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PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

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MUSIC, MYTHS & REALI- TIES 2017

PGVIM
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SYMPOSIUM

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at Princess Galyani Vadhana
Institute of Music, Thailand



Message from

Associate Professor Khunying Wongchan Phinainitisatra

President of Princess Galyani Vadhana Institute of Music

The International Symposium “Music, Myths & Realities” 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 2017 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 2017 keynote speakers, Professor Nigel Osborne, Dr. Kat Agres, Professor Robert Cutietta, Associate Professor Dr. Narutt Suttachitt, Peter Veale, Dr. Jean-David Caillouët, Professor Shinuh Lee, Professor Dieter Mack, Professor Bernard Lanskey, Dr. Verne de la Peña, and Anant Narkkong. I would also like to thank 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 my pleasure to edit the proceedings of the third International Symposium at the Princess Galyani Vadhana Institute of Music (PGVIM), “Music, Myths & Realities.” This year’s symposium featured a diverse array of presentations and discussions covering all manner of myth—from the ancient stories that helped our ancestors make sense of the world around them to the present-day stories we tell ourselves about the meaning of art.

These proceedings include a sampling of the thought-provoking scholarship that was on display at this year’s symposium. Topics include examinations of the ancient Ya-Yüeh music and dance tradition of China and of the Plaeng Na Chumporn folksongs of Southern Thailand, two perspectives on the compositional process, research into new strategies for higher music education, discussions of the lives and compositions of guitarist Francisco Tárrega, Dr. Saisuree Chutikul, and HRH King Bhumibol Adulyadej of Thailand; and an investigation into the tensions between traditional music practices and modern systems of musical commodification. These works reflect the vibrant state of music scholarship in Southeast Asia. They will no doubt provoke more discussion as we continue to study, question, and examine the myths we live by.

My sincere thanks to all the authors.

A handwritten signature in black ink, appearing to read "Elissa Miller-Kay".

Dr. Elissa Miller-Kay

the Princess Galyani Vadhana Institute of Music

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Music Composition “Spirit of Isan” for Symphony Orchestra

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Abstract

The composition “Spirit of Isan” is scored for symphony orchestra in combination with Isan folk instruments including the *Phin*, *Khaen*, *So Isan*, and *Wot*. Similarly, it combines the folk mode or “Lai” with Western techniques. The music is an expression of the Isan way of life.

The “Spirit of Isan” consists of four sections: i) Childhood Memories (Introduction, A A1 A2 A3 A4 B B1 Coda), ii) The Land of Faith (Introduction Theme A B C D Coda), iii) Country Lifestyle (Introduction Theme Transition A1 A2 Transition A3 B B1 Solo *ad libitum*, A1 A2 A3 Coda), and iv) Happy Isan (Theme 1 Theme 2 Transition Theme 3 Theme 4 Transition Theme 5 Transition Theme 6 Transition Theme 7). Compositional features include added 2nds, seventh chords, melodic quotations, ostinatos, syncopations, counter melodies, octatonic and pentatonic scales, augmentations, sequences, imitations, and heterophonic texture.

Keywords: Spirit of Isan, Isan symphony orchestra/ music creation

Introduction

1. Rationale

Music is a cultural element that expresses itself through the musician, the mode (Lai) of the song, and musical instruments. Instruments such as the *Phin*, *Khaen*, *So Isan* and *Wot* can both entertain and convey melancholic feelings through folk modes. These elements are valuable for each community. Inheritance and creation of folk music is a way to maintain a cultural foundation. However, an obstacle to maintaining such cultural elements is the lack of interest among younger generations who tend to take it for granted. As a result, some elements of the culture start to disappear.

Isan folk music has developed and evolved for ages. This musical tradition started with imitation of the sounds of nature, such as the forest, mountains, rain, breeze, and waterfalls. Using local materials, Isan people invented music instruments to imitate these natural sounds. Some of the basic music instruments are made of bamboo leaves, grass nodes and internodes, and

leaves of local plants. Later in its development, Isan folk music instruments were made from leather and the craft of instrument construction was refined to produce instruments with more beautiful and complex sounds. Eventually, instruments including the *Phin*, *Khaen*, *Wot*, and *So Isan* were combined together as a band.¹

In modern times, the folk bands have included western instruments. For example,

Mo Lam bands and *Mo Lam Sing* bands have incorporated western instruments such as drum, bass, keyboard, guitar, trumpet, trombone, and saxophone into their music. The introduction of western pieces has produced a new style of music. Among many musical styles, the genre that not many people get the chance to see is the symphony orchestra. This is because in an orchestra there are many musicians, which means a higher cost. The symphony orchestra available are those in higher education institutes nationwide.

College of Music Mahasarakham University offers courses in music, both theory and practice. There is a symphony orchestra that performs on various occasions. However, the orchestra repertoire still lacks original pieces and concertos because they are beyond the abilities of the music students at the university. The orchestra mainly consists of string instruments for the simple reason that the majority of the members of the Mahasarakham Symphony Orchestra major in violin, and a small number of them major in piano and guitar. Moreover, string instrument members gather other string majors who are interested in playing in the orchestra. Therefore, there are not so many pieces suitable for the ensemble. Unique and original compositions are out of the question. The fact that string instruments are the main part of the orchestra

makes it difficult for them to play. Furthermore, the level of difficulty of most orchestral repertoire is beyond the students' capability. As a result, the composer became interested in composing a work that used both Isan folk and western instruments to match the capability of students and to be useful in symphony orchestra class. Writing a composition using local characteristics in combination with folk instruments is a way to accomplish several objectives, as outlined below.

2. Objectives

- 1) To preserve Isan's musical heritage through the create a new composition for symphony orchestra that fuses elements of the Isan style with western elements
- 2) To share Isan music with audiences that attend symphony orchestra concerts
- 3) To create music useful for the Symphony Orchestra class at the College of Music, Mahasarakham University
- 4) To introduce the composition to music academics through the presentation of an academic paper

3. The scope of the composition

"The Spirit of Isan" is meant to be used as part of teaching the Symphony Orchestra class at the College of Music, Mahasarakham University, and to introduce Isan folk music to students and audiences. The composer combined the symphony orchestra with Isan folk

¹ Piyapun Santaveesuk, *Isan Folk Music* (Mahasarakham, 2006), 59.

music instruments to express the Isan way of life. The symphony orchestra instruments are the flute, clarinet, oboe, alto saxophone, tenor saxophone, baritone saxophone, trumpet, horn, trombone, tuba, marimba, timpani, bass drum, cymbals, violin, viola, cello, double bass, and piano. The Isan music instruments are the *So Isan, Wot, Khaen, Phin*, and voice.

The “Spirit of Isan” has four sections, titled as follows: Childhood Memories, The Land of Faith, Country Lifestyle, and Happy Isan. The duration is approximately 40 minutes

4. Expected results

- 1) A new composition for symphony orchestra in the Isan style.
- 2) Greater awareness of Isan’s musical culture.
- 3) A composition that is used in the Symphony Orchestra class at the College of Music, Maharakham University.

5. Research methodology

- 1) Data and information about Isan music, Isan folk modes, and the Isan way of life are collected.
- 2) The musical structure and musical form are determined.
- 3) The rhythm that best suits the main musical idea of each part is determined.
- 4) The themes and motives of the piece are expanded to sentences.
- 5) The sentences are combined to produce the full composition.

- 6) Musicians play symphony orchestra instruments and Isan folk instruments together.
- 7) Orchestration is based on the characteristics of the instruments, the rhythm, and the emotional content of each part.
- 8) The compositional elements are used to fit the determined scope.
- 9) A full score and orchestra parts are made.
- 10) Maharakham University Symphony Orchestra, comprised of 47 musicians, rehearses the composition.

- 11) A concert is organized to introduce the composition to the public.
- 12) The concert is recorded on DVD.
- 13) An analysis of the composition is written.
- 14) The full research report is written and presented along with the full score, the orchestra parts, and the DVD of the concert.

6. Overview of Form

The “Spirit of Isan” consists of 4 Parts. Each part has the following structure.

Part 1. Childhood Memories: Introduction A A1 A2 A3 A4 B B1 Coda

Part 2. The Land of Faith: Introduction Theme A B C D Coda

Part 3. Country Lifestyle: Introduction Theme Transition A1 A2 Transition A3 B B1 Solo ad libitum A1 A2 A3 Coda.

Part 4. Happy Isan: Theme 1 Theme 2 Transition Theme 3 Theme 4 Transition Theme 5 Transition Theme 6 Transition Theme 7

7. Explanation of Form and Musical Features

In this section, the author explains the content of the composition based on the following compositional procedures.

Procedure 1: Rearrangement of Isan folk music elements so that Isan folk instruments can be used to express the feelings and the way of life of the Isan people. In some sections of the composition, for example, the author created a group of notes for Isan instruments to improvise on. The improvisation is played with the symphony orchestra. This is an example of the combination of western and Isan musics.

Procedure 2: Use of western harmony in each part, creating something different and unique according to a determined plan.

Part 1: Childhood Memories

The composer wishes to tell the story of childhood by using an Isan lullaby as the main theme. Isan people would be familiar with the lullaby rhythm used. The main variations among the many lullabies used in Isan are the lyrics. In this research, only some parts of the lullaby are used to express the ways in which Isan people raise their children. The mode of the song *Mang Tap Tao* (meaning a bug called true water beetle) is rearranged to express the innocence of the child who just wakes up and right away runs in the field with friends

The lullaby is presented in a homophonic texture as the main theme with a *Khaen* playing in the background.

Western instruments used here include low bass, such as the tuba and the trombone; woodwind instruments, such as the flute, the oboe, the clarinet; and the strings, using primarily consonant intervals of 3rd, perfect 5th, and 6th. In this section, the composer opts for simple chords to match the main theme of Isan lullabies. Some lines have added 2nds and seventh to add colour and make the music more alive.

The string instruments use *crescendos* and *diminuendos* to evoke the soft swing of a cradle. The warm sounds of the string instruments convey the love of a mother for her child.

FL1
 FL2
 Ob.
 Cl.1
 Cl.2
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt.1
 Tpt.2
 Hn.1
 Hn.2
 Tbn.1
 Tbn.2
 Tba.
 Glock.
 Pno.
 Tri.
 Timp.
 B. D.
 Cym.
 Voice
 Khaen
 Vln. I
 Vln. II
 Via.
 Vc.
 Db.

Figure 1: Homophonic texture

Part 2: The Land of Faith

Buddhism has played a significant role in the Isan way of life for a long time. Isan people hold on to the teachings of the Lord Buddha. *Saraphanya* is a type of Buddhist chant in Isan used to pray and worship to the *Triratna* (The Three Jewels): Buddha, Dharma, and Sangha. This chanting is expressed in the song *Mala Duang Dokmai*. In “The Spirit of Isan” the lyrics of this song are expanded to express the atmosphere of Isan.

Theme A is about the Three Jewels. This line evokes a prayerful atmosphere, the way that Isan people go to make merit at the temple, and their strong faith in Buddhism.

Theme B portrays Buddha who enlightens all Buddhists and who leads the way to nirvana for those who practice meditation.

Theme C involves Dharma which is the doctrine and teaching Buddhists must learn and follow.

Theme D concerns *Sangha* and Buddhists, especially the monks who keep practicing good deeds and transfer dharma to Buddhists to help them stay away from sin. This part also expresses the unity of the monks and Buddhist disciples in the Isan region

The image displays a musical score for a piece titled 'Part 2: The Land of Faith'. The score is arranged in a standard orchestral format with multiple staves. At the top, the Isan folk instruments are listed: Phin, Sor, Khaen, and Vod. Below them are the symphony orchestra instruments: Vln. I, Vln. II, Vla., Vc., and Db. The Phin part features a complex, rhythmic melody with many sixteenth notes. The Sor and Khaen parts provide a steady, rhythmic accompaniment. The Vod part has a more melodic line. The string instruments (Vln. I, Vln. II, Vla., Vc., and Db.) are marked with 'pizz.' (pizzicato) and 'mf' (mezzo-forte). The woodwinds and brass (Vla., Vc., and Db.) play a melodic line in the minor mode. The score is written in a key signature of one flat and a 4/4 time signature.

Figure 2: Orchestration combining Isan folk instruments and symphony orchestra instruments

In this part there is a shift to the minor mode. Isan folk instruments portray the monks who behave well and transfer dharma to Buddhists so they will stay away from sin. Only the unity between monks and Buddhist

disciples can make Buddhism flourish, turning this land into a golden land. The string instruments play pizzicato while woodwinds and brass play a melody in the minor mode.

Figure 3: Modulation

In bar 113, the key shifts to F Major. In this line, the brass and woodwinds alternate, playing the main rhythm, with strings playing broken chords in eighth notes and chimes playing intermittently to represent dharma.

Part 3: Country Lifestyle

The Isan way of life is simple. The majority of the population are farmers who grow rice and other crops. Isan people live closely and in harmony with nature. The livestock that they keep are used for labor in farming. Cows and buffaloes in the old times were used for plowing. Over the centuries, technological advancements have changed the Isan way of life. Cows and buffaloes are now sold to buy tractors for higher efficiency. Young people move to cities for jobs. People are competing with one another more than before. Materialism has taken hold. Millionaires have bought land for farmers to rent. The soil that that was once

rich has deteriorated due to the use of chemical fertilizers. Some industrial factories have been built in the northeastern region resulting in a bad smell, noise, and air pollution. The young generation cares little about their origin and culture. Some of the local traditions have disappeared. Music-wise, western music has invaded. A teenager holding a guitar looks cooler to their peers than one with a *Phin*. People are no longer hiking in the forest nor playing *Khaen* or *Phin* as in the past. The survival of local culture depends largely on local people.

Figure 4: Tap body instrument technique

The introduction, particularly bars 1–11, applies a technique called “tap body” to imitate the sound of the herd of cows and buffaloes grazing in the field in

the morning. Along with the other instruments, Khaen is played in Major scale mode of the song Lai Sut Sanaen to represent the fresh air in the morning in Isan

Figure 5: Augmentation

In the introduction, the composer uses the technique of augmentation. The clarinet augments a rhythm first presented by the flute. The composer also evokes the

connection of Isan people to nature by imitating natural sounds as, for example, in Bars 5-11, which contain music that imitates birdsong.

The image displays a page of a musical score for a piece titled "The Triplet". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flute 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Clarinet 1 and 2 (Cl. 1, Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombone 1 and 2 (Tbn. 1, Tbn. 2), Tuba (Tba.), Xylophone (Xyl.), and Piano (Pno.). The piano part is specifically divided into Right Hand (RH) and Left Hand (LH). The music features a complex rhythmic structure with many triplets and dense note clusters, particularly in the lower registers of the instruments. The score is marked with a forte (f) dynamic and includes various articulation marks like accents and slurs.

Figure 6: The Triplet

The composer uses triplets rhythms with note clusters on Db, Eb, Gb, Ab, Bb on the piano to express the competitive condition. It could represent the peak of darkness—domination of Isan by millionaires. This

phenomenon greatly affects local Isan people. The flood of foreign cultures and the abandonment of traditional culture are well illustrated by these black notes of the instruments

Part 4: Happy Isan

In the final part, Happy Isan, the composer wants to convey the beginning of crops season which is characterized by cool weather, mild morning sunshine and the preparation for and planting of rice seedlings. In the particular line shown in Figure 7, there are

various rhythms, with questions and responses between western and Isan instruments. The simple, kind, cooperation, and generosity of Isan people contribute to the theme of Happy Isan.

Figure 7: Questions and responses

For this part, the composer rearranged some lines of *Lai Sarawan* and *Lai Tang Wai* to create the question-and-response between groups of flute and clarinet and the group of saxophones in bars 142–150. The marimba

plays the melody alone, with its pleasant sonority, while string and brass instruments play an accompaniment.

Conclusion

The “Spirit of Isan” was created by the composer to express his feelings about Isan as one of the region’s descendants. It portrays the imagination, rhythms, atmosphere, and other elements of the Isan way of life that the composer remembers from his childhood. For the purpose of expressing these feelings and ideas, the composer chose to score the composition for instruments of the symphony orchestra and Isan

instruments including the *Phin*, *Khaen*, *So Isan* and *Wot*. This instrumentation creates a new type of music. Some modes from Isan lullabies, *Saraphanya*, *Lai Toei Khong*, *Lai Mang Tap Tao*, and *Lai Salawan* are applied in the composition. The composer created a new rhythm for the symphony orchestra to play with Isan instruments for the additional purpose of increasing exposure of Isan folk music among the wider public.

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Spanish Hero: What Lies Behind Tárrega’s Legend

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Abstract

Since the 1820s, the admiration of classical guitar had decreased constantly due to increased popularity of the piano. In the early nineteenth century, pianos were made with new capabilities such as louder tone, more precise control of articulation and dynamics, and a wider range. As pianos became more popular, the guitar was gradually disregarded. Fortunately, the long tradition of professional guitar playing was still cultivated and passed down to certain minor celebrities, mostly in Spain. Among them was Julián Arcas (1832-1882), known best as the teacher of Francisco Tárrega (1852-1909), Arcas encouraged and engaged in creating techniques of modern guitar construction. The new formation was named after the luthier Antonio de Torres (1817-1892). Interest in the guitar gradually returned due to the ardent effort of Tárrega, who is often called ‘the father of the modern classical guitar.’ He not only invented new approaches to the instrument, but he also composed, transcribed and taught influential disciples through his unique pedagogical methods.

This paper describes Tárrega’s activities and examines how they affected the popularity of the guitar in order to reveal the truths behind Tárrega’s legend.

Introduction

The term ‘hero’ used in this paper refers to Francisco Tárrega, the guitar palyer, composer, and instrument maker who brought the guitar back to popularity after a period of oblivion. Compared with his contemporaries, he was not a renown composer nor performer. However, his compositions have captured the hearts of guitarists and guitar lovers through their charming melodies and harmonies. Furthermore, Tárrega was a great performer and teacher, with a systematic pedagogical approach to teaching the instrument. It is in this latter respect that he is a hero. Tárrega taught a generation of magnificent disciples who faithfully followed their teacher’s mission of sharing the art of classical guitar.

The extinction of the guitar

In the beginning of the 19th century, there tremendous improvements were made in piano construction. Thus, the music written for the piano was also greatly developed and expanded by leading composers such as Ludwig van Beethoven (1770-1827), Frédéric Chopin (1810-1849), and Robert Schumann (1810-1856). Moreover, the piano was designed to suit the increasing size of concert halls. As a result, people tended to invest in buying pianos and had their children take piano classes. This led to a decrease in popularity of the guitar¹. In the book "Treatise on Instrumentation," first published in 1844, Hector Berlioz (1803-1869) wrote about the guitar,

Since the introduction of the piano into all homes where there is any interest in music the guitar has been gradually disappearing.²

Tárrega expressed desperation about this situation,

...Where are all the guitars, the tender and expressive sound of them which accompany the singer, the instrument of the Spanish nation and the beloved tone of our childhood and teenager?

... Everything has disappeared, everything has been forgotten, and the piano with its loud sound has totally destroyed all of this intimate music, which is so simple and modest, but at the same time so sensitive and so expressive.³

Julián Arcas and Torres Guitar (3)

Fortunately, the cultivation of virtuoso guitar skills were still passed down from generation to generation. One of the most important figures in this frightening period was Julián Arcas (1832-1882). He was a guitar virtuoso and composer who gave concerts throughout Europe. Furthermore, he contributed much to the instrument

construction with a guitar luthier, Antonio de Torres (1817-1892). Arcas and Torres made changes to the body size and developed a new fan-strut system for the front wood.⁴



Figure 1: Early romantic guitar (left) (https://en.wikipedia.org/wiki/Romantic_guitar)
Torres guitar (right) (<https://www.guitarsalon.com>)

Francisco Tárrega (1852-1809)

At the age of ten, Francisco Tárrega was so inspired by a performance of Julián Arcas in Castellon, that he decided to dedicated all his life to the guitar. He later became known as the 'father of the modern guitar.' The following paragraphs describe aspects of his personality and his activities that made the guitar popular once again.

"I have also sworn to walk in the steps of the sainted Francisco Tárrega, who lived and died for his beloved instrument, with little hope of glory or gain," Andrés Segovia responded when Jose del Hierro, a teacher at the Conservatorio in Madrid offered to help Segovia to switch from the guitar to the violin.⁵

Charismatic person

Tárrega was gifted at making friends. He was always surrounded by friends and acquaintances who played

music for one another. Some of his friends could not play the guitar, but loved the sound of the instrument and offered Tárrega financial support. This circle of connection gave him much encouragement.⁶

As noted by guitarist, Jack Silver, even years after Tárrega's death, his friends would gather to pay homage to him,



Figure 2: Tárrega playing among acquaintances
(<http://www.guitarparadiso.com>)

“They formed a tightly-knit circle focused on the memory of their master. Even forty years after his death, in November of 1952, the last “discipulos” - Josefina Robledo, Pepita Roca, Daniel Fortea and Emilio Pujol - gathered together in a celebration of the centenary of their beloved teacher’s birth.”⁷

Musical making through systematic pedagogical approach

Although Arcas was the first to contribute to the construction of the modern guitar, or Torres guitar, it

was Tárrega who was responsible for the most important changes to guitar technique, such as:

- 1) Raising the left leg on the footstool to support the guitar position
- 2) The right-hand angle towards the strings
- 3) Playing rest stroke (apoyando)
- 4) Strike the strings without nails
- 5) New tremolo techniques

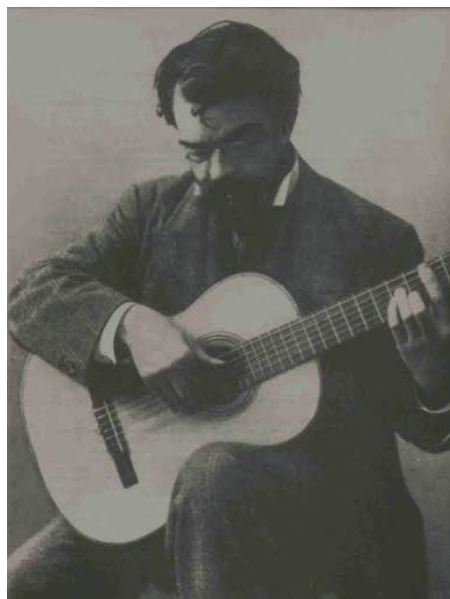


Figure 3: Tárrega’s playing position
(<http://www.allmusic.com>)

These techniques were designed in order to best express the music, as this was always Tárrega’s first priority. Although some of these techniques are not always used today, they served as crucial steps for the further developments in guitar technique.

¹ L. Michael Griffel Eras, *Schirmer History of Music* (New York: Macmillan Publishing, 1982), 590.

² Berlioz, Hector, *Treatise on Instrumentation*. Revised by Richard Strauss. (New York, Edwin F. Kalmus, 1948), 147.

³ Emillio Pujol, *Tárrega: Ensayo Biográfico* (Lisboa 1960), 40.

⁴ John Morrish, *The Classical Guitar* (San Francisco: Backbeat Books, 2002), 16.

⁵ Jack Silver, *El Circulo Musical: Andres Segovia and His Contemporaries* vol. 12 (Doremi Records, 2013), 12.

⁶ Johannes & Ingrid Hacker Klier, *Die Gitarre - Ein Instrument Und Seine Geschichte* (Bad Buchau: A. Sandmaier & Sohn, 1980); *ibid.*, 174.

⁷ Silver, *El Circulo Musical*, 4.

His compositions

Tárrega did not write any complex, long pieces. Instead he mostly wrote small character pieces that are full of charm and beauty. His music is in a very romantic style. As a composer, Tárrega was obviously influenced by his contemporary, Frédéric Chopin. Most of his compositions were written for pedagogical purpose. However, some of his pieces have high technical demands such as, for example, his *Carnival of Venice* and *Gran Jota*.

The character piece, *Marieta*, shown in Figure 2, is a small piece inspired by the music of Frédéric Chopin. It is in ternary form, beginning in A minor and with a middle section in the parallel major. With its ornaments and the thoughtful use of the fingerboard, the music creates has a special charm.

A mi queridísimo amigo D. Santiago Gisbert

MARIETA!
MAZURKA PARA GUITARRA
POR
FRANCISCO TÁRREGA

Propiedad. Depositado.

Lento.

C. 5^a

G. 4^a

ritar. dan. do. a tempo.

C. 5^a

ritar.

A. y. T. 393.

Figure 4: *Marieta* by Francisco Tárrega

His arrangements

The trend of making arrangement for the guitar was initiated by Tárrega.⁸ It was his intelligent idea to transcribe piano music for guitar in order to demonstrate the instrument's capability. Tárrega focused primarily on music with Spanish elements, such as the works of Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916). Their music was directly or indirectly inspired by the sounds of their national instrument, the guitar.

Thus, the guitar transcriptions perfectly display the true message that the composers wanted to express.

Asturias was originally composed for the piano by Issac Albéniz. However, many have assumed that it was originally written for the guitar because of the supreme arrangement by Francisco Tárrega.⁹

Asturias
(Leyenda)
from Suite Espagnole Op.47
transcription for guitar

I. Albéniz (1860-1909)

edited by
Adam Khan

Allegro

p *mf* *ff*

www.virtualsheetmusic.com

1

Figure 5: *Asturias* composed by Issac Albéniz transcribed for guitar by Francisco Tárrega

⁸ Klier, *Die Gitarre - Ein Instrument Und Seine Geschichte*, 176.

⁹ *Ibid.*

Tárrega's disciples

Tárrega taught many students, two of which were outstanding and had considerable influences on guitar playing. The first was Miguel Llobet (1878-1938), a great virtuoso who gave concerts all over Europe. He composed music and made superb, sophisticated arrangements. He in turn inspired another gigantic figure in the history of the guitar, Andrés Segovia (1893-1987). The second was Emilio Pujol (1886-1980). He dedicated his monumental guitar method to Tárrega. The method is based on Tárrega's pedagogical approach and is considered one of the most significant guitar method ever published.¹⁰

Conclusion

Through Tárrega's relentless efforts, the art of classical guitar playing has been spread and accepted in wider society. With his genial transcriptions, his original compositions, his exceptional performance, and especially his pedagogical activities, Tárrega's objective was fulfilled. In addition, his charismatic character always attracted people to him and led people to provide support and help him realize his ambitions.

In the present day, the technical approach to guitar playing has been developed beyond the steps made by Tárrega. Nonetheless, present guitarists should be aware of how these techniques have developed to their current state. Modern developments would not have been possible without Tárrega. In this sense, he is a true hero for the guitar.

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¹⁰ Konrad Ragossnig, *Handbuch Der Gitarre Und Laute* (Mainz: Schott Musik International, 2003), 97.

Art Songs in Thailand: Arranging and Performing Dr. Saisuree Chutikul’s Vocal Works

Chanyapong Thongsawang

Princess Galyani Vadhana Institute of Music

Introduction

“Art song” (in Thai เพลงร้องศิลปะ) derives from a German musical term “Lieder”, which usually refers to Lieder in the 19th century for voice with piano accompaniment; for examples Lieders by Franz Schubert, Robert Schumann, Johannes Brahms etc. This repertoire demands high-level vocal skills and techniques. In German Lieder from the late 18th century, renown composers often applied rhetorical devices and wrote a music to reflect the images and meaning of the poem that is set. For instance; In F. Schubert’s *Gretchen am Spinnrade* (1814) “the image of the spinning wheel in the title evokes the recurrent circling semiquavers of the accompaniment.”¹

In the 20th century, art songs techniques were applied to Thai vocal music by Dr. Saisuree Chutikul. Her art songs are distinguished from other Thai songs,

traditional music and Thai popular music. One notable feature is the combination of Thai pentatonic melodic lines and the Thai language with western classical harmonies.

The author has had the privilege of assisting Dr. Saisuree Chutikul in both notating and in editing the notations of her compositions. This assistance was especially important since she went blind two years ago due to a hereditary disease of the retina.

¹ Eric Sams, revised by Graham Johnson, “The Romantic lied”, in: “The new Grove Dictionary of music and musicians”, vol. 14, edited by Stanley Sadie, London 22001, p. 671.

Dr. Saisuree Chutikul: Her Life and Music

Born on the 2nd of March 1935, Dr. Saisuree Chutikul started her piano lessons when she was six years old, studying with Miss Lucy Dunlap, an American Presbyterian missionary. Even during Bangkok's devastating flood in 1941, the teacher told her student that piano studying could not be paused. Miss Dunlap still traveled by a rice barge to give piano lessons at her student's residence. After Saisuree could play some pieces, she played piano at Mass on Sunday mornings at the Second Church, Church of Christ in Thailand.

As a student at Wattana Wittaya Academy, Saisuree studied piano with Miss Anna. In 1947, together with Panthip Viriyapanich (née Lochaya), she composed the song "Sai-Thip" which has been widely admired up to the present day.

She further took piano lessons with Ajarn Boonchuan Hongskrai and Mr. Singer, an American pianist. With many pianists, she gave piano recitals at the National Theatre (the old building). HRH Chumbhotbongs Paribatra graciously presided over the concert.

From 1952 to 1956, Dr. Saisuree continued her studies in the United States at Whitworth College (now Whitworth University). She received a Bachelor of Arts in Music (cum laude) studying piano with Miss Anna Jane Carrel at Oberlin Conservatory, vocal study with Professor Leonard Martin, and conducting with Professor Wilbur Anders. During the summer, she studied music composition with Professor George Frederick McKay and Professor John Verrell.

She participated in many music activities such as giving piano recitals, touring with the university's symphony orchestra as a soloist in concerto performances. She received second prize in the Spokane Chapter of a Bach Festival. She composed the theme song for the musical, "Everyman" which was sung by the university's chorus. She also composed the song "My Mother" on

the occasion of the university's celebration of Mother Daughter Tea Party. She was a member of university's a cappella touring and performed in many concerts. She sang an excerpt of the role "Suzuki" from an opera, "Madame Butterfly". In 1946, she received Anna J. Carrel Music Award.

Later, she continued her Master's and Doctoral degrees in education administration and psychology at Indiana University. At the same time, she took piano lessons with Professor Menahem Pressler (founder of Beaux Arts Trio) and composition lessons with Professor Bernard Hayden.

After returning to Thailand, Dr. Saisuree served for twelve years as a lecturer at the Faculty of Education, Chulalongkorn University. During her time, she set up a music curriculum for the Chulalongkorn University Demonstration School, taught music appreciation classes, hosted a classical music radio program on the Chulalongkorn University Radio Station and MCOT Radio. She managed to buy the first baby grand piano for the Faculty of Education, Chulalongkorn University. During that time, she co-composed with Professor Sumon Amornwiwat a song called "Dek-Khor-Mee-Hua-Jai" (Children also have hearts), for the Public Relations Department to use in National Children's Day.

During her post at Khon Kaen University, she encouraged and supported music teaching both in the university and the demonstration school. She also arranged to buy the first piano for the Faculty of Education, Khon Kaen University.

She later composed many other songs with lyrics added subsequently. After she came back to take the official position in Bangkok, there were many music and music-related activities that she engaged in:

- 1) She managed to reduce the tax for imported music instruments.

During General Prem Tinsulanonda's government, Dr. Saisuree proposed to the cabinet asking to reduce the tax of all imported music instruments from two hundred to five percent. It was approved.

- 2) She collaborated with the cultural promotion division of the Ministry of Education, managing many music activities for the ASEAN Youth Orchestra.

While she was a chairman, young Thai musicians were selected to perform twice together with other musicians from other ASEAN countries. Musicians were selected, rehearsed and performed with other young musicians in different host countries. (The first time there were five participating countries and the second time there were seven.)

- 3) She co-founded the "Bangkok Symphony Orchestra Foundation" and the "Bangkok Symphony Orchestra" (BSO) in 1982

Together with the BSO Foundation, Dr. Saisuree, one of the founding members, established the symphony orchestra for Thai musicians aimed to establish an international standard of performance. Moreover, the establishing of the BSO was designed to regularly provide and educate Thai audience through high-quality music performance. It was also designed to create more opportunities for young musicians of the Thailand Youth Orchestra and other institutes to perform classical music.

- 4) She established the "Thai Youth Orchestra" in 1984.

It was one of her significant visions and contributions, following her establishment of the ASEAN Youth Orchestra. Prior to 1984, Thailand had never before had a symphony orchestra for young musicians. Saisuree's thought was to establish the Thailand Youth Orchestra within the National Youth Bureau Office with great support

from Ajarn Sutin Srinarong and Khun Witaya Tumornsoontorn. The Thailand Youth Orchestra later was handed over to the Department of Cultural Promotion, Ministry of Culture. With kind assistance of the Director General Dr. Akawit Na Talang and Ajarn Jamorn Supapol, the Thailand Youth Orchestra has been honored with the awarding of H.R.H. Princess Galyani Vadhana's royal patronage. In 2017, led by Dr. Akkrawat Srinarong, the orchestra won the first prize while participating in the Eleventh International Youth Music Festival in Vienna.

- 5) She established and chaired "Foundation for the Promotion of Classical Music for Youth"

With the support from the Ministry of Culture, she chaired the foundation until 2017 in order to fund and support music activities of Thailand Youth Orchestra.

- 6) She organized piano competitions.

Dr. Saisuree organized the first ever Thailand "Youth National Piano Concerto Competition". Awarded winners were given the opportunity to perform with the Bangkok Symphony Orchestra.

From 1986 to 2011, with Ajarn Lucia Tungsapanich, the president of the "Bangkok Chopin Society," she was a chairperson of the organizing committee hosting "Bangkok Chopin Piano Competitions".

- 7) She supported the youth choral singing.

Dr. Saisuree organized the choral festival consisting of many different chorus groups. Approximately 500 singers rehearsed and performed the royal compositions of the late King Bhumibol under the baton of guest Australia conductor at Chulalongkorn University Auditorium.

8) She continued her piano studies and performed

Dr. Saisuree took additional piano lessons from Mrs. Margaret May Ott of Juilliard, Ajarn Piyabhand Sanitwongse, Ajarn Tongsuang Israngkun na Ayudhya.

She performed twice with Ajarn Piyabhand Sanitwongse and others at Chulalongkorn University Auditorium.

She also performed with Mrs. Margaret May Ott at the Goethe Institute Auditorium and Payap University.

With the Royal Thai Navy Symphony Orchestra in Red Cross Concert, she performed for HRH Princess Maha Chakri Sirindhorn W.A. Mozart's Piano Concerto No. 27 in B-flat Major, KV 595.

On June 2, 1994 under the baton of Maestro Timm Tzschaschel leading the BSO she performed with Ajarn Suda Bhanomyong and Ajarn Anuree Sitachitt Mozart's Triple Piano Concerto in F Major, KV 242 at the Thailand Culture Centre.

Vocal Compositions by Dr. Saisuree Chutikul

Dr. Saisuree's first song "Sai-Thip" (ส้:j.thip) was written in her childhood, when she was 12. The lyrics were written by her colleague at the Wattana Wittaya Academy, Panthip Viriyapanich (née Lochaya). This piece was premiered during the Christmas festival at the Wattana School in November 1947. The song was titled "Sai-Thip", a combination of both first names "Sai-Suree" and "Pan-Thip". "Sai-Thip" was regularly performed and became well-known not only in Thailand but also in Thai student associations abroad. It was translated into English as "Starlight" in 1966 by Dr. Chai-Anan Samudavanija and Mrs. Baker from New

Zealand.² Another version of the lyrics, in French, has the title "Quand tu est loin du moi".

In her middle period (1969-1975), during her duty in Khon-Kaen University, Dr. Saisuree composed four art songs in 1971 based on the poems written by Prof. Tapanee Nakornthap. These four songs are "Kai-Kaew" (Glass Cockerel), "Duang-Dao" (Stars), "Mang-Moom" (Spiders, see an autograph in Figure 1) and "Chob-Cheewit" (End of Life). These songs (except End of Life) were performed at Silpa Bhirasri Gallery by Joan Eubank. The performance was presided over by H.R.H. Rambai Barni. In these art songs, Dr. Saisuree's music obviously reflects the character and mood of the poetry. Her intentions were to experiment on using different melodic lines, unconventional chord progressions for Thai songs, specificities of piano accompaniment and variety in the musical format.

During her time in Khon-Kaen, Dr. Saisuree also composed four other songs in addition to the art songs. The first two songs, for which she completely notated the vocal score and piano accompaniment, are "Yaak-Ja-Bok-Wa-Rak" (Wanna Say I Love You) and "Pho-Rak" (Longing of Love) with lyrics by Dr. Panthip Viriyapanich. The other two melodies are without lyrics, one was written as a lullaby and the other a wordless song about sea and water. Although she never notated the melodies, Dr. Saisuree recently made a recording of herself playing them on a piano in 2015. She then gave the recording to Mrs. Payom Valaiphatcha to write lyrics and asked Dr. Chanyapong Thongsawang to notate the scores. The lyrics that Mrs. Valaiphatcha wrote deviated from the original intention of the music. The songs were later named "Fang-Sieng-Hua-Jai" (Listen to the Heart), a love song for the Wedding of Dr. Sirima Ussawarekha and Dr. Chanyapong Thongsawang, and "Chao-Phraya", a song honouring our beloved King Rama IX.

During 2015-2017 Dr. Saisuree wrote additional four art songs. The first one is called “Mali” (Jasmine), an art song based on lyrics from a poem written by Thai National Artist, Prakhin Xumsai Na Ayudhaya. The lyrics of the other three art songs: “Khwam Ngaam” (Beauty of Nature), “Mai-Waang” (Too Busy) and “Naam-Tuam-Thung” (Chatterbox) are from Thai poems written by Prof. Tapanee Nakornthap. This set of songs demonstrates the intention of the composer to explore the intensity of emotions and feelings, not usually characteristic of Thai songs. The pentatonic melodic lines, use of chromatic scales and special chord progressions are some of the distinct features of these songs.

For the song “Mali” and “Khwam Ngaam” (see Figure 2) Dr. Saisuree was able to record the complete works, while for the other two she was not able to completely record the left hand parts due to recent blindness caused by a genetic defect (“Retinitis pigmentosa”).

The author had to assist her in notating the scores, especially for the song “Mai-Wang”, in which the author helped to write up the chromatic scale section in the left hand.

Conclusion

This article is a part of the research project “Art Songs in Thailand: Arranging and Performing Dr. Saisuree Chutikul’s Vocal Works”, supported by The National Research Council of Thailand and Princess Galyani Vadhana Institute of Music. The project aims to discover and make known valuable Thai art songs as well as Thai vocal music, which are still unknown and have not yet been published. The researcher has collected Dr. Saisuree Chutikul’s vocal works, notated the vocal scores using Sibelius software and edited the scores based on the composer’s suggestion and approval. The project’s result will be a published score and audio CD: “Vocal Compositions by Dr. Saisuree Chutikul”.³ These songs present a combination of western classical lieder techniques and Thai poetic melodies. These art songs can become standard Thai vocal works for Thai singers of the next generation. They can be studied for academic purpose and also to promote Thai culture through music.

² ชัยอนันต์ สมุทวณิช. “สายทิพย์”. นสพ. ผู้จัดการ. 1 มีนาคม. กรกฎาคม 2552.

[Chai-Anan Samudavanija, “Saithip”, Manager Newspaper, 1 March, Bangkok, 2009.]

³ ชัยยพงษ์ ทองสว่าง, “สายทิพย์: บทประพันธ์เพลงร้องของ ดร.สายสุรี จุติกุล”, กรกฎาคม 2561.

[Chanyapong Thongsawang, “Sai-Thip: Vocal compositions by Dr. Saisuree Chutikul”, Bangkok 2018.]

110101
 110101 110101
 III 110101
 110101 110101

Moderato

mf

p

mp

decrease.

decrease.

Oct. 29, 1971

Figure 1: Saisuree Chutikul: "Mang-Moom" (Spider), Autograph.

ความงาม

บทดอกสร้อยสุภาสิต โดย ศ.ฐะปะนีย์ นาครทรรพ

ประพันธ์ดนตรีโดย ดร.สายสุรี จุติกุล
บันทึกโน้ตและปรับแต่งโดย ดร.ชัยพงศ์ ทองสว่าง

Calmly

The first system of the musical score is for the piano accompaniment. It features a treble and bass clef with a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a *Rubato* marking and a piano (*p*) dynamic. The right hand contains several triplet patterns, while the left hand provides a steady bass line.

The second system includes the vocal line and piano accompaniment. The vocal line starts at measure 5 and includes the lyrics: "ความ เอ๋ย ความงาม มีอยู่ตาม ธรรมชาติ อาจ พบ". The piano accompaniment continues with a *p* dynamic. The melody is simple and follows the natural inflection of the Thai lyrics.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "เห็น ทุกสิ่ง ล้วน ชวน ชม อารมณ์ เย็น สิ่งงาม เป็น ดุจ ยา รัก-ษา-ใจ". The piano accompaniment features a *rit.* (ritardando) marking and a triplet in the right hand. The overall mood is serene and contemplative.

14 Agitato

The fourth system is for the piano accompaniment, marked *Agitato* and *f* (forte). It features a treble and bass clef with a 4/4 time signature. The music is characterized by a fast, rhythmic pattern of sixteenth notes in both hands, creating a sense of movement and energy.

Figure 2: Saisuree Chutikul: "Khvam Ngaam" (Beauty of Nature).

49 King’s Compositions in Every Heart of Thai People

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Abstract

His Majesty King Bhumibol Adulyadej of Thailand was a king who devoted all 70 years of his reign—the world’s longest—to his people and his beloved country. Since 1946, the king never stopped initiating, launching and working on worthwhile or problem-solving projects in order to build a foundation for sustainable development and spiritual prosperity for the Thai people and Thailand. His contributions cover vast areas including social, agricultural, military, political, economic, scientific, artistic, civic, moral, and spiritual domains. Besides his several patented scientific innovations, his contributions to the area of music and arts are also splendid. In the area of music, his concern included both the preservation and development of Thai traditional and classical music, while western music remained his interest and area of expertise. The reflection of his musical sensitivity and craftsmanship expressing the love and care for others are conveyed throughout his oeuvre. This study examines all of his 49 composition in order to v conceptualize the significance of his majesty’s works in different domains and 2) propose a method for implementing his works

into real practice so that all can benefit from both the intrinsic and extrinsic value of his musical compositions. Despite the myth that His Majesty’s pieces are highly complex—both in terms of music theory and performance—there are multiple possibilities of implementation into everyday life, so that all people can absorb and learn how to be appreciative of the music and respect the ways in which the king and royal family created a foundation for the socio-cultural prosperity of Thailand.

“Music is an integral part of me, be it jazz or other kinds. Indeed, music is in all of us and forms a vital part of every man’s life.”

His Majesty King Bhumibol Adulyadej

INTRODUCTION

As His Majesty King Bhumibol once said that he would do anything that is useful to the country. His contributions and devotion to his people was substantial in all areas. Hence he always concerned himself with

both the scientific development and artistic achievement. His majesty King Bhumipol believed that both arts and cultural studies are importance and are needed alongside the study of science.

Besides his several patented scientific innovations, his significance in the area of music and art are splendid. His interest and artistic projects includes works within the fields of music, literature, drawing and painting, photography, design, and woodworking. In the area of music, he was concerned with preserving and developing Thai traditional and classical music, while Western music remained his interest and are of expertise. His majesty King Bhumipol initiated a research project that revealed that the pitches and scales of Thai music were unique with respect to the geographic and socio-cultural environments in which the related instruments were built. He then suggested that these different scales and pitches should be preserved as they reflect the unique identity of the cultures that produced them.

The king has a rich Western music background based on his years in Switzerland. During his teenage years, the king studied saxophone, listened to both classical and jazz records while played along together with his sister, princess Galayani, and his brother, His Majesty King Ananda. At the age of 19, king Bhumibol composed his first official composition using the 12-bar-blues form. For 49 years, between 1946 and 1995, he composed a large variety of both vocal and instrumental pieces in different genres and styles. His compositional styles range from blues, swing, and march, to waltz. The king's compositions are unique due to the characteristics that represent theoretical elements of blues. They contain specific direction and shifts in melodic contour, are accompanied by expertly crafted harmonies and thoughtful arrangements. Accordingly, many compositions are considered complex and challenging to perform or sing. Despite the myth the pieces' complexity, both in performance techniques and theoretical aspects, makes this music inaccessible

to general audiences, it is possible—and even essential—to make the compositions part of the everyday life of all Thais, so that all people can absorb and learn how to be appreciative of the music and respect respect the ways in which the king and royal family created a foundation for the socio-cultural prosperity of Thailand.

The musical and cultural prosperity of the country depends on the people's hands and hearts that feel the passion and have the courage to pass on cultural values to the next generation. To understand and be aware of the socio-cultural interconnection between Thailand's musical heritage and contemporary society makes it possible for us to pursue a better direction in the present and for the future.

To devise a method for the implementation of King Bhumibol's music compositions to everyday life, the researcher utilized music education theories and recent research findings. These include research into music listening and singing, since these two activities are possible for everyone regardless of musical background. Since music is a *vital parts of every man's life*, the author believes that every man, regardless of socioeconomic status, deserves musical enrichment. This study will propose how listening and singing activities can build a path for music affection, which can set a foundation for the development of each individual's higher sense of musical value and aesthetics. A guideline is provided for how to provide the music and stimulate one to listen to the whole piece with curiosity and interest, and how to inspire one to sing along with the song with passion. Intuitive Music Listening is a framework for the listening guideline, while the Immersion Method is the theoretical framework for the singing guideline.

METHODOLOGY

This project examines all 49 compositions in relation to their socio-cultural significance. Table 1 shows the years in which the king composed, his age, and the number of compositions written in that year.

The interconnections between the music and socio-cultural phenomenon during the period from 1946 to 1995 carry essences and characteristics that are highly valuable.

Table 1: H.M. King Bhumibol Adulyadej's 49 Compositions within 49 years

Year	Age	N	Year	Age	N	Year	Age	N	Year	Age	N	Year	Age	N
1946	19	4	1952	25	6	1957	30	2	1962	35	1	1971	44	1
1947	20	2	1954	27	3	1958	31	1	1965	38	5	1976	49	2
1948	21	1	1955	28	4	1959	32	7	1966	39	1	1979	52	1
1949	22	5	1956	29	1							1994	67	1
												1995	68	1

For each composition, data was collected relating to the musical genre, characteristics, compositional year, related stories, and purpose. Primary sources include original music scores, video clips, original audiovisual materials, original portraits, and the personal recollections of those who had the privilege of a royal audience. Secondary sources include related literature and documents, both in Thai and English, ranging from journal articles and newspaper columns to personal diaries that relate to the historical background and aesthetic underpinning of the pieces. The researcher plays a complete observer role on collecting and analyzing the data. Primary sources were given the priority in data analysis and interpretation. Data has been triangulated through the use of different sources of information and by examining evidence from these various sources and using it to build a coherent justification for themes (Creswell, 2003).

The data related to the compositions was organized into three categories: general information about the

time each of the composition was composed, the lyric which suggests the usage for and singing, and musical styles that suggest usage for listening activities. The instructional approach is proposed so that the results may be implemented.

RESULTS

One of H.M. King Bhumibol's most profound contribution to music prosperity in Thailand was to grant a set of valuable music compositions, which combine Western harmonic and stylistic elements with Thai musical and linguistic characteristics. Throughout his majesty's 49 years of 49 compositions, his musical output contains both vocal pieces and instrumental works. It is beneficial to examine the compositional order of the pieces and the relationships between them as to better understand how all of 49 compositions are connected to and can positively impact Thai social, economic, and political identities.

1. THE COMPOSITIONS

1.1 The Timing of the Production.

During the first ten years of his compositional career (from 1946 to 1955), King Bhumibol composed as many as half of the entire output—26 pieces in total. This first decade contains the greatest number of his compositions. Although the king witnessed many destabilizing events during these years, including the

economic crisis, globalization, political crises including international conflict during World War II and the spread of communism during 1960-1970, king Bhumibol’s compositions reflect his courage, spirit, and emotional bond to his people. Table 2 shows the distribution of the compositions.

Table 2: Distribution within 5 Decades of H.M. King Bhumibol Adulyadej's 49 Compositions

Year	Age	N	Year	Age	N	Year	Age	N	Year	Age	N	Year	Age	N	
1946	19	4	1956	29	2	1966	39	1	1976	49	2	1986	59		
1947	20	2	1957	30	1	1967	40		1977	50		1987	60		
1948	21	1	1958	31	7	1968	41		1978	51		1988	61		
1949	22	5	1959	32		1969	42		1979	52	1	1989	62		
1950	23		1960	33		1970	43		1980	53		1990	63		
1951	24		1961	34	1	1971	44	1	1981	54		1991	64		
1952	25	6	1962	35		1972	45		1982	55		1992	65		
1953	26	3	1963	36		1973	46		1983	56		1993	66		
1954	27	4	1964	37		1974	47		1984	57		1994	67	1	
1955	28	1	1965	38	5	1975	48		1985	58		1995	68	1	
		26			16			2			3			2	49

The 20 years before and 20 the years after his compositional output served respectively as a time of preparation and a time of celebration of his accomplishments. Brief details are provided for a better understanding of the years before and after his musical productions.

The Early Years: Enrich and Intuitive Music Environment

His Majesty's musical education began with saxophone lessons with his music teacher, Mr. Welbrecht at the age of 14. Using a second-hand saxophone as his instrument to learn to play, King Bhumibol usually played in a trio with H.M. King Rama VIII and the instructor. From young ages, as Princess Galayani recounts, both King Rama VIII and King Rama IX became interested in piano lessons when she, HRH, princess Galayani took her piano lesson. King Rama VIII started his musical studies with piano, while King Rama IX starts his with melodica. When the doctor suggested both kings play wind instruments for lung exercise, trumpet and saxophone were chosen by the two kings respectively. Mr. Weybrecht taught the kings in the area of performing skills and music theory for three years. While King Rama VII was interested in the jazz style of Louis Armstrong and Sidney Bechet, King Rama IX preferred Duke Ellington and Count Basie. King Bhumibol also played clarinet, saxophone (soprano, alto, tenor, baritone, and bass), trumpet, and trombone. King Bhumibol also taught himself piano, guitar, and drums. Since Duke Ellington and Count Basie remained King Bhumibol's favorite musicians, he would practice along with the records of these jazz masters as well as performances by Sydney Bichet, Johnnie Hodges, and Benny Goodman (Bangkok Post, 2016).

The 49 Years: Distinctive Contribution to Musical Life of the Country

In 1946, when the royal family returned to Thailand from Lausanne, he started composing vocal pieces in a blues style. His first song was Candlelight Blues. His Majesty started composing in the 12-bar-blues style. Throughout the 49 years from, 1946-1995, King Bhumibol's expertise in composition revealed itself in many genres ranging from blues, swing, Dixieland jazz, waltz, to marches. Moreover, he composed both vocal and instrumental pieces including formal, functional, and leisure music. The melodies of his compositions

became well-known to all Thai people as well as others internationally. Some pieces were performed formally in national ceremonies, while other pieces were sung and performed as an entertainment by musicians and music lovers of all ages.

Regarding his expertise in performing, in 1960, during his state tour to the US, His Majesty played clarinet alongside the band Kenny Alford and His Dixie Cats in Hawaii. During his stay in New York, he played with some of the jazz musicians whose recordings he had listened to and played along with, including Benny Goodman, Jack Teagarden, Lionel Hampton, and Stan Getz. Later, in 1969, Lionel Hampton came to Thailand with President Richard Nixon and perform vibraphone once again with King Bhumibol (Srigaranonta, 2016). It is worth noting that many of his compositions were written as a gift for others who were in need of courage, including people with disabilities, farmers, soldiers, police officers, and important individuals in military and academic institutions. The compositions highlight a distinctive contribution to the musical life of the country as well as the strong bond that existed between King Bhumibol and his people.

The Late Years: Internationally Acknowledgement

His accomplishments in the area of composition and jazz performance led to international recognition from many music institutions around the world. In 1964, Die Akademie für Musik und darstellende Kunst in Wien awarded the Certificate of Bestowal of Honorary Membership to the Academy for Music and Performing Arts in Vienna, now known as Vienna's University of Music and Performing Arts. He became the first Asian to receive the award.

In 2000, Yale University presented the school of Music's highest honor, Samuel Simons Sanford Medal, to H.M. King Bhumibol Adulyadej of Thailand. The Music School Dean, Robert Blocker, said he knew about the King's distinctive and unique contributions to the

musical life of his country and, indeed, to the world, and wanted to recognize these contributions. The king has introduced his people an iconic and important form of American Music. He is also an eclectic composer, who has produced works that reflect his interest in jazz, the folk musics of his own country, and various other contemporary styles as well. Very few monarchies have supported music so directly. This was the first time this award had been given to a member of royal family (Yale Bulletin, 2000).

In on March 17, 2004, the University of North Texas presented the King with a doctor of music composition and performance (UNT New, 2004). The degree recognized H.M. the king's skill in composition and performance in all genres of music, but particularly in jazz and blues. In 2007, The Preservation Hall Jazz band presented an honorary membership to His Majesty the king. The band was a famous New Orleans Jazz band, which was King Bhumibol's favorite. On more than ten occasions since 1988, the band visited Thailand and performed for and with the king.

Moreover, six universities in Thailand have also acknowledged king Bhumibol's contribution to the field of music and music composition and awarded honorary doctor of philosophy: Chulalongkorn University (1987), Kasetsart University (1987), Mahidol University (1993), Kon Kean University (2001), Maha Sarakam University (2007), Taksin University (2008).

1.2 The lyric writers of the pieces

Among His Majesty King Bhumibol's vocal composition, 38 pieces have Thai Lyrics and 33 pieces have English lyrics. The lyric of the songs play an important role in each song's applicability and usage. There were 21 writers who had the privilege of composing lyrics for the king's compositions. Most of them were given the completed melody before, however a few wrote the lyric before King Bhumibol composed the melody.

It is worth noting that his majesty the king only composed the English lyrics for five songs, namely Still on My Mind, Old Fashion Melody, No Moon Dream, Island, and Echo, when he was 38 years old. While there were ten English lyric writers for 33 pieces, there were 15 Thai lyric writers, including HRH Princess Maha Chakri Sirindhorn, for all 38 Thai pieces. Love and Menu Kai were two pieces for which the lyrics were written before the melody. HH Prince Chakrabandh Pensiri wrote the most lyrics for both English and Thai songs: 19 in English, 16 in Thai, for a total of 35 pieces. He is followed by King Bhumibol and Prof. Prasert na Nakorn (5 pieces each). Prof. Thanpuying Nopakkhun Thongyai na Ayudhya, and MR Seni Pramoj wrote four pieces in English and Prof. Thanpuying Somroj Sawasdikul na Ayudhya and Thanpuying Maneerat Bunnag wrote four pieces in Thai. There were only three writers who wrote both English and Thai lyrics, namely HH Prince Chakrabandh Pensiri, MR Seni Pramoj, and L.Col Sripo Tossanut. Table 3 shows the details regarding the number of pieces written by each writer in Thai and English. Some pieces have more than a single lyric writer, therefore there are more than 33 English writers and more than 38 Thai writers.

Table 3: Table of English and Thai Lyric Writers' name for all 49 compositions

No.	Name of Lyric Composers	English	Thai	Total
1	HH Prince Chakrabandh Pensiri	19	16	35
2	His Majesty King Bhumibol Adulyadej	5	0	5
3	Prof. Prasert na Nakorn	0	5	5
4	Prof. Thanpuying Nopakhun Thongyai na Ayudhya	4	0	4
5	M.R. Seni Pramoj	3	1	4
6	Prof. Thanpuying Somroj Sawasdikul na Ayudhya	0	4	4
7	M.L. Maniratana Bunnag	0	4	4
8	L.Col Sripo Tossanut	1	1	2
9	M.L. Praphan Sanidvongs	0	2	2
10	HRH Princess Maha Chakri Sirindhorn	0	2	2
11	Assoc. Prof. Sodsai Pantoomkomol	1	0	1
12	Prof. Prasert na Nakorn	1	0	1
13	Assoc. Prof. Pathorn Sriganont	1	0	1
14	ML Birabhongse Kasemsri	1	0	1
15	Sompop Jantaraprapa	0	1	1
16	Wichai Kokilakanit	0	1	1
17	Arjin Pančhaphan	0	1	1
18	Pol.Col.Wanlop Chansangsri	0	1	1
19	RADM Preecha Disyanan	0	1	1
20	Raul Manglapus	0	0	1
21	Srisawat pijitworakarn	1	1	1
22	Jaran Bunyarataphan	0	1	1
Total Lyrics in each language		37	42	79

1.3 The Variety of Styles of the pieces

There are many music styles presented across the set of the compositions ranging from, but not limited to, blues, swing, waltz, march, and various classical styles. The meters most often employed are cut time, common time, 3/4, and 2/4, with the number of 18, 12, 11, 6, 2

pieces respectively. The keys frequently used in the compositions are Eb, C, F, A, Bb, G, cm, and fm. Each key is used in 15, 13, 10, 3, 3, 2, 1, and 1 pieces respectively. The melodic contour and melodic interval at the beginning of each piece is shown in the Table 4 for reference purposes.

Table 4: The Compositions' variety of styles

No	ENGLISH	THAI	Genre	Meter	Key	Solfege Melody	Interval	Direction	Pick-up
1	Candlelight Blues	แสงเทียน	Blues	Cut	Eb	do-re-mi-sol	M2	Up	Pick-up
2	Love at Sundown	ยามเย็น	Foxtrot	Cut	F	me-sol-sol	m3	Up	Pick-up
3	Falling Rain	สายฝน	Waltz	34	Ab	sol-la-do	M2	Up	1 st Beat
4	Near Dawn	ใกล้รุ่ง	Blues	Cut	F	mi-sol-la-mi	m3	Up	1 st Beat
5	H.M. Blues	ชะตาชีวิต	Blues	Common	C	do-do-do-ti	m2	Down	1 st Beat
6	Never Mind the Hungry Men's Blues	ดวงใจกับความรัก	Blues	Cut	C	do-me-do'-la-sol	M3	Up	1 st Beat
7		ราชวัลลภ	VocalMarch	24	C	do-do-ti-do-sol-me	m2	Down	1 st Beat
8	Blue Day	อาทิตย์อัสดง	Blues	Cut	F	mi-mi-re-do	m2	Down	1 st Beat
9	Dream of Love Dream of You	เทพาคูฝัน	Waltz	34	C	mi-sol-mi-re-do	m3	Up	1 st Beat
10	Sweet Words	คำหวาน	Swing	Cut	Bb	sol, do-mi-sol-ti	P4	Up	1 st Beat
11	Maha Chulalongkorn	มหาจุฬาลงกรณ์	Pentatonic	Common	F	la-sol-la-do	M2	Down	1 st Beat
12	Lovelight in My Heart	แก้วตาขวัญใจ	Waltz	34	Eb	mi-sol-la-fa	m3	Up	Pick-up
13	New Year Greeting	พรปีใหม่	March	Common	C	do-re-mi-mi-re	M2	Up	Pick-up
14	Love Over Again	รักคืนเรือน	Swing	Cut	Eb	mi-fa-ti/te-la-sol	m2	Up	1 st Beat
15	Twilight	ยามค่ำ	Swing	Cut	G	mi-sol, do-sol'	M6	Down	1 st Beat
16	Smiles	ยิ้มสู้	Swing	Cut	F	sol-sol-la-ti-do	M2	Up	1 st Beat
17	The Colours March	มาร์ชธงไชยเฉลิมพล	March	24	C	sol-la-ti-sol-la-do	M2	Up	Pick-up
18	Royal Guards March	มาร์ชราชวัลลภ	March	24	C	fi-sol-si-la-ti-la	m2	Up	Pick-up
19	I Never Dream	เมื่อใสมส่อง	Waltz	34	F	sol, sol-fi-sol-fi	P8	Up	Pick-up
20	Love in Spring	ลมหนาว	Waltz	34	C	sol-sol-do'-la-fa	P4	Up	1 st Beat
21	Friday Night Rag	ศุกร์สัปดาห์เกษ	Ragtime	Common	C F	sol-la-sol-do-ti	M2	Up	Pick-up
22	Oh I say		Blues	Cut	C	sol-la-ti-do	M2	Up	Pick-up
23	Can't You Ever See		Blues	Common	F	mi-fa-fi-sol-si	m2	Up	1 st Beat
24	Lay Kram Goes Dixie		Dixie	Common	Bb	sol-la-ti-do-sol	M2	Up	Pick-up
25	Lullaby	คำแล้ว	Lullaby	34	Eb	mi-fa-re-re-mi	m2	Up	1 st Beat
26	I Think of You	สายลม	Swing	Cut	Eb	mi-sol-fi-sol-ti-fa	m3	Up	1 st Beat
27	When	ไกลกังวล/เกิดเป็นไทย ตายเพื่อไทย	Swing	Cut	Eb	mi-sol-la-ti-la-sol	m3	Up	1 st Beat
28	Magic Beams	แสงเดือน	Blues	Cut	Eb	do-re-do-sol, la	M2	Up	1 st Beat
29	Somewhere Somehow	ฝัน/เพลินทุกที	Blues	Cut	Eb	la-sol-mi-sol	M2	Down	1 st Beat
30	Royal Marines March	มาร์ชราชชนวิภาอิน	March	24	F	ti, la, le, sol, la	M2 m2	Down	Pick-up
31	Kinari Suite : A Love Story	ภิรมย์รัก	Suite	44	Bb	mi-re-do-ti	M2	Down	1 st Beat
32	Kinari Suite : Nature Waltz		Waltz	34	G	do-re-mi-sol, sol	M2	Up	Pick-up
33	Kinari Suite : The Hunter		Suite	44	Cm	la-ti-do-ti-la-sol	M2	Up	1 st Beat
34	Kinari Suite : Kinari Waltz		Waltz	34	F	sol-sol-fi-sol-sol	m2	Down	Pick-up
35	Alexandra	แผ่นดินของเรา	Waltz	34	F	mi-sol, mi-ra	M6	Down	1 st Beat
36		พระมหามงคล	Foxtrot/Mambo	Cut	fm	sol-la-sol-sol-fa	M2	Up	1 st Beat
37		ธรรมศาสตร์	March	Cut	Eb	mi-fa-sol-do-mi	m2	Up	Pick-up
38	Still on My Mind	ในดวงใจนิรันดร์	Blues	Common	Eb	do-re-ti, do-la	M2	Up	1 st Beat
39	Old-Fashioned Melody	เดือนใจ	Blues	Common	Bb	mi-ri-mi-ti-la-ti	m2	Down	Pick-up
40	No Moon	ไร้เดือน/ไร้จันทร์	Blues	Common	Ab	sol-mi	m3	Down	1 st Beat
41	Dream Island	เกาะในฝัน	Blues	Common	Eb	mi-do-sol	M3	Down	1 st Beat
42	Echo	แว่ว	Blues	Common	C	sol-mi-fa-sol-si	m3	Down	1 st Beat
43		เกษตรศาสตร์	March	Cut	Eb	sol-mi-sol-ti	m3	Down	1 st Beat
44	The Impossible Dream	ความฝันอันสูงสุด	Waltz	34	C	do-sol-la-mi	P4	Down	Pick-up
45	Fight!	เราสู้	March	24	C	sol-la-sol-mi	M2	Up	Pick-up
46	Blues for Uthit	เราเหล่าราบ 21	March	24	Eb	sol-sol-solmi-do	m3	Down	Pick-up
47			Blues	Common	Eb	So-sol-re-mi	P4	Down	1 st Beat
48		รัก	Waltz	34	Eb	la-sok-ni-re-do-sol		Down	Pick-up
49		เมนูไข่	Swing	Cut	Ab	re-do-sol	m2	Down	1 st Beat

2. THE IMPLEMENTATION

When deciding how to introduce royal compositions to students, two steps are proposed: first, setting of the learning objective and second, deciding on a mode of implementation based on whether the instruction is part of a music curriculum or is a non-music curricular activity.

- 1) *Setting the Learning Objectives.* There are at least three objectives applicable when introducing His Majesty King Bhumibol's compositions in the classroom, whether it be a music class or non-music class: first, to learn about the king; second, to be proud of and to preserve Thai heritage; third, to study music.
- 2) *To Learn About the King.* In order to honor H.M. King Bhumibol's role and status as kindness monarch, it is important to understand him deeply. Each of composition has its history and is related to politics, economics, international, military, and spiritual contexts. His Majesty King's kindness and humbleness illustrates why he was loved by all of his people.
- 3) *To be Proud of and to Preserve Thai Heritage.* Royal compositions in standard western music notation are among the most prestigious and valuable musics for the country. They do not only serve as evidence of an international high standard, they also serve as an international language that Thais can communicate musically with other nations in the world. Marching band, military band, jazz band, orchestras, and symphonic bands can all access the music of His Majesty the King through the score.
- 4) *To Study Music.* The musical value of these pieces is very high. Styles range from Western original style to pentatonic Thai-based. Regarding the western jazz compositions, they convey either

smooth or disjointed melodic lines with effective motifs and sequences. When engaging with music that is so rich in both cultural and musical quality, the audience can absorb the value from their own mode of perception.

- 5) Accordingly, the royal compositions are suitable to use in not only music classrooms, but also in other subjects such as Thai, English, and social studies. When the teacher sets goals, designs suitable activities with the above stated learning objectives in mind, then active learning occurs. We, as teachers, need to make the learning process meaningful for each student.
- 6) *Selecting the Modes of Implementation.* Despite the musical or theoretical complexity of the compositions, the author proposed the implementations of the compositions into two aspects: music curricular activities and non-music curricular activities.

Music Curricular Activities

Listening activities. When the music teacher implements music listening tasks into his or her lesson plan, the students practice how to listen to music carefully and learn how to detect musical elements. Both vocal and instrumental royal compositions, regardless of the level of difficulties, are appropriate to implement in listening activities when the teacher specifies what to listen for. Providing experiences with different genres of the music in different styles can increase students' listening abilities by giving them familiarity with a range of styles. Active listening activities require the listeners to think and respond to the music cognitively or physically; to be able to comment on the music; to answer questions about musical elements; to express an emotional response. Thus, the listener participates in the activity in a meaningful way.

The historical background and the story behind each composition should accompany each piece when it is taught. Since the brain works well with chunks of information and work best with related stories, each listening activity should be accompanied by a related story. The story does not necessarily need to be about where and when the king composed it, but can be about the king's motivation in writing the piece, the narrative provided by the lyrics, or a story of how the piece can be applied in real life. For instance, *Smile* is a song the king composed in order to encourage people with visual disabilities to overcome the obstacles they face with courage and kindness.

Moving activities. According to the Dalcroze method, movement is a valid response to music listening, musical thinking, and musical creativity. Movement combines the computation of time, energy, and space. Students can develop greater sensitivity to elements in the music can by acting or physically responding to the music. While listening to many genres of his majesty's compositions, students can walk, stamp, sway, or bounce along with the music. These activities can be applied as early as in kindergarten, where students, for example, can sway while listening to Lullaby song. Movement activities can also be made suitable for high school or college students who, for example, can learn to swing dance. Conducting the meter of the piece is another physical response that fosters music learning.

Association movement is a movement where the physical movements accompany the music by moving in the same way. In *dissociation movement*, however, different kinds of movements need to be made at the same time. Thus, *dissociation movement* requires students to focus and be attentive to what is being heard. For example, in *association movement*, teachers can assign the students to conduct the meter with the hands and also walk the steady beat of the piece. In *dissociation movement*, teachers can assign the students to clap the melody of the first line of a canon, while stomping the rhythm of the second line.

Singing activities. Regarding singing aspects, *immersion method* is a concept of teaching the students to sing by having them listen to the whole song as opposed to teach them to sing phrase-to-phrase (Klinger, Campbell, & Goosby, 1998). Some complex repertoire, like many of the king's compositions, can be introduced through this method. Research has shown that *immersive singing activities* can be more effective compared to phrase to phrase singing instruction. Although many of the King's vocal pieces have difficult melodic and rhythmic contours, students can learn the pieces through exposure to the piece as a whole, rather than by echoing the music phrase-by-phrase. *Song acquisition* is another factor that plays an important role in one's musical life. Research shows that increased exposure to music likely improves singing ability (Moore, Broton, Fyke, Castillo, 1997, 87-88).

Playing Instruments activities. Playing an instrument allows students to become fully engaged in the music. Students can participate by playing a single line of melody on a recorder, or by playing a harmonic interval or chord progression with hand bells, guitar, or ukulele. Percussion instruments are both appealing and manageable for students of all ages. While monophonic performance, i.e. performance that is comprised of a single line of melody played by all the students together, is appropriate for young performers, accompaniment or performance in two or four parts can be suitable for teenagers. Accompanying performance by using the CD as a backing track is also an option. Thai instruments are also useful. Duos for strings and non-pitched percussion are recommended due to the fact that wind and pitched percussion instruments are tuned to Thai scales, and not diatonic scales, as Western instruments are. String instruments tend to be adjustable in terms of pitch and can thus be made to fit western scales. Accordingly, certain traditional instruments should be taken under careful consideration in order to perform the pitch and harmony correctly and precisely as indicated in the score.

Non-Music Curricular Activities

School events, music clubs, performances for special occasions, ceremonies, and programming on close circuit radio stations are extracurricular activities where the compositions can be introduced to students. Listening and singing activities should be promoted in the extracurricular activities every student has an opportunity to join. Many of the compositions can be viewed as functional music, such as *New Year Greeting*, or patriotic songs such as *Fight!*, and *The Ultimate Dream*. When used as background music for ordinary listeners in the community, the King's music can create moods, emotional responses, and a sense of unity while everyone shares their own story of what the music means and says to them.

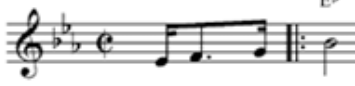
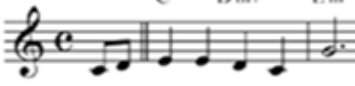


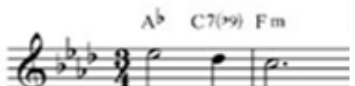

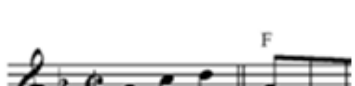






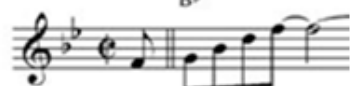
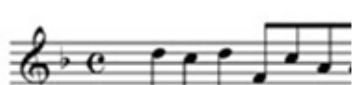

Intuitive music listening is an act one ordinary listener may choose to engage in while listening to music. They may engage in this kind of listening as a leisure activity, for curiosity, or music appreciation. They may also engage in intuitive music listening for higher purposes, such as appreciation of the music's aesthetic values, and for cognitive involvement. According to the *Model of the Intuitive Listening Process*, music, related context, and past experience play an important role in how an ordinary listener responds to music in one of five ways: cognitive response, feeling response, physical/kinesthetic response, extra musical response, and imaginative response (Bamberger, 1978; Theiis, 1990). Research results suggested that intuitive listening activity is sometimes more beneficial to the listener as a whole, as compared to classroom listening activities (Boal-Palheiros and Hargreaves, 2001, Sloboda et al., 2011).















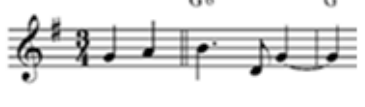




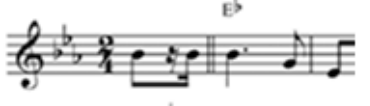

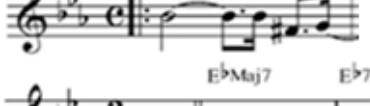
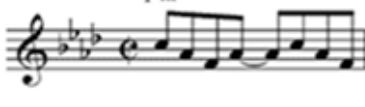
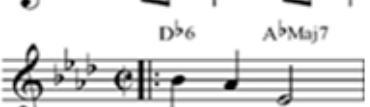

In other subject areas beyond music, the author proposes that teachers emphasize the relationship between the historical and socio-cultural underpinning of His Majesty King Bhumibol's composition and the subject areas they teach, such as social science, English, and Thai literature. The background and related

historical value of each piece conveys valuable lessons relating to the support, care, and love that exists between the royal family and the Thai people. For instance, Queen Sirikit asked King Bhumibol to compose the melody of *The Ultimate Dream*, so that the music could be used to convey a message of courage to soldiers, police, and the Thai people during the rough time in 1971. It is meaningful and important to teach about this song in order to provide a conceptual framework for the development of socio-cultural values in the young generation. In the subject of English, the five pieces among the compositions that King Bhumibol wrote by himself provide valuable content in a unique context. In the subject of Thai literature, there are rhymes and poems composed as lyrics for many pieces such as *fight!*

A thematic index of all of the King's compositions is provided in Table 6. The first melodic lines is provided to facilitate recall of the lyrics, while the title of the pieces in both English and Thai are provided for instructional usage.

HIS MAJESTY KING BHUMIBOL ADULYADEJ'S 49 COMPOSITIONS

1 Candlelight Blues แสงเทียน		13 New Year Greeting พรปีใหม่	
2 Love at Sundown ยามเย็น		14 Love Over Again รักคืนเดือน	
3 Falling Rain สายฝน		15 Twilight ยามค่ำ	
4 Near Dawn ใกล้รุ่ง		16 Smile ยิ้มสู้	
5 H.M. Blues ขอตาชีวิต		17 The Colour March มาร์ชธงชัยเฉลิมพล	
6 Never Mind the Hungry Men's Bl ควงใจกับความรัก		18 Royal Guards March มาร์ชราชวัลลภ	
7 Royal Guards ราชวัลลภ		19 I Never Dream เมื่อโสมส่อง	
8 Blue Day อาทิตย์อันแสง		20 Love in Spring ลมหนาว	
9 Dream of Love Dream of You เพราพาคู่ฝัน		21 Friday Night Rag ศุกร์สี่ญญลัคน์	
10 Sweet Words คำหวาน		22 Oh I say C	
11 มหาจุฬาลงกรณ์		23 Can't You Ever Se	
12 Lovelight in My Heart แก้วตาขวัญใจ		24 Lay Kram Goes Dixie	

25 Lullaby คำแล้ว		37 อรชรศาสตร์	
26 Think of You สายลม		38 Still on My Mind ในดวงใจนี้ฉันคิด	
27 When ไกลกังวล, เกิดเป็นไทย ตายเพื่อไทย		39 Old Fashion Melody เตือนใจ	
28 Magic Beam แสงเดือน		40 No Moon ให้เดือน	
29 Somewhere Somehow ฝัน ทะเลินมูทิงส์		41 Dream Island เกาะในฝัน	
30 Royal Marine March มาร์ช ราชนาวิกโยธิน		42 Echo แว่ว	
31 Kinari Suite-I: A Love Story ภริมย์รัก		43 เกษตรศาสตร์	
32 Kinari Suite-II: Nature Waltz		44 The Ultimate Dream ความฝันอันสูงสุด	
33 Kinari Suite-III: The Hunter		45 Fight! เงาสู้	
34 Kinari Suite-IV: Kinari Waltz		46 เงา-เหล่าราชวบ21	
35 Alexandra แผ่นดินของเงา		47 Blues For Uthit	
36 พฤษพามังคล		48 รัก	
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Narot, Copyrighted, All Rights Reserved: On the Tension between Music Copyright and Religious Authority

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Tapone Drum (photo by author)

Abstract

This essay investigates the tensions between traditional music and its modern codification as intellectual property. In traditional music the source of the music is often attributed to certain deities. For instance, in

Thai traditional music, the *Wai Khru* ceremony venerates the *Duriyathep* or *devatas* drawn from Indian mythology: *Phra Visawakarm*, *Phra Panjasinghkorn*, and *Phra Parakhonthap* (*Narot*). With the growth of copyright law, traditional rituals of transmission are increasingly under threat. The problem becomes how to preserve tradition without commodifying it, or transferring control of its transmission to the culture industry. This essay begins by framing the problem according to Walter Benjamin’s reflections on the loss of “aura”. It will then turn to the insights of Peter Drahos and Simon Harrison and contrast the conflicts of authority in copyright law with more traditional conflicts of authority found in traditional ritual. It will use the *Ong Phra Phirap* as an example of traditional conflicts of authority in Thai music. It will demonstrate that these conflicts cannot be resolved. But it is precisely through the appreciation and preservation of these conflicts, that traditional culture can itself be recognized and preserved.

I am an outsider. So what right do I have to speak on the topic of Thai traditional knowledge, music and ritual? After all, any performer of Thai traditional music must be initiated through a *Wai Khru* ceremony. They must be chosen by their teacher and they must possess certain ethical qualities. For instance, a student who performs the *Ong Phra Phirap* must be distinguished by their good character and must possess the qualities of maturity, proper age (over 30 years), and must have had the experience of becoming an ordained monk.

One must have the *right* to reproduce tradition or even to speak about its more secret doctrines. With this in mind, I will attempt to tread lightly and point out certain challenges to traditional authority by contrasting it with the increasing legal authority of intellectual copyright.

Traditional music has a ritualistic function of making contact with the sacred. Music and dance is not mere entertainment. Alain Daniélou in his book *Sacred Music*, writes about this function,

Sound structures, in which physical vibration reunites emotional feeling and thought, are thus both the most powerful tool for the supernatural world beyond perception to manifest itself and at the same time the means through which mankind can become aware of the supernatural world and be integrated with it.¹

Paul Cravath, in his study of Khmer drama, *The Earth in Flower*, shows how traditional Khmer music is rooted in animism and involves making “offerings” to the spirits,

One of the fundamental methods of retaining harmony with these spirits has always been the giving of gifts: rice, water, candles, incense, prepared food, roast meat including pig’s heads, eggs, areca nut and betel leaf, as well as a major form of offering – of which there are many elaborate types – made form a decorated section of banana trunk. A Cambodian scholar has suggested that such gift giving is probably an “autochthonous” custom growing out of “magic rites” that preceded both Brahmanism and Buddhism. One other powerful offering that can be made to the spirits is dance. In her study of the “sacred dance” of Cambodia, French ethnologist Solange Thierry pointed out that many folk dances were traditionally considered to represent a point of contact between the celestial and terrestrial worlds.²

Music and dance are themselves considered offerings to the spirit world. But within the orchestra it is the drum which has the most sacred significance and so offerings are also made to the Sampho Drum. Cravath here quotes Jacques Brunet, “Music and Rituals in Traditional Cambodia,”

¹ Alain Daniélou, *Sacred Music: Its Origins, Powers, and Future* (Varnasi: Indica Books, 2002), 16-17.

² Paul Russell Cravath. *Earth in Flower: An Historical and Descriptive Study of the Classical Dance Drama of Cambodia*. (UMI Dissertation Information Service, 1985), 564.

The drum, once it is in an orchestra, continues to be the object of a ceremony that is repeated before each concert: facing the drum which is the dwelling of the spirits of music, each instrumentalist brings an offering which is placed, in accordance with established rules, on a small tray by the master. The purpose of these offering is on the one hand to gratify the spirits, and on the other to enable the musicians to play well and to avoid any technical mishap during the concert. Among many instrumentalists the drum still remains the object of a particular cult.³

In Cambodia and Thailand, some of the bones of a master drummer are even inserted into the drum after their death. The spirit of the drummer then joins the spirits within the drum.

The Thai *Wai Khru Dondree* ceremony venerates the *Duriyathep*, or *devatas*, drawn from Indian mythology: Phra Visawakarm, Phra Panjasingh Korn, and Phra Parakhonthap. The spirit of the drum is personified as Phra Parakhonthap who is also known as Narot, or in India is known as Narada. I take the following account from the well-known artist and Buddhist monk Phra Siripong Kharupankit who has done a great deal of work to preserve Thai traditional knowledge concerning Hua Khon, Phra Phirap and the *Duriyathep* of traditional music. Allow me to quote him at length,

His real name is Narot. There are many stories concerning him in the Brahman and Buddhist literature. The meaning of the name Phra Parakhonthap is “the highest of the Rishi”, or “the king of the Rishi”. So Phra Narot receives the highest respect – more than all the other Rishis.

He was the one to first invent the Pin. In reference to his role in music, some call him Thepkorntam or Korntamrat (meaning an angel or person who is great in music). In addition to playing music, he considered a specialist in many other areas including:

singing, astrology, law, and medical science. In black magic, they call him Phra Rishi Narod. In the ancient Indian scripture, he was called Phrom Rishi Mahaphrachabodhi. Some believe that Phra Narot is the son of Phra Manu. But some texts point out that Phra Narot was born from the forehead of Phra Phrom. This is why he sometimes has the name “Son of Phra Phrom”. But the Vishnu Puranas point out that Phra Narot is the son of Pakot Sayathep Bidon.

He has many other names. For example, Phra Bisuna, which has the meaning of a “journalist”, some call him Phra Kri Kalka, the meaning is one who incites arguments and fighting. Some call him Phra Kapak or “monkey face”. Phra Narot has also a female form. Her name is Nang Nartee. She is the wife of Phram San Nayasi, an avatar of Phra Narai (Vishnu). She had sixty children.

According to one story, Phra Parakhonthap transformed himself to be a great bird and perched in a large fig tree near a river. His weight caused the figs to fall into the river, and the bobbing figs created a kind of music, which inspired him to create a musical instrument.

Phra Parakhonthap has many roles. In the form of Phra Pisuna he causes many events to happen among the devas. King Rama VI points out that Phra Narot is a Trikasana, or a person who knows the three dimensions of time: past, present and future. His omniscient abilities are the result of his ascetic practice. He knows many charms. He is credited with composing a sacred treatise on law whose name is Nartiyathamasa. He is also the one to tell the story of the Ramayana to Phra Rishi Valmiki, who then recorded the sacred treatise of the Ramayana when commanded by Phra Phrom.

The piphat musician and natasin dancer revere Phra Parakhonthap (Narot). They believe that

he is the one who controls the musical rhythms, and who conducts the playing of instruments and dancing. Thus he is associated with the tapone drum. This drum has the function of controlling (natap) the rhythm of the piphat ensemble. That is why the tapone is the symbol of Phra Parakhonthap, and is why it is also greatly revered. In the piphat ensemble, the tapone placed in a position higher than all the other musical instruments. Before the playing begins a bowl of offerings are made to the khru tapone. When the piphat ensemble plays for the *Wai Khru*, they will cover the tapone, and the stand that supports it, with a white cloth. The person who conducts the *Wai Khru* ceremony should honor the khru tapone first. They then fill up a conch shell with pure water which is used to wash the tapone whereupon the water becomes sacred. Then this water is used to bless the other instruments, and then bless the participants in the ceremony.

While it is believed that Phra Parakhonthap is the Phrom Rishi Mahaphrachabodhi, most prefer to honor Phra Parakhontap as represented by the tapone. He is honored with a white cloth and offerings which do not include any animal flesh. This includes flowers, incense, candles and other fragrant things. The offerings before playing music should also include money, consisting of six and twelve baht offerings. When the playing of the piphat ensemble is finished, there is a beating of the tapone, whereupon the performance is formally closed. Then all the offerings are brought in a bowl to make merit to the khru arjan: both the divine teachers and the human teachers who have passed away.⁴

Notice that in the Thai tradition of the *Wai Khru*, gratitude is given to the chain of teachers through which knowledge is passed on. And the living performer is merely the vehicle through which a tradition is expressed. This is why a performer needs to be initiated and needs to possess a certain ethical character. Traditional music is bound up with elaborate duties and rituals.

The Loss of Aura and Ritual Function

Today it is clear that the authority of tradition is challenged by technological innovation. Particularly by the ability to reproduce images and sounds in the form of copies. The philosopher most famous for his reflections on this topic was the early twentieth century German philosopher Walter Benjamin. For him “technological reproducibility,” calls into question the authority of the original, or the authority of the traditional object. This means that the changes in technology through history changes the way we perceive objects, artworks, or pieces of music. It changes our epistemology,

*Just as the entire mode of existence of human collectives changes over long historical periods, so too does their mode of perception. The way in which human perception is organized—the medium in which it occurs—is conditioned not only by nature but by history.*⁵

³ Jacques Brunet, “Music and Rituals in Traditional Cambodia,” quoted in Cravath, 573.

⁴ Phra Siripong Kharupankit and Poonbhol Arunrakthawon, *Duriyathep*, พระศิริพงษ์ กฤษณรัตน์ และ พุฒผล อรุณรัชการว. บุษาครุฑุริยเทพ. กรุงเทพฯ: โรงพิมพ์บริษัทกรวิสิทธิ์วรรณ จำกัด, ๒๕๕๐/2550. Phra Siripong's work can also be found online at www.monnut.com.

⁵ Walter Benjamin, *Selected Writings Vol 4 1938-1940* (Massachusetts: Harvard University Press, 2003), 255.

This would include music as well, as the work of Daniélou demonstrates. The loss of aura represents the loss of the experience of distance from the object of perception. We bring the object closer to us and it loses its ritualistic value while gaining a new use value. Benjamin writes,

Originally, the embeddedness of an artwork in the context of tradition found expression in a cult. As we know, the earliest artworks originated in the service of rituals – first magical, then religious. And it is highly significant that the artwork's auratic mode of existence is never entirely severed from its ritual function. In other words: the unique value of the "authentic" work of art has its basis in ritual, the source of its original use value... No investigation of the work of art in the age of its technological reproducibility can overlook these connections. They lead to a crucial insight: for the first time in world history, technological reproducibility emancipates the work of art from its parasitic subservience to ritual. To an ever increasing degree, the work reproduced becomes the reproduction of a work designed for reproducibility.⁶

What this means for culture is significant. If the traditional authority connected to the transmission of culture is destroyed, then cultural production becomes based upon capitalism and marketing. Benjamin's friend Theodor Adorno calls this the "Culture Industry,"

The culture industry intentionally integrates its consumers from above. To the detriment of both it forces together the spheres of high and low art, separated for thousands of years. The seriousness of high art is destroyed in speculation about its efficacy; the seriousness of the lower perishes with the civilizational constraints imposed on the rebellious resistance inherent within it as long as social control was not yet total. Thus, although the culture industry undeniably speculates on the conscious and unconscious state of the millions

towards which it is directed, the masses are not primary, but secondary, they are an object of calculation; an appendage of the machinery⁷

Culture no longer works through the lives of a people reacting to their tradition, but is now controlled from above, from a distance by marketers and those in power. The mixing of high and low art collapses the traditional forms of authority. Not only is popular culture directed by capitalism, but capitalism has devised its own forms of authority.

Intellectual Property and Control

The common philosophical explanation of private property can be traced back to John Locke. It begins with the individual and assumes their ownership of their own bodies. This is then extended to the ownership of their own labor. And when an individual body mixes this labor with nature itself, it becomes private property. Property is an extension of ourselves. So notice that the idea of property is centered on the individual's work and creation.

Peter Drahos in his work, *A Philosophy of Intellectual Property*, attempts to characterize the phenomena of intellectual property through the idea of "abstract objects." This stresses the incorporeality of intellectual property and how it moves from being considered a thing, to an abstract expression of relationships between people. In music, an example of an abstract object would be its reification into what is called a "phonogram".

In art and music, this production is considered through the idea of creativity. This idea relates the production or performance to the labor of the individual. Within modern music we consider the artist or musician as creating a piece of music and, as a result, having some claim over its reproduction. But Drahos asks if creativity is a part of a tradition or the individual's reaction to a tradition:

A better way of thinking about creativity is to say that it involves individuals in dual and contrary roles. When the act of creation is complete, the individual steps forward to claim the role of inventor, pioneer, innovator, genius and so on. Yet the link between tradition and creativity suggests that, in the creative process, individuals play out another role, that of the borrower and copier. When intellectual property rights are claimed, right holders often lose sight of the duality of roles they have occupied, preferring to think of themselves exclusively in terms of creator and demanding protection against other borrowers and copiers. Intellectual property law, because of its focus on individual ownership, helps in fact to embed an individualistic notion of creativity.⁸

The aura shifts from the cult of the sacred to the cult of the performer or artist. The aura shifts from the communal to the individual. But this focus on the individual hides something deeper. The individual ownership of abstract objects like phonograms is also a claim on the intellectual commons, in this case the possible musical forms. We make it our property by mixing our labor with it. The commons can be framed both positively and negatively; positively when we consider it a pool to be shared by everyone in a community and negatively when we see it as something to be competed over. The music industry follows the second approach. The situation is further complicated by the fact that the claim over music by artists or individual composers obscures the real power of ownership which lies with the music publishing companies and corporations. It is not the local community that is served, it is the impersonal community of investors in a corporation.

This idea of control suggests another way to consider the problem of intellectual property: through the idea of "Sovereignty." Drahos summarizes the argument of Morris Cohen that private property is a kind of sovereignty over others,

Cohen's analytical argument rests on the now accepted view that property consists of a relation between persons in respect of an object rather than a relation between a person and an object. The link between *dominium* and *imperium* is accomplished by arguing, quite plausibly, that the dominant feature of property is the right to exclude others; the capacity to exclude others from things where those things are important or necessities gives the property owner considerable or even great power over others. Hence Cohn's conclusion is that '*dominium* over things is also *imperium* over our fellow human beings'.⁹

Abstract objects are then mechanisms to concentrate power and sovereignty into private hands.

We have opted for the view that abstract objects are fictional entities, albeit highly useful ones. Our question is: what role do these entities play in the concentration of power? Our answer will be that within law they form the basis of identity judgements, judgements that ultimately determine who has access to vital capital resources. The fact that these judgements are made using fictional entities suggests that the judgements are themselves pragmatic and based on conventions.¹⁰

⁶ Ibid., 256.

⁷ Theodor Adorno, "The Culture Industry Reconsidered." in *The Culture Industry* (London: Routledge, 1991), 98.

⁸ Peter Drahos, *A Philosophy of Intellectual Property* (Singapore: Dartmouth, 1996), 62.

⁹ Ibid., 147.

¹⁰ Ibid., p. 153.

This is our major departure from the traditional or mythological approach to music. In its traditional form, musical performance involves the eclipse of the human ego. The musician is trained to be a conduit for an expression beyond his own will. In the modern form, individual ownership by a creator is emphasized. This ownership become established through law and plugged into a system of investment whose purpose is to make profit. The new gods to whom we owe allegiance are the gods of capitalism that own the copyrights and are responsible for the dissemination of music as copies and as digital information.

The idea of copyright is based on a negative conception of the commons and community. That is, something to be merely competed over, claimed, marked and exploited. But traditional wisdom is based on a positive conception of commons and community. Something that benefits the community in general and whose authority connects us back to the past, beyond the living community.

Traditional Culture and Copyright Law

From a philosophical perspective, the focus of intellectual property is a focus on the individual and their act of creation. This is then controlled by the music industry. But there is a more immediate threat to traditional culture and that is its direct exploitation through copyright law. Bryan Bachner explains copyright law and points to its dangers for traditional cultures. Let me quote him at length since it is a fine summary of the problem,

Copyright law in the United States and the copyright frame-work embodied in the World Trade Organization's (WTO) Agreement on the Trade Related Aspects of Intellectual Property (TRIPS) ignore traditional practices and incorporate a mercantilist approach to the creative process. This legal regime presumes that a single author merits exclusive rights over a copyrighted work because

it is only through an author's individual genius that a copyrightable work can be created. This legal regime rests on the theory that by providing an economic incentive to authors, the creative process will be nurtured. Further, it assumes that the absence of any reward for the creative effort would undermine the creative process.

Copyright law formalizes the mercantilist approach by regulating the definition of work, the ownership of that work, and the permissible uses of that work. Only original works that are fixed in a tangible medium are copyrightable. Copyright law affords the author of a work the right to reproduce, distribute, perform, display, or make derivative works from the copyrighted work. Infringement actions arise when third parties make use of the work or copy a substantial part of the work without permission from the author. Although observers describe this copyright system as an unbiased arbitrator of an individual's property rights and the freedom to express, dominant majority groups have exploited this system to profit from the works of ethnic minorities.

THE COPYRIGHT SECTION OF THE TRIPS AGREEMENT embraces the notion that the assignment of exclusive rights to copyright owners is desirable for two reasons. First, it promotes international trade and investment. Second, it provides for the development of local cultural industries. A skeptical developing world, however, wonders whether such an approach protects traditional music that is not only a diverse and abundant resource but also a marketable commodity known as "worldbeat" that can be sold to developed countries.¹¹

Notice the reference to the marketing of traditional culture and the development of "local culture industries." Copyright law cannot help but reduce traditional culture to a marketable commodity. In many

cases traditional culture is not considered to have legal rights because tradition is considered to be something prior to language or law. Monica Dommann investigates the history of the idea of tradition or folklore and attributes it to the eighteenth century encyclopedia of Johann Heinrich Zedler, which defined tradition as “what you know from hearsay, but what you will not find written down by any capable author.”¹² She goes on to conclude,

It is thus evident that tradition was an invention of modernity. Modernity defined itself *ex negativo* as not being traditional, uneducated or uncivilized.¹³

So in this way, tradition is considered inferior and becomes a negative commons to be appropriated by what is considered a more developed or authoritative power.

When we attempt to apply the idea of copyright to folklore or traditional culture it is complicated by the fact that there is not individual ownership of a piece of music or work of art. Luo Li writes:

It is difficult to apply copyright protection to derivatives of folklore, where the identity of the author is known but has not achieved originality as regulated by copyright law. The inheritance and development of folklore depends on many individual contributions. Some individuals may be members of indigenous communities, custodians of a folklore tradition which they transmit and develop by bequeathing their culture intact to subsequent generations.¹⁴

So a part of the problem is that from a modern perspective, tradition is merely communal and undeveloped. It comes prior to the proper and accurate recording of the creation of its forms. It has an unsophisticated resolution of conflict. This attitude suggests that it is fair game for the claims of commercial ownership and codification. And yet, this simplistic understanding of tradition is far from the truth.



Phra Phirap by *Phra Siripong* Kharupankit (Illustration from Phra Phirap, National Library)

¹¹ Bachner, Bryan. “Facing the Music: Traditional Knowledge and Copyright,” June 14, 2017. <http://digitalcommons.wcl.american.edu/cgi/viewcontent.cgi?article=1322&context=hrbrief>.

¹² Monica Dommann, “Lost in Tradition: Reconsidering the History of Folklore and its Legal Protection since 1800.” in *Intellectual Property and Traditional Cultural Expressions in a Digital Environment*. ed. by Christoph Beat Graber and Mira Burri-Nenova. (Cheltenham, UK: Edward Elgar Publishing Limited, 2008) 4-5

¹³ *Ibid.*, 6.

¹⁴ Li, *Intellectual Property Protection of Traditional Cultural Expressions*, p. 47.

The Conflict of Traditional Authority

Within the Thai tradition, the piece of music identified with the invitation of Phra Phirap to the *Wai Khru* ceremony is called the *Ong Phra Phirap*. It is a special piece of music since it is personifying the most powerful deity of dance, the originator of dance itself, Shiva, both in the form of the Nataraja and in the form of the Bhairava Shiva who is the deity of destruction. Both the music and dance is special. The dance itself can only be performed by specially selected individuals in the presence of the King. Very few are considered qualified to perform this important dance. Therefore, King Rama IX, in order to ensure the survival of the dance, held an initiation ceremony for selected dancers to carry on the tradition. Phra Siripong writes:

His Majesty the King Rama IX (Phrabat Somdet Phra Chaoyuhua Bhumibol Adulyadej) issued a royal command to Mr. Rongpakdee (Jian) Jarujarana, who was the senior teacher of the Bureau of the Royal Household, to conduct the *Pidhi Krob Ong Phra Phirap* (the *ram na phat* which is the highest and most sacred of all Thai dances). This ceremony was conducted for the instructors of art in the Fine Arts Department at Amphon Sathan Theatre in the Dusit Palace, on Thursday 24 January 1963, on the new moon, in the second lunar month in the year of the rabbit. In this ceremony, His Majesty the King admitted the members of royal family, the privy councilors, the government officials, the artists, and the students of dance of the Fine Arts Department. In this ceremony the Fine Arts Department sent four senior teachers of dance to be initiated to *Ong Phra Phirap* by Khru Rongpakdee:

- | | |
|---------------------------|-----------------|
| 1) Mr. Arkom Sayakhom | Teacher of Phra |
| 2) Mr. Aram Inthornnut | Teacher of Yak |
| 3) Mr. Yat Changthong | Teacher of Yak |
| 4) Mr. Yosange Pakdeedeva | Teacher of Yak |

These were the four senior teachers of dance who had reached the highest level of skill, knowledge, and maturity.¹⁵

Deborah Wong in her study of the Thai *Wai Khru* ceremony for dance, discusses the tensions of authority between the various traditional dance organizations in contemporary Thailand, particularly with regard to the *Ong Phra Phirap*. She points out the struggle over the authority of the dance:

Meanwhile, the dance was alive and well outside the Department of Fine Arts. While the line of transmission through the former dancers of the royal court was imperiled, the ritual dance for *Ong Phra Phiraap* was still taught in other pedagogical lines... In 1989 I witnessed a dramatic performance of the dance as part of a *wai khru* ritual at Wat Nok in Thonburi. The performer, a middle-aged dancer, was the friend and disciple of the officiant, *Khruu Somyot Pobiamlot*. *Khruu Somyot* told me that his versions of the ritual dances are older and “purer” than those known and taught at the Department of Fine Arts. Whether *Khruu Somyot*’s or *Khruu Rongphiakdi*’s version is “more” authentic is obviously not the question, as it begs the entire matter of how authority is constructed and maintained – and by whom... While *Khruu Somyot* and the performers at the Department of Fine Arts may have nothing but disdain for each other, the king’s intervention established the Department of Fine Art’s version as the version, even if it could not do away with the presence of multiple versions. In short, the continued vitality of *Ong Phra Phiraap*’s dance points to real struggles over status and authority in the world of dance-drama.¹⁶

But authority in traditional culture has always been contested. Cravath in his work discusses how Khmer drama during the colonial period of the 1920s and 1930s was claimed both by the Khmer kings, Sisowath and Monivong on one side, and the French colonialists

on the other. The contest for the control of the country was partly fought through the control of traditional culture.¹⁷

Perhaps these historical conflicts of authority give us a clue to how to understand the relationship of traditional culture and the right to transmit it. It becomes a sophisticated contest over authority. In his essay "Ritual as Intellectual Property," Simon Harrison recognizes that this struggle of authority is a central part of ritual. He recognizes that "specific groups or individuals may own the exclusive rights to perform or organize it, to enact the leading roles in it, or to teach or transmit it authoritatively."¹⁸ But the authority of these groups is always in question. The very staging of rituals in many cases is set in motion by power struggles. The ritual ceremony itself is the resolution. He writes:

A ritual may be intended by the group staging it as a display of solidarity, particularly perhaps in relation to outsiders. But it is also a display—perhaps implicit, or perhaps overt and triumphant—of the current state of often changing and contested power relations within the group itself.¹⁹

And so the key question to ask is how authority is exercised in traditional culture. Or as Harrison puts it, "what needs examining is how property rights in religious symbolism are themselves established, and how they are protected if they are challenged or infringed"²⁰

For us, this has additional resonances. We are positioned between contests of traditional authority and contests of intellectual property in popular culture. This is

important because the outcomes of these contests determine who we are. Harrison recognizes that the battles fought in the staging of rituals comes to define one's place in the society,

The performer of ritual is simultaneously projecting his identity into, and drawing identity from, a universe of social relations transcending his own time and place. Participation in this larger world is an important privilege, and the measure of a man's rank or status.²¹

The conflicts of traditional authority establish prestige and control. But this also means that if the power struggles of traditional authority completely merge into the larger global struggles of intellectual property, it would be the replacement of traditional supernatural realm with one based on the flows of capital. It would be the shifting of allegiance to new gods.

Some Contrapuntal Reflections

The problem therefore cannot be reduced to a single movement or trajectory. It is one of counter-currents and musical dissonance. On one hand, we are caught in the movement Benjamin describes. We are faced with the loss of the religious element of art in the age of reproduction. We are faced with a movement away from the authority of tradition and towards the authority of capital. We move from a situation of communal ownership of abstract objects to ownership by individuals and investors in a corporation.

¹⁵ Phra Siripong Kharupankit, *Phra Phirap*, พระศิริพงษ์ คฤพันธ์กิจ. พระพิราพ. กรุงเทพฯ: โรงพิมพ์บริษัททรงสวัสดิธรรม จำกัด, ๒๕๔๘/2548. 7.

¹⁶ Deborah Wong, *Sounding the Center: History and Aesthetics in Thai Buddhist Performance*. (Chicago: University of Chicago Press, 2001), 126.

¹⁷ C.f. Cravath, "The Earth in Flower." Chapter IV.

¹⁸ Harrison, Simon. "Ritual as Intellectual Property." in *Man*, New Series, Vol. 27, No. 2 (June 1992), 235.

¹⁹ *Ibid.*, 235.

²⁰ *Ibid.*, 236.

²¹ *Ibid.*, 239.

The codification of traditional culture into a single language of law and ownership would signal its end. To codify it into one language would be to reduce it to one system of control and authority. This authority would be outside of itself and its own mythology. This would constitute an extinguishing of the metaphysical realm as the Perennial philosophers like to name it.

But as long as there is conflict, this metaphysical realm remains alive. It is the conflict between various forms of authority that holds the key to the survival of tradition. As Daniélou realized, different traditional forms of music are like different languages. They cannot be entirely translated. Music and art resists disappearing into one system of codification. There are always borrowings, new improvisations, various claims of authenticity, acts of intellectual piracy, and noise and dissonance mixed in with these transmissions and performances. Through the recognition of the necessity of conflict and noise, tradition can be preserved. Within these competitions for authority a higher authority is remembered. And so the music corporations stand in perpetual tension with the *Duriyathep* and *Narot*.

Remember that in the Indian treatise on dance, the *Natyasastra*, Brahma invites both the gods and the demons, the devatas and the asuras, to attend the performance. This is the basis of the Thai *Wai Khru* ceremony in the dramatic arts where all the conflicting deities are called to preside.

So let us also “call” all the gods and demons to gather together. In a sense, this is not only the role of the *Wai Khru* officiant, but also the role of the scholar. On one hand, we scholars have a responsibility to participate

in the proper attribution of property rights. We try to accurately cite our sources and give credit where credit is due. But the scholar also straddles various forms of authority. In many ways, we try to collect together what has been broken. We try to understand what is in conflict. We try preserve what is being lost. We try to call and awaken the spirits of the scholars of the past. We call all of the voices of the past together.

And yet, in the end, rhythm cancels out time. It breaks our individuation and identity. So behind our calls, our determinations, our rituals, we give honor to something deeper. It is situated at the very center of the musical ensemble. It is a force which is also at the very center of our lives and which establishes the rhythms behind our lives and music. It is a force which can often be given a name but can never be completely be owned, captured or copyrighted.



Duriyathep by Phra Siripong Kharupankit. From left to right: Phra Parakhonthap (*Narot*), Phra Visawakarm, Phra Panjasinghkorn, (illustration from *Duriyathep*, National Library)

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The Dim Lit Subterranea of the Ancient Mind: the influence of place in ‘inspired’ composition.

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With references to Claude Debussy, Felix Mendelssohn, Ludwig van Beethoven, Jonathan Harvey, Carl Jung, Konrad Lorenz, Herman Hesse, Mary Webb, John Corbett and Anthony Stevens, and examples drawn from my work.

Music, Myth and Realities is perhaps the most relevant possible platform for the presentation of this work. As a composer and performer I have for my whole life been fascinated by the arcane and exercising mechanisms of creation. The experience is tantalising, felt at those astonishing times when something almost palpable, tangible seems to flow through one, like a grainy stream of golden light or something multifaceted and sparkling with the most fascinating colours. Such creative moments can seem other-worldly, despite their presence in the midst of the workroom or on the mountainside, and despite their necessary resolution into something solid – musical vibrations, tonalities, timbres and phonemes plaited with those human created absolutes – infinity, eternity, purity, light, love. They are stunning moments, elevated times, but also confusing and challenging. Where does that ‘river’ come from, why is there the sense of ‘flow’? How do

we each, as the birthing body/being, relate to the finished work made as a result? Debussy said that “music must come from the shadows” and Mahler commented that

The creation and the genesis of a work is mystical from beginning to end since one—himself unconscious—must create something as though through outside inspiration. And afterwards one scarcely understands how it happened.¹

I argue that such experiences – and the products of such experience – exist at the edges of myth, mythic and mythos, and so sit perfectly here. There is another reason for placing this work. In my own life, the ASEAN countries have contributed so much musically. As a doctoral student many years ago I visited Bali, Lombok, Bintan, Batam, Malaysia and Singapore in order to experience their indigenous music first hand. I visited Thailand repeatedly later on. I was quickly stripped of my culturally imbued orientalist assumptions as I saw the role of this vital music – holding ancient tradition and, at the same time, expressing with a subtlety I could only begin to appreciate, the nuances of the

modern world and the astonishing speed of globalisation. I recall an example – a *Wayang Kulit* performer in Ubud, Bali, adding into his ancient tales a young man on a moped shouting that ubiquitous sound of Kuta – ‘Transport?’ So many long days spent pursuing with such passion what I believed at the time to be the heart of the ‘authentic’ – auditioning ‘gender’ in the Balinese village of Klungkung, going from forge to forge and smith to smith listening for a particular sound. Or dark evenings driving from artist to artist looking for ‘genuine’ Balinese dance masks – in opposition to the often very lovely creations served up for tourists. Being involved with PGVIM, then, and sharing the stage with so many astonishing and virtuosic musicians, really brings so much of what I want to say ‘home’.

I will try to speak academically, theoretically and personally. I am writing about music and those two things together are, in a way, an insoluble problem – or, as Charles Ives had it, *The Unanswered Question*. Jazz pianist Thelonius Monk said “writing about music is like dancing about architecture” (a phrase famously repeated by Frank Zappa).² Musical writing is possible, and interesting, but it cannot contain music.

Beethoven, as John Blacking points out, was

invariably angry when asked to express the meaning of his music: first he thought and hoped that the meaning of the music was perfectly clear, and second he was afraid that his poetic idea would be misinterpreted as a programme of which the music was a mere description.³

In other words, he was concerned with people seeking extra musical meaning through language. The music is the meaning, since meaning at this level cannot be contained by language. Composer Jonathan Harvey writes,

for too long music has been described in terms derived from verbal language and its modes of organization – narrative and plot for instance – and in terms derived from visual concepts: structure seen in notation or imagined like an object or journey we move around or through. These are borrowed perspectives and they are inadequate for music. The structure of music is not reducible to these other discourses. It is something much more profound, mysterious and difficult to get at.⁴

Therapist Gary Ansdell supports this, writing,

I do not suggest that music represents anything else that can be put into words, images or even feelings. I mean that it is meaningful, that it makes sense in itself.⁵

Mendelssohn believed that “the thoughts which are expressed by a piece of music are not too indefinite to be put in words, but on the contrary too definite”.⁶ Suzanne Langer observes “music can reveal the nature of feelings with a detail and truth that language cannot approach”.⁷

So here I will attempt to use language to ‘dance’ with the mythos and the mystery within composition, particularly as these relate to place, to *Genius Loci*.

¹ Harvey, Jonathan, *In Quest of Spirit*, University of California Press, Berkeley, 1999, 28.

² An earlier version, “writing about music is as illogical as singing about economics” was published in *New Republic*, February 19th, Hamilton Fish V: New York, 1918

³ Blacking, John, *Music, Culture and Experience*, University Of Chicago Press: Chicago, 1995, 36.

⁴ *op cit* p 27.

⁵ Ansdell, Gary, *Music for Life*, Jessica Kingsley Publishers: London, 1995, 13.

⁶ Cooke, Deryck, *The Language of Music*, Oxford, Oxford University Press, 1959, 12.

⁷ Langer, Suzanne, *Philosophy in a New Key*, Mentor: New York, 1948, 191.

Preamble

My most recently released music – a work called ‘Atlantic Drifter’ – was produced while touring in Europe and North America, as an experiment in response to place. I sensed that place was acting on my work, causing particular responses and reactions

and I wondered if that could be captured. Could any of that fleeting ‘feeling’ of being somewhere come through in the performance?



Figure 1. Jonathan Day, 2015, *Atlantic Drifter*, Niimiika/Proper Records, Shropshire/London

The music was released on CD and online (Spotify, iTunes, Apple Music etc) and was well received critically. Some of the critics' comments were, unintentionally, intriguing. Helen Gee, writing for magazine *Folk Radio UK*, said "Jonathan's guitar (is) blazing like the sun through the morning mists".⁸

She is exactly right, in that the piece had been written very early one summer morning, walking across fields full of mist that was slowly breaking up as the sun shone on it. The work does not directly reference this anywhere, so I began wondering how this communication might work.

⁸ Gee, Helen, <http://www.folkradio.co.uk/2015/09/jonathan-day-atlantic-drifter/>

i. Composition / Spontaneous Composition / Improvisation is 'deep'.

The origins and genesis of compositional practice are shrouded in mystery. Some of this is an affectation, some is an inescapable reality.

Jonathan Harvey writes,

I take no joy in composing if I set out in broad daylight knowing exactly what I want. Each new work must grope out into some dark region, in which the imagination and the unconscious can operate together.⁹

I am conflating improvisation and composition somewhat, taking the line that improvisation can also be styled instantaneous composition.¹⁰ In inspired composition, instantaneous or otherwise, we seek something - a thing/state/experience which is 'other' than our everyday or 'non compositional' state, some (thing/place) 'beyond'. Harvey continues,

Each new work must grope out into some dark region... It must be full of contradiction - of "uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason" as the poet John Keats said. It must live in ambiguity.¹¹

John Corbett, in *Jazz Amongst the Discourses*, writes of

the all-consuming desire on the part of the performer for the unknown, the uncharted, the

search for area beyond territory (...) the nomadic impulse is certain but problematic.¹²

Herman Hesse,¹³ writes in his philosophical novel *Steppenwolf*,

from a dance hall there met me, as I passed by, the strains of jazz music hot and raw as the steam of raw flesh. Jazz was repugnant to me and yet (...) it's raw and and savage gaiety reached an underworld of instinct.¹⁴

Hesse is emphasising the otherness of the composing/improvising experience and outcome. It seems to exist within, emerge from, to even seek, an alternative state to our everyday default reality. Music engages and overlaps the mythic.

ii. The Desire for Depth

In the writing of the composers, authors and philosophers so far examined, there is frequent mention of 'instinct' and the 'unconscious'. Herman Hesse, again, talks of music, as "the sacred sense of beyond, of timelessness, of a World which had an eternal value "and says of creative endeavour "our only guide is our homesickness."¹⁵

He is suggesting that in playing or 'deep' listening we experience something. I want to argue that this is an escape from, or a stilling of, the apparatus of our frothy and functional 'constructed selves', and an escape to

⁹ Harvey, Jonathan, *In Quest of Spirit*, University of California Press, Berkeley, 1999, 28.

¹⁰ It is also important to note here that the familiar 'classical' polarity between composer and performer reflects in many ways the capitalist notion of division of labour, and is very often absent in musical creation and performance in cultures around the world.

¹¹ *op cit*, 28.

¹² Corbett, John, "Ephemera Underscored: Writing Around Free Improvisation", in Krin Gabbard (ed.) *Jazz Among the Discourses*, Duke University Press: Durham, 1995, 224.

¹³ Hesse was a contemporary of Carl Jung, and perhaps one of the most able exponents of the ideas for which Jung subsequently became famous.

¹⁴ Hesse, Herman, *Steppenwolf*, Penguin: London, 1923, 40.

¹⁵ *ibid*, 173 - 4.

a deeper place — ‘water from a deeper well’, as Emmylou Harris describes it.¹⁶ What do I mean by constructed selves? The philosopher Schopenhauer argues two things that are important for us here: that our personalities are constructs created by us to survive the trauma of existence, and that in music we can escape our created personas into something deeper.¹⁷ His theme is taken up by many others including, notably, philosophers Judith

Butler and Peggy Phelan.¹⁸ In playing and ‘deep listening’ some performers and listeners refer to ‘disconnection’ from their everyday (normality).¹⁹ In the experience of the beautiful, the ‘cool’ in jazz; in the improvisational moment and in deep listening we escape — with great relief, albeit temporarily — the intense, consuming effort of the perpetration of the ‘created self’, and experience ‘connection’ to the nameless fecund immensity that is our context.

Herman Hesse writes “I was myself no longer. My personality was dissolved in the intoxication of the festivity like salt in water.”²⁰ This echoes other descriptions of inspired composing/improvising/deep listening. The experience is even embodied in the everyday language used to describe such events. I have often heard people say “I lost myself in the music.” When we ‘come back to ourselves’ after such experiences, they can leave us refreshed and renewed. Psychoanalytic philosopher Jacques Lacan’s notion of ‘tearing the veil’ is relevant here.²¹ Hesse writes,

It demonstrates to anyone whose soul has fallen to pieces that he can rearrange these pieces of a previous self in what order he pleases and so attain to an endless multiplicity of moves in the game of life...from the pieces of the disintegrated self [we] build up ever new groups with ever new interplay and suspense and new situations that are eternally inexhaustible.²²

Although this ‘falling to pieces’ may sound very negative, if we accept that our personas are constructed, then such a shaking up and rearranging—a departure and a reconvening—are possibly very positive; refreshing, like the shedding of clothes for a shower or a swim, a returning to a more primal state. Music, in short, renews us.

If we accept the desire for depth, what can we understand about that state?

iii. The Nature of Depth

Why then is this kind of depth desirable? Why do the composers cited seek it so fervently? Or, if it may not be successfully sought, why do they create the conditions for its arrival and wait around hopefully? We even have, as an opposition, the antithetical *bête noir condition* (I say it in sepulchral tones) the creative ‘block’.

¹⁶ Harris, Emmylou, *Wrecking Ball*, Elektra: New York, 1995.

¹⁷ Schopenhauer, Arthur, *Essays and Aphorisms*. '10': Penguin Classics, 1970, 162.

¹⁸ Butler, Judith, *Gender Trouble*. New York: Routledge: London and New York, 1990; Phelan, Peggy, *Unmarked: the politics of performance*, Routledge: London and New York, 1993.

¹⁹ Pauline Oliveros, a pioneer in this area of thinking notes that “Sounds carry intelligence. Ears do not listen to sounds; the brain does” https://www.youtube.com/watch?v=_QHfOuRrJB8 and Oliveros, Pauline, *Deep Listening: A Composer's Sound Practice*, iUniverse: Lincoln Nebraska, 2005.

²⁰ *op cit*, 191. He reflects this further when he writes: “in this music was a feeling of time frozen into space and above it there quivered a never ending and superhuman serenity, an eternal laughter” *op cit*, 174-5

²¹ Lacan, Jacques, “From the Function of the Veil.” *Seminar 4, The Object Relation*, WW Norton & Co: London, [1956] 2005, 155-164.

²² *op cit*, 217

It is possible to argue that during inspired times, times in which something is happening that can be clearly experienced yet not at all easily explained, we are accessing and experiencing overlap with something in us that is both ancient and profound. I call it ‘the dim lit subterranea of the ancient mind’. Let us try to account for it. I am initially going to cite Carl Jung. I hope to persuade you not to see this as some kind of dubious psycho babble but instead as the germ of more recent enquirers’ solid and replicable proofs that much of what we see and experience comes to us as inheritance through our DNA. Jung says,

the essential thing, psychologically, is that in dreams, fantasies, and other exceptional states of mind [such as when improvising/composing] the most far-fetched mythological motifs and symbols can appear autochthonously at any time, often, apparently, as the result of particular influences, traditions, and excitations working on the individual, but more often without any sign of them. These "primordial images" or "archetypes," as I have called them, belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions. Together they make up that psychic stratum which has been called the collective unconscious.²³

Jung argues that ‘collective unconscious’ or ‘race memory’—those aspects of our deep cognition that are genetically inherited—leak traces into our deep cognition that we can access ‘in exceptional states of mind.’ He explains this idea further,

individual consciousness (...) is in the highest degree influenced by inherited presuppositions (...) The collective unconscious comprises in itself the psychic life of our ancestors right back to the earliest beginnings.²⁴

The solidity of Jung’s ideas is established by more recent thinkers, drawing on scientific advances not available to Jung.²⁵ Anthony Stevens points out that “DNA itself can be inspected for the location and transmission of archetypes.” He suggests that “DNA is the replicable archetype of the species.”²⁶

Ethologist Konrad Lorenz’s work with animal behaviour also demonstrates that much of what we see and experience comes to us as inheritance through our DNA. Lorenz demonstrated, working with wolves and ducks, that a great deal of behaviour is inherited. His perhaps most famous experiment involves the rearing of a male duck in complete isolation from other ducks. When eventually the drake was introduced to females he was able to execute a perfect courtship dance, without ever having seen one before. His behaviour was genetically predicated. Stevens observes that this applies in its own way to us:

Ethology shows us that each species is equipped with unique behavioural capacities that are adapted to its environment and, even allowing for our greater adaptive flexibility, we are no exception.²⁷

²³ Jung, Carl, “The Significance of Constitution and Heredity in Psychology” *Collected Works* vol. 8, [1929] 1960, 112.

²⁴ *ibid*

²⁵ the structure of DNA was first identified by Watson and Crick in 1953, at the Cavendish laboratory of the University of Cambridge. Pray, Leslie, “Discovery of DNA structure and function: Watson and Crick”, *Nature Education* 1 (1), Nature Publishing Group: London, 2008, 110.

²⁶ Samuels, Andrew, *Jung and the Post-Jungians*, Routledge: New York and London, 1986, 19.

²⁷ *ibid*

Much of our musical inclination and practice emerges from inherited and biochemical aspects of ourselves (as I argued in my book *The Politics of Navigation*).²⁸

This linkage to our inherited past is beautifully described in the novel *Gone to Earth* by Mary Webb, written at the same time Hesse and Jung were working. Speaking of a feral girl singing at a gathering, she writes,

‘Poor child!’ (...) ‘Is it a mystical longing or a sense of sin that cries out in her voice?’

It was neither of those things; it was nothing that Edward could have understood at that time, though later he did. It was the grief of rainy forests and the moan of stormy water; the muffled complaint of driven leaves; the keening – wild and universal – of life for the perishing matter that it inhabits.

Hazel expressed things that she knew nothing of, as a blackbird does. For, though she was young and fresh, she had her origin in the old, dark heart of earth, full of innumerable agonies, and in that heart she dwelt, and ever would, singing from its gloom as a bird sings in a yew-tree. Her being was more full of echoes than the hearts of those that live further from the soil; and we are all as full of echoes as a rocky wood – echoes of the past, reflex echoes of the future, and echoes of the soil (these last reverberating through our filmiest dreams, like the sound of thunder in a blossoming orchard). The echoes are in us of great voices long gone hence, the unknown cries of huge beasts on the mountains; the sullen aims of creatures in the slime; the love-call of the bittern. We know, too, echoes of things outside our ken – the thought that shapes itself in the bee’s brain and becomes a waxen box

of sweets; the tyranny of youth stirring in the womb; the crazy terror of small slaughtered beats; the upward push of folded grass, and how the leaf feels in all its veins the cold rain; the ceremonial that passes yearly in the emerald temples of bud and calyx – we have walked those temples; we are the sacrifice on those altars. And the future floats on the current of our blood like a secret argosy. We hear the ideals of our descendants, like songs in the night, long before our firstborn is begotten. We, in whom the pollen and the dust, sprouting grain and falling berry, the dark past and the dark future, cry and call.²⁹

iv. The Agency of Place

In light of the ideas presented so far it is a clear possibility that playing in a particular place and time will result in very particular influences bearing on the player; the effects of the so-called *genius loci*, the spirit of place.

A great number of composers and improvisers acknowledge the inspirational role of place in their work. The instances are far too numerous to catalogue in this short piece, although such an undertaking would be useful and fascinating. I can, however, usefully describe some of my own experimental compositions responding to space. I am able to report on these in depth.

A Grampus still swims in Fingal's Cave³⁰

Last summer I was in Fingal’s Cave, the exact place that so inspired Mendelssohn’s Hebrides Overture. It is part of a small, steep cliffed islet set in the brilliant blue but very stormy Sea of the Hebrides, in the North

²⁸ Day, Jonathan, *The Politics of Navigation*, Verlag Dr. Mueller: Saarbrücken, 2008.

²⁹ Webb, Mary, *Gone to Earth*, Jonathan Cape: London, 1928, 69–70.

³⁰ *Grampus* is an ancient name for Orca, sometimes called Killer Whales.

Atlantic. The cave is formed from columns of basaltic lava, running up into the vaulted ceiling – each one is multi faceted. The acoustic is astonishing; every sound fracturing on the stones and sparkling around the space. As soon as I began to sing, a thousand sound colours seemed to light the gloom. Sometime before sailing to



Figure 2. Jonathan Day, 2016, *Fingal's Cave*, collection of the author.

the cave I had talked with an ancient man on the road from Tarbert to Hushinish, on the nearby island of Na Hearadh. He told me of the tiny whaling ships sailed long ago by local people as they worked to make a living from this demanding Northern place. His words chimed with some 7th century Gaelic poetry I was reading about the wild, wide world, as seen through

those long-ago eyes. The poetry mixed with the old man's tale inspired the song's verses. The music's refrain came from another source, as a kind of counterpoint. The sea that crashes restlessly into the cave is home to families of Orca whales. They have an ancient bloodline and are genetically distinct from other populations. These ancient dynasties pre-date the arrival of humans: they are the first peoples of these wild seas. Many native creatures have been driven to extinction in these islands and seas, but the whales speak of the hope of survival; a hope of a world we can share and coexist in. They sing of a dream of healing. Surely the day must come, when we will walk in harmony with the world. This is our birth right—as it is theirs. The world belongs to all of us, animate and inanimate alike, as we belong to it.

My writing responded to the poetry, to the old man and to my revisioning of the world as those ancient writers saw it. These threads were woven together in and by the sound world of Fingal's Cave. A sketch for the piece is available here: <https://soundcloud.com/jonathan-day/a-grampus-still-swims-in-fingals-cave>.



Figure 3. *A Grampus still swims in Fingal's Cave* on the website Soundcloud.

9th June 1924

I have been inspired for a long time by the story of George Mallory and Andrew Irvine. These men set out early on the morning of 9th June 1924 to climb to the summit of Mount Everest, the world's tallest mountain. As far as anyone knew, no had ever been to the summit before. This is certainly possible, since the Mountain is revered as *Chomolungma* 'Mother Goddess of the World' – the sanctity suggests that the summit may have remained unvisited. The climbers were last seen high on the mountain going strongly for the top, before they disappeared into cloud and were never seen alive again. I wondered how it must have been for these men who most probably reached the summit in no more than leather boots, tweeds and cotton windproofs. How would it feel to be so high, in so wonderful and remote a place? Having had exposure once myself,

while surfing in February, I knew there to be a wonderful kind of mystical aspect to it. After a long day in a near freezing ocean I floated out to sea on my surfboard completely blissfully, absorbed by the web of late orange sunset light spread like a net over the Atlantic. Friends came and pulled me in, wondering what on earth I was doing. As the poet TS Elliot wrote, "until Human voices wake us and we drown..."³¹

In order to write the piece I spent many days climbing in ice and snow. My mountains were not nearly so high as Everest but they gave a feeling of the isolation, the splendour, the elevated sense of mind and the danger. A recording of the *Music, Myth and Realities* performance is here: <https://youtu.be/BpSIymqjFcc>.



Figure 4. Performing the work *9th June 1924* at PGVIM as part of the Symposium Performance "Myths and Traditions," Wednesday 30th August 2017.

³¹ Eliot, T S, *The Love Song of J Alfred Prufrock*, Faber: London, 1972.

An Oriole Above the Tian Shan

It would be easy to only include works made in places that are romantically or poetically powerful. I am drawn to such places, but I am keenly aware that for others, the darkest and grimmest of spaces can also be powerfully inspiring. This last piece had its birth in one of my least favourite places of all: the inside of a long haul airplane. I loathe flying for many reasons. Travelling back from Hong Kong one time, I flew over the Tian Shan at sunset. The gathering dark—the dimming of the day over these remote and stunning mountains was powerful. The air seemed to be almost solid in the last light, like something you could hold and touch. I saw in my mind's eye a Golden Oriole, a gorgeous black and sulphur yellow bird I had seen before on the ground. It was wheeling high over these rocky mountains in this dense golden air, in company

with many other bird beings, brilliant and strange. Some of these were real—the Japanese Red Crowned Crane, the Lamergaier; and some, like Garuda, kinnari and apseras, mythical. The piece grew from this; my imagining of the sounds of these wonderful entities, explored through extended woodwind techniques, as they celebrated their life and particularity high on these uplifting, invisible winds. The work is for wind sextet and live electronics. A score and a performance are available here https://youtu.be/4ZH2L_LC2Mc

The image displays a complex musical score for the piece 'An Oriole Above the Tian Shan'. The score is arranged in a grid-like format with multiple staves for different instruments. At the top left, the title 'An Oriole Above the Tian Shan' is written, followed by 'Jonathan Day' and a tempo marking of '♩ = 120'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some text annotations in German, such as 'Hörst du die Stimmen der Vögel?' and 'Hörst du die Stimmen der Vögel?'. A small blue square logo with white text is located at the bottom left of the score area.

Figure 5. Score of *An Oriole Above the Tian Shan*.

v. Language of the Unconscious

The works I have described include music written on (and in) a glacier, beside oceans, blue and grey, high in mountains in the teeth of a gale, deep in forests and more. There is a danger inherent in choosing to work in such places that is perhaps best described by Caspar David Friedrich's famous painting *Wanderer Above the Sea of Fog*.



Figure 6. Caspar David Friedrich, 1819, *Wanderer above the Sea of Fog*, Kunsthalle Hamburg, Hamburg, Germany

It may well be lovely, challenging or even profoundly disturbing to be a composer-performer in these situations and environments, but does it matter to anyone else? Can anything of these creative experiences be shared and communicated?

I think it's fair to say that communication through composition and performance is not always intended or desired, but is very often achieved nonetheless. If indeed we are writing from a place deeply beyond the everyday, and certainly far past the capacity of language to describe, why should that be? Jacques

Lacan offers an answer when he argues for a structure to the unconscious that is para-linguistic in nature. Psychologist Anthony Stevens writes,

Lacan went beyond the proposition that the unconscious is a structure that lies beneath the conscious world; the unconscious itself is structured, like a language.

Lacan posited that the unconscious is organised in an intricate network governed by association, above all 'metaphoric associations'. The existence of the network is shown by analysis of the unconscious products: dreams, symptoms, and so on.³²

If we can accept that, we have a model for the kind of communication we are discussing. According to Lacan, when we are in an 'exceptional state,' such as deep listening or inspired creativity, the structuring of the unconscious imparts a meta-linguistic quality to improvisation/composition, thus allowing a very deep, numinous communication. We may sense within the music half perceived echoes of the ancient and profound; music becomes a window into myth.

The desire we feel for 'depth' is a desire not only to experience and dwell in that dim lit subterranean place/state but to forge there, from the materials at hand, a new language, or new words for an old one, that speaks of the wonderful and terrible as never before.

Jazz author John Corbett writes,

Improvisation does not simply mean the death of language, however for in the place of the dead language—the disfigured and defiled codes – a new one emerges, more vibrant than the last.³³

Our desire, our longing, takes us to deep 'places' that stretch over the edge of what is known—transporting us to profound and ancient landscapes in which we know ourselves more deeply and more fully, places

which resound and chime with myth. Our interaction with physical experiential place, part of what we may style our ‘realities’, is a powerful partner in helping us to access our deep and ancient selves, and offers a powerful language/dialect with which to speak. The music that emerges from this interaction of myth and reality is particular. The power of it reaches across race, language and creed and speaks of the profundity of our humanity, both ancient and in the now, sharing this spinning world, travelling through time and the star splashed blackness. It takes us out of the peculiarities and specifics of the day and helps us to remember painter Paul Gauguin’s questions: “Where do I come from? What am I? Where am I going?”.³⁴ It does this not in trite sound bites or slogans but in a deep knowing, beyond words. It allows us to refresh and renew; to come again to our deeper, ancient selves.

Schopenhauer, as we saw at the beginning, argues that music can (not always, but often) take us into our deep cognition, both underlying and transcending the superficial froth of persona. Jung shows that when composing we are engaged with a profound and ancient

network of meaning, intimation and intuition. Lacan shows that we can communicate and navigate this network together, commune in this beyond-words meta language, less everyday certainly, less functional, but having profound significance and importance.

Schopenhauer thought music a timeless, universal language, comprehended everywhere, that can imbue global enthusiasm.³⁵ Music is something we heard first in the womb, as the fascinating gurgling of our mothers and the strange intimations of a world to come, as we ourselves came into being. When music mediates between and arbitrates myth and reality, it may at times constitute the genetically inherited language of our deep selves. As Viktor Zuckerkandl wrote

Wittgenstein was wrong to say when words run out there is only silence. When words run out we can sing.³⁶

In music, together, we can navigate the dim lit subterranea of the ancient mind.

³² *op cit*, 19. This sits very well with Noam Chomsky’s notion of the ‘language instinct’ as a set of inherited potentialities and predilections. See also Pinker, Steven, *The Language Instinct*, William Morrow and Company: New York, 1994.

³³ Corbett, John, “Ephemera Underscored: Writing Around Free Improvisation”, in Krin Gabbard (ed.), *Jazz Among the Discourses*, Durham: Duke University Press: Durham, 1995, 224.

³⁴ Gauguin, Paul, *Where do I come from, what am I, where am I going?* Museum of Fine Arts, Boston, 1897–1898

³⁵ Schopenhauer, Arthur, *Essays and Aphorisms*, ‘10’, Penguin Classics: London, 1970, 162.

³⁶ Zuckerkandl, Viktor, *Sound and Symbol*, Princeton University Press: Princeton, 1968.

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Western Music Theory Development through Co-Operative Learning Processes

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Abstract

This article investigates how students' knowledge regarding Western music theory is developed through co-operative learning processes. In order to develop methods of teaching Western music in undergraduate programs, it is necessary to educate students who will become music teachers in the future about music teaching techniques. With the co-operative learning process, students will be equipped with teaching methods and processes based on music theory and in-class assessments. Moreover, students are allowed to participate in and practice along with learning the theory so that they can perform more efficiently.

The co-operative learning approach to Western music theory is divided into 4 lessons: 1) note values and time signatures evaluated by pairs check, creating work, checking the correctness of the work, and applying it in a pairing game; 2) pitches by learning from a team project, doing the assigned work and presenting it to the group so they can correct a it; 3) scales by learning from a team, working on the assigned task and doing analysis as a group; 4) interval by jigsaws:

the problem-solving activity that separates and mixes students in groups, which allow students to find answers from other groups and discuss. It is found that when co-operative learning processes are applied to basic western music classes, students hold average scores for their tests, showing no less than 80/80 (E1/E2) in every lesson.

Overview of the Study

Co-operative Learning Processes were applied in Western Music Fundamentals classes for the first-year students at the College of Music, Bansomdejchaopraya Rajabhat University in order to help students learn basic Western music theory and get ready for the college's curricula. Co-operative learning strategies use group-based activities, and group music activities were used to teach music theory, leading to the more effectiveness when playing an instrument.

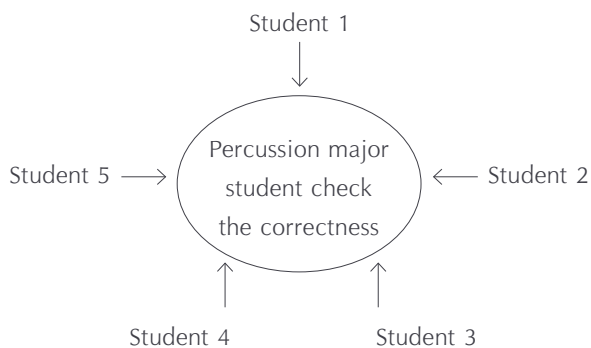
The co-operative learning theory was used because these group-based strategies boosts interactions among students, especially new students who are experiencing

Activity 2

A teacher explains about more complex time signatures and asks students to practice writing a simple 8-bar rhythm. The teacher then asks students to try practicing with various time signatures.

The students are asked to form a group of five to six students. Students who specialize in percussion are assigned to be in each group. Each student then presents their composed rhythm in the group and the students combine their work to compose a new rhythm. A group representative has to write down the final work of the group and then they all use it to practice body percussion.

Figure 3. Co-operative activity, roundtable / round robin



Activity 2 is an example of the co-operative activity called a “roundtable” or “round robin.” Students present their own work in the group and check their correctness by sharing their work with a percussion major who already understands note values and time signatures. This activity helps students majoring in percussion build good attitudes and gain confidence as a leader who understands and has enough knowledge of note values and time signatures that they can correctly check the work of other students in the group.

Lesson 1 is self-evaluated by the students in terms of the accuracy of notes, rhythm and creativity. A group evaluation is performed where the best member is

voted. The grade is a result of levels of points. Students get to practice evaluating musical elements. This will be a crucial skill for them when they are music teachers in the future.

Lesson 2: Pitch and Clef

Contents include types of clefs, namely Treble Clef, Bass Clef and C Clef. The procedures for Lesson 2 is as follows.

- Learning types of the clefs
- Performing hand signs according to Kodály method.
- Practicing to perform music as a group.

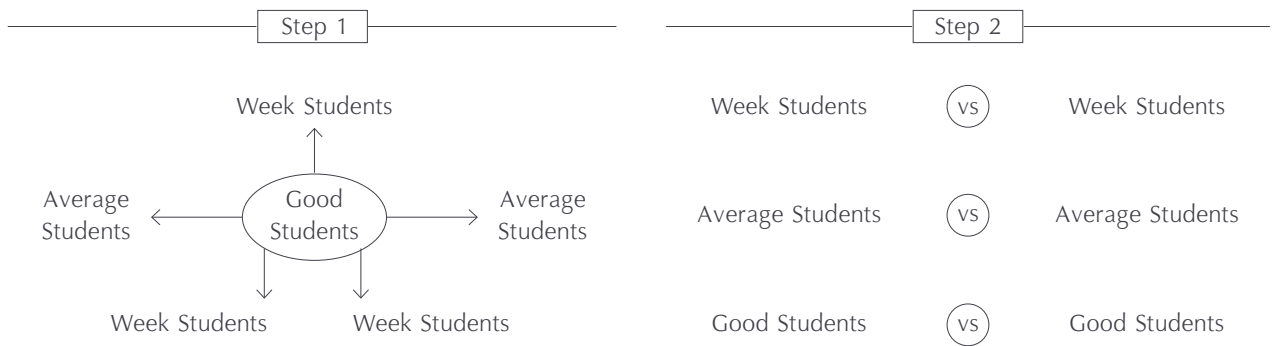
Activity 1

Students practice reading notes with the basic clefs by using hand signs according to Kodály method. Students also play the piano for ear training purposes and for helping singing in tune.

- 1) Students form a group and practice singing in C Major and using meters and body percussion.
- 2) Students learn about pitch and musical signs as the teacher explains about the various pitches using ear training and auditory skills. In order to understand pitch, hand signs are used instead of pitch names.
- 3) The teacher asks the students to practice singing in unison and plays the piano, inserting different rhythms in the key of C Major.
- 4) Students form groups of 5 to 6 students each and voice majors are assigned to be in all groups. The students are then asked to create a song in C Major and put it in the appropriate time signatures. Body percussion and singing in tune can be used. The practice time is 60 minutes.

For a group presentation, the students are asked to group with other students in the same major as themselves so that they can realize their differences and develop listening and singing skills. This is especially important for percussion majors who generally have poor listening and singing skills. This activity is an example of a process of co-operative learning called “Teams Games Tournaments,” or TGT.

Figure 4 Co-operative activity in terms of Teams Games Tournaments or TGT



Activity 2

The teacher asks the students to individually practice writing a simple melody within the C Major Scale using different time signatures. The students are then asked to form groups of 5 to 6 students to present their own work to the group. Voice and Guitar majors are assigned to be in each group. Then, there is a vote to select one student’s work or to combine the work of the students. The task is to design a melody with 8 to 12 bars in C Major and choreograph body movements to go along with the melody. This activity is an example of a co-operative learning activity called “group investigation.”

Music signs and basic harmony singing in C Major in canon style is performed by each group. Each group is divided into two parts in order to practice singing in canon style. The teacher groups musical notes according to different rhythms as shown in Figure 5.

Figure 5 Reading and singing notes in Canon style

The musical score is for a piece in C Major, 4/4 time, marked "Allegro". It consists of three systems of staves:

- System 1 (Bars 1-6):** The first staff has a melody starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The second staff has a bass line starting with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4. Dynamics include *f* and *p*.
- System 2 (Bars 7-12):** The first staff continues the melody with a half note C5, followed by quarter notes B4, A4, G4, F4, E4, D4, and a half note C4. The second staff continues the bass line with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. Dynamics include *p* and *f*.
- System 3 (Bars 13-14):** The first staff has a half note C5, followed by a whole note C4. The second staff has a half note C4, followed by a whole note C4. Dynamics include *mp*.

As shown in Figure 5, students can design rhythms and notes by themselves by following the provided scale.

Lesson 3: Scales

Contents include types of scales, namely chromatic scale, major scale and minor scale.

The procedures used in Lesson 3 is as follows.

- 1) Learning scale structures
- 2) Ear training exercises using different scales
- 3) Movable-Do note reading exercises

Activity 1

- 1) Students divide themselves into groups and appoint the guitar major to take the lead in order to practice Movable-Do singing in different keys, including both Major and Minor keys.
- 2) Students design group of notes and melodies according to the assigned keys and compose simple lyrics.
- 3) Students learn major and minor scales. The teacher focuses on explaining how to use the major scale, the distance between the notes of the C major scale and how to build other scales according to the same pattern.
- 4) The teacher plays piano for the students to help them practice listening and singing different major scales in the Movable-Do style in order to improve ear training and enable them to move the melody to different scales.
- 5) The teacher tests the students' analysis of different scales with popular music by assigning them to find their favorite song and analyze keys and scales in them.

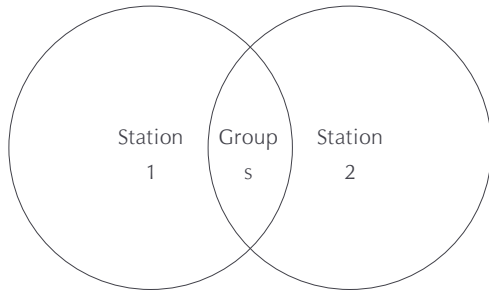
- 6) The teacher creates learning stations for the analysis of different scales. Stations are made for flat-key major scales and sharp-key major scales. The students study at each station, which has explanations and suggestions for the analysis of the scales. The students need to study at the same learning station as their group members to ensure that they can explain about the scales to the group.
- 7) The teacher divides the students into a group of 5 to 6 students. Each student needs to present their work and explain their analysis to the group so that everyone can learn to analyze scales.
- 8) For the assessment of the development of co-operative learning during class, the teacher provides an exercise and grades the students according to group assessment. This activity uses the technique of Jigsaw co-operative learning.

Activity 2

- 1) The teacher explains the usage of the Circle of Fifths and shows how to find minor scales and their relative major key. The teacher also explains about different types of minor scales.
- 2) The teacher plays harmonic minor scales on the piano as the students listen and sing. The students then try to turn a song in a major key to minor.
- 3) The teacher adds more learning stations for the students to analyze and review both major and minor scales. Each station has explanations and suggestions for the analysis of the scales. The students need to study the same learning station as their group members to ensure that they can explain what they learn to the group.

For the assessment of the development of co-operative learning during class, the teacher provides an exercise and grades them according to group assessment. Similar to Activity 1, this activity uses the technique of Jigsaw co-operative learning.

Figure 6 Jigsaw co-operative learning

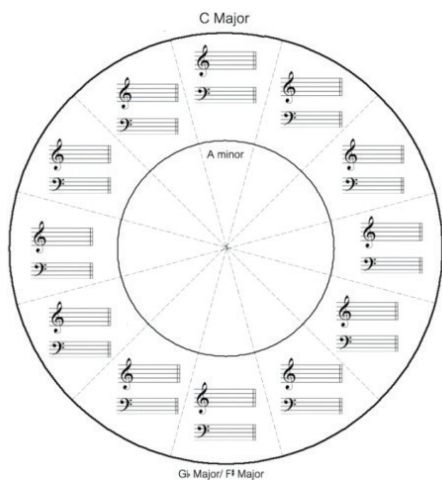


As shown in Figure 6, the students combine the contents of Station 1 and Station 2 to form a new group in order to exchange and explain the knowledge they gain from their station.

Activity 3

- 1) The teacher explains the ideas of key signatures, note dictation, and note writing by assigning an individual exercise to each student where they must write key signatures on the Circle of Fifth as shown in figure 7

Figure 7 Key signature writing on Circle of fifth exercise



- 2) The teacher asks the students to practice singing major scales according to the order of the
- 3) Circle of Fifth so that they can understand the scales. The students use the Movable-Do singing style.
- 4) The students form a group of 4 to 5 students and sing scales according to the order of the Circle of Fifth. Guitar majors play each scale in order to lead the others. Wind instruments can be played as well.
- 5) The students find a popular song to present to the group and do an analysis of the key of the selected song. The selected song is played in front of the class to present its keys. The teacher evaluates the students based on their understanding of keys as demonstrated in the presentation.

Activity 3 is a conclusion of content presentation and a review of how to use each scale. This activity involves a group presentation in front of the class and group assessment.

Lesson 4 Interval

Contents include structures and types of intervals, enharmonic interval and inversion intervals. The procedures used in Lesson 4 is as follows.

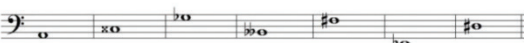
- Learning Interval structures
- Ear training
- Listening, singing, and dictation
- Analysis of intervals from a melody

Activity 1


- 1) The teacher divides the students into a group of 5 to 6 and each member is assigned a different intervals as shown in Figure 8.

Figure 8. Assignment of interval types in the group

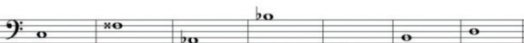
M3 (Add Above) Name:




m3 (Add Above) Name:



M6 (Add Above) Name:



D5 (Add Above) Name:



A4 (Add Above) Name:




Figure 8 shows that each student in each group is assigned to analyze and write a different interval. The students are then asked to regroup and check their accuracy with others who wrote the same interval. The students come back to the old group and explain what they discovered with the others so that everyone can understand and complete the analysis. This is a Jigsaw co-operative learning activity.

In conclusion, the use of co-operative learning strategies in basic western music theory is an interesting method. Music can be taught by co-operative learning and music teaching methods for children can be applied to teach adults using more complex content in order to cover a lot of course content within a short time frame. Group-based learning provides inspiration for new members of a society. It encourages creativity, unity, and knowledge. Using these methods, students can efficiently apply what they learn in music theory classes to their own performances in the future. For example, they gain the ability to practice their instrument by skillfully reading notes and correctly analyzing music before they practice.

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Conservation and Continuation of Thai Folk Song: A Case Study Pleng Na Chumporn

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Abstract

Plaeng Na Chumporn is a kind of folk song of Chumporn province, a region in the south of Thailand, that originated from farmers who work in the rice fields. It was not only used for entertainment and traditional ceremonies, but it was an important form of aural tradition: recording history and passing on beliefs from one generation to the next. The songs were sung by young people as a way to flirt with one another. Later on, it developed into a genre to be performed in different ceremonies and at festivals, such as the *Song Kran* festival. However, since the introduction and advancement of technology, *Plaeng Na Chumporn* has become less popular and is in danger of becoming obsolete. A study, which surveyed *Kru Plaeng* (specialist folk music teachers) and secondary school teachers, revealed that people between 70-80 years of age are the only ones who are able to understand and perform this type of folk song. It is essential that we prolong and preserve this musical heritage. The researcher has gathered information by recording and interviewing *Kru Plaeng* and music teachers. In collaboration with music teachers at the Sriyapai school, knowledge of

this folk song tradition is currently being taught to students in the hopes that this musical heritage will not be forgotten and that the young generation will continue to preserve and maintain *Plaeng Na Chumporn*. This paper describes this ongoing research project.

Introduction

Folk song is a kind of musical heritage for society. It reflects the image of a community, including the way of life, traditions, culture and acceptable behavior. Folk songs of all regions in Thailand are sung in various festivals such as *Songkran* and New Years. These songs are also sung by farm people during their agricultural work for enjoyment and to reduce their tiredness.

Today, folk songs have less impact on Thai society. This is because technological innovation creates new forms of entertainment which seem to provide better enjoyment. Therefore, it is necessary to do creative work and research to record the knowledge and wisdom of local people that can be found in Thai folk songs.

There are differences among folk songs from various parts of Thailand. This is due to differences in geography, local languages, ways of life, culture and tradition. Folk songs in Thailand tend to receive less and less attention as times goes on. If this trend continues, there is a danger that Thai folk songs will receive a minimum of attention in the future and this is not good for our culture. Therefore, schools should play a role in the conservation and spread of Thai folk songs.

As the southern part of Thailand is located near the equator, the temperature is high. It is humid, it rains a lot, and changes in weather are quite frequent. Therefore, the local people in this area tend to be less gentle but are quite active. As a result, southern folk songs usually have a fast tempo. However, Chumporn Province is in the upper southern part close to the central part of Thailand. The tempo of music of this province is not as fast but rather is more gentle. *Plaeng Na Chumporn* is a type of folk songs of the southern part of Thailand. A male singer and a female singer sing alternately in response to one another. They must be able to think quickly of appropriate words to respond to their duet partner. At present, *Plaeng Na Chumporn* hardly receives any attention. Those who can sing this type of folk song are people who hold different occupations and are about 60 years old or older.

In the past, Chumporn Province had more rice fields than other provinces in the south. It was natural that people sang *Plaeng Na Chumporn* while working in the fields. These songs had some influence on farmers in nearby provinces, such as Ranong, Surattanee and Nakornsrihammarat.

It is quite obvious that this type of folk song should be studied in order to preserve it. It is difficult to motivate people to learn to sing *Plaeng Na Chumporn*. The researcher carried out in-depth interview with music teachers and social science teachers at the secondary school level in order to develop ways to introduce and teach *Plaeng Na Chumporn* singing techniques to

teenagers, particularly at the secondary school in Chumporn (Sriyapai School).

Sriyapai School is the main secondary school of Chumporn Province and it is regarded as an example for other schools with respect to the promotion of Thai culture, such as Thai music and dance traditions including *Nora*, *Vayongkulit*, and *Dikaehooloo*. The promotion of Thai culture is an objective of the Thai Basic Education Administration.

The researcher feels that there should be co-operation between educational institutions and older artists who can still sing *Plaeng Na Chumporn*. These artists can be invited as guest teachers to teach and train young people in educational institutions, particularly at the secondary school level.

The researcher, who is also a lecturer in music education, has searched for people who can sing *Plaeng Na Chumporn*, so that information and poetic content can be collected and recorded using video and audio equipment. The knowledge gained from the analysis of this data will be given to music teachers in Chumporn Province so that these teachers can make use of the information to teach in their courses. The teachers should try to make students aware of the cultural value of the singing of *Plaeng Na Chumporn*.

Objectives

- 1) To study a type of Thai folk song called *Plaeng Na Chumporn*
- 2) To develop a way of preserving and carrying forward the tradition of *Plaeng Na Chumporn*

Related Research Work

Jariya Sookprasert (2007) studied aspects of learning the Thai language that occurred through the singing and composition of Thai folk songs from the northern, central, southern and northeastern regions of Thailand. The research project demonstrated that students of the Banchong School, Rattanaaburee District, Surin Province reached a higher level of achievement in Thai language when they studied folk songs. Moreover, discipline and learning satisfaction were also higher.¹

Narutt Suttachitt (1998) investigated in detail many folk songs from Uthaitanee Province, in the central part of Thailand and, as a way of preserving and continuing these folk songs, used his research findings to teach the musical contents to university students in the Faculty of Education, Chulalongkorn University.² Suthee Tepsuriwong (2004) studied and collected local wisdom in Pattanee, a province in the southern part of Thailand. She investigated cultural heritages in the areas of food, handicrafts, medicine, folk music, folk dance, cultural performances, occupations, residence, and clothing. The work of this researcher can be found at the Cultural Institute of Kallayaniwattana, Songklanakkarin University, Pattanee Province.³

Definition of Terms

Plaeng Na Chumporn refers to a type of folk song that originated in the rice fields of Chumporn Province. The song was used by young men and women to flirt with each other in the fields while harvesting rice. Later *Plaeng Na Chumporn* was developed to a musical genre that was sung in various merit-making ceremonies such as weddings, *Buat Nark* (initiation into the monkhood), *Kone Jook* (a ceremony where the topknot of the hair of young children is shaven off), and also in festivals such as New Years and *Songkarn*. *Plaeng Na Chumporn* does not use any rhythm instruments. The singers prolong notes to merge them with the next.

Por Plaeng refers to the lead male singer.

Mae Plaeng refers to lead female singer.

Look Koo refers to those who sing backup parts: repeat some part of the song, sing in between the song to make it more enjoyable. They also make rhythms for the other singers by clapping hands.

Kru Plaeng refers to a person who is respected as a teacher of a special type of folk song.

Kru Pag Lag Jam refers to the way to learn by observing the teacher and applying observed strategies in his or her own singing.

Khuen Plaeng refers to starting the song by drawing the voice, allowing it to go with the tune until the first word appears. *Plaeng Na Chumporn* begin with “ Or.. Nong...Nah”.

¹ Jantawanich, S., “Qualitative Research: Data Analysis,” *Bangkok: Chula Pres*, 2008.

² Suttachitt, N., “Tha-Poe Folk Song: the Musical Contents and the Continuation,” *Faculty of Education: Chulalongkorn University*, 1998.

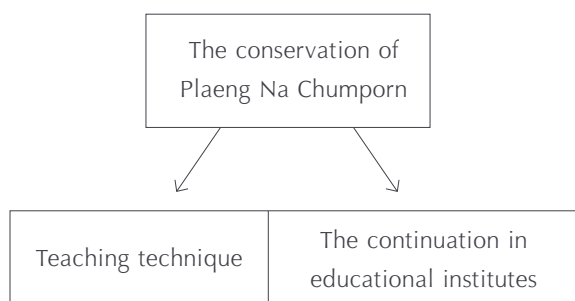
³ Tepsuriwong, S., “The Collection of Local Wisdom in Pattanee Province which in the Southern Part of Thailand,” *The cultural institute of Kallayaniwattana: Songklanakkarin University, Pattanee*, 2004.

Loeng Plaeng refers to the prolongation of a note to merge it with the next.

Tor Plaeng refers to learning to sing by memorizing one part of the song at a time from listening to *Kru Plaeng* until the end of the song.

Don Plaeng refers to a form of improvisation. The composition of the lyrics and the melody for it are made continuously while playing or performing. This requires great expertise and acumen.

Conceptual Frameworks



Procedures

1. Preliminary Preparation: A systematic literature search. The researcher studied *Plaeng Na Chumporn* in depth using various sources such as research documents and interviews. It was found that the process of continuation of *Plaeng Na Chumporn* had to be studied carefully because it was not well known; its continuation was not carried out. It was not immediately evident how *Plaeng Na Chumporn* was taught. Therefore, the study of teaching method became one of the objectives of the study.

After setting the research objectives, the researcher gathered more data such as information relating to local culture and traditions as they related to *Plaeng Na Chumporn*. Moreover, data related to the geography, society, language, belief and folk songs of different regions were also collected.

2. Form of the Study of *Plaeng Na Chumporn*: As this study is related to culture and tradition of the local people, semi-experimental techniques were used. Data about folk songs of different regions was collected. The researcher had to learn the local language used in the upcountry of Chumporn Province because the collection of the data was partly done through interview and participative observation. A questionnaire containing both open and closed questions was used. Topics covered in the questionnaire include history and origin of *Plaeng Na Chumporn*, the teaching techniques, the life style of the local people and the way that the teaching of *Plaeng Na Chumporn* should be improved and continued.

3. Data Gathering Instruments: Questionnaire, video and audio tape recordings. The questionnaire was comprised of 2 parts:

Part 1 Personal information (of the person who is regarded as *Kru Plaeng*) such as name, family name, gender, age, address, occupation, participation in the activity concerning *Plaeng Na Chumporn*, and the work of the respondent.

Part 2 Information about *Plaeng Na Chumporn* such as history, origin and types of *Plaeng Na Chumporn*, singing and playing techniques, the poetic structure of *Plaeng Na Chumporn*, and examples of specific songs.

The questionnaires were analyzed using qualitative techniques and organized into a research report.

4. To interview *Kru Plaengs*: 10 *Kru Plaengs* were interviewed using the questionnaire. They were also asked to sing *Plaeng Na Chumporn* and their singing was recorded.

5. To interview music teachers and social science teachers: The researcher also carried out in-depth interviews with music teachers and social science teachers at the secondary school Sriyapai School using a second questionnaire.

6. Presentation of the research findings: The researcher presented the finding to the music teachers and social science teachers of Sriyapai School, Chumporn Province. Table 1 shows the dates and names of the *Krue Plaeng* interviewed in this research project.

Table 1. Krue Plaeng Interview Subjects

	Date	Person interviewed (the ages)
1	13 October 2011	Mr. Jian Silapasorn (92)
2	14 October 2011	Reverand Yuad, Hooror Temple (88)
3	23 October 2011	Mr. Nab Siamsak (86)
4	24 October 2011	Reverand Fong, Hooror Temple (84)
5	25 October 2011	Second Lieutenant Uearn Shouynukit (82)
6	1 November 2011	Ajarn Seung Ponpai (82)
7	5 November 2011	Mr. Tawee Tepjinda, Village Head (77)
8	14 November 2011	Ajarn Sompong Narkwichian (73)
9	30 November 2011	Mrs. Somporn Poolsawat (Mr. Boonjan Chanarang, 96)
10	21 November 2011	Mr. Manson Jeebbanjong (Mr. Nil Jeebbanjong, Village Head, 91)

All the interviewed *Kru Plaeng* sang one *Plaeng Na Chumporn* and these were recorded using an audio tape recorder, video camcorder and a camera. Figures 1 and 2 below show the poetic structure of *Plaeng Na Chumporn* and an example of a specific song.

Figure 2. An example of *Plaeng Na Chumporn*.

Part 1

kra too woo kra too woo siang du wao mun rong dung kong pan preug sa pa na wai
 กระ ตู๋ หวู กระ ตู๋ หวู เสียง ดู เหว่า มั่น ร้อง ดัง ก้อง พันธุ์ พฤกษา พนา ไหว
 pen sun yarn rung jang kuen dang sang u tai
 เป็น สัตย์ ญาณ รุ่ง แจ้ง ขึ้น แดง แสง อุทัย

Part 2

kratonghong kratonghongnogyoongtongrongriang siang mun dung kongpainaitong pa yai
 กระ ตัง โสง กระ ตัง โสง นก ยุง ทอง ร้อง เรียง เสียง มั่น ดัง ก้อง ไป ใน ท้องป่าใหญ่
 ling kang bang sha nee kor dode nee kan pai
 ลิง ค่าง บ่าง ชะ นี ก็ โดด หนี กัน ไป

Part 3

nog yang yoong jab foong yoo bon yoong yang ton ka nang keun pon yooruechanai
 นก ยาง ยุง จับ ฟุ้ง อยู่ บน ยุง ยาง ตัน ชา นาง ขึ้น ปน อยู่ หรือ ไฉน
 Ton mun kao glom gleaw meunkha reaw maesamwai
 ตัน มั่น ชาว กลม เกลียว เหมือน ชา เรียว แม่ ทรามวัย

The researcher carried out in-depth interviews with music teachers and social science teachers at the secondary school Sriyapai School and later presented the research findings to them. Some *Kru Plaengs* have

started to play a significant part in the teaching of music at the school. This teaching activity must continue for quite a while before a final conclusion can be drawn as to its efficacy.

Summary

Plaeng Na Chumporn is a type of folk song that was sung by farm people during their agricultural activities in rice fields in Chumporn Province many years ago. Very few people can sing it today and there is a likelihood that it will disappear. The author conducted this qualitative research study in order to preserve and find a way to keep alive this type of folk song. Questionnaire, video and audio tape recordings were used to gather data. Ten *Kru Plaengs* were interviewed and knowledge about *Plaeng Na Chumporn* was examined. The coming steps of this research project will involve a continued effort to have *Kru Plaengs* participate in classroom teaching at Sriyapai School, Chumporn Province. The result of this activity will be analyzed to arrive at the final conclusion.

Discussion

This research is a part of an effort to learn more about Thai folk songs and ways to conserve them for the next generation. The results of this research can be used by music teachers and social science teachers in their courses. Similar research studies can be carried out for other types of folk songs. The young people who can sing *Plaeng Na Chumporn* may be proud of their country because of the appreciation of its cultural value.

Intended Outcomes and Applications of the Completed Study

- 1) Knowledge about the history of *Plaeng Na Chumporn*.
- 2) Knowledge about the curriculum vitae and inspiration of *Por Plaengs*.
- 3) Awareness of the importance and value of Thai folk songs.
- 4) Knowledge about culture, the relationship between *Planeg Na Chumporn* and the lifestyle of local people in Chumporn Province.
- 5) Knowledge about teaching methods and the transfer of knowledge of local *Kru Plaengs*, and the conservation and improvement of this type of folk song.
- 6) Example of poetic lyrics of *Plaeng Na Chumporn* from *Kru Plaengs* that will be useful to the next generation.
- 7) Examples of folk song teaching management that may be applied or used in various schools and other education institutions.

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Ya-Yüeh and the Spirit of Humanity

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Abstract

Ya-Yüeh (Chinese: 雅樂) was originally a form of classical music and dance performed at the royal court in ancient China. Its basic conventions were developed in the Western Zhou Dynasty (西周, 1046-771 B.C.E.). This art form was endowed with philosophical and moral significance by Confucius (551-479 B.C.E.), who was not only a great philosopher but also an excellent musician and musicologist. For Confucius, ritual and (sublime) music were the most important factors for self-cultivation and were thus emphasized by the government in ancient China. As ancient China developed international strength, Ya-Yüeh and its ideals gradually spread to neighbour countries and morphed into different forms, notably the *gagaku* in Japan, *aak* in Korea, and *nhã nhac* in Vietnam.

In this paper, the form of Ya-Yüeh and its ideal, particularly the spirit of humanity given by Confucius, are introduced. Through the understanding of the ideal of Ya-Yüeh we can reflect on the music practices and education nowadays which may, according to Confucius, be going down a crooked path.

Key Terms: Confucius, Humanity, Music Education, Music Experience, Ya-Yüeh

Introduction

“Ya-Yüeh” (Chinese: 雅樂) was originally a form of classical music and dance performed at the royal court in ancient China. Its basic conventions were developed in the Western Zhou Dynasty (西周, 1046-771 B.C.E.). The literal translation of Ya-Yüeh is “elegant music” or “proper music,” which was differentiated from “Su-Yüeh” (Chinese: 俗樂), meaning “common music” or “vernacular music.”

Ya-Yüeh received its philosophical and moral significance from Confucius (551-479 B.C.E.), the most important philosopher in China. Confucius was not only a philosopher and politician, but also an accomplished musician and musicologist. He gave Ya-Yüeh its determination according to his philosophical principals and, more importantly, his musical experience. For Confucius, the spirit of humanity is the highest criteria for philosophy and Ya-Yüeh. This insight influenced the

following development of intellectual thought and music in China. In this paper, the characteristics of Ya-Yüeh and its ideals, particularly the spirit of humanity as articulated by Confucius, are introduced.

Confucius' philosophical ideas were mainly described in the *Analects*, a text compiled by Confucius' disciples and further generations of disciples. The *Analects* is the main source of discussion in this paper.

1. Historical Background

Xia (夏, ca.2070-1060 B.C.E.), Shang (商, ca.1571-1046 B.C.E.) and Zhou (周, ca.1046-256 B.C.E.), the so called "Three Dynasties", were the first three dynasties recorded in the Chinese history. The Zhou Dynasty was the longest dynasty in Chinese history and can be divided into two parts: the Western Zhou (ca.1046-771 B.C.E.) and the Eastern Zhou (ca.770-256 B.C.E.). The Eastern Zhou can further be divided into the Spring and Autumn Period (春秋時代, ca.771-476 B.C.E.) and the Warring States Period (戰國時代, ca. 476-221 B.C.E.) because in the Eastern Zhou, the descendants of Zhou Dynasty fought each other. Confucius, living in the Spring and Autumn Period and facing this chaotic situation, tried to recover the stability of society in which citizens "are, in regard to the aged, to give them rest; in regard to friends, to show them sincerity; in regard to the young, to treat them tenderly."¹

2. Confucius and Ya-Yüeh

The Chinese word Ya-Yüeh has often been used as a general term for "court music." As described by scholar

Hans Oesch, "the expression [Ya-Yüeh] probably dates back to the time of Confucius, when the Wen- and Wu-dances (Peace and war dances as part of the ritual) were still in full bloom."² According to *Shih Ching* (詩經 the *Book of Poetry*) and *Li Chi* (禮記 the *Book of Rites*), the court music tradition was already well established by the time of Confucius.³ However, at this time, the court music tradition decayed along with the political situation of Zhou Dynasty. In the *Analects* there is a vivid description of decay of court music:

The grand music-master Zhi went to Qi. Gan, leader of the second course, went to Chu. Liao, leader of the third course, went to Cai. Que, leader of the fourth course, went to Qin. The drummer Fang Shu crossed the Ho. Wu, player of the hand-drum, crossed the Han.⁴

Facing this situation Confucius, as a preserver of Zhou tradition and music lover, could not sit idly by. He traveled through the states in order to find a wise king to let him practice his political ideals but always failed. At last he went back to his hometown Lu to spread his ideas through education. At the same time, he began to compile the "Six Classics"—the *Classic of Poetry*, the *Classic of Documents*, the *Classic of Changes* or *I Ching*, the *Classic of Ritual*, the *Classic of Music* and *Spring and Autumn Annals*—in order to preserve the Zhou tradition. He wrote, "it was only after I had returned from Wei to Lu that music was rectified, with the *Ya* and the *Song* each getting their places."⁵

¹ Confucius, *Analects*, Book 5 (Gong Ye Chang): 26. Legge translation.

² Hans Oesch, *Aussereuropäische Musik* (Teil I). *Neues Handbuch der Musikwissenschaft*, Band 8. Laaber: Laaber, 1997, p. 25.

³ *Shih Ching* and *Li Chi* belong to *Liu Ching* (六經 the Six Classics), which were formed in Chou dynasty and compiled by Zhou Gong, the primary minister of Zhou dynasty, and later by Confucius. They were the most important classics

⁴ Confucius, *Analects*, Book 18 (Wei Zi): 9. Dawson translation.

⁵ Confucius, *Analects*, Book 9 (Zi Han): 15. Dawson translation. *Ya* and *Song* here were two modes of Ya-Yüeh.

3. Confucius as a Musician

Confucius did the compilations not only because of his sense of mission but also because of his personal interests. People can particularly see this in his preference of music.

1) Specific Sensibility of Music

Confucius once had a “mysterious” experience of music: “When the Master was in Qi, he heard the *Shao*, and for three months did not notice the taste of meat. He said: ‘I did not imagine that music-making reached such perfection.’”⁶ Compared to the delicious taste of meat, which was very seldom to be experienced in ancient times, the experience of the Shao Music was far superior. While Confucius’ own explanation of the phenomenon, “three months did not notice the taste of meat,” was that the music was so excellent, there is another possible explanation: that Confucius had a specific sense (of music) that most people don’t have. This allowed him to have such a sublime aesthetic experience and enabled him to touch the deep bottom of the essence of music.

2) Devotion to Music

Musical experience was an integral part of Confucius’ life. “When the Master was in company with a person who was singing, if he sang well, he would make him repeat the song, while he accompanied it with his own voice.”⁷ He desired a simple life, as expressed in the following passage: “In late spring, when the spring robes have

been made, with five or six capped youths and six or seven uncapped boys, I would bathe in the Yi, feel the breeze at the dancing sacrifice and return home chanting.”⁸ Even when he and his disciples were in Chen and “suffered an interruption in the supply of provisions, so the followers became ill and nobody was capable of getting up,”⁹ “Confucius continued to teach, to play zither and to sing unbrokenly.”¹⁰ Such a devotion of music is very rare even by the professional musicians nowadays.

3) An Expert Musician

Confucius was not a casual amateur who had a passion for music, he was an expert and even instructed the grand music-master of Lu how to play: “Their music, insofar as it may be known about, tended to be in unison when they started to play. Following upon this, it was somewhat harmonious, clear, and unbroken right through until it was finished.”¹¹

4. Confucius’ Ideal of Music

1) The Understanding of Music

According to the quotation above (Book 7: 14) another point can be drawn: Confucius emphasized the understanding of music. This means that he didn’t just treat music as a vent for emotions but searched for the meaning of music. In the three-month time he devoted to every note and section of the music and tried to find out the secrets of why the music was so charming, he was so attentive to the details of the music that he couldn’t notice other things, even the delicious taste of flesh.

⁶ Confucius, *Analects*, Book 7 (Shu Er): 14. Dawson translation.

⁷ Confucius, *Analects*, Book 7 (Shu Er): 32. Legge translation.

⁸ Confucius, *Analects*, Book 11 (Gong Ye Chang): 2. Dawson translation.

⁹ Confucius, *Analects*, Book 15 (Wei Ling Gong): 1. Dawson translation.

¹⁰ This description was added in ‘Confucius Hereditary House’: 44 by Ssu-ma Ch’ien in *The Grand Scribe’s Records* and not appeared in the *Analects*. My translation.

¹¹ Confucius, *Analects*, Book 3 (Ba Yi): 23. Dawson translation.

Confucius' request for understanding of music was demonstrated more clearly in a passage of 'Confucius Hereditary House' in *The Grand Scribe's Records* by Ssu-ma Ch'ien:

Confucius learned Qin by Master Shi-Xiang. Ten days have passed and he didn't proceed [to a new piece]. Master Shi-Xiang said: "You can learn something more." Confucius replied: "Chiu has learned the piece but not got the number (i.e. rhythm) yet." Some time later Master Shi-Xiang said: "You've learned the number and then can proceed." Confucius replied: "Chiu hasn't got the intention [of the piece]." After some time Master Shi-Xiang said: "You've learned the intention and then can proceed." Confucius replied: "Chiu hasn't got the characters of the composer." After a period of time Confucius, silently thoughtful, gracefully seeing high and far with profound intention, said: "Chiu has got the characters of the composer. He had black skin and a long figure. He saw far just like governed four kingdoms. If it was not King Wen, who could be the composer?" Master Shi-Xiang left the woven mat and paid respect twice to Confucius and said: "My teacher said the piece is just called 'The Chant of King Wen'".¹²

According to the description we know that Confucius' approach to music was very rigorous. He set a high standard, even higher than his teacher Shi-Xiang's, for the understanding of music. Four stages of understanding are described in the above description: to know the piece, to know the number, to know the intention, and

to know the characters of the composer. These four stages must be achieved step by step.

2) The Sound of Humanity

Just as with other key concepts in the Analects, Confucius didn't give a definition of Ya-Yüeh but rather provided some descriptions. "When one talks repeatedly of ritual, does one really only mean jades and silk? When one talks repeatedly of music, does one really only mean bells and drums?"¹³ Here Confucius emphasized that the substance of ritual and (elegant) music is not the superficial behaviours and devices but something inward: i.e. humanity (仁).

"If someone is not humane in spite of being a man, what has he to do with ritual? If someone is not humane in spite of being a man, what has he to do with music?"¹⁴

Based on this point Confucius launched the famous criticism of the music in Zheng State: "Get rid of the sounds of Zheng, and banish clever talkers. The sounds of Zheng are licentious and clever talkers are a menace."¹⁵ The term "licentious" here means that the music just concentrated on the expression of emotion and sensational stimuli rather than the higher ideal of humanity. The music in Zheng State just enforced the

¹² Ssu-ma Ch'ien, 'Confucius Hereditary House': 34. My translation.

¹³ Confucius, *Analects*, Book 17 (Yang Huo): 9. Dawson translation.

¹⁴ Confucius, *Analects*, Book 3 (Ba Yi): 3. Dawson translation. Here people can percept the similar opinion for music between Confucius and, amazingly, Theodor W. Adorno, although the temporal distance between them is over two thousand and five hundred years. "Music resembles language in the sense that it is a temporal sequence of articulated sounds which are more than just sounds. They say something, always something human. The better the music, the more forcefully they say it." Theodor W. Adorno, *Quasi una Fantasia. Essays on Modern Music* (London: Verso, 1992), p. 1.

¹⁵ Confucius, *Analects*, Book 15 (Wei Ling Gong): 11. Dawson translation.

biological characters of human being and couldn't elevate the spirit. Thus, Confucius concluded, it should be banished.

5. Music and Learning to be Human

1) The Embodiment of Humanity

Confucianism is also called the "doctrine of humanity" because humanity lies at its core. Humanity, however, is not an abstract concept just for discussion but must be embodied in practice. For Confucianism, "human being" is not only a biological concept but an ethical and metaphysical one. We are not born to be human but, according to Tu Wei-ming's interpretation, should learn to be human. "Learning to be human then means becoming aesthetically refined, morally excellent and religiously profound."¹⁶ That's why Confucius emphasized the "five ethical relationships" (五倫), because only in concrete social and ethical situations can we really train and cultivate ourselves:

.....the Confucian idea of the self as a center of relationships is an open system. It is only through the continuous opening up of the self to others that the self can maintain a wholesome personal identity. The person who is not sensitive or responsive to the others around him is self-centered; self-centeredness easily leads to a closed world, or, in Sung-Ming terminology, to a state of paralysis.¹⁷

2) Music as the Training of Sensibility

This philosophy of humanity should be realized through concrete arts and techniques that connect us with the world in unique ways. Confucius stressed the learning of the "Six Arts" (六藝): ritual, music, archery, charioteering, calligraphy and arithmetic. Through these arts, the self, containing both "body" and "mind" in the western meaning, is regulated, strengthened, and refined.

Music is not a pure technique training of limbs but

training for sensibility and taste.¹⁸ Of the Six Arts, music is the only one which can develop our sensibility and responsivity to the others. Tu particularly indicated the special roll of listening in the Confucian tradition:

.....in the Confucian tradition, the audio perception is often singled out as particularly significant for the cultivation of sympathy. The art of listening is crucial for self-knowledge. Sound is considered more powerful than sight, smell, taste, and touch in penetrating into the innermost landscape of our heart-and-mind. The virtue of the ear is receptivity. Our ability to feel a sympathetic resonance with the world around us through sound is worth cultivating because it helps us to be in tune with our fellow human beings and with nature. Confucius remarked that his ear became shun (compliant, obedient, or attuned) at the age of sixty, this connotes a profound care, a desire to listen nonjudgmentally and receptively to all the sounds in the spirit of impartiality.¹⁹

3) Roused by Poetry, Established by Ritual, and Perfected by Music

On the way to be human, people should cultivate themselves both outwardly and inwardly. That's why Confucius always mentioned ritual and music together, because ritual regulates us outwardly and music cultivates us inwardly. Confucius described the three stages of the cultivation of humanity: "One is roused by poetry, established by ritual, and perfected by music."²⁰ Confucius had the following description of poetry:

My young friends, why do none of you study the Songs [Poetry]? The Songs may help one to be stimulated, to observe, to be sociable, and to express grievances. One uses them at home to serve one's father, and one uses them in distant places to serve one's ruler. One also gains much knowledge concerning the names of birds and beasts and plants and trees.²¹

At the initial phrase of self-cultivation most people need to be stimulated, and poetry is the best motor for it because people are not only stimulated but will receive so many advantages besides. Afterwards, outward behaviors are rectified by ritual, which regulate all the ethical relationships in society. If, therefore, people intend to reach the perfection of humanity, then people should strive to refine their “innermost landscape of heart-and-mind” through the elegance of music.

Coda

Confucius’ opinions of music highly influential. Not only was he a founder of Confucianism but he was an accomplished musician who had a deep understanding of the artform. Without Confucius’ insights, the latter two important works on music, “Doctrine of Music” (樂論) by Hsün Tzu and “Record of Music” (樂記) in Book of Rites couldn’t have been written.

Confucius’ insights have not only historical meanings but modern relevance. Music education nowadays stresses more and more the importance of technique and ignores the understanding of music. Musicians are not aware of the distinction between “proper music,”

which speaks to the highest level of the human spirit, and “vernacular music,” which appeals to our baser, biological characteristics. This can lead musicians to compose and perform music in an improper way.

Composer Wen-Ye Jiang (江文也, 1910-1983) asserted that “Confucius was a musician! He was an artist with a complete gift for music.”²² Philosopher Fu-Kuan Hsü (徐復觀, 1904-1982) noted with admiration that “Confucius might be the most obvious and greatest discoverer of the spirit of art in Chinese history.”²³ Deep reflection on tradition will bring us more confidence and clearer orientation to enter the future.

¹⁶ Tu, Wei-Ming, *Confucian Thought. Selfhood as Creative Transformation*. New York: State University of New York Press, 1985, p. 52.

¹⁷ *Ibid.*, p. 114.

¹⁸ Cf. Shang-Wen Wang, “The Regression of Hearing—On Musical Education from Adorno’s Viewpoint”(聽覺退化——從阿多諾觀點論音樂教學). *In Educational Aesthetics. Art and Teaching from Point the Viewpoint of Spirituality*. Taipei: Wunan, 2017, pp. 275-292.

¹⁹ Tu, Wei-Ming, *The Global Significance of Concrete Humanity. Essays on the Confucian Discourse in Cultural China*. New Delhi: Centre for Studies in Civilizations, 2010, pp. 356-357.

²⁰ Confucius, *Analects*, Book 8 (Tai Bo): 8. Dawson translated 詩 with “the Songs”. Here Confucius should, however, not mention the book *Shi* Jing but the general poetry, thus I replace it with “poetry”.

²¹ Confucius, *Analects*, Book 17 (Yang Huo): 8. Dawson translation.

²² Jiang, Wen-Ye, *Confucius’ Doctrine of Music*. Trans. from Japanese into Chinese by Ju-Bing Yang. Taipei: National Taiwan University Press, 2012, p. 77.

²³ Hsü, Fu-Kuan, *Chinese Spirit of Art*. Taipei: Student Book, 1966, p. 5.

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Myths - Reality of Sound Production and its Reflection on Music Performance

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Introduction

Nowadays, different genres of music are performed or presented to listeners by reading notes from the music sheets and trying to play those notes correctly. In some cases, these music pieces are interpreted incorrectly by the performers, such as lacking the vivacity and true nature of the music which the original composers had intended to express in their musical composition, and may affect the pleasure of the audiences as well. Therefore, when performing a piece of music, the performer should take into account the important factors that make the music more profound, vivid and appealing to the listeners.

This article will focus about ways to produce an elite sound on percussion instruments, including classical percussion, traditional percussion and methods in producing various type of sounds that will have an effect on making those musical pieces more complete by using the body, movements and different parts of muscles to create groove, colors and power to the music performance.

Using body movements may be a myths or reality that will help to improve sounds. However, even before the age of traditional music, this method has been used by many countries such as Africa, China, Japan, Korea or even countries in South-East Asia. In the past, music is learned by replicating sounds and tried to hitting on instruments to make different sounds. For example, Thai Classical Music, the practice of ‘Joh, Jah, Ting, Tung and etc.’ on different types of percussion instruments has been passed down for many generations. In additions, these sounds help add groove and direction to the music better than western music notations in some reasons. In Africa, music performers must first be able to dance, and so on. As a result, applying these playing methods for traditional music to Western music has become a very interesting topic.

How did music start?

Did our early ancestors first start by beating things together to create rhythm, or use their voices to sing? What types of instruments did they use? The answers reveal that the story of music is, in many ways, the story of humans.

It's really difficult to say when music began. Some people suggest that the origin of music comes from naturally occurring sounds that happened by accidents, like clapping hands, hitting stones together, and other things used to make rhythmic sounds. People also say that it's possible that the first instrument, was the voice itself.

So, what is music? This is difficult to answer, as everyone has their own idea. "Sound that conveys emotion,"¹ is what Jeremy Montagu, of the University of Oxford and author of the article, describes as his. A mother humming or crooning to calm her baby would probably count as music, using this definition, and this simple music probably predated speech.

But where do we draw the line between music and speech? You might think that rhythm, pattern and controlling pitch are important in music, but these things can also apply when someone recites a sonnet or speaks with heightened emotion. Montagu concludes that "each of us in our own way can say 'Yes, this is music', and 'No, that is speech'."

So, when did our ancestors begin making music? If we take singing, then controlling pitch is important. Scientists have studied the fossilized skulls and jaws of early apes, to see if they were able to vocalize and

control pitch. About a million years ago, the common ancestor of Neanderthals and modern humans had the vocal anatomy to "sing" like us, but it's impossible to know if they did.

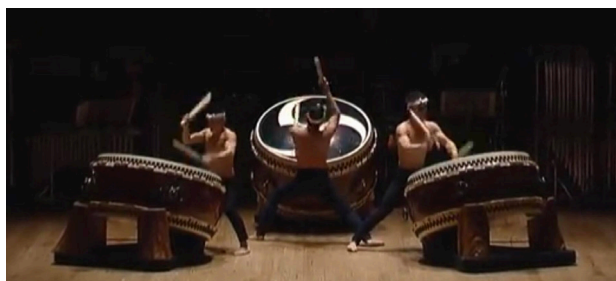
Important component of music is rhythm². Our early ancestors may have created rhythmic music by clapping their hands. This may be linked to the earliest musical instruments, when somebody realized that smacking stones or sticks together doesn't hurt your hands as much. Many of these instruments are likely to have been made from soft materials like wood or reeds, and so haven't survived. What have survived are bone pipes. Some of the earliest ever found are made from swan and vulture wing bones and are between 39,000 and 43,000 years old. Other ancient instruments have been found in surprising places. For example, there is evidence that people struck stalactites or "rock gongs" in caves dating from 12,000 years ago, with the caves themselves acting as resonators for the sound.

So, we know that music is old, and may have been with us from when humans first evolved. But why did it arise and why has it persisted? There are many possible functions for music. One is dancing. It is unknown if the first dancers created a musical accompaniment, or if music led to people moving rhythmically. Another obvious reason for music is entertainment, which can be personal or communal. Music can also be used for communication, often over large distances, using instruments such as drums or horns. Yet another reason for music is ritual, and virtually every religion uses music. That's why musician need to be able to understand some body movements that could help to create sound and also some dance.

¹ Jeremy Montagu. *How Music and Instruments Began: A Brief Overview of the Origin and Entire Development of Music, from Its Earliest Stages.* *Frontiers in Sociology*, 2017; 2 DOI: 10.3389/fsoc.2017.00008

² Frontiers. "The story of music is the story of humans: Where did music come from? Recent article discusses how music arose and developed." *ScienceDaily*. ScienceDaily, 20 June 2017. <www.sciencedaily.com/releases/2017/06/170620093153.htm>.

Body movements of the musicians may be a myths or reality that will help to improve sounds. However, even before the age of traditional music, this method has been used by many countries such as China, Japan, Korea or even countries in South-East Asia. In the past, music is learned by replicating sounds and tried to hitting on instruments to make different sounds. For example, Thai Classical Music, Japanese drumming the practice of 'Joh, Jah, Ting, Tung, Ya, Ha and etc.' on different types of percussion instruments has been passed down for many generations.



In Africa it is unrealistic to separate music from dance or from bodily movement. In Europe the body tends to be used as a single block, while in African and African American dance it seems to be “polycentric”—that is, split into several independent body areas or “centres.” Likewise, the playing of African musical instruments involves a whole combination of body movements. This is one reason African music is less amenable to notation than Western music; for analytical purposes, sound filming (rather than just sound recording) is essential.



In additions, these sounds help add groove and direction to the music better than western music notations in some reasons. In Africa, music performers must first be able to dance, and so on. As a result, applying these playing methods for traditional music to Western music has become a very interesting topic.

However, the major reason that music arose and persists may be that it brings people together. "Music leads to bonding, such as bonding between mother and child or bonding between groups," explains Montagu. "Music keeps workers happy when doing repetitive and otherwise boring work, and helps everyone to move together, increasing the force of their work. Dancing or singing together before a hunt or warfare binds participants into a cohesive group." He concludes: "It has even been suggested that music, in causing such bonding, created not only the family but society itself, bringing individuals together who might otherwise have led solitary lives."

Musical affect studies

Nowadays, different genres of music are performed or presented to listeners by reading notes from the music sheets and trying to play those notes correctly. In some cases, these music pieces are interpreted incorrectly by the performers, such as lacking the vivacity and true nature of the music which the original composers had intended to express in their musical composition, and may affect the pleasance of the audiences as well. Therefore, when performing a piece of music, the performer should take into account the important factors that make the music more profound, vivid and appealing to the listeners.

A controlled study revealed that when the same piece of music was played with different expressive intentions, the performers moved their bodies in identifiably different ways. This research enabled me, as the investigator, to show that, although the hands, arms,

head, and torso of performers followed similar movement contours (those required to execute the music) across performances, there were significant differences in the scale of the movements. These suggested that the more highly expressive the intention, the larger and more ample the movements; the less expressive the intention, the smaller the movement. I also found relationships between movement quantity and expressivity. Exploring individual differences in percussionists, they found that musical considerations mainly phrase structure and metrical considerations seemed to be the points at which most movement beyond the bare minimum required for technical execution occurred. I went on to discover that there were indeed concentrated moments where specific identifiable movements could be found. These movements had qualities akin to the types of non-verbal communication that accompany speech, such as metaphorical and illustrative features, which both generate and react to ideas being expressed. The example of head shaking during playing is a useful case for discussion. This movement type took place in a rapid series, seeming to mirror musical repeats of a specific figure or sequence. Other gestures seemed to have iconic value; that is, where some feature of the musical action was being described. For example, pianists used their hands, upper torso, head, and even sometimes their elbow to trace the contour of the music being played. This arguably is done to 'draw out' the smooth legato line that is being attempted in the music. I refer to these specific movements embedded within the overall flow of the performance as identifiable, individual gestures. My college and I had already categorized three types of such identifiable movements: effective gestures those tied directly to sound production; accompanist gestures those supporting, but not directly involved in, sound production; and figurative gestures symbolic rather than physical in nature, and envisaged to be perceived by the observer. From my extensive observations, such accompanist and figurative gestures do become integrated into the overall motor programme to such an extent that, even

if in one way their function may not be 'necessary' to the musical production, their role becomes nonetheless essential for the individual performer and at some level this impacts the sound produced. For example, singing which focuses physically outward towards the audience may employ larger projected postures and gestures, and these larger movements in turn have an impact on the sounds produced. Individual instrumentalists use a restricted number and range of gestures, yet these have the potential to express highly variable information depending on the musical and social context in which they are used.

Indeed, in 2014 I undertook an assessment of a pianist's movement vocabulary and showed that the movements were limited to less than 20 movement types, which happened to appear across all sorts of musical styles. In one style of music (Ivan Trevino, for example) an emphatic 'wobble' of the torso might be used illustrate an ornament in the music, yet in another context (C. P. E. Bach), it could signal the start of a long legato passage. Such gestures were found to be person-specific and there was a high degree of individual variability in how many gestures were used, with some people having a far more restricted vocabulary than others.

percussion sextet

catching shadows

ivan trevino

So far, in reviewing my own research, specific gestures have been shown to articulate musical expression ideas about structure to facilitate the production of musical sounds. Some researchers have taken these ideas to an extreme to suggest that musical material itself operates

like a virtual person a social inter-actor with the performer. So, in a score-indicated fortissimo, a percussionist may nod her head as she plays loudly. This action could be an illustration of the force of the movement required, or she may be 'agreeing' with the force of the musical sounds by nodding in 'agreement', as if interacting with another person. These are all speculative ideas, but it is feasible that the music itself operates on the performer like a partner in conversation, and in the case of a musical performance, the performer both generates and reacts to the musical structures. In addition to these musical goals, the movements are used for social function, but a function typically focused on the effective coordination and communication of the performance material.

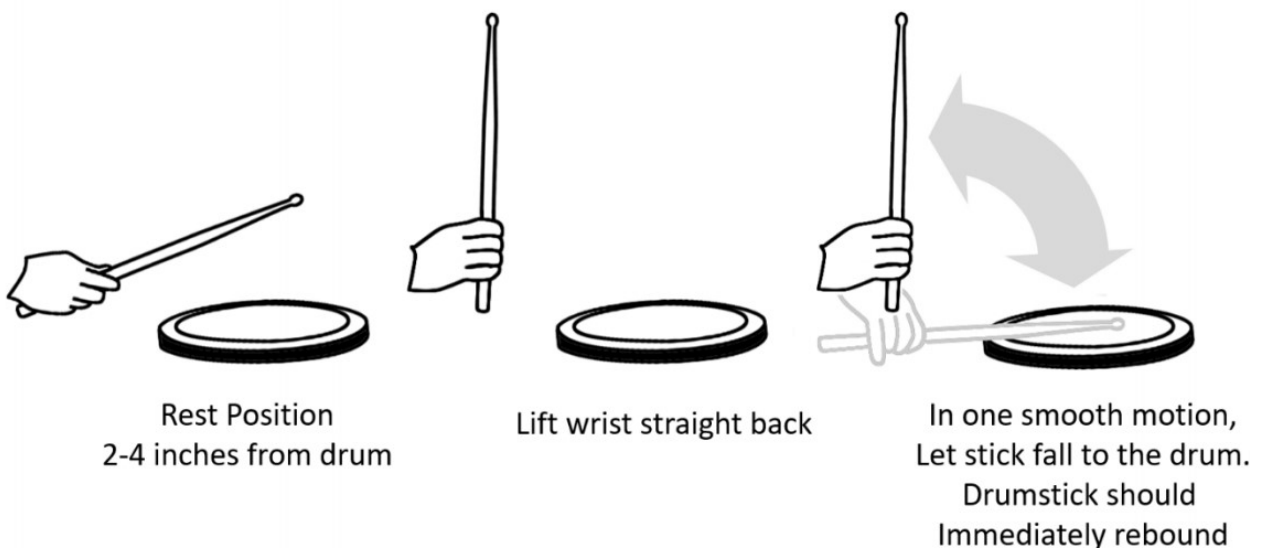
Music educational systems were born as a result of some pedagogues' need to create a more scientific and comprehensive approach to the process of music teaching, one that would combine music and movement in order to facilitate young children's understanding of musical concepts. Through this approach, music education could derive new, more positive outcomes which could help its advancement. The new music educational methods brought a sweeping revolution in education worldwide and the importance of Music and Movement education was undoubtedly recognized for its contribution to the child's holistic and multifaceted development.

For example : Basic stroke on snare drum or marimba

Apply body movement into performance

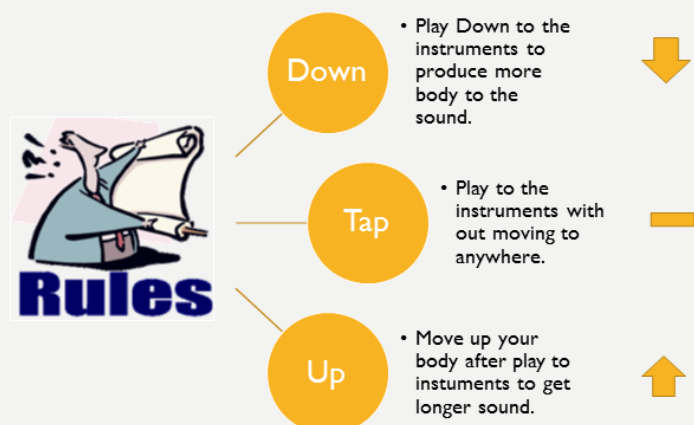
This article will focus about ways to produce an elite sound on percussion instruments, including classical percussion, traditional percussion and methods in producing various type of sounds that will have an effect on making those musical pieces more complete by using the body, movements and different parts of muscles to create groove, colors and power to the music performance.

Perform the single stroke by starting with the stick in rest position two to four inches above the drum or the bars of marimba. Lift your wrist straight back and in one smooth motion let the stick/mallets fall to the drum/marimba bars. It should immediately respond by rebounding off the drum/marimba bars. Practice single stroke in alternation. The goal is to produce a smooth, even sound.



After understanding the basic stroke then add three basic movement to produce an elite sound on percussion instruments. There are three rules that I found from my studies :


Three Simple Rules to help you produce elite sound!




- Down**
 - Play Down to the instruments to produce more body to the sound.
- Tap**
 - Play to the instruments with out moving to anywhere.
- Up**
 - Move up your body after play to instuments to get longer sound.

Catching shadows by Ivan Trevino for two marimba and Percussions :

Original part from Ivan Trevino



After we use the simple three rules.



**2nd photo is the example of adding three basic movement.*

Passacaglia by Anna Ignatowicz for Marimba and Vibraphone:

This piece is quite slow dramatic with a lots of melody, harmony and bass lines similar to JS Bach ways. By added body and movement in the play, it could help musician to produce groove, elite sound and etc. in the music.

By using Body and Movement : It's could help musician to produce elite sound, Groove and Etc. in all kind of music.

Conclusion

The ultimate value of these systems layed in the fact that they added new beliefs to the educational process, creating thus something as unusual and innovative as the concept of goal and outcome. For the first time, the lesson was more alive and had flow and a creative mood for discovery. The lesson design now had a specific target plan for what children would learn and nothing was left to chance. Through experimentation, music systems virtually changed the direction of education both in the fields of music and movement teaching.

Within this research has showed that learning is achieved more effectively when the student/performer participates in the process with his natural self, combining music and movement. Movement, is a part of all humans' spontaneous action and this fact enables the pedagogue to use movement to achieve his/her teaching goals and help his/her students experience and understand music immediately and deeply.



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