group which also corresponded to the success of the musicals.<sup>11,14</sup> It helps in the development of friendships, social interactions, group cooperation, and respect for the achievements of others, as well as for authority. Due to interdependence between the students, teachers, school/ university and the community, musical theatre has been found to be an activity that can facilitate and foster collaborative learning which can lead to changes in students' social competencies.<sup>5,12</sup>

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<sup>2</sup> "A Conceptual Framework for Arts Learning," American National Core Arts Standards, accessed 29 July, 2016, <http://www.nationalartsstandards.org/content/conceptual-framework>.

<sup>3</sup> Len Platt and David Walsh, *Musical theater and American culture* (Praeger, 2003).

<sup>4</sup> Kelly Jackson Roberts, "Participation in musical theater as a vehicle for understanding of interdisciplinary work in the arts, improvement of

<sup>5</sup> Santiago Pérez-Aldeguer, "Effects of Collaborative Musical Theater on the Development of Social Competence," *Electronic Journal of Research in Educational Psychology* 11 (2013): 117-138.

<sup>6</sup> "Musical Theatre Syllabus," Putnam High school, Accessed July 26, 2016, <http://phsmusicdept.webs.com/Microsoft%20Word%20-%20Musical%20Theatre%20Syllabus%20Spring%202013.pdf>.

<sup>7</sup> "Musical Theatre Syllabus," Leon High School, Retrieved July 26, 2016, <http://www.leonperformingarts.org/musicaltheatre/wp-content/uploads/2014/08/LHS-Musical-Theatre-Syllabus.pdf>.

<sup>8</sup> "Musical Theatre Program," Chicago High School for the Arts, Accessed July 26, 2016, <http://www.chiarts.org/theatre/musicaltheatre/>.

<sup>9</sup> Sheila Feay-Shaw, "The view through the lunchroom window: An ethnography of a fifth-grade musical," *Bulletin of the Council for Research in Music Education* (2001): 37-51.

<sup>10</sup> Nancy Bos, "Music theater transforming lives," *Journal of Singing* 69, no. 1 (2012): 57-59.

<sup>11</sup> Sandra Elizabeth Boyes, "A balancing act: the effects of participation in a school musical on its performers," (Master's thesis, University of Toronto, 2003).

<sup>12</sup> Holly Christine Ogden, "Vivid moments long remembered: The lifetime impact of elementary school musical theatre," (PhD diss., Queen's University, 2008).

<sup>13</sup> "What is SOCIAL COMPETENCE?," Psychology Dictionary, Accessed July 29, 2016, <http://psychologydictionary.org/social-competence/>.

<sup>14</sup> James Clinton Fields, "The musical theatre production: a guide for the high school director," (PhD diss., University of Arkansas, 1970).

There are many terms used to define the bonds that form between the students. Timmons used the word “community”, Watkins used the word “special unity” of ensemble while Boyes mentioned “friendships”.<sup>11,15,16</sup> Likewise, the students in Stokes research said that they experienced the family feeling and also called their cast “family,” while the students in Bospflug’s research indicated that teamwork was a significant part of their musical experience.<sup>17,18</sup>

Furthermore, in developing these social competencies, students increase their potential to be successful in school, at work and enhance their ability to be citizens in a democracy whilst gaining social maturity.<sup>19,20</sup> These are very distinctive skills that should be developed in a society.

During the past few years, Thailand’s social competencies have decreased due to rapid domestic and external changes. As described in the Eleventh National Economic and Social Development Plan (2012-2016), “Thai society has encountered problems of degradation of morals and integrity, has experienced cultural changes, and has become an increasingly individualistic society”.<sup>21</sup> In order to construct a better society, one of the development guidelines is to “build resilience,

encourage practical learning and knowledge management, utilize outcomes from research and development to ensure career growth and capacity building, and promote suitable life styles”.<sup>21</sup> For example, the curriculum for school-age children should be appropriate to their mental, intellectual and physical development. It should also enhance their ability to solve problems, think critically, and respect other people’s opinions as well as creates teamwork through group projects.

As mentioned, Musical theatre production is an important educational tools that improves students’ social competencies. Thai musical theatre was actually in practice since the reign of King Rama V. Although it has been less popular for some time, the industrialized theatre productions started to regain popularity in the past few decades. The number of shows increases almost every year, and last year was record breaking.<sup>22</sup> Most of the shows originated in Thai context and were by Thai producers and creators.<sup>23</sup> Moreover, because of this trend many schools, both Thai and international, have started to produce musicals. Some schools obtained the musical rights from international companies while some, such as Wattana School, Bangkok Pattana International School, and

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<sup>15</sup> Donna Frances Timmons, “Musical Theater in the Twenty -First Century Community College,” (PhD diss., George Mason University. 2004).

<sup>16</sup> Ric Lynn Watkins, “The musical theater experience and the extent to which it affects high school students,” (PhD diss., University of Illinois at Urbana-Champaign, 2005).

<sup>17</sup> William Warren Cook Stokes, “The experience of students as part of a secondary school musical theatre course,” (PhD diss., Queen’s University (Canada), 2010).

<sup>18</sup> Kevin Sean Bospflug, “The elementary school musical as an authentic, integrated performing arts experience,” (PhD diss., Simon Fraser University, 2009).

<sup>19</sup> “Social development: Why it is important and how to impact it,” William G. Huitt, and Courtney Dawson, Accessed July 26, 2016, <http://www.edpsycinteractive.org/papers/socdev.pdf>.

<sup>20</sup> Alonza Duane Sample, “A study of the suitability of selected musicals for performance by high school students,” (PhD diss., Columbia University, 1964).

<sup>21</sup> National Economic and Social Development Board (NESDB), *The Eleventh National Economic and Social Development Plan (2012-2016)* (Bangkok: Office of the Prime Minister, 2011).

<sup>22</sup> Napisi Reyes, Interview by the author. July 12, 2016.

<sup>23</sup> Chalotorn Juntawong, “The Creation of Musicals by Dreambox Entertainment Co., LTD and Scenario Co., LTD. (1990-2010),” (Master’s thesis, Chulalongkorn University, 2011).



Protpittayapayat School (2016), produced their own musicals.<sup>24,25,26</sup>

Thus, the purpose of this study was to analyze the information from two experts and determine the processes of Thai musical theatre production that increase students' social competencies.

## Methods

This study aimed to analyze and determine four processes in musical production that promote students' social competencies in Thai social context. The methodology used is qualitative. The key informants of the cases in this study were the teachers that created a school musical or teach musical theatre programs in Thailand. Each key informant was selected based upon three requirements: 1) a current teaching position at a school or university; 2) a degree in music or theatre; and 3) creates annual production of school musicals. After key informants were chosen, the researcher carried out semi-structured interviews. The data gathered included information on main topics of musical production structure and the four musical production processes in order to determine the processes that enhance social competency.

The researcher used open-ended interview questions and recorded the interviews with an iPhone 5. During the interview some additional questions were asked to clarify or follow up on a promising answer. After each interview, the researcher played back the recordings

and transcribed them to Microsoft Word documents. Then the analysis procedure began.

Some information about the key informants, Napisi Reyes and Amanut Jantarawirote, and their musical production structures is provided below.

## Napisi Reyes

### Personal Background

Napisi Reyes is a musical theatre book writer, stage director, composer, lyricist and lecturer at the College of Music, Mahidol University in the Voice Performance Department (Musical Theatre). She also teaches at Mahidol University's Pre-College Music Theatre class. She graduated with a Master of Arts in Educational Theatre and a Master of Science in Music Education.

### Musical Production Structure

At College of Music, Mahidol University, Music Theatre program and Pre-college program, comprises of two different types of musical productions. One is the annual production in which students take part in the show or work backstage and the other is the students' recitals where they work together and craft their own show.<sup>27</sup>

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<sup>24</sup> "Mary Poppins the musical", Wattana School, Accessed July 29, 2016, <http://web.wattana.ac.th/pta53/NewsDetails.asp?nid=67>.

<sup>25</sup> "School Productions," Bangkok Pattana International School, Accessed July 19, 2016, <http://www.patana.ac.th/PatanaLife/viewPatanaLife.asp?PageID=2599>.

<sup>26</sup> "French Musicals," Protpittayapayat School, Accessed July 29, 2016, <http://www.protsocialhub.com/noussommesfrançais/>.

<sup>27</sup> "Past Productions," College of Music Mahidol University, Accessed July 29, 2016, <https://www.music.mahidol.ac.th/musictheatre/performing/past.php>.

## Amanut Jantarawirote

### Personal Background

Amanut Jantarawirote is a composer and music teacher at Tripat Waldorf School. He graduated with a Master of Fine and Applied Arts in Composition and a Bachelor of Education in Music Education.

### Musical Production Structure

At Tripat Waldorf School, theatre is part of the school curriculum. The students at each level have to perform every year, especially in year eight and year twelve. Musicals are one of the theatre performances and have started to become annual productions. The musicals here are usually written by the teachers. Some of the stories are original and some are adapted from novels. For the production process, they have two different processes. One is the elementary level production which is produced by the teachers and the other one is the high school level production where the students collaborate with the teachers as well as their friends to craft the show.

### Results

The two interviews with 1) Napisi Reyes and 2) Amanut Jantarawirote were analyzed as separate units within the main topic of four musical production processes. Then the findings from each interview were classified again by the researcher to find the similarities and differences between them. Finally, conclusion was drawn as to which process helps the students improve their social competencies.

### The analysis from the interview with Napisi Reyes

As mentioned, there are two types of musical productions at Pre-college and the College of Music, Mahidol University. From the analysis, to produce the annual production which is considered a professional production, Reyes, as well as the other teachers in the department, fully developed musicals in order to give the students a chance to learn the processes of working within their profession. On the other hand, in the students' recital production, the teachers act as facilitators. This is because the students are at a university level and already know the process of making a musical. In allowing them to create their own musicals they are given a chance to use their knowledge and expertise practically. This also helps them improve their self-perception. Throughout these processes, as a teacher and supervisor, Reyes shows her passion and care for the students. She considers the process of creating the musicals to be a means of interacting and working with others to overcome the hurdles of change.

...Musical theatre is like a small world that has its own language, culture, rules and things to accomplish. Along the journey, like in our world, we might have problems and obstacles that we need to learn to collaborate with each other.

Napisi Reyes,



**Table 1.**

***Musical Production Process of Pre-College and College of Music, Mahidol University***

	Teachers fully developed musicals (TDMs) <i>“Annual Production”</i>	Students fully developed musicals (SDMs) <i>“Students’ Recital”</i>	Analyze
General information	Obtaining the musical rights  The students can gain good examples of how to create the book, lyrics or how to arrange the music. By choosing musicals that based on ensemble cast can also help the student on working together. (e.g. Company, Into the woods, Wizard of Oz, etc.)	The students get a chance to produce the show with <u>their interpretation</u> . They learn how to <u>listen to other people’s opinion</u> and <u>think as a group</u> . (e.g The Last Five Years)	<ul style="list-style-type: none"> <li>• Teamwork</li> <li>• Respect to others opinion</li> <li>• Solve problem through collaborative learning</li> </ul>
	Audition  In the annual production, teachers usually audition and cast the students. This also helps the students on learning to <u>respect other people’s achievement</u> and <u>learn that every role is as important as the lead roles</u> . However, if some schools don’t want to audition, the teachers can choose the roles that fit the students during the workshop process.	Instead of auditioning or casting, students usually ask their friends, the junior, senior or alumni to <u>help with their performances</u> .	<ul style="list-style-type: none"> <li>• Respect to others achievement</li> <li>• Learn to be part of an ensemble (Self-reflecting)</li> <li>• Help out when people is needed (Volunteering)</li> </ul>
4 processes that promote students social competencies	1) Write a musical  When writing a musical, it doesn’t have to be spectacular. In order to teach the students to work as a group, the teachers can write a musical that based on ensemble cast that suit the students. (e.g. Life, Love, Sex, and Politically Incorrect The Musical, Mr. Dictionary the Musical, and etc.)	Students get a chance to <u>cooperate</u> with their friends who are <u>specialized in different areas</u> such as writer, composer, musical director, director, and choreographer. They understand how to <u>gather ideas on writing and creating one specific show</u> as well as how to <u>work as a group</u> . (e.g. Kluay the musical (กล้วย the musical, “Same Story” Senior Recital, etc.)	<ul style="list-style-type: none"> <li>• Group cooperation within the production</li> <li>• Gather ideas through brainstorming (Collaborative learning)</li> <li>• Teamwork</li> </ul>
		Reyes says, “...in terms of composing or making the music, it can be as simple as playing ukulele or drumming on a can...Elementary students can also create their own music but we still need a teacher to guide them...it can also be the music that based on percussion.” This process helps the students on <u>sharing ideas with their teachers and friends to create a piece of music</u> .	<ul style="list-style-type: none"> <li>• Gather ideas through brainstorming (Collaborative learning)</li> <li>• Social interaction</li> </ul>

## **The analysis from the interview with Amanut Jantarawirote**

An interview by researcher  
on July 12, 2016

At Tripat Waldorf School, there are also two types of musical productions. However, they are different from Mahidol University's productions. The musical productions that the teacher conceived are not professional musicals, but rather productions for elementary students. Due to the fact that the students are very young, the teachers need to organize the musicals as well as teach the students how to perform. On the other hand, at the high school level, Jantarawirote allows the students to help with the production. Even though they don't construct their own musical, they can feel the sense of being treated like an adult. As a teacher, Jantarawirote shows his concern for writing and producing appropriate musicals for the students.

Wouldn't it be better for the students to feel that it is their musical?

To feel the sense of belonging, and want to support others?

Amanut Jantarawirote,  
An interview by researcher  
on July 8, 2016

**Table 2.**

***Musical Production Process of Tripat Waldorf School***

		Teachers fully developed musicals (TDMs) "Elementary level"	Students partially developed musicals (SDMs) "High school level"	Analyze
General information	Licensed musical	Tripat school never obtained a licensed musical for elementary level student.	Tripat school obtained one licensed musical for high school. Jantarawirote says "When choosing the musical, the important questions are, which musical is the most suitable musical for this group of students...and what should they get from the show?"  (i.e. Thai version of Man of La Mancha)	
	Audition	There is no audition process because the teachers believe that sometimes the students who got the lead roles separated themselves from their friends. Since Tripat teachers value how precious each individual student's personality and characteristics, therefore it is the teacher's task to delegate the most appropriate role of the musical character to each student. Jantarawirote says, "Is it necessary that the student who got the most beautiful voice has to get the lead role?...Wouldn't it be better for the students to feel that, it is their musical? To <u>feel the sense of belonging</u> , and want to <u>support each other</u> ." It is clearly represented that, the teachers have to know their students in order to give them the suitable and comfortable roles.		<ul style="list-style-type: none"> <li>• Sense of belonging</li> <li>• Sense of appreciation</li> <li>• Peer support</li> </ul>
4 processes that promote students social competencies	1) Write a musical	Jantarawirote says "it can be like an oratorio where students help each other on telling the story...if the students are not comfortable with the solo part, they can all sing together and then choose someone to act out like traditional Thai classical masked dance (Khon). The most important thing is, to find what is appropriate and comfortable to the students. Don't make them feel like they have to out shine each other to be notice...Theatrical production is where we are working together."	The students get a chance to <u>research on what show they want to do then discuss with their teachers</u> . Once they get the story, teachers work on the book and songs while the students help with production. Students learn to <u>work on specific roles and also learn how to collaborate with other students to produce the show</u> . Jantarawirote says "these process of learning are based on the curriculum...students will <u>learn how their contribution help the production as a whole</u> ".	<ul style="list-style-type: none"> <li>• Teamwork</li> <li>• Communicating and negotiating with others (Interpersonal skills)</li> <li>• Responsibility on specific roles</li> <li>• Cooperate and collaborate with others</li> <li>• Contribution to others and the project (Teamwork)</li> </ul>

4 processes that promote students social competencies		In terms of creating or composing music, teachers at Tripat school are usually written the music for the students. Most of the songs for elementary students are in unison with some two parts harmony. Jantarawirote says “if we want the students to participate in creating music, we can use Orff method by <u>letting them create</u> easy melody with accompaniment (drone).” On the other hand, in high school level, <u>the music teacher collaborates with the students on searching and choosing music styles</u> that would fit different scenes. The teacher is also written a musical that suit the student’s characters and their vocal range.	<ul style="list-style-type: none"> <li>• Gather ideas through brainstorming (Cooperative learning)</li> <li>• Social interaction</li> <li>• Communicating and negotiating with others (Interpersonal skills)</li> </ul>	
	2) Rehearsals	Elementary students rehearse their performance with their teachers during class hours so, they learn the <u>process of working as a group on rehearsing the musical</u> .	High school students <u>rehearse their performance more than 100 hours</u> after school or on weekends. They <u>learn how to plan rehearsals and collaborate with people in different areas even with the parents</u> . During the rehearsal, they learn to <u>help each other with lines and songs and how to perform as a group</u> . The students, who are in the band, is being treat like professional musicians. These rehearsals help the students on discovering that <u>every roles is important</u> .	<ul style="list-style-type: none"> <li>• Teamwork</li> <li>• Sense of belonging in the group</li> <li>• Effective participators</li> <li>• Collaborate with peers</li> <li>• Social interaction</li> <li>• Interpersonal skills</li> <li>• Every roles is important (Respect to others)</li> </ul>
	3) Backstage and Technical Routines	Not applicable because the students are too young so it’s usually done by the school staffs.	The students learn to <u>help each other on creating the sets and props</u> . Jantarawirote says “year eleven students usually <u>help year twelve’s musical by being their backstage and technical staffs</u> ...They also need to be there on dress rehearsals in order to plan for lighting.” Therefore, the students learn how to <u>collaborate with teachers and students in different years</u> .	<ul style="list-style-type: none"> <li>• Group collaboration</li> <li>• Help out when people is needed (Volunteering)</li> <li>• Interpersonal skills</li> <li>• Sense of community</li> </ul>
	4) Performance	Jantarawirote says, “students get soul quality through the musical...when the students perform, the music resonances within their souls which also <u>transfer to the audiences</u> . They also learn the process of <u>running a performance, how to collaborate and work as a team</u> .		<ul style="list-style-type: none"> <li>• Teamwork</li> <li>• Collaboration</li> </ul>

## **Comparison of the two classification: TDMs and SDMs**

This part of the research examines four processes of musical productions and identifies how each process enhances students' social competencies. The analyses were separated into two different types of musical productions: 1) Teacher fully developed musicals (TDMs) and 2) Student partially/fully developed musicals (SDMs).

### **1) The process of writing a musical**

#### **Teacher fully developed musicals**

Even though the productions that teachers fully develop don't involve the students, writing a musical that takes on the concerns of the student cast helps them feel a sense of belonging in the group and enables them to work and help each other when they participate in rehearsals and performances.

#### **Student partially/fully developed musicals**

The process of creating a musical helps students increase their social competencies through cooperative and collaborative learning. Cooperative learning is utilized when the students have been assigned by the teachers or their friends to take on specific roles in order to create a performance or production. When given these roles, students learn to take responsibility for their parts. Collaborative learning is used when students gather ideas (brainstorming) and perform tasks such as writing and producing the musical. Moreover, this process also develops students' interpersonal skills and social skills.

### **2) The process of rehearsal**

#### **Teacher fully developed musicals**

Rehearsal with the teachers or professional directors (college level), gives the students an opportunity to learn from the experts. It also teaches them to collaborate and help each other during rehearsal.

#### **Student partially/fully developed musicals**

During the process of writing and/or producing a musical, students learn how to contribute as effective participants. They learn how to collaborate with others (within and between the group) while improving their interpersonal skills. It also gives the students an opportunity to be both team leaders and team participants as well as allows them to discover that, in order to succeed, they need to respect each other because every role is equally important.

### **3) The process of backstage and technical routines**

#### **Student partially/fully developed musicals**

In Tripat School's tradition, the students in lower grades volunteer to help their senior colleagues with backstage and technical routines. Not only does this help them to learn the process of running the show but also builds the sense of community where people are relying on each other.

### **4) The process of performing on a stage**

Both Teacher fully developed musicals and student partially/fully developed musicals share the following similarities:



During the performance, students gain the ability to integrate the arts as well as build a sense of unity. They learn how to perform as an ensemble where everyone collaborates and helps each other to craft the show. Moreover, singing as a choir also teaches students how to blend their voices as well as their thoughts and minds.

From the analysis, there are many skills that occur in each process that can improve students' social competencies. In relation to Howard Gardner's multiple intelligences, these skills can also enrich students' interpersonal and intrapersonal intelligence (Gardner, 2006). Interpersonal intelligence or "people smart"

(p.15) is the ability to interact, work and communicate with other people. This also includes creating empathic understanding of other people's intentions, desires, thoughts and feelings. On the other hand, Intrapersonal intelligence or "self-smart" (p.17) is the ability to understand oneself, recognize inner feelings, ones' range of emotions, strengths and limitations as well as be able to motivate and challenge oneself to reach goals. Although they are quite different, both are needed in order to succeed in life (p.18). The above analysis is summarized in table 3 below.

**Table 3.**  
*Social Competencies gained during the full production of the musical: Quantitative analysis*

Musical Production Process	Social Competencies													
	Interpersonal Intelligence										Intrapersonal Intelligence			
	Sense of belonging in the group	Group cooperation	Group collaboration	Interpersonal skills	Social interaction	Teamwork	Team leaders or team participants	Sense of community	Unity	Blending	Respect to others	Responsibility	Effective participants	Contribute to the rehearsal process
<b>1) Write a Musical</b>														
TDMs														
SDMs	√	√	√	√	√	√				√	√			
<b>2) Rehearsal</b>														
TDMs			√	√	√							√	√	
SDMs			√	√	√	√	√			√	√	√	√	
<b>3) Backstage and Technical Routines</b>														
TDMs	N/A													
SDMs		√		√	√			√						√
<b>4) Performance</b>														
TDMs			√			√			√	√				
SDMs			√			√			√	√				

## Conclusions

### Key Findings

Both key informants in this study described their musical theatre production process from the first process of writing a musical, rehearsing, backstage and technical routines until the performance. The objective of this study was to analyze and determine four processes of musical production that promotes students' social competencies in Thai social context. Key findings are presented in table 4 below.

**Table 4.**

***Social Competencies gained during the full production of the musical: Quantitative analysis***

Musical Production Process	Social Competencies
<p>1) <b>Write a Musical</b></p>	<p>This process, students develop their social competencies through SDMs production.</p> <p><u>Interpersonal intelligence</u></p> <p>Interpersonal intelligence is gained by the social interactions that have been created during collaborating and cooperating processes which help them to communicate, feel the sense of belonging, work as a team and respect others.</p> <p><u>Intrapersonal Intelligence</u></p> <p>The students improve their intrapersonal Intelligence when they learn to take their responsibility.</p>
<p>2) <b>Rehearsal</b></p>	<p>Rehearsal is one of the most important process that constructs an environment which supports students' social competencies in both TDMs and SDMs production.</p> <p><u>Interpersonal intelligence</u></p> <p>In this process, interpersonal intelligence not only increases when the students communicate and collaborate with their friends or teachers, but also enhances when they learn to accept one another as team leaders and team participants</p> <p><u>Intrapersonal Intelligence</u></p> <p>By participate in the rehearsals, students already enhance their intrapersonal Intelligence because they need to be responsible for their parts as well as learn to motivate themselves in order to be an effective participators that contribute to the process.</p>
<p>3) <b>Backstage and Technical Routines</b></p>	<p>In this process, social competencies are promoted when the students in different grades level or areas help each other to craft a show.</p> <p><u>Interpersonal intelligence</u></p> <p>Interpersonal intelligence is enriched through the sense of community where the students help and rely on each other. They communicate, collaborate and interact with each other in order to run a successful show.</p> <p><u>Intrapersonal Intelligence</u></p> <p>By volunteering, the students improve their intrapersonal intelligence because some of the students come from the lower grade level so, they need to challenge and motivate themselves in order to help out with the production. This could also help them to realize their own strengths and limitations.</p>
<p>4) <b>Performance</b></p>	<p>The students in both TDMs and SDMs, gain their social competencies on the stage during the performance.</p> <p><u>Interpersonal intelligence</u></p> <p>When the students are performing, they increase their interpersonal intelligence because they need to connect and collaborate with other characters to create the atmosphere of the show. They need to perform together as one (Unity). By singing together, they also learn how to blend their voices as well as their thoughts and minds.</p> <p><u>Intrapersonal Intelligence</u></p> <p>Even though, the process is not appeared to enhance intrapersonal intelligence, it might occurs within the students, like Jantarawirote says "students get soul quality through musicals"</p>

Musical theatre is an important educational tool that integrates various learning areas of the arts. Many researchers have discovered that it can develop the participants' social competencies. In order to discover how musical theatre would help address Thailand's situation of decrease in social competencies, this researcher analyzed the information from two experts and determined four processes of Thai school musical theatre production that can promote students' social competencies. By revisiting the objective with both key informants, their musical production can be separated into two types which are the teacher fully developed musicals (TDMs) and the student partially/fully developed musicals (SDMs). While TDMs production only improves students' social competencies through rehearsal and performance, all processes of SDMs production enhances students' social competencies. When observing the details of each process, different skills used to achieve social competency are evident. By using Howard Gardner's multiple intelligences, the researcher has determined and grouped these skills into interpersonal and intrapersonal intelligence. The researcher found that almost every process can develop both students' interpersonal and intrapersonal intelligences except the stage performance process which only improves students' interpersonal intelligence. Nevertheless, it can be seen that both intelligences are used to support students' social competencies.

In conclusion, both teacher fully developed musicals (TDMs) and the student partially/fully developed musicals (SDMs) can be used to increase Thai students' social competencies. Since production is a long process that requires working with other people, students can develop various skills such as group collaboration, group cooperation, teamwork, and responsibility. All of these skills lead to improvements in their social competencies.

## Implications

The implications of this study are drawn from the musical theatre research on social competencies and data connections.

The first implication is from the production process. Firstly, in process of writing a musical, it is better if the teachers allow the students to help them or even let them create their own musical. For example, with the help of the teachers, elementary students can create simple songs by using Orff Method of melody and ostinato (accompaniment). In the rehearsal process, whether with or without the teachers, agreement on specific roles should be made so that the students know what to do or not to do. When specific roles are given the teachers have to make sure that the students are comfortable within their roles and that they will take responsibility. During the backstage process and technical routines of SDMs production, creating the tradition presented in the research would be an effective process to build the sense of community as well as help the lower grade level students prepare themselves for their own musical. Lastly, before the performance, the teachers should prepare the students from their voices, bodies, hearts and souls. They can also use activities that create a sense of community and unity.

The second implication details how to adapt these processes to classroom teaching. Each process of musical theatre can be implemented in the classroom. For example, in music class, teachers can ask the students to separate into groups and create a simple song to perform within two weeks while the teacher becomes a facilitator. In the process of creating the song, students will learn to work together as a group, collaborate and exchange ideas. After that, they will make time to rehearse so that everyone can perform and sing correctly. Finally, when it comes to the performance, they will learn to listen to each other and perform as one.

This study suggests two further research projects. The first is to look into the possibility of creating a musical that integrates all three subjects in the Thai Arts Standards. Due to the fact that the learning areas of the arts in Thailand Basic Education Core Curriculum are separated, it would be beneficial to implement musicals that combine them together. The second suggestion is that it is possible to create a musical where the elementary students are involved with some of the production processes, such as creating the story, dance routines, music and props. This study suggests that elementary musicals are usually created by the teachers.

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# The Four Seasons: An Artistic Integration between Music, Painting, and Poetry

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## **Abstract**

The exceptional artistic integration between painting, music, and poetry of Vivaldi's *Four Seasons* inspired the researcher to discover how the original accompanying poems relate to the performance choices made by seven soloists: 1) Gidon Kremer 2) Anne Sophie Mutter 3) Nigel Kennedy 4) Itzhak Perlman 5) Kyung Wha Chung 6) Julia Fischer 7) Janine Jansen. In particular, this study examines the first movement of Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera). This research employed qualitative methodology aimed to analyze five areas: 1) tempo 2) bowing 3) articulations 4) dynamics 5) expressions.

Results reveal that out of all the soloists, Kennedy played the fastest tempo in the beginning, Fischer at the "Thunder and lightning announce a storm", and Chung was the slowest at both. Perlman, on the other hand, used a special bowing technique (spiccato) rather than altering the tempo to present "The bird welcome it with their happy songs" in a different way from other soloists. Generally, all male soloists played in a style with more staccato while all females played in a style with more legato especially at the beginning when the

sonnet described "Joyful spring has arrived". Kennedy, Fischer, and Jansen made the dynamics of the piece more apparent while the others soloists made the dynamics more subdued. During live performance, Perlman, Mutter and Fischer represented the movement of the piece with inner expressions, while the others soloists drew attention to physical aspects. Finally, Jansen was able to evoke images of birds singing in spring, murmuring brooks and thunder storms for the part "When they are silent, the birds take up again their harmonious songs".

## **Introduction**

Each work of classical music has related historical details and, for many works, the composer's intention towards the concept and meaning of the piece is known. Accordingly, if the listeners listen to the piece with some prior knowledge, they should gain a higher level of appreciation. Similarly, the musicians who study the piece thoroughly will always translate and express music through their performances with more emotion.



Vivaldi's *The Four Seasons* is an exceptional example of the interconnection and integration between painting, music, and poetry. The way we could appreciate and be more sentimental with classical music would be to know the history and the story that the composer genuinely wanted to convey to us.

Commentary on the interconnections between poetry, music, and painting has been published since 1715, when Jean-Baptiste Dubos claimed in his *Critical Reflections on Poetry and Painting* that:

“just as painting represent the forms and colors of nature, so does music represent the tones, the accents, the sighs, the modulations of the voice, in short all of the sounds through which nature itself expresses the feelings and passions.”<sup>1</sup>

In 1762, Giovanni Bellori described in his *Lives of Modern Painters, Sculptors and Architects* how Lanfranco's ceiling decoration at St. Andrea dell Valle in Rome “has been rightly compared to full-bodied music, in which all the tones come together to form a harmony.”<sup>2</sup> From this relationship, composers and painters alike have been influenced and created art based on the other art forms. Music, art and poetry have been intertwined and compared since early times.<sup>3</sup>

Antonio Vivaldi, “The Red Priest,” was considered by many to be one of the greatest composers of the

Baroque period.<sup>4</sup> He wrote more than 500 concertos, of which one of the most famous is *The Four Seasons*.<sup>5</sup> *The Four Seasons* was inspired by four paintings of the seasons by the Italian painter, Marco Ricci.<sup>6</sup> Although those paintings have disappeared mysteriously, their spell must have been very powerful to inspire a musical piece like *The Four Seasons*. It was not usual at the time for composers to publish concertos with accompanying poems. There is no conclusive evidence as to who the author was, but Talbot (1978)<sup>7</sup> believed the poems were possibly written by Vivaldi himself. However, there is no evidence as to whether Vivaldi wrote the poems first or the concertos; the most plausible explanation is that both were written simultaneously. Another piece of evidence to support the idea that the poems were written by Vivaldi himself is that, other than the poems, there were descriptions in the score to give an idea to the musicians as to how they should play.<sup>8</sup> For example, Vivaldi wrote “Frozen and shivering in the icy snow” in the beginning of “Winter” and wrote “A terrible wind” when the solo violin starts playing the aggressive sound to represent it. Therefore, it is likely that Vivaldi's depictions in the score of *The Four Seasons* were written with intent in order to combine the poetry and the music.<sup>9</sup>

The poems that accompanied all four concertos in *The Four Seasons* are classified as sonnets. Sonnets were originally created by the Italian poet Giacomo da Lentini in 13<sup>th</sup> century and consist of fourteen lines.<sup>10</sup>

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<sup>1</sup> Jean-Baptiste Dubos, *Critical Reflections on Poetry and Painting* (London: J. Nourse, 1748)

<sup>2</sup> Giovanni Bellori, *Lives of Modern Painters, Sculptors and Architects* (New York: Cambridge University Press, 2005)

<sup>3</sup> Jennifer Sue Shank, *The effect of visual art on music listening* (Doctoral Dissertation, University of Kentucky, 2003)

<sup>4</sup> Walter Kolneder, *Antonio Vivaldi: His Life and Work* (London: Faber and Berkeley, 1970)

<sup>5</sup> Karl Heller, *Antonio Vivaldi: The Red Priest of Venice* (Portland, Oregon: Amadeus Press, 199)

<sup>6</sup> National Arts Centre, *Vivaldi and the Four Seasons* (Ottawa: Canada, 2006)

<sup>7</sup> Michael Talbot, *Vivaldi* (London: J.M. Dent & Sons, Ltd, 1978)

<sup>8</sup> Marc Pincherle, *Vivaldi: Genius of the Baroque* (New York: Norton, and London: Gollancz, 1957)

<sup>9</sup> Paul Everett, *Vivaldi: The Four Seasons and Other Concertos, Op. 8* (Cambridge: Cambridge University Press, 1996)

<sup>10</sup> Michael Spiller, *The Development of the Sonnet: An Introduction* (London: Routledge, 1992)

Even if the sonnet for *The Four Seasons* was not critically acclaimed, it represents the concertos in a fitting way. The sonnet was divided into three parts which were used to describe each movement of the concerto. Figure 1 shows the sonnet of “Spring” as translated by Canada’s National Arts Centre (2006)

**‘Spring’**

Translated by  
Canada National Arts Centre

**1**

Joyful Spring has arrived,  
The birds welcome it with their happy songs,  
And the brooks in the gentle breezes  
Flow with a sweet murmur.

The sky is covered with a black mantle,      **(accompany 1<sup>st</sup> movement)**  
Thunder and lightning announce a storm.  
When they are silent, the birds  
Take up again their harmonious songs.

**2**

And in the flower-rich meadow,  
To the gentle murmur of leaves and plants.      **(accompany 2<sup>nd</sup> movement)**  
The goatherd sleeps, his faithful dog at his side.

**3**

To the merry sounds of a rustic bagpipe.  
Nymphs and shepherds dance in their beloved spot      **(accompany 3<sup>rd</sup> movement)**  
When Spring appears in its brilliance.

*Figure 1. The sonnet of Spring*

According to the information provided, the researcher was compelled to research how, if at all, these poems related to performances by seven soloists, and to compare the differences in the soloists’ interpretative choices in five areas: 1) tempo 2) bowing 3) articulations 4) dynamics 5) expressions.

## Methods

To collect all the information of *Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera) 1<sup>st</sup> movement: Allegro*, the researcher used the orchestra's full music score with Italian sonnets and descriptions. The orchestra score contains five parts as follows: solo violin, first violin, second violin, viola, and continuo part. The music score was a MutopiaBSD edition,

downloaded from the International Music Score Library Project (IMSLP) and was used to identify melodies, harmonies, form structures, keys, dynamics, textures and the part of sonnet that the music represents. Table 1 summarizes the relationships between sonnet descriptions and musical form.

**Table 1: The relationships between sonnet descriptions and musical analysis**

Bar number	Sonnet descriptions	Musical analysis
1-13	Joyful spring has arrived	The tutti play the ritornello's main theme part in the key of E major and common time 4/4. There are contrasting dynamics starting with loud (forte) and then soft (piano). The melody and the harmony play along together create a homophonic texture.
13-27	The birds welcome it with thier happy song	Still in the key of E major. The violins (Soloist, 1st violin, 2nd violin) represent the birds's song with charming violin technique such as trills, modants and ornamented notes. Also, it has the descending scales in semiquaver rythemes. Polophonic textures are all used in this part.
27-31	-	The second half of ritornello. The tutti plays the main theme in the key of E major. Homophonic texture with syncopated rhythm, trills and a perfect cadence.
31-40	And the brooks in the gentle breezes flow with a sweet murmur	The step movement in the key of E major rising and falling. Solo violin, 1st violin and 2nd violin play descending scale in semiquaver rhythms to evoke the brooks. At bar 37, all 3 violin parts play minims. Viola just plays one repeat note. The basso continuo takes up the semiquaver movement.
40-44	-	The second half of the ritornello theme starts again but this time it modulates to the dominant key which is B major. Homophonic texture with syncopated rhythm, trills and a perfect cadence just like before.
44-55	The sky is covered with a black mantle Thunder and lightning announce a storm.	Demisemiquavers play repeated notes and ascending scales to evoke the storm. At bar 47, the soloist starts playing the rising triplet semiquaver, and then going down with all the tutti plays the descending demisemiquaver to the end in the key of C# minor, which is the relative minor key.
55-59	-	The second half of ritornello theme that is still in the key of C# minor, playing again with syncopated rhythm, trills and a perfect cadence. All in homophonic texture
59-65	When they are silent, the birds take up again their harmonious songs.	Solo violin and the 1st violin play ascending chromatic scales based on C# minor chord. 2nd violin joins with trills, semiquavers and demisemiquavers. This part is the polyphonic texture.
66	-	The last part of the movement begins
70-76	-	Solo violin takes up the part which has characteristics of a cadenza.
76-82	-	Tutti starts the second half of ritornello theme onwards in the key of E major. The texture is homophonic and it ends with a perfect cadence.

The performances analyzed in this comparative study have been chosen after careful consideration. The soloists are all living performers and top-level violinists of different nationalities. Most of them have performed with the top-level orchestra and professional string chamber orchestra.<sup>11</sup> All performances are presently available on social network channels. Seven performances have been used in this research: 1) Gidon Kremer with the English Chamber Orchestra in 1981, 2) Anne Sophie Mutter with the Berlin Philharmonic Orchestra in 1987, 3) Nigel Kennedy with the English

Chamber Orchestra in 1989, 4) Itzhak Perlman with the Israel Philharmonic Orchestra in 1990, 5) Kyung Wha Chung with a group of young musicians that she organised and trained by herself in 1997, 6) Julia Fischer with the Academy of St Martin in the Fields in 2011, 7) Janine Jansen with the Amsterdam Sinfonietta in 2014.

The table below shows the information of Vivaldi's *The Four Seasons* performances performed by these virtuosos. They were filmed during the year 1981-2014.

**Table 2: Information regarding the seven soloists (listed in chronological order of the performance)**

Soloist	Gidon Kremer	Anne Sophie Mutter	Nigel Kennedy	Itzhak Perlman	Kyung wha chung	Julia Fischer	Janine Jansen
<b>Informations of soloists</b>							
<b>Nationality</b>	Latvian	German	British	Israeli-American	South Korean	German	Dutch
<b>Born</b>	27 February 1947	29 June 1963	28 December 1956	31 August 1945	26 March 1948	15 June 1983	7 January 1978
<b>Age</b>	69	53	60	71	68	33	38
<b>Studied with</b>	David Oistrakh	Aida Stucki	Dorothy DeLay	-Ivan Galamian - Dorothy DeLay	Ivan Galamian	- Lydia Dubrowskaya - Ana Chumachenco	-Coosje Wijzenbeek -Philippe Hirschhorn -Boris Belkin.
<b>Conservatory</b>	Moscow Conservatory	Winterthur Conservatory	-Yehudi Menuhin School of Music -Juilliard School	Juilliard School	Juilliard School	-Leopold Mozart Conservatory - Munich Academy of Music	Utrechts Conservatorium
<b>Prizes and Awards</b>							
<b>- Awards</b>	- Grammy Awards (2002)	-Grammy Awards (1994) (1999) (2000) (2005)	-BRIT Awards -Prestigious German Echo Award -The Amadeus Prize -etc.	-15 Grammy Awards during the year 1977-1995 -Honored with the Medal of Liberty by President Reagan -etc.	-Medal of Civil Merit from the South Korean government -Gramophone Awards	- The Classic FM Awards -etc.	-Dutch Music Prize - Royal Philharmonic Society Instrumentalist Award
<b>- Competitions</b>	-Queen Elisabeth Music Competition -Paganini Competition -International Tchaikovsky Competition			-Leventritt Competition	-Leventritt Competition	-International Yehudi Menuhin competition -Eurovision Competition	

<sup>11</sup> Gramophone, The world's greatest orchestras (Accessed July 16, 2016. <http://www.gramophone.co.uk/>)

**Table 3: Information regarding the seven performances (listed in chronological order of the performance)**

Soloist	Gidon Kremer	Anne Sophie Mutter	Nigel Kennedy	Itzhak Perlman	Kyung wha chung	Julia Fischer	Janine Jansen
<b>Informations of performances</b>							
<b>Performance's year</b>	1981	1987	1989	1990	1997	2011	2014
<b>Age at the year of performance</b>	34	24	33	45	49	28	36
<b>Country (The performance was filmed)</b>	England	Germany	England	Israel	Korea	Wales	Netherlands
<b>Orchestra</b>	English Chamber Orchestra	Berlin Philharmonic Orchestra	English Chamber Orchestra	Israel Philharmonic Orchestra	A group of young musicians she organised and trained by herself	Academy of St Martin in the Fields	Amsterdam Sinfonietta
<b>Conductor</b>	-	Herbert von Karajan (Harpisichord)	-	-	-	Kenneth Sillito	-
<b>Musicians</b>	21	31	22	21	13	12	19
<b>Instruments</b>							
1st violin	6	8	6	6	3	3	5
2nd violin Viola	5	8	5	5	3	3	5
Cello	4	6	4	4	2	2	4
Double Bass	3	4	3	3	2	2	3
Harpisichord	2	3	2	2	2	1	1
Lute	1	2 (Conductor included)	1	1	1	1	1
			1				

## Results

The topics analyzed are: 1) tempo 2) bowing 3) articulation 4) dynamics 5) expressions. The analysis was performed on the first movement of the first concerto.

In 1981, *Gidon Kremer* performed with music score and played at an almost constant speed through the movement, quarter note = 110. His bowing techniques including *detache* on string, *martele* stroke, and slur to create the *legato* and *staccato* sounds that are generally separate. The difference between *forte* and *piano* were not greatly different. He performed with a

clear and strong sound, full of inner expressions and physical movements.

In 1987, *Anne-Sophie Mutter* performed without the score. Like *Kremer*, she performed with a consistent tempo throughout the movement, but slightly slower, at around quarter note = 106. *Mutter's* bowing techniques include *detache* on string, *martele* stroke, and slurs to create the *legato* and *staccato* articulations. In my opinion, each phrase sounded connected. There was little differences between *forte* and *piano*, but she often performed *diminuendo* at the end of phrases. Her

character was sharp and fully controlled in German style with a lot of inner expression.

In 1989, Nigel Kennedy performed on a recording that is reportedly the best-selling classical recording of all time.<sup>12</sup> The music score was not used in this performance, and he walked around the stage, moving closer to the musicians who were accompanying his solo parts. He always prioritized communication with the orchestra, engaging with the other musicians through physical movements and eye contact. He used full bow lengths to create a large sound and played at a fast tempo of quarter note = 114-120. His bowing techniques included *detache* on string, *martele* stroke and slur to create the *legato* and *staccato* articulations, and the sounds were generally separated. The character of his interpretation was quite aggressive compared to the other six soloists, as he played with a powerful energy, which produced furious sounds and very apparent dynamic contrasts. In my opinion, his style evoked the character of “Thunder and lightning announce a storm” better than “Joyful spring has arrived” or “The bird welcome it with their happy songs” part

Itzhak Perlman had a chance to perform this piece before with the Israel Philharmonic conducted by Zubin Mehta in 1982, featuring a different soloist in each concerto. Isaac Stern played ‘Spring’, Pinchas Zukerman presented ‘Summer’, Schlomo Mintz leded ‘Fall’, and ‘Winter’ was concluded by Perlman. During this performance in 1990, Perlman performed with music score and also conducted the orchestra with his bow simultaneously, thus he did not play the tutti part. The tempo was about quarter note = 105-115. The bowing techniques he applied to this movement were a bit different from the other soloists as he used *spiccato* in “The bird welcome it with their happy songs” part, which caused the bow to bounce more strongly off the

string and created different image of how the bird sounded in other soloists’s performances. The dynamics of *forte* and *piano* sounded clearly only in the tutti part. His expressions were presented in the similar way that he conducted the piece, which conveyed precise and strict tempo and less *ritardando*.

In 1991, Kyung Wha Chung performed *The Four Seasons* with a small group of 13 young musicians she organised and trained by herself. She did not need the music score during the performance, and she played with a relaxed posture, playing the piece in a rather slow tempo of about quarter note = 100-105. Chung’s bowing techniques including *detache* on string, *martele* stroke and slur to create the *legato* and *staccato* articulations, which mostly sounded connected. Dynamics of *forte* and *piano* could be heard clearly only in the tutti part. She had a lot of facial expressions and physical movements, a well-known feature of her unique style.

Julia Fischer started playing the beginning of the piece with quite a fast tempo at quarter note = 110 and then reached her peak at 130 during the “Thunder-Lightning-Storm” (measure 44-55). Her bowing techniques including *detache* on string, *martele* stroke and slur to create the *legato* and *staccato* articulations, which sounded clean and clear. Similarly, *forte* and *piano* were also interpreted clearly. She used different parts of the bow to make changes in dynamics clear. To express *forte*, she used the lower part of the bow, and played at the tip of the bow for *piano*. Her expression was sharp and controlled in the German style. In my opinion, her musical expression was more clearly presented than her physical expression.

Janine Jansen performed with the score and played the tempo at around quarter note = 104-117. She interpreted this movement in the Romantic style,

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<sup>12</sup> Peter Gutmann, *Antonio Vivaldi The Four Seasons*. (Accessed July 16, 2016. <http://www.classicalnotes.net/classics/vivaldi.html>)

representing the *birds song* with the articulations combining *legato*, *dolce and grazioso*. Except for the standard bowing techniques that are required in this movement, her slur bowing was very connected and emphasized. The *crescendo* and *diminuendo* in one phrase, along with the dynamic contrast in the tutti part can be heard clearly. Jansen performed with a lot of expression; musical, physical, and facial.

After reviewing these seven performances, the researcher made conclusions in the five areas of tempo, bowing, articulations, dynamics, and expressions as followed.

Regarding tempo, the fastest tempo at the beginning of the movement was played by Kennedy at quarter note =114 and the slowest by Chung at quarter note =100, but when the soloists hit the 'Thunder-Lightning-Storm' part (measure 44-55), most of them increased the speed up and Fischer made the fastest tempo at quarter note =130 while Kremer and Mutter maintained the same speed for the rest of the movement which are at quarter note =110 and quarter note =116.

All soloists used the same technique for the bowing which were *detache* on string, *martele* stroke and slur except Pealman who was the only one that played the *Song of the Birds* part with *spiccato*. For the articulations, beside the normal *legato* and *staccato*, there was a different style of sound that each of them created. According to my observation, all male soloists played more separated sounds while all female soloists played more connected sounds.

Among all of them, there were three soloists that performed with apparent dynamic contrast, which are Kennedy, Fischer, and Jansen. The other four performances can be clearly distinguished only in the tutti part.

What really made the seven performances obviously dissimilar was the soloists's expression. All of them

played this movement with great tone quality, technique and skill, but they were all expressing the feelings of 'Spring' in their own unique ways. The two German soloists, Mutter and Fischer, and the Israeli Perlman, performed with less facial expressions or physical movement. The three of them seemed more stable and consistent. On the contrary, Kremer, Kennedy, Chung and Jansen all made a lot of physical movements, although the most outstanding musical expressions were giving by Kennedy and Jansen. However, both of them interpreted 'Spring' in different ways. Kennedy performed with a very aggressive character and powerful energy. In my opinion, Jansen conveyed this movement in the style that described the melodious birds song in the most decent way also the part of sonnet that describe "The brooks in the gentle breezes flow with a sweet murmur" as well.

## Discussion and Conclusion

The research findings illustrate how seven performances of Vivaldi's *Four Seasons* relate to the poetry of the composition, and how performance choices vary accross five topics: 1) tempo 2) bowing 3) articulations 4) dynamics 5) expressions were as followed

Results revealed that Kennedy played the fastest tempo in the beginning, Fischer at the Thunder-Lightning-Storm part, and Chung was the slowest at both. Perlman was the one who added a special bowing technique which was *spiccato* in the part "The bird welcome it with their happy songs". All male soloists played more separated sounds while all females played more connected sounds, which can be heard clearly in "Joyful spring has arrived". Kennedy, Fischer and Jansen made dynamics more apparent while the others were less noticeable. Perlman, Mutter and Fischer represented the movement with more inner expressions and the others expressed more physically. Jansen was the one who evoked most the picture of birds singing in spring, murmur brooks and thunder storm as the sonnet described.



Table 4: An analysis of seven soloists's performances of Vivaldi's Four Seasons (Spring, 1<sup>st</sup> movement)

Soloist	Gidon Kremer	Anne Sophie Mutter	Nigel Kennedy	Itzhak Perlman	Kyung wha chung	Julia Fischer	Janine Jansen
<b>Tempo</b>	110	106	114-120	105-115	100-105	110-130	104-117
<b>Bowing</b>	-Detache on string -Martele Stroke -Slur	-Detache on string -Martele Stroke -Slur	-Detache on string -Martele Stroke -Slur	-Detache on string -Martele Stroke -Spiccato -Slur	-Detache on string -Martele Stroke -Slur	-Detache on string -Martele Stroke -Slur	-Detache on string -Martele Stroke -Slur
<b>Articulations</b>	-Legato -Staccato -More separated sound	-Legato -Staccato -More connected sound	-Legato -Staccato -More separated sound	-Legato -Staccato -Spiccato	-Legato -Staccato -More connected sound	-Legato -Staccato	-Legato -Staccato -More connected sound
<b>Dynamics</b>	Quite in the same level, not a lot of differences between forte and piano	Forte and piano quite in the same level, a little bit of diminuendo at the end of the phrase	Very apparent dynamic contrast	Dynamics of Forte and piano can hear clearly only in the tutti part	Dynamics of Forte and piano can hear clearly only in the tutti part	Forte and piano making from a different part of the bow	Very apparent dynamic contrast, crescendo and diminuendo in one phrase
<b>Expressions</b>	*			*			*
	Very clear and strong sound, full of inner expressions and physical movements	Sharp and controlled in German style with inner expression	Aggressive character with powerful and furious sounds	Present in a way of conductor. Precise and strict to the tempo, less ritardando	Full of facial expressions and physical movements	Sharp and controlled in German style, express feeling to the music more than physical expressions	Full of facial expressions and interpretation in the Romantic style. Represent the birds song with the sweet emotions

\*Performed with music score



**Table 5: Range of variation in the soloists’s interpretation toward five topics: tempo, bowing, articulations, dynamics, expressions.**

<b>Tempo</b>	Fastest	Kennedy (at the beginning), Fischer (at the Thunder-Lightning-Storm)
	Slowest	Chung (at both parts)
<b>Bowing</b>	General technique	Kremer, Mutter, Kennedy, Chung, Fischer, Jansen
	Special technique added	Pealman (spiccato)
<b>Articulations</b>	Separated	Kremer, Kennedy, Pealman
	Connected	Mutter, Chung, Fischer, Jansen
<b>Dynamics</b>	Apparently	Kennedy, Fischer, Jansen
	Less apparently	Kremer, Pealman, Mutter, Chung
<b>Expressions</b>	Internal	Pealman, Mutter, Fischer
	External	Kennedy, Jansen, Chung, Kremer

## Implementation

It is apparent how the painting inspired the composer to create both the poems and music, and also therefore influence the musician to perform the music in different ways. The arts of music, painting, and poetry, although often associated, are rarely studied together or used as a tool to teach students in music classrooms.<sup>13</sup>

Music education researchers should consider that the effect of related painting and poetry could enhance the students’ knowledge of music, attitude and even music appreciation.<sup>14</sup>

The first movement of Spring represents the image of the birds, streams, storm, thunder, and lightning as the sonnet describes. For young children, like primary school students, the opportunity to see the painting alongside listening to music and reading the poems or a story, might prove to be an important aid in creating an effective musical learning environment.

<sup>13</sup> Jennifer Sue Shank, *The effect of visual art on music listening* (Doctoral Dissertation, University of Kentucky, 2003)

<sup>14</sup> Jeehea Baek, *The effect of music instruction using picture books and creative activities on musical creativity, music aptitude, and reading ability of young children* (Doctoral dissertation, Arizona State University, 2009)

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# Contributions of Ajarn Choochart Pitaksakorn to the Development of Western Music in Thailand

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## Abstract

Few musicians have had a longer or more significant impact on the development of Western classical music in Thailand than Col. Ajarn Choochart Pitaksakorn. Holder of an Honorary Doctoral Degree in Music Education from Chulalongkorn University and awarded the Golden Record in 1972 by H.M. King Bhumibol Adulyadej, he capped an eventful and pioneering career in music by being named a National Artist in 2010, the highest distinction given to Thai artists. Though himself in partial retirement, Ajarn Choochart's numerous pupils are continuing to carry on his pedagogical legacy in leading institutions including Chulalongkorn University, Silpakorn University, and the Princess Galyani Institute.

This paper explores Ajarn Choochart's musical beginnings in the context of a budding period for Western music in Thailand. It also discusses his main musical influences, the historical significance of his teaching and other professional activities, and his legacy.

**(1) Some history and background information on the status of Western music in Thailand before Ajarn Choochart was born, and during his youth.**

The presence of Western culture in Thailand spans several centuries. From the 16<sup>th</sup> through the 18<sup>th</sup> centuries, Western music was heard in the Kingdom of Siam only on occasion, through activities of diplomacy, trade, and religious missions.<sup>1</sup> During the 19<sup>th</sup> century, a more permanent presence of Western culture developed—this included manners, ways of dressing, foods and drinks, official acts, diplomacy, and lifestyle. Band music, for example, was first heard in Thailand during the early 19<sup>th</sup> century when Europeans and Americans began visiting Bangkok, and it became increasingly popular with the development of Thai-American relationships.<sup>2</sup>

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<sup>1</sup> The country was called Siam until 1939 when it was renamed Thailand. It briefly reverted to Siam from 1945-49, after which it was again renamed Thailand.

<sup>2</sup> Terry Miller, "The uncertain Musical Evidence in Thailand's Temple Murals." *Music in Art*, XXXII/1-2 (2007), p.14. On the diplomatic history of Thailand and the United States see also: <https://th.usembassy.gov/our-relationship/policy-history/io/> (accessed Oct. 26, 2016).

The subsequent presence and development of Western music in Siam was directly related to the interest it generated and the official or personal use it was given by the ruling monarch. The most significant presence of Western music in Thailand, as well as other forms of Western art, gradually happened throughout the reigns of Kings Rama IV, Rama V, and Rama VI, inasmuch as music was taught by Western music teachers and the band tradition became established. One of the earliest examples of this dynamic happened during the reign of King Mongkut, Rama IV. King Mongkut reigned together with his brother, Second King Pinklao, from 1851 to 1868. Being fond of Western culture as he was, he hired foreign teachers to educate his family, as well as foreign advisers to instruct the members of his cabinet.<sup>3</sup>

Western music was imported mostly from European countries such as Portugal, Spain, the Dutch territories, France, and England, during the reign of King Chulalongkorn, Rama V, from 1868 to 1910. King Chulalongkorn introduced a number of Western elements into the everyday life of Siam, including Western dress code, and Western music during official ceremonies. One good example of the use of Western music for official royal functions was, during the reigns of both Kings Rama IV and Rama V, the use of the anthem “God Save the King/Queen” during military parades, to salute the King of Siam.<sup>4</sup>

During the early 20<sup>th</sup> century, King Vajiravudh, Rama VI, who reigned from 1910 to 1925, continued the tradition started by his predecessors and hired Western music teachers and artists to educate his family, to

write music and dramas, and to perform. King Vajiravudh was also known as a play writer, having authored around sixty Western-style dramas.<sup>5</sup>

Under the reign of King Prajadhipok, Rama VII, who ruled from 1925 until 1935, the presence of Western music in Thailand was consolidated with the foundation of the first Royal Symphony Orchestra conducted by the German-Thai musician Peter Feit, who also trained the musicians. After 1934, the orchestra changed its name to National Symphony Orchestra. Peter Feit became the most prominent foreign musician in the country and was given the Royal title and Thai name of Phra Chen Duriyang. Among his most important contributions was to be part of a Royal project to preserve the music of Siam where, together with musicians from the Royal Orchestra, he undertook the enormous task of transcribing in Western notation much of the Siamese repertory that existed only in oral form. This effort constitutes the first and most important example of Thai ethnomusicology in existence. In order to appropriate ideas and practices that could help improve the development of Western music in Thailand, Phra Chen Duriyang was sent to Europe in 1938 to observe the educational music systems of various countries. He is considered the father of Western Music in Thailand.<sup>6</sup>

Around this time in history, a child named Choochart Pitaksakorn was enjoying his early years in Bangkok. Ajarn Choochart was born in 1934 and he personally met Phra Chen Duriyang. In fact, he grew up attending his concerts.

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<sup>3</sup> Panya Roongruang, “Thailand.” *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27763> (accessed October 27, 2016); and Valerie Hansen and Kenneth R. Curtis. *Voyages in World History* (Boston: Wadsworth, 2010), 778.

<sup>4</sup> Terry Miller, “Reconstructing Siamese Musical History from Historical Sources: 1548-1932.” *Asian Music*, Vol. 15, No. 2 (1984), 33; and Jittapim Yamprai, “The Establishment of Western Music in Thailand.” D.A. Dissertation. University of Northern Colorado (2011). 32.

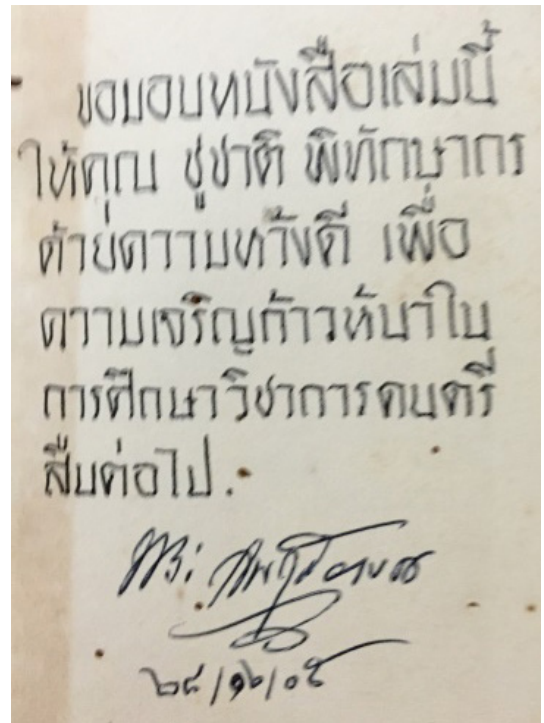
<sup>5</sup> Yamprai, 55.

<sup>6</sup> Yamprai, 69-71.

In time, Phra Chen Duriyang became a great source of inspiration for Choochart. In Ajarn Choochart's own words, "I paid him homage once or twice a year because I admired him so much. I was not his direct student but I studied theory, harmony, and aural training from his textbooks. I loved his conducting too. He was certainly my idol!"

In spite of the political revolution of 1939, which—with the drawing up of the first Thai Constitution—changed the political system of Siam from an absolute monarchy to a constitutional monarchy, the interest in Western music and culture kept growing. The new Thai government issued a series of twelve Cultural Mandates called Rattaniyom, which controlled the cultural practices of the Thai society. The rules included clauses that mandated the Westernization of the dress code and the acceptance of the new Thai National Anthem, which was to be composed by Phra Chen Duriyang in Western music style.<sup>7</sup>

From mid 20<sup>th</sup> century, and already under the reign of King Bhumibol Adulyadej, Rama IX, who began his reign in 1946, newly formed orchestras and music institutions, such as the Fine Arts Department, went through a great deal of transformation. The military gradually became important in the development of Western music in Thailand as the Thai Navy, the Air Force, and the Army all established music departments with symphonic orchestras, symphonic bands, military bands, and jazz bands. Choochart's music experience is directly related to this phenomena, considering that his father—the person who introduced him to the violin and the harmonium, and took him to his first music lessons—was a member of the Navy and used to bring him to his work place.<sup>8</sup> Because of this early exposure,



Picture 1: In 1962, Phra Cheng Duriyang, impressed by Choochart's playing and curiosity in learning, invited him to his residence and gave him the book "Musical Secrets" by Lilia Mackinnon, as a gift. The dedication to the then 28 year-old Choochart reads: "For Mr. Choochart Pitaksakorn, with best wishes for your advancement in your music education."

Choochart grew up watching up close how orchestras rehearsed and performed, and met musicians and conductors, which exercised a long lasting influence. Later, his first job was in the Army, as a conductor. Choochart's first music teacher, Ajarn Yanyong Dangkoon, was also a Navy officer. His second teacher and perhaps his most inspiring Thai violin teacher was Ajarn Sutin Thesarak.

<sup>7</sup> Yamprai, 67-68; and "National anthems." *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19602> (accessed October 27, 2016).

<sup>8</sup> A harmonium, also called reed organ or pump organ, is a keyboard instrument traditionally used in Indian music. The choice of instrument was due to the fact that Choochart's father wanted his son to learn the Western intonation system.

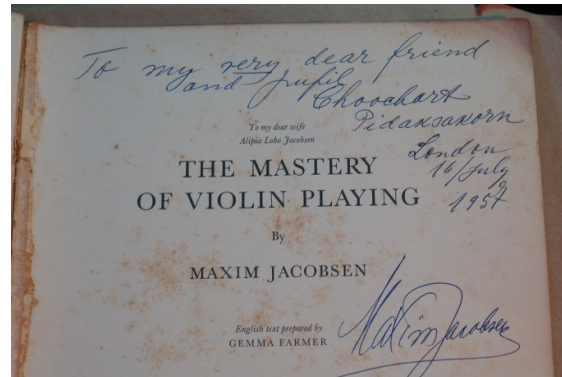
**(2) Ideas and influences he absorbed during his studies in Europe, particularly with violin teachers Maxim Jacobsen and Kató Havas, and through brief encounters with violinist Yehudi Menuhin.**

Ajarn Choochart's second most influential violin teacher was Maxim Jacobsen (1887-1973), an Orthodox Jewish violinist from Latvia who, in the early 1930's had become the violin teacher of Mussolini in Italy, and later the teacher to Queen Elizabeth of Belgium and her daughters. Because of the war and discrimination against the Jews, Jacobsen had to flee Germany, Italy, and Belgium, finally settling in Portugal.

Choochart met Mr. Jacobsen around 1955 while he was studying at the Blackheath Conservatory of Music in London. Jacobsen went to his school to give a master class and Choochart took a private lesson with him and requested to be his private student. Jacobsen accepted him and took him travelling through Europe for six months. Choochart's studies with the Latvian violinist lasted close to three years, after which he went on to study at the Royal College of Music and later at the London College of Music, where he obtained a Graduate Diploma in 1962.

Mr. Jacobsen's methodology was very focused on the physiological aspects of violin playing. He devised a long series of exercises to develop violinists' hands and, since Choochart's hands were not very big, he adapted some of the exercises to meet his pupil's needs. Jacobsen wrote several books on violin technique of which *100 Technical Paraphrases on Etudes by Kreutzer* and *Violin Gymnastics* are the most renowned. Choochart has described Jacobsen's teaching style as a step-by-step process where the teacher analyzed what needed to be done with the body and the brain.

Jacobsen taught him to think in a way that later empowered him to teach himself how to play the viola.



Picture 2: Maxim Jacobsen's dedication of his book "The Mastery of Violin Playing" to Choochart Pitaksakorn, in 1957.

In 1976, after seventeen years working as a musician in the Thai Army, Choochart went back to study in London with the prominent Hungarian pedagogue Kató Havas. Studies with Havas went on for two intense months with lessons lasting two hours, with a frequency of two to three times per week. Havas' approach was holistic: her idea was to unify mind, body, and spirit in playing. Her path to achieving a free technique was to demonstrate that problems inherent in string playing could be dealt with through an understanding of energy impulses.<sup>9</sup> She stressed the importance of well-being, a healthy mental attitude, and overall balance, and her goal was freeing and protecting players from anxiety and tensions associated with the technical difficulties of the instrument. Studying with Havas allowed Choochart to regain his physical form after so many years in a job that did not require much violin performance.

<sup>9</sup> <http://www.katohavas.com/newapproach.html> (Accessed October 28, 2016)



Another great influence that Ajarn Choochart received in London was not precisely from a violin teacher precisely but from informal encounters with the foremost violinist Yehudi Menuhin. Menuhin made a very strong and lasting impression on any violinist who saw him play and the young Choochart was not an exception. The encounters with Menuhin happened on occasions when the famous violinist visited London for performances. During those brief encounters Choochart asked him questions about his technique, his shoulder rest (which he had patented but seldom used), and about the benefits of yoga in violin playing. Menuhin's advice to Choochart was: "Study yoga and you will play better." Choochart practiced Hatha Yoga in London, first through a book and later with Indian yogis at the London Yoga Center.

**(3) The way in which specific pedagogic principles Ajarn Choochart gained abroad were transformed, augmented, and implemented in his teaching and other professional activities.**

Having had a well-structured student experience while learning the violin was of great significance for Choochart and for the difference he would be able to make in Thailand through his own teaching in future years. Although one might think that working on technique would be standard practice for any string player today, it is important to understand that in Thailand, during Choochart's youth, there was no system in existence for the learning of string instruments. The distinctive methodologies that his teachers Jacobsen and Havas taught him, gave him a very powerful tool to educate the future generations of violinists and violists in his home country as well as to set the base for the development of his own teaching methodology. His yoga practice, for example, enabled him to use yoga principles to teach his pupils about breathing, balance, and concentration techniques.

Ajarn Choochart's method of teaching is based mainly on Jacobsen's method, which he combines with the use of scales from exercise books by Ševčík, Flesch, Dounis, and Galamian. Ajarn Choochart also uses etudes by Kayser, Mazas, Kreutzer, Fiorillo, Rodé, Dont, Ševčík, and Jacobsen (particularly, his *Paraphrases on Etudes by Kreutzer*). For more advanced students he uses repertory by Vieuxtemps, Wieniawski, Paganini, as well as Campagnoli for violists.

Ajarn Choochart recommends to his students a warm-up sequence based on Thai Chi and Yoga, followed by Shradieck exercises to warm up the small muscles of the fingers. He also teaches his students how to practice; for example, he might place an emphasis on slow practice and on the way to practice to avoid mistakes in playing. Regarding sound production on the viola he advises his students to listen to the cello as a model rather than to the violin. Ajarn Choochart also uses his own transcriptions of several violin works in his viola studio.

**(4) The importance of Ajarn Choochart's career for the development of Western music in Thailand.**

**4.1. His job in the Army:**

Ajarn Choochart's teaching has had a great impact on many generations of Thai musicians. While employed by the Army, he was a conductor of the Army's Symphonic Orchestra. The orchestra performed repertory that was commonly used in the military such as marches and anthems, but it also performed pieces of the Western classical music repertory such as waltzes by Strauss, Beethoven Symphonies, and selections of chamber music. After seventeen years in the Army, Choochart attained the rank of Colonel; however, he decided to change his career path and go back to London as a violin student, after realizing that such was his life's true calling.

#### **4.2. Becoming a violist:**

Choochart became a violist in the late 1970's after some colleagues asked him to join them in a string quartet as a viola player. He instantly fell in love with the instrument. He then applied violin technique to the viola but soon realized he had to find solutions for problems that came up which are specific to the instrument and its size. It took him five years of self-study to feel that he understood how to play the viola.

In 2004, and as a natural evolution of his viola activities, Choochart founded the group known as "The Viola Lovers." Noting that the viola was a neglected instrument in Thailand, Choochart decided to promote it. For this, he recruited 24 violists and assigned repertory for the group. The repertory consisted of arrangements of Haydn symphonies, show pieces for the violin, excerpts from West Side Story, Jazz, and Latin-American dance music. The group later added two double basses, a harp, timpani, and a few Latin-American percussion instruments. "The Viola Lovers" currently performs about two to three concerts a year, sponsored by Chulalongkorn University.

The creation of this group has been of the utmost importance for the development of Western music in Thailand. By bringing attention to the viola and placing it under a spotlight, Ajarn Choochart has directly or indirectly helped create demand for the instrument within the Thai society. He has also trained many young violists, some of whom are studying abroad at the moment or play in the viola section of leading Thai orchestras.

#### **4.3. His involvement in universities, symphonic orchestras, and with his pupils:**

Since his association with the Army orchestra, Choochart has participated in academic life by being a teacher at the Royal Navy School of Music, and a

Visiting Professor at Chulalongkorn University. He also became the honorary adviser for both the Bangkok Symphony and the Thailand Philharmonic Orchestra. Other positions included teaching at Mahidol University College of Music and Kasetsart University. Until very recently, when he decided to retire from most of his performance activities, Ajarn Choochart was a part-time Professor of Viola at Rangsit University, and Artist-in-Residence and Professor of Viola at Chulalongkorn University. At Chulalongkorn University he conducted the Symphony Orchestra, the Chamber Orchestra, and "The Viola Lovers" Ensemble, among others. During his tenure, Ajarn Choochart conducted a number of 20<sup>th</sup> century works that had never or seldom been heard in Thailand at the time, such as Stravinsky's *The Rite of Spring*.

Currently, Ajarn Choochart's former students perform at all the main musical performing institutions of the country, which include but are not limited to: The Bangkok Symphony Orchestra, the Thailand Philharmonic Orchestra, the Princess Galyani Institute Orchestra, and they also teach at five of the top six universities with violin/viola programs in Thailand. His former students are not only violists but also violinists and conductors.

#### **(5) Prizes, distinctions, and legacy.**

##### **5.1. Prizes and distinctions:**

Throughout his long and productive career, Ajarn Choochart has received many prizes and distinctions. Most notably, he was awarded the Golden Record by His Majesty the King of Thailand, for being an outstanding conductor and arranger.



*Picture 3: Ajarn Choochart Pitaksakorn receiving the Golden Record Award, in 1981, from the hands of H.M. King Bhumibol Adulyadej.*



*Picture 4: Ajarn Choochart Pitaksakorn receiving the Thai National Artist Prize, in 2010, given by H.R.H. Princess Maha Chakri Sirindhorn.*

He also received the Silver Cross of Merit in 1999, given by Austrian president Franz Jonas, for his distinguished service in promoting Austrian music in Thailand. In 2010, Ajarn Choochart was awarded the most prestigious prize that a Thai artist in Thailand can aspire to: the National Artist Prize, which is given by Princess Maha Chakri Sirindhorn. This prize is given

once a year to selected artists in the fields of Literature, the Visual Arts, Thai Classical Dance, and Music. Finally, in 2011, he was also honored with an Honorary Doctorate in Music Education from Chulalongkorn University.

## 5.2. Legacy:

Rather than speculating, I decided to ask Ajarn Choochart himself to reflect about his many professional contributions and on how he would like to be remembered. This is what he told me:

“Looking back at over fifty years of teaching violin, viola, harmony, counterpoint, orchestration, conducting, and aural training, I am the most happy to have trained hundreds of good musicians—violinists, violists, conductors, music teachers—all of whom have contributed much to the development of Western classical music in Thailand. I am very proud to have been appointed Thai National Artist and an Artist in Residence at Chulalongkorn University. I am very proud to have been awarded the Golden Record by His Majesty the King of Thailand, and the Silver Cross of Merit from the Republic of Austria by President Franz Jonas. I am proud to have been awarded an Honorary Doctorate Degree in Music Education from Chulalongkorn University. I am very proud and happy to have founded ‘The Viola Lovers’ consisting of 24 violas and percussion; this ensemble is now very popular. I’d like to be remembered as a violin and viola teacher, as a conductor and as an arranger.”



Picture 5: Ajarn Choochart Pitaksakorn conducting “The Viola Lovers,” in 2011.

### NOTE:

The historical part of this paper draws information from several publications that are fully cited below, as well as from personal testimony given by Ajarn Choochart Pitaksakorn. The biographical information is derived from several interviews with Ajarn Choochart Pitaksakorn, which I conducted in 2011 and 2016. An earlier version of this paper was published in 2012, in *The Journal of the Viola Society of America*.

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# Quality of Education Provided for Thai University Students Majoring in French Horn

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## Abstract

The objectives of the study were: 1) to conduct a survey on the quality of education provided for Thai university students majoring in French horn in different regions of Thailand, 2) to examine the problems found in the education system and 3) to explore the possible career path for the French horn major students.

The findings revealed as follows: 1) there were more French horn major students studying at universities located in Bangkok than universities in other regions. Regarding the quality of education, it was also found that there was the lack of professors who were experts in French horn in universities located outside of Bangkok. This therefore resulted in students not having opportunities to master their skills and techniques for playing French horns. 2) The programs provided for students were Bachelor of Arts degrees, aiming at music performing careers. However, the goal of most students was to become music teachers, according to the survey. This was because they were afraid of the insecurity and the limited labor market of being French horn players. 3) Regarding problems and obstacles found in the music education provided for students majoring in French horn, it was found that students still possessed

positive attitudes towards French horn performing. Half of the students mentioned that the reason they pursued further education in French horn in the universities was the experts and professors whom they were interested in. The other half mentioned that it was the way to ensure their places in universities.

**Keywords:** French horn students, Quality of Education, Regions of Thailand

This study aims to investigate the educational experiences of students majoring in French Horn at various universities in Thailand. The finding revealed that students majoring in French horn are divided into two groups: students studying in universities in Bangkok and students studying in universities in other regions of Thailand. It was found that the quality of education provided for these two groups of students were different in many ways. Firstly, there was the lack of professors who were experts in French horn in universities located outside of Bangkok. Therefore, students in universities in other regions had to study with professors specializing in other musical instruments resembling French horns. Students in universities in Bangkok, however, had



opportunities to study with the instructors specializing in French horn directly, and had opportunities to study with professors specializing in other instruments as an additional education. Furthermore, regarding studying performing with the use of special techniques, students in universities in other regions, apart from Bangkok, acquired those techniques through a self-study method using the internet and the Youtube website. They also joined various French horn workshops, organized by universities located in Bangkok. Nonetheless, the knowledge gained from the self-study method and workshops was not sufficient to properly master the special techniques. Another disadvantage of the self-study method was that the student would have no instructors who could comment on their performance and give them advice. In addition, the choice of songs and exercises used to perform in a test for Music Performance subject were quite limited. The students depended on the songs which are available online and the help from their seniors and professors in the universities. It was further revealed from a sample that the quality of education was not considered a good standard, not leading to the aimed career path.

The finding also pointed out about the students' aimed career path that, before studying in universities, the number of students who wanted be French horn players and teachers was equal. However, after studying in universities, students' aimed career path slightly changed due to the quality of education, which was the main obstacle for specialized study and practices. This had led to an increasing number of students who wanted to be music teachers, especially working for their old schools, instead of being musicians.

Nowadays, there are various music programs provided by Thai universities, including public universities, private universities and the Rajabhat Universities. The increasing number of programs reflect the fact that more students seek for their further education in music. As there are a greater demand in higher music education, lack of music professionals and a great

number of high school students participating in schools' music activities, a lot of organizations have been arranging music activities in many schools and universities. It is believed that music acts as a positive vibe in communities, promoting satisfying qualities in students. The activities are organized in various forms: music competitions, other music activities and community services. With the increasing popularity of music, people start to see both youth and music as valuable parts of societies, and numerous music career paths are therefore more accepted and developed. The effect of music on Thai culture and society is seen throughout many regions of Thailand. For example, most educational institutes, especially high schools, have their own marching bands—the international music bands consisting of a lot of members. More and more students have participated in music activities such as marching bands since it leads them to gain more experiences and music skills—other interesting skills apart from the academic ones. Furthermore, the number of students participating in both domestic and international competition is in itself a prominent evidence of the success of marching band activity. It also reflects students' impressive potentiality, proved not to be inferior to any other countries. With the success of the marching bands, students joining the bands frequently decide to further their education in music and aim to have a profession in music industry, leading to the development of music programs in several Thai universities. However, in universities' official programs in music, students are required to master in-depth knowledge to become professional musicians and skillful music teachers. The programs are expected to possess the same standard as listed in Thai Qualifications Framework for Higher Education for Bachelor's degree in Performing Arts of B.E. 2558 (2015). It is clearly mentioned in the document that the teaching-studying music courses are parts of the music programs, requiring both theoretical and practical knowledge (Ministry of Education, 2558:7). Therefore, for practical courses, students are required to master only one musical instrument to a professional



standard according to their preferences. To provide such qualified courses, expert professors in each area are needed because each musical instrument requires different performing skills. It is the same for French horns since they are international instruments in the brass category, considered to be the main instruments in an international band of wind instruments. It can also be used in a wind band or an orchestra. To be an expert in French horn, one who plays the instrument is required to master specific techniques and special expertise. Consequently, the French horn courses for higher education need true French horn experts to perfectly deliver the knowledge to the students, helping them master the art of French horn.

At the moment, students who play French horn come mostly from the marching bands of Thai educational institutes, having experiences participating in both domestic and international contests. These students possess impressive music skills at various degrees, and they aim to have further education in music and be professional musicians. However, the main obstacle would be the limited number of experts in French horn, who mostly are French horn musicians in orchestra bands or French horn professors in universities in Bangkok. Regarding the initial survey, it was found that more than 10 French horn major students from universities in other regions experienced the teaching-studying processes in different ways, depending on human resources and equipment limitation. This inspires the researcher to conduct a study on the quality of education provided for Thai university students majoring in French horn. The focus of the study is the problems found in the teaching-studying process, human resources replacement, specific techniques and students' skill levels.

The objectives of the study are to gather information and develop guidelines for French horn major subjects in universities. This study is therefore conducted to promote the qualified knowledge and performance techniques for French horn major students, leading to

relating career opportunities in the future. Furthermore, the study is aimed to investigate problems found in the French horn education, leading to better quality and greater access of the programs. The study is qualitative, focusing on the interview with the sample consisted of 27 Thai university students majoring in French horn. The results of the study were as follows.

### **1) Relating Career Goals in the Future**

It was found that more French horn major students in universities in Bangkok had career goals as music teachers and musicians, compared to students in universities in other regions of Thailand. Some of the students in other regions did not aim at having career goals relating directly to French horns. This was due to the fact that French horn was an instrument requiring high performance techniques and close guidance from professionals, and that the possibility of becoming French horn players was limited, compared to other professions. Meeting more professional French horn musicians, students studying in Bangkok had more opportunities and experiences, directly leading to higher opportunities in seeking an occupation relating to French horns.

### **2) The Expert Professors Specializing in French Horn**

The finding indicated that French horn major students in universities in Bangkok already had an access to expert professors specializing in French horn. Some students, however, still wanted more knowledge from other French horn experts so that they would be more experienced in various performing techniques. As for students in universities in other regions, who had no access to French horn experts, they had to study with professors specializing in other musical instruments resembling French horns such as trumpet and low brass instruments. Even though the techniques used for French horn and other instruments are quite similar,

they are not exactly the same. To acquire accurate and effective skills for qualified performances, students in other regions depended on websites like Youtube, online classes with professors through applications like Face time, and French horn workshops organized by universities located in Bangkok. These workshops for students in other provinces were very useful since the students would have more opportunities to study important techniques, be inspired to practice and further their study, and meet skillful French horn experts. The finding also indicated that professional French horn musicians and French horn expert professors whom the students in other regions were familiar with were often members of the organizations holding the performance workshops. Some of the students were then inspired to move to universities or seek further studies in Bangkok.

### **3) Teaching-Studying Processes for French Horn Major Subjects**

According to the study, it was found that French horn major students in universities located in Bangkok had more proper knowledge on the performing skills, including the knowledge on major and minor scales, lip slur technique and lip trill technique. Furthermore, there was more availability of pieces of music to be used for evaluations in French horn major subjects. The students could directly ask for results from their professors, search through the internet or purchase from both online and offline shops. On the other hand, French horn students in other regions had less proper performing skills. They could not perform major and minor scales in various chords, possessed limited understanding of lip slur and lip trill techniques, and practiced in inappropriate ways. Moreover, even though the pieces of music used for evaluations in French horn major subjects were considered to be equal to grade 4 standard of Music Curriculum in Thai University and above, they were not wide-ranging. The pieces of music were normally limited to the masterpieces by Wolfgang

Amadeus Mozart, Ludwig Van Beethoven, Richard Strauss and Johann Strauss, for example. The students studied by practicing with their professors and their seniors and joining some French horn workshops locally organized.

Regarding the research, it was evident that French horn major students in universities in Bangkok possessed more qualified performance skills. They also had greater opportunities to access to proper instruments, expert professors and promising career paths relating to French horns. However, their main obstacle was that some programs provided by the universities did not correspond to their personal interests or their career goals. Nevertheless, French horn major students in other regions still faced many challenges obstructing them from studying properly. This included the lack of French horn expert professors, suitable tools such as appropriate pieces of music for further practices and correct guidance on performance skills both theoretically and practically. The findings were supported by the study by Pansak Polsaram (2543), who conducted a study on the quality of education in the bachelor's degree in humanities and social sciences. It was found that the method used in classes was generally delivering lectures, instead of providing discussions and fieldworks or inviting speakers to share the knowledge and experiences. Another problem found was the lack of proper books to support the students' studies.

The workshops focusing on music performances held by various universities and organizations are beneficial for students since they help spread knowledge to students in other regions of Thailand. In addition, workshops support students to develop their performing skills to a higher and more proper standard, corresponding to National Education Act of B.E. 2542 (1999), Chapter 4 National Education Guidelines, Section 22. It is stated clearly that "education shall be based on the principle that all learners are capable of learning and self-development, and are regarded as being most important. The teaching-learning process

shall aim at enabling the learners to develop themselves at their own pace and to the best of their potentiality.” (Royal Thai Government Gazette, 2542:7) It was truly undeniable that French horn major students in other regions did not have an access to professional and qualified performances unless there were performances from bands or workshops in the areas. Therefore, the supports for community services and knowledge providing for many areas in Thailand are strongly suggested. It would help increase the quality of the

music teaching-learning process in Thai universities to be in a better standard. It would also equip students with knowledge and expertise in playing French horn, the ones that they will be able to share with others in various parts of Thailand. It is advised that the music programs and the teaching-studying processes of the universities should focus on the learners’ benefits the most, conveying the knowledge most needed for their music career paths.

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# Local University, Local Standard?

## Case Study: Brass Studio, Songkhla Rajabhat University

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### Abstract

This study examines the strategies used for teaching and developing students' classical music skills within local universities where there are many limitations. The site of this research is the Brass Studio, Department of Music, Faculty of Fine Arts, Songkhla Rajabhat University, during my teaching over a period of three years from 2013 - 2016. This study demonstrates that local universities do not necessarily have only "local standard", as many people assume.

### Introduction

Music education at the university level has greatly increased over the past ten years. Programs can be divided into 3 groups:

1) Colleges of Music or Faculty of Music where teaching is particularly in the area of music. For example, College of Music, Mahidol University; Conservatory of Music, Rangsit University; Faculty of Music, Silpakorn University; Princess Galyani Vadhana Institute of Music (PGVIM).

2) Music Department under other faculties in universities or institutes, such as the Department of Music, Faculty of Fine and Applied Arts, Chulalongkorn University; Department of Music and Dance Education, Faculty of Education, Chulalongkorn University; Department of Music, Faculty of Humanity, Kasetsart University; Faculty of Art Education, Bundit Patanasilp Institute; Department of Music, Faculty of Fine and Applied Arts, Rajamangala and University of Technology, Thunyaburi

3) Music department under Rajabhat Universities' system

Statistical information demonstrates an abundance of universities in Thailand, both in terms of the total number of schools and the number of the universities where music is taught. These statistics are summarized in Table 1. Number of Universities where music is taught

**Table 1. The number of University in Thailand classified by region**

Region	Number of Universities/ Percentage	Number of Universities where music is taught	Number of Rajabhat Universities / Number of Rajabhat Universities where music is taught
Bangkok (only)	64/41%	16	6/3
central	10 / 6%	8	9/9
Northeastern	32 / 21%	11	12/10
Northern	29 /19%	9	8/8
Southern	13 / 8%	6	5/4
Eastern	7 / 5%	3	-
Whole country	155	53	40

- The number is excluded other universities where is not match the divided groups

This information demonstrates how prevalent musical education is in Thailand. From the data, the number of Universities in the whole country is about 155, which includes 93 universities where music is taught (60%). There are Rajabhat Universities around the whole country where music is taught (about 85%). This means that students should be able to study music anywhere.

However, I found that many students from outside of Bangkok still want to go to universities in the capital where they believe that they will get more chance to succeed rather than study at their hometown. This can obviously be seen by the number of student that each of the universities in Bangkok accept and from interviews of students who apply to study at Rajabhat Songkhla.

Some of the students were applying to study music at Rajabhat songkhla because they missed an opportunity to attend other school, because they didn't yet know what they really wanted to study, or because their family couldn't support them and so on.

From this situation, my critical question emerges: can local universities raise their standard to match that

found at universities in Bangkok? Can we teach students in local universities but at the same standard as universities in Bangkok?

### Methodology

The research proceeded step by step as follows:

1. Study of the Department of Music, Faculty of Fine Arts, Rajabhat University, focusing on the systematization of the subject of musical skill for brass students. From the study, I discovered many interesting facts, including:

- 1) Classes in musical skills are managed as group classes. This means that all brass students in the same year have to join together as a group with different kinds of musical instrument and with only one performance teacher.
- 2) The duration of a lesson is 4 hours, which is unusual.
- 3) There is no study of music literature for each instrument. Students have no knowledge of genres such as concerto, sonata, etude, etc.

- 4) There are few activities for the development of music skills. For example; brass ensemble, workshops, competitions, junior or senior recitals for third years and fourth year students etc.
- 2.5) Some limitations of the faculty itself. There is no specific teacher for each instrument. Therefore, all brass instruments are taught by a teacher who specializes in a single instrument.

This style of teaching adversely affects the development of students' skill because the teacher can't teach different instruments at the same time and because each student has a different level of musical skill so that they can not learn well together. To compared with many universities in Bangkok or even in the world, the class will be a one-hour private lesson. The major lesson (music skill) of four hours is too long for students.

2. Interview brass students about their background, musical skills and other information. After interviewing my students, I come across some interesting issue as follows:

- 2.1) Students' music skill level. Students had very weak fundamentals. Some of them couldn't read music and couldn't play scales.
- 2.2) Difference of musical background and experience. Most students came from Marching Band or Thai country music band (Luk-Tung). This makes it difficult for them to understanding elements of the classical music style such as tone color, phrasing, instrumental techniques and so on.
- 2.3) Students lack of classical music experiences. None of the students had been playing classical music, had been taken private lesson, or any training to become a classical musician.
- 2.4) The understanding of what is involved in studying music at the university level. To study brass instruments there are many requirements. I found that many students became frustrated because they thought it was very hard and that there were too many things that they had to do inside and also outside of classes.

3. After studying the music department and students' background, I started to create my own teaching strategies based on students' strengths and weaknesses including:

3.1) The first strategy that I developed involved working with students to increase performance experience inside and outside classroom.

3.1.1) Changing the style of teaching from teaching as a group to a private lesson. Students need to sign up for lessons of 2 hours/week (usually a single two-hour session once a week).

3.1.2) Changing time duration from 4 hours a week to 2 hours a week. First hour usually start with tone quality topic including breathing, long tone and discussion about sound concepts to make sure that the student understands it correctly. For the second hour, we did some exercises, etudes, or solo pieces. In this section, I can discuss elements of musical interpretation with the student.

3.1.3) Set rules for lessons, which student have to strictly follow:

- Students must prepare themselves for class by practice the assignments that the teacher assigned.
- Student must warm up before class.

- The teacher will give a grade for the student in every lesson based on his performance in class. So, students must try their best for every class. Please note that if the student is not prepared as well as the expectation, their will get a FAIL GRADE that class.
- If the student needs to be absent, in case of illness or other business at that time, they must inform the teacher and find a time to make up the class. Students can not miss the class more than 3 times.
- There are some activities other than private lessons such as Brass Studio Class, Brass Choir, Brass Quintet. Student must be involved in these activities

3.1.4 Studio Brass Class (2 hours a week): in this class I created something that all brass students can do together such as warm ups/daily routine practice, focus on tuning system, breathing gym and so on. Moreover, this class gave me a chance to explain more about morality to gradually change their attitude regarding living as a music student.

3.1.5 Brass Ensemble; in this class I choose only some students who already have good music fundamentals to get together and focus more on rehearsal fundamentals, rehearsal technique, and an exploration of the brass ensemble repertoire.

3.2) The second strategy is to stimulate students to be a critic by working with me as a partner. I find that a students' character is reflected in their performance quality. Therefore, I stimulate brass students to think critically, learn to analyze, question, and find their way to develop themselves. It's good for students to learn in comfortable situations especially with respect to the relationship between the major skills teacher and student. A good relationship helps them become more confident in communicating their ideas and playing music expressively.

3.3) The Third strategy is to stimulate students to challenge themselves. I prepare assignments for students based on each student's ability and I challenge them to explore new goals. Each goal is set up as a weekly goal. These include exercises, etudes, scales, techniques etc. Sometimes the goal is set as a long-term goal such as, for example, solo repertoire, tonguing techniques, extensions of the register and so on. In this case, I expect that students should be able to plan their own goal and find the ways to achieve that goal and also apply this way of thinking to performances.

For experiences outside, students are assigned to be involved in projects inside and outside school. Most of them got many chances to use their ability to create works.



After 3 years of experimenting with these strategies to increase student's knowledge and musical skills, there are some obvious changes:

1) Brass studio members are able to explore the standard repertoire of their instrument and perform on stage. Although the teacher is not an expert in every brass instrument (and students did not get a chance to study with a specialist in each instrument), at least the students got a chance to explore the solo repertoire and perform on stage in junior recitals, jury examinations, and competitions. Some examples of solo repertoire that the students performed is shown in Table 2.

2) There are various ensembles which involve brass section such as the Brass Chamber Ensemble, Brass Quintet, Big Band Jazz, and the Wind Ensemble.

3) Some students participated in competitions: The band Thailand, Thailand Settrade Youth Music Competition.

4) Brass studio members learned to share their music skills in their local area. In the past 3 years, We have done many music project around our area such as music camps.

5) Music changed students' character/behavior, such as increasing confidence, and making students more willing to challenge themselves.

- Students are more confident and more proud of themselves.
- Their characteristics changed significantly from the past. Their attitudes towards studying music were also changed.

**Table 2. Solo repertoire played by brass students at the department of music, Faculty of Fine Arts, Rajabhat University, 2013-2016.**

Instrument	Repertoires which had been achieved	Composer
Trumpet	Trumpet Concerto in Eb Major Sonata for Trumpet and Piano Trumpet Concerto in F minor Sonata for Trumpet and Piano Trumpet Concerto in Eb Major Sonata for Trumpet and Piano Concert Etude for Trumpet and Piano Rose Variation	Franz Haydn Halsey Stevens Oskar Bohme Eric Ewazen Johann Baptist Georg Neruda Kent Kennen Alexander Goedicke Robert Russell Bennett
French horn	Horn Concerto No.1 in D Major, K.412 Horn Concerto in C Minor Op.8	Amadeus Mozart Franz Strauss
Trombone	Sonata for Trombone and Piano The Carnival of Venice Trombone Concerto Sonata for Trombone and Piano	Eric Ewazen Jean-Baptiste Arban Rimsky Korsakov Paul Hindemith

After 3 years of research, this is what I realize about being a teacher:

- 1) I strongly believe that all students can improve themselves if given some chances to show their ability. Teachers must believe in students' ability and must not underestimate them.
- 2) Develop musical skill for each student based on his own unique abilities. Each student has his own nature, method of growth, and character, so the teacher needs to understand each person and find the best way to teach them.
- 3) The relationship between teacher and student is very important
- 4) To develop his skill, the teacher needs to change students' attitude because attitude will change their habit.
- 5) It is important to be strict with the rules. To cultivate students' responsibility, the teacher has to be strict so that the student will feel that the responsibility is a serious issue. Moreover, the teacher has to set a good example for students, because students always observe your habit.
- 6) Let students express their opinion and be really respectful of it.
- 7) Find opportunities to bring students' work outside the faculty. It helps them realize and appreciate what they can do for other.
- 8) Love what you do and enjoy your work!

# Musical Mothership: Revisiting the Relationship between the Diva and Thai Gay Fans

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*Tua Mae* is Thai slang. *Tua* is a pronoun for a singular noun, and *Mae* is mother. The combination of these two words together refers to complexity in a woman. This term is widely used in Thai media and the entertainment business, including the music industry and is used to show or emphasize the quality of complexity in women to the highest degree. A few female singers are called *Tua Mae*, such as Madonna, Lady Gaga, Beyoncé, and the Thai singer Christina Aguilera. *Tua Mae* is comparable to the term *Diva* in Western culture. Usage of *Tua Mae* to title those female singers reveals a strong relationship between them and their gay male fan base, analogous to a mother-daughter relationship. Experiencing *Tua Mae* performances through live shows, recorded music, or even watching music videos can connect gay fans by creating a comfort zone and means for them to express their sexual fantasies and stereotypically feminine emotions through these non-normative diva performances. It is still rare today for Thai gay male singers to come out and express their sexuality. A few examples, however, include Pongsak “Aof,” Chalalit “Ben,” and Kasidit “Gene.” Their vocal performances follow the example of the female diva singers, but they have not won the

status of gay men’s favorite choice. Gay men still choose female singers to identify with or to represent themselves. Heteronormativity silently exercises its power by not allowing gay people to talk openly about their stories in public, and it forces gay musicians to use other musical elements, such as vocal performance, to convey their experiences and attitudes. This paper brings to light some features of Thai gay culture through an examination of the relationship between *Tua Mae* singers and their gay fans, and a comparison between *Tua Mae* singers and openly gay Thai male singers.

**Keywords:** diva, Thai gay fans, *Tua Mae*

## **Raising a Question**

After the Stonewall Riot in 1969, gay rights and equality in USA have changed bit by bit. Recently, gay marriage was legalized and gay couples gained the right to legally marry in many countries in the world. In Thailand, LGBT people are more visible in society due to the promotion, either positive or negative, of health sciences, psychology, and cultural products and

practices. There are many attempts at present to legalise new issues about the sexual diversity and equality such as sex change and gay marriage. It seems like equality is not an abstract concept anymore after many policies are made to support it.

In the music industry, many gay artists have come out, both Thai and international. Steve Grand and Eli Lieb have released their own singles in USA, and both of them built their reputation through the internet at the early stage of their career. Will Young, the UK Pop Idol winner, came out after his first single reached number 1 in the UK chart. Olly Alexander, lead singer of UK's Years and Years band, received positive feedback after coming out. UK also has Sam Smith. Australian artist Troye Sivan's new music has continuously gained in popularity since he came out. Kazaky is a Ukrainian boy band that confronts the gender norms by performing in stilettos, but nobody, even themselves, mentions their sexuality. They also internationally perform in cities including New York and Bangkok. The Philippines has Sebastien Castro, the Peruvian-Asian artist, releasing a few singles and still active in Pinoy showbiz. Recently, he appeared in an international film. The number of openly gay artists in the Thai music business has increased in recent years. We can count among them Thomas Nelemans, the member of boy band *Giant*; Ekachai "Eggy" Euar-Sangkomset, member of boy band *UHT*; Pongsak "Aof" Rattanaphong; Pol "Pete the Star" Nopwichai; Chalait "Ben" Tantiwut; and Kasidit "Gene" Samniang. We can also include trans artists Jern Jern Boonsoong-nern, Mum Laconic, Sunny U4, and Belle Nuntita. Most of them are not active in the music business as their main career. The active ones are still not gay men's favourite choice.

While gay rights and equality have improved, gay audiences still support female singers and don't show much support to gay artists. It seems contradictory that gay people seek for power in social negotiations, but don't strengthen their culture through support for gay artists.

Recently, gay men began calling their favorite pop divas with the Thai slang *Tua Mae* (a term that refers to mothership) or with the fashionable hashtag *Mae Kor Kue Mae* (which refers to mothership confirmation). These terms reflect the acceptance of her superb-ness among gay audiences. In the time of gay rights and equality promotion, the support of pop divas is sometimes commented on as being another way of siding with heterosexism. In fact, gay people in every age have had their own *Tua Mae* singers and have been ready to support them. Though gay audiences also welcome gay musicians, to compare the degree of worship, pop divas win.

### **Objective**

The term *diva*, in popular music, has been replaced by Thai slang *Tua Mae*, a term that signifies their high popularity with gay audiences. Gay fans name their favorite divas with love and adoration. When the fans compare their diva with mother, the quality of the relationship changes. This paper aims to explore the change in relationship between divas and their gay fans under the slang *Tua Mae* and to examine the role of heterocentric power, or heteronormativity, in gay music culture.

### **Methodology**

This paper analyzes data collected from online media. The internet plays an important role in audiences' information consumption at the present time. The collected information is discussed with a focus on the relationship between pop divas and their audiences. Heteronormativity, a central power in society, is taken into account.

## Popularization of *Tua Mae*

In 2008, the most celebrated stand-up comedy show in Thailand was Udom “Nose” Tae-Panich, named after the comedian who created this show. He coined a term, “Art *Tua Mae*,” to refer to complexity in art and in women. He explained, from the men’s point of view, that women are as difficult to understand as art. He described a conversation, which anyone could experience, about finding a restaurant. The woman who said that she can have any kind of food had critical comments all the time when her boyfriend offered any restaurant. Finally, her boyfriend let her choose the place she wanted the most. She replied “anywhere.”

“*Tua Mae*” is Thai language. *Tua* is a pronoun for a singular noun including a person, an animal, and a thing. *Mae* is mother. Combining these two words indicates the highest degree in complicatedness in whom or what is referred to, particularly females in the Udom’s show.

After the big laughter on the talk show, *Tua Mae* started to be used widely in Thai media. In the same year, R Siam, a music label under RS, releases a single titled *Hueng Tua Mae* (*Tua Mae* jealous) performed by Wit Hyper.<sup>1</sup> On October 8, 2009, sakuraiiz, a blogger, publishes an online article “59 *kwam jing khong Art Tua Mae*” (59 facts of *Art Tua Mae*).<sup>2</sup> In 2011, the film *Bridesmaids*, directed by Paul Feig, is titled in Thai “*Gang Puean Chao Sao Saeb Rua Tua Mae*” (*Bridesmaids, the Tua Mae crazy bitches*).<sup>3</sup> July in the same year, a book, written by Nai Oui, titled “*Kam Pee Pichit Chai Art Tua Mae*” (*Treatise of getting on Art Tua Mae*) was published by True Digital Content and Media Co.,Ltd.<sup>4</sup> On April 28, 2014, mthai.com published “*Sib Nisai Khun Khue Art Tua Mae Rue Plao*” (10 habits signaling that you’re *Art Tua Mae*).<sup>5</sup> In June of the same year, Amarin TV broadcasted a TV program titled “*Lemonade Suay Sure Tua Mae*” (*Lemonade, Tua Mae beautiful*).<sup>6</sup>

<sup>1</sup> วิด ไฮเปอร์, “หึงตัวแม่,” rsonlinemusic, website, audio file, 3.47, [http://www.rsonlinemusic.com/song.php?song\\_id=002116](http://www.rsonlinemusic.com/song.php?song_id=002116) (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>2</sup> Sakuraiiz [นามแฝง], “59 ความจริงของอาร์ตตัวแม่,” Exteen, นำข้อมูลขึ้นเมื่อวันที่ 8 ตุลาคม 2552, <http://sakuraiiz.exteen.com/20091008/entry-1> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>3</sup> “Bridesmaids,” siamzone, <https://www.siamzone.com/movie/m/6362> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>4</sup> “คัมภีร์พิชิตใจอาร์ตตัวแม่,” se-ed, <https://www.se-ed.com/product/คัมภีร์พิชิตใจอาร์ตตัวแม่.aspx?no=9786167336299> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>5</sup> Pornphonh [นามแฝง], “10 นิสัย คุณคืออาร์ตตัวแม่หรือเปล่า,” mthai, นำข้อมูลขึ้นเมื่อวันที่ 28 เมษายน 2557, <http://teen.mthai.com/love/71260.html> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>6</sup> “Lemonade สวยซัวร์ตัวแม่,” tvthailand, <http://www.tvthailand.me/show/16604/Lemonade+สวยซัวร์ตัวแม่?page=1> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

**Table 1. Usage samples of *Tua Mae* as part of media's title during 2008 - 2014**

Year / Month	Title	Format and detail
2008	<i>Hueng Tua Mae</i> ( <i>Tua Mae</i> jealous)	Pop song, performed by Wit Hyper
2009 / October	"59 <i>kwam jing khong Art Tua Mae</i> " (59 facts of <i>Art Tua Mae</i> )	Personal blog by sakuraiiz
2011	" <i>Gang Puean Chao Sao Saeb Rua Tua Mae</i> " (Bridesmaids, the <i>Tua Mae</i> crazy bitches)	Thai title of the film <i>Bridesmaids</i> directed by Paul Feig
2011 / July	" <i>Kam Pee Pichit Chai Art Tua Mae</i> " (Treatise of getting on <i>Art Tua Mae</i> )	Book written by Nai Oui
2014 / April	" <i>Sib Nisai Khun Khue Art Tua Mae Rue Plao</i> " (10 habits signaling that you're <i>Art Tua Mae</i> )	Online content in mthai.com
2014 / June	" <i>Lemonade Suay Sure Tua Mae</i> " (Lemonade, <i>Tua Mae</i> beautiful)	TV program produced and broadcasted by Amarin TV channel

From 2008 until 2014, I have selected some titles that appear on different media showing the continued use of this word in the Thai context. The repetition reaffirms in Thai society that the concept of *Art Tua Mae* is applicable to Thai society and conveys an understanding of this new term to the audience.

Subsequently, the popularity of *Art Tua Mae* has risen in Thailand. The modification of this term includes:

*Art Tua Poh* refers to the same meaning in men as *Poh* means father.

*Tua Mae* is shorter form of the slang which allows people to use this word alone or add word(s) before it to emphasize the highest degree in what is mentioned before.

*Mae Kor Kue Mae* was popularized in recent years to reaffirm the supreme level and to insist that no one or nothing is comparable to *Tua Mae*.

From 2009 onwards, Nos. 2 and 3 are often found as part of the titles of songs, books, films, and TV programs, and as part of news headline.

Lately, we often hear the media using this word to describe public figures, including famous actresses and celebrated female singers. Manager Online reported, on February 10, 2016, of Madonna's concert in Thailand and referred to her as *Tua Mae* on the news headline.<sup>7</sup> On the same day, online versions of the Thai Magazine *Sudsapda* publishes a story mentioning the influencers in the entertainment industry such as legendary model Metinee Kingpayom, well-known make-up artist Orn-

<sup>7</sup> "ตัวแม่वाद "มาดอนนา" โชว์ครั้งแรกในไทยสุดอลังการร้องเล่นเต้นเต็มที่ในวัยเกือบหกสิบ," manager, นำข้อมูลขึ้นเมื่อวันที่ 10 กุมภาพันธ์ 2559, <http://www.manager.co.th/Entertainment/ViewNews.aspx?NewsID=9590000014891> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

napa Kritsadee, celebrated singer Christina Aguilar, superstar Araya A. Hargate, and other females and gay men influencers. The article referred to them with a fashionable hashtag #*Mae Kor Kue Mae* which means the confirmation of *Tua Mae*.<sup>8</sup> On March 3, 2016, daradaily.com published an online article commenting on the timeless beauty of 10 Thai actresses and labeled them as *Tua Mae* superstars.<sup>9</sup> On March 18, 2016, the entertainment section of Thairath, the biggest newspaper company in Thailand, comments on the cliché of this term in showbiz and named only 4 actresses worth this title: Pacharapa Chaichua, Araya A Hargate, Panadda Wongphudee, and Khemanit Jamikorn.<sup>10</sup> On May 15, 2016, praew.com, the official website of the-same-title magazine, published an article mentioning that Araya A Hargate is beyond the *Tua Mae* due to her fashion in Cannes Film Festival 2016.<sup>11</sup> It's quite a long journey of this term *Art Tua Mae*, from a fashionable word in a big comedy show to a term that is widely used in mass media, and from special character of a person to uniquely characterizing public figures. In Sudsapda magazine's website, as mentioned in the above paragraph, the writer describes the term *Tua Mae* as follows:

*Tua Mae* refers to a queen in the industry who fully comes up with talent and influence. She needs strong and unique character and is able to be an adored idol to her fans.<sup>12</sup>

### **Tua Mae in Music Business**

In the global popular music industry, Thai press have entitled some female singers *Tua Mae* also. Thai renowned singers are regarded *Tua Mae* including *Namcha Cheeranat*, *Da Endorphine*, and *Baitoey R Siam*, but the singer whom is mentioned the most is Christina Aguilar. Truelife.com, on February 17, 2016 and GMM Grammy, on May 23, 2016, put this term *Tua Mae* and fashionable hashtag #*MaeKorKueMae* in headlines and in articles.<sup>13</sup> The newspaper *Posttoday* published an interview on April 12, 2016 with the term *Mae Kor Kue Mae* in the headline, during the interview, Aguilar mentioned the gay fan club and revealed a positive attitude towards them. She calls her gay fans “daughter” also. Aguilar thinks that her gay fans love her due to her over-femininity in stage performance.<sup>14</sup> For international singers, Lady Gaga, Madonna, and Beyoncé are the distinctive females who are called *Tua Mae* by Thai media. In February 2016, chicministry.com (on 4<sup>th</sup>) and teenee.com (on 16<sup>th</sup>) published

<sup>8</sup> วาริชไวจ์ลย์ [นามแฝง], “#แม่ก็คือแม่ รวมตัวแม่สุดปังของวงการ,” sudsapda, นำข้อมูลขึ้นเมื่อวันที่ 10 กุมภาพันธ์ 2559, <http://www.sudsapda.com/drama-top-lists/top-lists/แม่ก็คือแม่/> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>9</sup> “เช็คลิสต์ 10 ซูเปอร์ตัวแม่ที่กาลเวลาฆ่าไม่ตาย!,” daradaily, นำข้อมูลขึ้นเมื่อวันที่ 3 มีนาคม 2559, <http://www.daradaily.com/news/46463/read/> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>10</sup> “ซูเปอร์ ‘ตัวแม่’ ผู้ทรงอิทธิพล (ทวงใจ) ‘วงการบันเทิง’,” thairath, นำข้อมูลขึ้นเมื่อวันที่ 18 มีนาคม 2559, <http://www.thairath.co.th/content/592313> (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

<sup>11</sup> “ยิ่งกว่าตัวแม่ ชมพู่ อารยา ปังตัวสุดขีด ขึ้นแท่นสโตน์ ไอคอน ระดับโลกแล้ว,” praew, นำข้อมูลขึ้นเมื่อวันที่ 15 พฤษภาคม 2559, <http://www.praew.com/39592/fashion/new-style-icon-chompoo-in-cannes-2016/>, (สืบค้นเมื่อวันที่ 28 กรกฎาคม 2559).

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contents about Lady Gaga with headlines containing *Mae Kor Kue Mae*.<sup>15</sup> Mthai.com describes Madonna's concert in Bangkok and refers to her as *Mae Kor Kue Mae*.<sup>16</sup> Beyoncé is mentioned in marketingoops.com on February 8, 2016 with the term *Mae Kor Kue Mae*.<sup>17</sup>

Christina Aguilar calls her gay fans "daughter". Lady Gaga continuously supports the movements for gay rights and equality. Madonna and Beyoncé are widely known for their special messages to gay fans. It's remarkable that these singers whom are called *Tua Mae* in Thai media have obviously special relationship with gay fans, and it's socially accepted for her diva status in the music business and among audiences. Moreover, there is social recognition that their largest fan base is gay men.

In the case of Christina's "daughters," it's very interesting that both singer and fans truly understand Thai language and the hidden meaning in this slang *Mae* (mother). It shows the acceptance of this kind of relationship, mother and daughters, through speaking, writing, and hashtagging. To call Christina and the other American female singers mentioned above "Mae" signifies a noteworthy relationship between them and their fans.

## Divas and Gay Fans

### Sanctuary

Craig Jennex examines the utopia created from Lady Gaga's music and performances in his article *Diva Worship and the Sonic Search for Queer Utopia*. He researches the audiences' listening practices and experience in concert. His research reveals that Lady Gaga's music and performance provide a safe space for gay people to express their identity. Responding to the argument that worshipping pop divas is cliché and emblematic of weakness, Jennex remarks that gay icons are queer due to personality and performance. He focuses on Lady Gaga whose low voice is manly sounded and who wears outrageous costumes in both concert and public events. Her voice and public persona challenge the normativity. Her music and performances can take gay fans to somewhere unknown, and they love to live there.<sup>18</sup>

Lady Gaga is named by Thai media *Tua Mae* or *Mae Kor Kue Mae* due to her ability in performing the music, distinctive character, and fashion. Other female singers who are named *Tua Mae* have each own unique personality also. Beyoncé and Christina Aguilar share the over-femininity while Madonna is more of a rebel. Their characters confront the social norm which resembles the gay identity. It could be understood why gay fans love to live in an unknown place the *Tua Mae* singers take them to: it's a place that's full of people like them.

<sup>15</sup> Yuttooppa [นามแฝง], "แม่ก็คือแม่! จะ Super Bowl หรือ Grammys ทำก็ต้องปรากฏตัว เรียกว่าเป็นนักร้องมีบทบาทค่อนข้างเยอะในช่วงนี้," chic ministry, นำข้อมูลขึ้นเมื่อวันที่ 4 กุมภาพันธ์ 2559, <http://www.chicministry.com/super-bowl-grammys/> (สืบค้นเมื่อวันที่ 1 สิงหาคม 2559); Nu-Bird [นามแฝง], "แม่ก็คือแม่! เลดี ทำจ้า โขว่วน Grammy Awards 2016 ซนุกเวอร์!!," teenee, นำข้อมูลขึ้นเมื่อวันที่ 16 กุมภาพันธ์ 2559, <http://clip.teenee.com/entertain/48652.html> (สืบค้นเมื่อวันที่ 1 สิงหาคม 2559).

<sup>16</sup> "แม่ก็คือแม่! เซเลบ.ไทย คลังโคล้ มาถิ่นลั่นคอนเสิร์ต มาดอนน่า," mthai, <http://music.mthai.com/news/newsinter/233941.html> (สืบค้นเมื่อวันที่ 1 สิงหาคม 2559).

<sup>17</sup> Pigabyte [นามแฝง], "#แม่ก็คือแม่ โขวฟูเปอร์โบลว Beyoncé ได้รับการทวิตมากกว่าแสนครั้งต่ออาทิตย์!" marketing oops!, นำข้อมูลขึ้นเมื่อวันที่ 8 กุมภาพันธ์ 2559, <http://www.marketingoops.com/media-ads/social-media/beyonce-super-bowl-halftime-show/> (สืบค้นเมื่อวันที่ 1 สิงหาคม 2559).

<sup>18</sup> Craig Jennex, "Diva Worship and the Sonic Search For Queer Utopia," *Popular Music and Society*, Vol. 36, No.3 (2013): 343 - 359, <http://dx.doi.org/10.1080/03007766.2013.798544> (accessed July 27, 2016).

## Connectivity and Disclosure

Stephen Amico in his *Visible Difference, Audible Difference: Female Singers and Gay Male Fans in Russian Popular Music*, claims that gay fans perceive songs, sung by few Russian female singers, through the connotation in the lyrics, singer's personality, and visual communication in music videos which indirectly speak to gay fans. The lyrics which contain common words need gay context to be interpreted, and when it is performed at a gay event, the hidden meaning is revealed. Some singers equivocate about their sexual orientation. In some music videos, men appear in underwear or swimsuits which suggest the women's gaze at men's bodies. Amico's discussion uses Lacanian Theory to show that gay fans use female singers' voices and performances to reveal their identity in a conforming Russian society.<sup>19</sup>

Not much connotation is found in song texts of *Tua Mae's* music, except for Lady Gaga's, who has sexual connotation in some of her songs. However, even with Lady Gaga, there's nothing specifically referring to gay men. The most distinct part that *Tua Mae* singers can share with Amico's work is the non-normative personality and visual communication. As mentioned above, their personality is separated into two types which are rebel and hyper-femininity. Many of their music videos contain shirtless or semi-nude men which express the sexual fantasy of many gay men. These videos allow gay men to reveal their anti-normative identity and sexual fantasy through the performances of the *Tua Mae* singers.

## On Behalf of

My research, *Discourse of Gay Dance Music in the Context of Contemporary Bangkok*, studies the representation of gay culture through dance music in Silom Soi 2, a tiny street celebrated as gay ghetto in Thailand. The research reveals an obsession among gay male fans with divas. They love her because her personality challenges social expectations with respect to gender roles. Many divas present as independent woman, rebel woman, and over-feminine woman. The music they sing contains the contrast between dramatic lyrics and melody and the liveliness of rhythm and electronic sounds, and the divas' performances can speak of gay men's miserable experiences while encouraging them at the same time. Music resembles gay men's life, pressure and the drive to survive.<sup>20</sup>

*Tua Mae* musicians' tools to perform their music are their voices. They deliver the message in the music and song text to the audiences. A number of *Tua Mae's* songs relate to ballad and dance music. The song text is not so different from other love songs in that they focus on themes including broken-heartedness, happiness, encouragement, etc., but their expression in vocal performance is vastly different. *Tua Mae* singers use a wide range of dynamics from softest to extremely loud. This fulfils the dramatic performance of music and lyrics. The misery experiences in gay men's lives leave traces that no one prefers to remember, and some of them turn into scars. Voice is an outlet to release this inner tension. Gay men benefit from extreme performances in terms of letting out the pressure they experience in life.

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<sup>19</sup> Stephen Amico, "Visible Difference, Audible Difference: Female Singers and Gay Male Fans In Russian Popular Music," *Popular Music and Society*, Vol. 32, No.3 (July 2009): 351 - 370, DOI: 10.1080/03007760902985809 (accessed July 27, 2016).

<sup>20</sup> Sarupong Sutprasert, "Discourse Of Gay Dance Music In the Context Of Contemporary Bangkok," (master's thesis, Musicology College of Music Mahidol University, 2010).

Some of my key informants remark that women are more flexible in expressing feeling than men. Therefore, female singers can perform the emotional music better than male musicians. Moreover, social expectations of gender roles allow women to express feeling more than men, so gay men are comfortable to give this role to *Tua Mae* singers to perform his inner feeling on behalf of them.<sup>21</sup>

### Adorable Friends

My column in *The Nation's* Soho discussed the relationship between pop divas and gay fans in terms of supporting gay community and empowering individuals.<sup>22</sup> In 2012, my column described how the adoration of gay men to divas is conveyed through lip-sync shows which sometimes bring a passed-away singer back to life.<sup>23</sup> In the same year, Lady Gaga's Monster Ball Tour visits Bangkok, Soho observes relationship between Lady Gaga and her fans in Thailand. I find that she always expresses her gratitude to the gay community for their continued support.<sup>24</sup> Supporting each other plays an important role in constructing this special relationship between pop divas and gay fans.

While Madonna, Beyoncé, and Aguilar obviously show care to gay fans, they don't much participate in social/political campaigns for gay rights or equality. Lady Gaga is an exception. She has joined human rights campaigns such as US National Equality Day and

founded the Born This Way Foundation to support gay rights and equality among teenagers in American schools.

### Revisiting the Relationship

*Tua Mae* singers have a special character or unique personality that are beyond social expectation and, at times, bend from normativity. They could be termed weird, rebel, independent, or over-femininity. Though rights and quality of life have improved, the prejudice against gay men still manifestly appear in social norms and daily life practices. The gay male identity is considered non-normative and shares this common space with the *Tua Mae's* personality.

Many times, *Tua Mae* vocalists demonstrate their power in performance. For example, Beyoncé, Madonna, and Aguilar's dance moves suggests control over male dancers. A number of songs texts depict an independent woman with the power to negotiate with men. Symbolically, males are the center of power in patriarchal society. Power that's over men shows significant sign of defeating the patriarchy.

The ability to sing the music extremely well is a crucial part of *Tua Mae* musicianship. If she has distinctive character and can perform her power over the men, but she cannot sing, she couldn't win this status. The music contains the meaning in each elements of music including the song text. The music, in vocal music,

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<sup>21</sup> Ibid., 79 - 80.

<sup>22</sup> Sarupong Sutprasert, "These Singers Are My Friends!," *The Nation*, August 20, 2010, under "Soho," <http://www.nationmultimedia.com/life/Jennifer-Kim-is-among-Thai-gay-idols--30136120.html> (accessed August 31, 2016).

<sup>23</sup> Ziri Sutprasert [pseud.], "Whitney Seen On Silom!," *The Nation*, May 4, 2012, under "Soho," <http://www.nationmultimedia.com/life/Whitney-seen-on-Silom!-30181218.html> (accessed August 31, 2016).

<sup>24</sup> Ziri Sutprasert [pseud.], "Why Gays Love Gaga," *The Nation*, May 25, 2012, under "Soho," <http://www.nationmultimedia.com/life/Why-gays-love-Gaga-30182772.html> (accessed August 31, 2016); Ziri Sutprasert [pseud.], "What You Saw, What Gaga Says," *The Nation*, June 1, 2012, under "Soho," <http://www.nationmultimedia.com/life/What-you-saw-what-Gaga-says-30183239.html> (accessed August 31, 2016).

relatively works with the lyrics. The dramatic story is best accompanied by tense music, while cheerful song texts are set to light and freely moving music. Ordinary singers basically need to have the ability to interpret and perform the music in the way it should be, but *Tua Mae* singers need to move beyond this level.

The *Tua Mae* singers listed above, though their vocal skill vary in strength of tone, clarity, and technical control, their ability to convey the emotion of the song and sing expressively is remarkable. They can vary their voice and tone colors to emphasize or exaggerate the meaning in the music and lyrics. Consequently, their musical expression is full of drastically contrasting dynamics, and it can thus appeal to gay audiences.

*Tua Mae* could be called from both straight and gay people, but the acceptance of their mothership among gay audiences show a special relationship between pop divas and the gay community. Singers who are called *Tua Mae* always support their gay fans or send special messages to gay fans. At least they use the gay slangs or gay manner to convey the shared personality with gay people.

My research demonstrates that *Tua Mae* singers appeal to gay men for the following reasons: 1) their non-normative personality, including being resistant to men's power, 2) the ability to perform music dramatically, and 3) creating a special connection with the gay community.

Nowadays, people replace the term *diva* with this slang *Tua Mae*. Though the meaning and the relationship don't change much, this name reaffirms the power of heteronormativity over the society which casts out people with non-normative personality who then stay together.

The increasing number of openly gay artists might pave the way for new creations in gay culture although the popularity of gay artists will take more time to build.

Active gay singers such as Pongsak "Aof" and Chalait "Ben" perform songs written by professional songwriters. Their songs never talk to gay people or present gay attitudes or perspectives (except Ben's Gay Night which is unsuccessful in marketing), but the variety of tone colors they perform with is very closed to *Tua Mae*'s performances: huge dynamic ranges and dramatic interpretations.

Kasidit "Gene" writes his own songs talking about love and life, and his songs present the ordinary perspective of an ordinary person. He has a thin voice and sings in a womanly manner with a dramatic interpretation. Though it sounds similar to Pongsak and Chalait's songs and singing style, Kasidit's music is more dramatic. The melancholic melody, the electronic sound, and the heavy rhythms display the influence of disco and club music which are the unique sounds of gay dance music.

I notice that gay musicians use abstract elements such as tone colors, melody, and beats to convey their identity more than using language. This is the same way pop divas send their messages to gay fans. Both highlight hidden meaning through abstract musical elements. This suggests that these gay singers are the heirs of diva culture, and music this might be the most proper way to communicate gay identity to the public.

Heteronormativity silently exercises its power by not allowing gay people to talk openly about their stories in public, and it forces gay musicians to use other musical elements to convey their experiences and attitudes.

Gay and straight people live together in the same place under the name of public space, but heteronormativity categorizes people according to gender, sexualities, and identity. We live in different transparent boxes placed in the same space. Straight people can frankly say what they want to say, but LGBT people need to encode a gay accent subtly into their seemingly ordinary stories just to conform to the social atmosphere.

Until the day true identity can speak itself.

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# Analysis and Interpretation of Kuremanee's "Pas de deux" for Trumpet and Piano

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## Abstract

"Pas de deux" for Trumpet and Piano is Kitti Kuremanee's latest work during his retreat in Chiang Mai after his sickness. A renowned wind ensemble composer, award-winning film scorer, and full-time lecturer at Kasetsart University, he recently found ill in 2014 with stroke. The piece was commissioned by Surasi Chanoksakul to add on more repertoire for the trumpet featuring Thai elements. Kuremanee used his recovery time to explore the sound of Muay Chaiya combined with his expertise in wind instruments' color to create this piece.

This paper is divided into 3 parts; the analysis and interpretation, the technique on the trumpet and the technique on the piano. The researchers will explore the intended soundscape of the composer and present ways to create a successful performance of the piece with the individual instrumental techniques and ensemble techniques.

## Introduction

A native of Chiang Mai, Kitti Kuremanee started his music studies like most of other wind players in Thailand, from the marching band culture at Montfort College. He later attended the Faculty of Fine and Applied Arts and Chulalongkorn University where he continued his study of the horn and also majored in composition. He furthered his master degree at the same place. During his studies he also attended the Aimachi marching band in Nagoya, Japan as a horn line member.

In 2010 Kuremanee attended the Royal conservatoire Antwerp, Belgium where he studied post-graduate in classical contemporary composition with Wim Henderickx and Wind Band conducting with Dirk De Caluwe.

Kuremanee's works for the wind band has been performed by many national and international bands including concert bands from Kasetsart University, Chulalongkorn University, North Texas University, UCLA, and at the Royal Conservatoire, among others. His work scope also extended into film compositions

and stage musical compositions, with many award nomination nationally and internationally, rising from his work for the award winning film, “Rak Hang Siam”.

Seeing Kuremanee’s expertise in the wind language, Surasi Chanoksakul commissioned this work, “Pas de duex” for trumpet and piano, to add on more repertoire from Thai composers for the trumpet, especially to present Thai elements for the genre. This piece combined the inspiration from the sound of Muay Chaiya’s ceremonial music, western style dance, and marching band style that Kuremanee is most at home with.

### Part I: Analysis and interpretation

“Pas de deux” means a dance duet typically featuring male and female dancers in a ballet<sup>1</sup>. Since the commissioner wanted the piece to be easily performed anywhere, Kuremanee developed a piece that features only 2 instruments. The piece constructed of several dance “duets” by the piano and the trumpet.

The piece consists of 3 main parts, Introduction, Dances and Coda (Figure 1). The motive was developed in a horizontal way, using 6 main notes (C E F# A G F). The different ostinatos on the piano uses 3 main diatonic scales; A Major, A minor and D minor. However, some parts of the piece are atonal, for example in measure 86-103 and 99-104.

	Introduction	Dances	Coda
Measure	1 - 30	31 - 156	157 - 199

Figure 1: Structure of the piece



Figure 2: Six main notes that are used for developing the motive

The dances are variations over the same main motive inspired by Muay Chaiya ceremonial music. Muay Chaiya is a school of Thai boxing originated in the South of Thailand (Chaiya District, Surat Thani province). Thai ceremonial music is usually played as a prelude to the Muay Chaiya fight and also accompanied the fight. The main instruments used are the Thai oboe or “Phee”, the Thai long drum or “Klong Yao”. The ceremonial melody of the Phee is usually improvised;

here Kuremanee found the inspiration from the improvisation of the Phee, and the trill of 2 adjacent notes of the Phee is imitated by the sound of the trumpet. It always come back to the center note A, shown in the motive in measure 1-3 and in measure 10-13 of the Introduction.

<sup>1</sup> pas (French) means a step in dancing and ballet. For example, pas seul is a solo dance, and pas de deux is a dance for two. (Kenedy, 548).



Figure 3: motive in measure 1-3



Figure 4: motive in measure 10-13

The composer mocks Copland’s fanfare for the common man in measure 157 and 171, using instead the 3 notes from the main motive. The composer played with the audience’s expectation by throwing in Thai style ending at measure 188-193, then conclude the piece with the western, marching band style rhythm at the end.

### Part 2: The technique on the trumpet

In this piece, the composer intended for the trumpet and the piano to be equal partners. It is therefore the researcher’s suggestion for the trumpet player to understand all the piano part, or even better to memorize some of the complex rhythms in the piano part to solve ensemble problems, such as in Dance no. 4. Since the piece is written for C trumpet, the leaps on the trumpet require many use of alternate fingering to facilitate the wide intervals.

Since the researcher believed that commissioned piece is a collaborative work between the composer and the performer, edits from the original work

are discussed and finally rearranged to facilitate a successful performance. (K. Kuremanee, personal communication, May 15, 2016). Challenges in this piece for the trumpet player is endurance. From measure 48, the researcher found that the lips could get easily tired, therefore it is crucial for the trumpet player to plan his/her timing to ensure a smooth performance. The researcher suggested edits for the composer in measure 99; the unison with the piano is suggested to be omitted. It will serve as a resting point for the trumpet player and to save the lip muscle.

In many places that require 5 notes or 4 notes per beat, the researcher also finds it a challenge. The edit in measure 78 is also suggested. Instead of playing four notes, it could be played as one eighth plus two sixteenths and still give the same effect. Similar edits are suggested in similar section such as 108, 110 and so on. Another edit to facilitate the trumpet player to be able to successfully perform this piece is in measure 135, where the researcher suggested that the 6-sixteenths in the first beat be rearranged into 3 eighths.



Composer’s original



Researcher’s suggestion

Figure 5: example of researcher’s suggestion in measure 78



*Composer's original*



*Researcher's suggestion*

Figure 6: example of researcher's suggestion in measure 135

### Part 3: The technique on the piano

In this piece, most of the time the piano represents the rhythm of the dance. It can be seen clearly in the dance variations, therefore the main problems for the pianist concern more with the rhythm which differs from the trumpet's part. These rhythms have to be mastered to create a successful ensemble.

In the Introduction, measure 3, for example, poses rhythmic difficulties between the pianist's own two hands, and also with the trumpet. The researcher suggests that it can be practiced with the feeling of 2 beats per measure instead of 4.



Figure 7: example of measure 3

Since all the time signature changes are in metric modulation, the time signature change from Introduction to Dance no. 1 is easily practiced by thinking in eighths and measure 39-40 is easily practice by thinking in sixteenths.

Dance no. 2 requires a well-played legato on the right hand and long deep basses to change the color of the piece into a more sweet style, as a rest to the harsh introduction and Dance no. 1. The piano is playing a real accompaniment role here, letting the trumpet shows the main theme.

In Dance no. 3, the composer requires the tempo to be most stable, here the piano takes the role of keeping the beat of 7/8, while letting the trumpet plays legato melody over the rhythmic drum. From 78-79, the piano keeps the pedal while playing the motive, bringing out the resonance under the trumpet, and afterwards pedals are off to accent the unison. Measure 95-96 poses some difficulties in piano technique. It is however easier to think of the measure in 4 groups (1 group for each quarter note beat), and play using fingers 4+5 and 1+2 for each 2<sup>nd</sup> clusters. In measure 115-118, we can see difficulties in the different meter between two hands. Here the composer is teasing the audiences, trying to throw them off-beat by writing the ostinato right hand but each in different rhythms. For the performer, the best method to practice is to play separate hands with the idea of 2 beat per measure before combining the 2 hands.



Figure 8: example of measure 115 - 118

Dance no. 4 ends with a short sound, the piano should release all sound before the trumpet comes in in measure 157, the starting of coda in *lento* tempo. In measure 166 the right hand scales poses some

difficulties for the pianist, here the researcher suggests using the fingering 2-1-2-3-4-5-4-3-2-1-2-1 for each 12-note group.

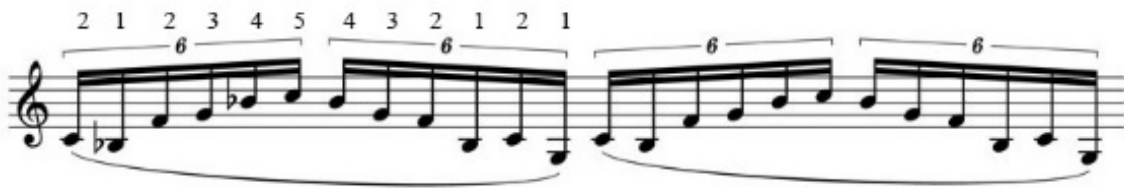


Figure 9: example of the right hand fingering in measure 166

The coda combines all different techniques from other dances. In the last 4 measures, the pianist should remember to accent each clusters in ensemble with the trumpet to create the drumming sound of the marching band style that the composer suggested.

## Conclusion

For Thai students and performers of western instruments, it is far more common for them to perform works from the past. Most of the standard western instruments' repertoires already have many examples and interpretations, a "safer path" for the current performers. However, this project is an example of how important it is to perform the living composers' work as well. Since the sickness of Kittu Kuremanee in 2014, composing has been difficult for him, but with this new composition that was commissioned by Surasi, he has proved that it is possible to overcome obstacles and provide us with his new creative work. Not only to encourage the living composers to continue creating and innovating, commissioned work could bring in the best results because both the composer and the performer aim for the same goal. In this case, it is to provide the trumpet repertoire with more pieces that include Thai elements.

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