

ACKNOWLEDGEMENTS

This research would not have been possible without the guidance, contribution, and support by number people.

First, I would like to express my sincere gratitude to Associate Professor Tongsuang Israngkun, my advisor, and Professor Weerachat Premananda, my co-advisor, for the valuable guidance and advice on every stage of my study.

I am deeply thankful for my committee chairperson, Professor Natchar Pancharoen, who has the attitude and essence of a genius. I would like to thank my committee members: Professor Narongrit Dhamabutra, Dr. Ramasoon Sitalayan, and Assistant Professor Pawalai Tanchanpong for all useful suggestions as well as constructive comments which helped me in improving the quality of my research.

My special thank to Mr. Paulo Zereu, Mr. Junta Arakawa, and students from Faculty of Fine and Applied Arts, Chulalongkorn University, for spending their valuable time and con concentration practicing my compositions.

I sincerely thank to Assumption University for giving me a scholarship for pursuing the doctoral degree. In addition, I would like to thank to Dr. Vindhai Cocracul, Dean of School of Music, my colleagues at School of Music, Assumption University, my friends, and classmates for their assistance, encouragement, and support.

Last but not least, importantly, I would like to express my heartfelt thanks to my beloved family: my grandmother, my parents, my sisters, my nephews, my niece and my husband – Sethavidh Gertphol for their love, understanding, inspiration, and support.

This research was funded by the National Research Council of Thailand.