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KEY WORDS : MELODIC STYLE / ASSIMILATION / THAI POP MUSIC
OF WESTERN STYLE (PLENG THAI SAKOL)

MANAT WATTANACHAIYOT : MELODIC STYLE IN THE MUSIC
COMPOSED BY MANRAT SRIKARANONDA. THESIS ADVISORS: VASIT
CHARANYANANDA, Cert.Ed., A.Mus. ATCL, B.ED., ANAK CHARANYANANDA,
M.M. (MUSICOLOGY). KITTI SRIPAURAYA, B.A., M.A., 259 p. ISBN 974-
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The study was a qualitative research for the melodic style of the music composed by Manrat Srikaranonda, a national Art Laureate, carried out with special attention on the influences of the western musical culture which are in the style of Pleng Thai Sakol.

Data were collected from interviewing the artist himself and several music artists who had worked closely with him. Other information was obtained from several books, printed matters and records related to the work and life on this musician. An analysis of his work, and results from interviews indicate that Manrat is a very fine and intelligent artist who possesses much knowledge as well as skills in music which he learned and practiced with his father at home, when he was young till the age of 14 years old. He practiced western music at night time playing popular western music at several bars and hotels in the Bangkok area. Manrat started to compose Thai pop songs in the year 1948.

In the year 1940, the political and social situations under the command of Field Marshall Pibul Songkram led to the westernization of Thailand. This situation had induced Manrat to become a full time musician, the leader of a popular music band. That forced him to compose more Thai pop songs. Over a period of more than 50 years, Manrat composed, and made musical arrangements for more than 1,000 pieces and became an outstanding composer of the nation.

The evolution of song writing of Manrat has changed significantly according to the concept of acculturation and forms. The evolution of the styles can be summered as follows. The first period (1948-1954) : Writing of Thai pop music of western easy style. The second period (1955-1964) : Writing of Thai pop songs. Many of his songs started to be more accepted by the audiences. The third period (1965-present): Writing of distinct Thai pop songs. With great success. The most significant characteristic of Manrat's composition as shown to be Manrat's talent and genius in music. Moreover, the result of this research increases the understanding of Manrat's composition and is helpful to music study in Thailand.