

**A JAZZ SUITE COMPOSITION PROJECT “THE 31 DOORS” :  
THE APPLICATION OF VARIOUS JAZZ THEORETICAL  
ELEMENTS IN COMPOSING A SYMBOLIC MUSICAL PIECE**

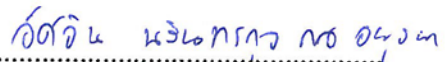
**ASWIN NARINTRAGUL NA AYUDHAYA**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2016**


**COPYRIGHT OF MAHIDOL UNIVERSITY**

Graduate Recital Document  
entitled

**A JAZZ SUITE COMPOSITION PROJECT “THE 31 DOORS” :  
THE APPLICATION OF VARIOUS JAZZ THEORETICAL  
ELEMENTS IN COMPOSING A SYMBOLIC MUSICAL PIECE**



Mr. Aswin Narintragul Na Ayudhaya  
Candidate



Lect. Rattanai Bampenyou,  
D.M.A. (Instrumental Performance)  
Major advisor



Lect. Phuttaraksa Kamnirdratana,  
D.M.A (Instrumental Performance)  
Co-advisor



Asst. Prof. Auemphorn Mutchimwong,  
Ph.D. (Air Quality Assessment)  
Acting Dean  
Faculty of Graduate Studies  
Mahidol University



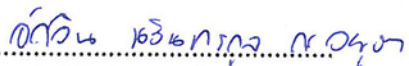
Lect. Kyle R. Eyr  
Ph.D. (Music Theory)  
Program Director  
Master of Arts Program in Music  
College of Music  
Mahidol University

Graduate Recital Document  
entitled


**A JAZZ SUITE COMPOSITION PROJECT "THE 31 DOORS" :  
THE APPLICATION OF VARIOUS JAZZ THEORETICAL  
ELEMENTS IN COMPOSING A SYMBOLIC MUSICAL PIECE**

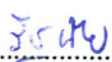
was submitted to the Faculty of Graduate Studies, Mahidol University  
for the degree of Master of Arts (Music)


on  
September 30, 2016

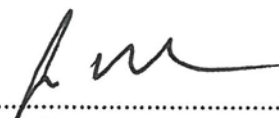
  
.....  
Mr. Aswin Narintragul Na Ayudhaya  
Candidate

  
.....  
Lect. Prayat Supajitra,  
D.F.A. (Western Music)  
Chair

  
.....  
Lect. Phuttaraksa Kamnirdratana,  
D.M.A (Instrumental Performance)  
Member

  
.....  
Lect. Rattanai Bampenyou,  
D.M.A. (Instrumental Performance)  
Member

  
.....  
Asst. Prof. Auemphorn-Mutchimwong,  
Ph.D. (Air Quality Assessment)  
Acting Dean  
Faculty of Graduate Studies  
Mahidol University

  
.....  
Assoc. Prof. Sugree Charoensook,  
D.A. (Woodwind Performance and  
Pedagogy)  
Dean  
College of Music  
Mahidol University

## ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to a number of professors who gave me advice. This includes Ajarn Darin Pantoomkomol for music, Dr. Rattanaï Bampenyou for thesis printing and binding,

Dr. Phuttaraksa Kamnirdratara for topic and content order, Dr. Prayat Supajitra, for sitting as committee, as well as Miss Sasikarn Limaporn and Miss Nantamas Chatraporn for the translation assistance. I am also grateful to all the musicians who together have produced an exceptional performance. It was truly my honor to be a part. Finally, I cannot express enough thanks to the audience and everyone else who has greatly contributed to all aspects of this performance.

Aswin Narintragul Na Ayudhaya

A JAZZ SUITE COMPOSITION PROJECT “THE 31 DOORS” : THE APPLICATION OF  
VARIOUS JAZZ THEORETICAL ELEMENTS IN COMPOSING A SYMBOLIC  
MUSICAL PIECE

ASWIN NARINTRAGUL NA AYUDHAYA 5437029 MSMS/M

M.A. (MUSIC)

GRADUATE RECITAL DOCUMENT ADVISORY COMMITTEE: RATTANAI  
BAMPENYOU, D.M.A., PHUTTARAKSA KAMNIRDATARA, D.M.A.

ABSTRACT

The purpose of this recital paper was to describe the compositional procedure, sources, and performance aspects of *31 Doors*. This original composition is a jazz suite based on the ideas of the planes of existence, a crucial set of Buddhist beliefs concerning with the thirty-one realms where the cyclicity of death and rebirth endlessly persists. There are both pleasant and suffering realms, and to where a soul will reincarnate is determined by its deeds in the past life. The concepts were used as groundwork to this composition and conveyed through a series of articulated events, different ensemble combination, forms, and contemporary jazz idioms.

The theoretical analysis, formal, harmonic, and rhythmic aspects of *31 Doors* were the main focused. It also discussed how the Buddhist beliefs and ideas were conveyed in the music. In general, the structure of the five movements were dramatically marked by changes in tempo, tonality, meter, and /or character of grooves. The composer used modal harmony to create a wider melodic possibility and a sense of mystery. The rhythmic aspect of the composition was the most complex. The application of metric modulation and irregular meters determined the designs of many drum patterns and grooves. The recital document also address performance issues of the five movements in *31 Doors*, such as rehearsal strategies for drum and the whole ensemble.

KEY WORDS: THIRTY ONE DOOR / JAZZ COMPOSITION

52 pages

งานประพันธ์ JAZZ SUITE “THE 31 DOORS” : ผลงานรวบรวมองค์ประกอบทางทฤษฎีดนตรี  
แจ๊สในงานประพันธ์บทเพลงเชิงสัญลักษณ์

A JAZZ SUITE COMPOSITION PROJECT “THE 31 DOORS” : THE APPLICATION OF VARIOUS  
JAZZ THEORETICAL ELEMENTS IN COMPOSING A SYMBOLIC MUSICAL PIECE

อัศวิน นรินทรกุล ณ อุษยา 5437029 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: รัฐนัย บำเพ็ญอยู่, D.M.A., พุทธรักษา กำเหนิดรัตน์,  
D.M.A.

#### บทคัดย่อ

รายงานฉบับนี้ มีวัตถุประสงค์เพื่ออธิบายขั้นตอนกระบวนการทำงานและที่มาในการ  
สร้างผลงาน “The 31 Doors” ซึ่งเป็นเรื่องราวของภพภูมิในทางพระพุทธศาสนาในเรื่องของภพภูมิที่  
มีทั้งสามสิบเอ็ดภพภูมิ ดวงวิญญาณที่เวียนว่ายตายเกิดอยู่ในภพภูมิเหล่านี้ มาใช้เป็นแรงบันดาลใจ  
ในการประพันธ์เพลง ซึ่งมีจุดที่น่าสนใจในกระบวนการทำงาน คือ การนำเนื้อหา และองค์ประกอบ  
ทางทฤษฎีดนตรีแจ๊ส ทั้งในด้านเสียงประสาน สีสัน สีลาจังหวะ การประพันธ์และการเรียบเรียง ซึ่ง  
เป็นสิ่งที่มีความชัดเจนในเชิงรูปธรรม นำมาใช้อธิบายเนื้อหาทางจิตวิญญาณและศาสนาเป็นเนื้อหาที่  
มีความเป็นนามธรรม

ในเรื่องของการวิเคราะห์ รูปแบบโคลงเพลง การประสานเสียง รูปแบบจังหวะ ของ  
ชิ้นงาน The 31 Doors ในการเอากระบวนการทางดนตรีต่างๆเช่นการเปลี่ยนจังหวะ การเชื่อมโยงของ  
จังหวะหลายรูปแบบ คีย์เพลง รูปแบบเสียงประสานต่างๆ มาสื่อถึงอารมณ์และเนื้อหาทางภพภูมิโดย  
ผ่านบทเพลงทั้งห้า นอกจากนี้ยังมีเนื้อหารวมไปถึงการอธิบายเกี่ยวกับกระบวนการในการฝึกซ้อม  
ทั้งในฐานะของนักดนตรีหลัก และการฝึกซ้อมของวง เพื่อให้การแสดง สามารถสื่อถึงสารที่ต้องการ  
ได้อย่างมีประสิทธิภาพ

## CONTENTS

	<b>Page</b>
<b>ACKNOWLEDGMENTS</b>	<b>iii</b>
<b>ABSTRACT (ENGLISH)</b>	<b>iv</b>
<b>ABSTRCAT (THAI)</b>	<b>v</b>
<b>LIST OF TABLES</b>	<b>vii</b>
<b>CHAPTER I INTRODUCTION</b>	<b>1</b>
1.1 Introduction/Project Motivation	1
1.2 <i>The 31 Doors Suite</i>	2
1.3 Purpose of Study	4
1.4 Procedure	4
<b>CHAPTER II LITERATURE REVIEW</b>	<b>6</b>
2.1 <i>A Love Supreme</i> – John Coltrane	6
2.2 <i>Invisible Cinema</i> – Aaron Parks	9
2.3 <i>Mirror</i> -Miles Okazaki	10
<b>CHAPTER III METHODOLOGY</b>	<b>12</b>
3.1 Chord Progression Design	12
3.2 Rhythm Tools	13
3.3 Song Structural Devices	15
3.4 Instrumentation	15
<b>CHAPTER IV THEORETICAL ANALYSIS</b>	<b>16</b>
<b>CHAPTER V PERFORMANCE ISSUE</b>	<b>27</b>
5.1 General Recital Preparation	27
5.2 Recital Venue Preparation	29
<b>CHAPTER VI SCORES</b>	<b>32</b>
<b>CHAPTER VII CONCLUSION</b>	<b>41</b>
<b>REFERENCES</b>	<b>44</b>

**CONTENTS (cont.)**

	<b>Page</b>
<b>APPENDIX</b>	<b>46</b>
<b>BIOGRAPHY</b>	<b>52</b>

**LIST OF TABLES**

<b>Table</b>		<b>Page</b>
2.1	Travelers song from	10
2.2	Album analyze	11
3.1	An Example of Linear drum-set building	14
5.1	Song and lighting	28
5.2	Rehearsal planning	28
5.3	Song and concept	29
5.4	Individual practicing	29

## CHAPTER I

### INTRODUCTION

#### 1.1 Introduction/Project Motivation

Approximately since the 1950s, many musicians started to create compositions that synthesize religious texts, concepts, and theological ideas with elements from jazz music. By 1959, *Liturgical Jazz*, the first extended jazz-religious album, came into existence. It was composed by Ed Summerlin, who is then seen as an important initiator of this trend. (Angelo, V. (2013)*The Evolution of Sacred Jazz as Reflected in The Music of Mary Lou Williams, Duke Ellington, John Coltrane and Recognized Contemporary Sacred Jazz Artists*. Faculty of the University of Miami.) This direction was then followed by Duke Ellington, Mary Lou Williams, John Coltrane, Dave Brubeck, Vince Guaraldi, and many other leading artists. The emergence of the sacred jazz genre “is inextricably linked to the historical context around which it was produced.” (Angelo, V. (2013)*The Evolution of Sacred Jazz as Reflected in The Music of Mary Lou Williams, Duke Ellington, John Coltrane and Recognized Contemporary Sacred Jazz Artists*. Faculty of the University of Miami.)

The 1960s was a period where a series of significant events occurred in established churches. The language of worship in Catholic service was changed from Latin to national language of the respective country as a result of the Second Vatican Council (1962-1965). Since then, American vernacular elements, including jazz music, were increasingly introduced into churches in the U.S. “Jazz masses and Protestant jazz services gained a degree of popularity in urban areas, although the practice was still seen as a departure from traditional worship...” (Steed, J. (1999). *Duke Ellington: A Spiritual Biography*, The Crossroad Publishing Company. New York.) In addition to this, in 1962, Martin de Porres, an Afro-Spanish Dominican brother from the 16th century, was canonized by Pope Saint John Paul XXIII. He was the first colored person to be given sainthood. “Mary Lou Williams, who had been on a temporary hiatus from music, had converted to Catholicism and was convinced by a priest friend

to write sacred music.” (Versace, 2013, 45) A hymn that she composed for de Porres eventually became the title track to her album *Black Christ of the Andes* of 1964. Then, a major contribution was made to the genre in 1964 in *A Love Supreme* by John Coltrane. Religious concepts also attracted the interest of next generations of jazz musicians such as Pat Metheny and Miles Okazaki.

The author is also interested in such concepts and, therefore, aims to create a jazz suite that reflects religious beliefs. This original composition is entitled as *31 doors*. It is based on the Buddhist beliefs regarding the thirty-one planes of existence. This set of beliefs is among the main core ideas of Buddhism in which everything occurs according to the cause. After one’s death, the soul will travel to one specific ‘realm’ out of thirty one, and whether it will be a pleasant or suffering one depends on deeds that he or she has made in life. Therefore, the author seeks to reflect the journey of one’s soul across the realms and ideas regarding planes of existence in the form of jazz suite. The five movements deal respectively with the phases of spiritual travel that begin after death, the work of karma, a metaphor of soul journey as a train that souls must inevitably take, the thirty-one doors, and the two kinds of realms—the suffering ones and the pleasant ones.

In *31 Doors*, the author aims to apply of complex rhythmic organization in straight-forward harmony and form. Programmatic quality is also apparent. Images, pictures, and concepts are conveyed in a number of ways such as melodic writing that evoke the sound of Buddhist monk chanting. The challenge of this original composition is how to create music that effectively portrays stories and Buddhist philosophies in each movement. This recital document provides a thorough study on how the piece is constructed and addresses many performance-related issues.

## **1.2 *The 31 Doors Suite***

This ‘*31 Doors*’ suite explains the story of energy, spirit and soul journey in Buddhist belief. It is divided into five movements as follows:

### **1.2.1 *Pass Away***

This movement tells the story of death and separation from the physical world. It consists three parts. Each one concerns with each state of soul journey from the moment of death, separation of body and soul, and the journey to the new spiritual destination.

### **1.2.2 *Karma***

After the transformation of spirit, karma will dictate where the soul will be directed to. This movement uses the 5/4 meter and has a lot of influences from Latin Jazz.

### **1.2.3 *Soul Train***

This movement reflects the journey of spirits through a metaphor in which they are carried and taken to their destinations by the ‘soul train.’ Here, the piano is added to provide new sonority to the song. Also, the piano part will imitate the train sound, and is in 3/4 meter and even-eight style.

### **1.2.4 *31 Doors***

These thirty-one doors are the destinations of the spiritual journey, which, again, is determined by what one’s had done during his or her lifetime. It contains different forms of living, time and creatures. This movement is intended to express a variety of realms through different kinds of rhythms and composition techniques.

### **1.2.5 *Realms***

This movement concerns with the division of two realm types—the Unhappy States (Duggati) and Happy States (Sugati). The main instruments here are piano, guitar, double bass, drum set and as keyboard synthesizer. The use of both acoustic and electric instruments reflects the need to create various effects and express various emotions.

### 1.3 Purpose of Study

1.3.1 To create the original jazz suite *31 Doors* that is based on the Buddhist beliefs regarding the planes of existence

1.3.2 To reflect this set of beliefs through various meters, jazz composition techniques, and different kinds of instrumental writings in this composition

1.3.3 To provide a theoretical analysis of the five movements of the 31 Doors suite

### 1.4 Procedure

This research has been processed as follows:

1.4.1 Setting up main ideas and stories to express in each movement, which are concerning the story of realms that starts from different types of living things, death, karma, spirit journey and the birth place of souls.

1.4.2 Creating tone colors and content of the music for each movement of the suite, which requires careful consideration in proper instrument selection, rhythmic organization, harmonic structure and timbre in order to characterize each movement dramatically.

1.4.3 Composing and arranging music by combining elements from the previous albums on jazz religious themes with the original inspiration and creativity of the author

1.4.4. Practicing personally

1.4.5 Rehearsing the suite with full band, during which the suite is refined and eventually perfected

1.4.6 Giving the actual performance

1.4.7 Providing analysis of the suite and summarizing of the performance

This graduate recital document discusses the structure of *31 Doors*, the composition techniques being used, how these Buddhist philosophies and beliefs are expressed in the music, and performance issues of the suite. Chapter 2 reviews jazz albums based on religious themes, and Chapter 3 provides the detailed explanation of the compositional methods of the suite. Chapter 4 focuses on the theoretical analysis

of *31 Doors*. Chapter 5 deals with related performance issues, and Chapter 6 contains original scores. Finally, Chapter 7 summarizes the study in terms of theoretical analysis and the actual performance of the suite.

## CHAPTER II

### LITERATURE REVIEW

In this chapter, the composer reviews three albums that he uses as references to his work. Those albums are *A Love Supreme* by John Coltrane, *Invisible Cinema* by Aaron Park, *Mirror* by Miles Okazaki. Each album provides different inspirations and ideas for *31 Doors*. *A Love Supreme* is the model of how to conceptualize religious beliefs in jazz composition. *Mirror* is an ideal example for contemporary jazz language such as poly-rhythm, syncopated and driving drum patterns, and the rhythmic synchronization between the melody and drum grooves. Finally, the A-B-C formal organization of most tune in *Invisible Cinema* provides a convincing framework suitable for the Buddhist concepts conveyed in this suite. The composer applies and experiment with many unique characteristics of these albums and synthesizes them with his own ideas to create an original composition that reflects his identity and the Buddhist concepts regarding planes of existence.

#### **2.1 *A Love Supreme* – John Coltrane**

This album is one of the most popular jazz albums in the genre of religious jazz music. It was recorded in 1964 and released in the following year. *A Love Supreme* features John Coltrane with the pianist McCoy Tyner, the bassist Jimmy Garrison, the drummer Elvin Jones. The album is divided into four parts.

Part 1 *Acknowledgement* 07:47

Part 2 *Resolution* 07:22

Part 3 *Pursuance* 10:42

Part 4 *Psalm* 07:05

In the liner note of *A Love Supreme*, John Coltrane clearly expresses his gratitude to God and his unconditional love. Here, Coltrane also reflects on his relationship with God, implying that God is everything to him.

A Love Supreme

"I will do all. I can to be worthy of three o'lord.

It all has to do with it.

Thank you god.

Peace.

There is none other.

God is. It is so beautiful.

Thank you god. God is all.

Help us to resolve our fears + weaknesses.

In you all things are possible.

Thank you god.

We know. God made us so.

Keep your eye on god.

God is. He always was. He always will be.

No matter what.....it is god.

He is gracious + merciful.

It is most important that I know thee.

Words-sound-speech-men-memory

thoughts-fears-emotions+time,all

related-all made from one all made in one.

Blessed be his name.

Thought waves-heat waves-all

vibrations-all paths lead to god.

His way—it is lovely-it is gracious

it is merciful.

Thank you god.

One though can produce millios of vibrations and they all go back to

god-everything does thank

you god.

Have no fear-believe.

The universe has many wonders-and

god is all.

Thoughts-deeds-vibrations,etc.

They all go back to god and he cleanses all.

He is gracious and merciful....thank you god"

**Ex 2.1 : Coltrane, J.(1965). A Love Supreme. Impulse!,U.S.A.**

Regarding the music, it is a combination of Latin and avant-garde jazz, but is still accessible. The time signature in Part 1 “*Acknowledgement*” is 6/8 with Latin afro-cuban repetitive rhythmic patterns. Part 2 “*Resolution*” contains normal swing drum patterns, The music is filled with energy. The next “*Pursuance*” is played in fast swing. Finally, “*Psalm*” is in the rubato style and feature the saxophone. The overall forms of these movements are uncomplicated and clearly articulated.

## Resolution

John Coltrane

The image displays a sheet music excerpt for the piece "Resolution" by John Coltrane. The music is written in G major (one sharp) and 4/4 time. It consists of six staves of music, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, with some measures featuring slurs and ties. The piece concludes with a double bar line at the end of the sixth staff.

**Ex 2.2 : Coltrane, J. (composer). (1974). Resolution [Sheet music]. Digital real book sher music.**

In “*Resolution*,” form, melody, phrasing, rhythm, and harmony are uncomplicated, but this movement is, however, quite long (7 mins). It mostly rely on the skills and imagination of the performance.

In summary, “*A Love Supreme*” was composed and arranged by using elements of standard jazz in modal pattern which created high imagination and colors to the song. Improvisation, solos and other creative parts also plays an important part to build up the story.

## **2.2 *Invisible Cinema* – Aaron Parks**

Aaron Parks is a Jazz pianist that has worked with Terence Blanchard in the Blue Note records label, which won him the Grammy awards. He has performed with artists like Kurt Rosenwinkel, one of James Farm band members, and also the saxophonist Joshua Redman, the bassist Matt Penman, and the drummer Eric Harland. This album is one of his most influential works. Here, Parks has the opportunity to play in his favorite styles with many renowned artists.

*Invisible Cinema*, released in 2008, is generally in the style of contemporary jazz. Apart from the tune *Karma*, the rest of the tunes are not based on religious concepts. In general, the formal structure is different from typical standard jazz tunes, which tends to be short and repetitive. Mostly the forms of the tunes are A-B-C. There are many changes both in rhythms and parts of the songs to guide listeners throughout the story. Musical ideas vary and range from complex drum patterns to newly created grooves. The piano part starts with a rubato section with a glimpse of popular music. The use of accessible musical gestures makes it very easy to understand. The average length of this song is about 4-5 minutes which is considered not that long for a Jazz song.

“*Invisible Cinema*” was created in 2008 and composed by Aaron Parks

Track listing

"*Travelers*" 05:34

"*Peaceful Warrior*" 09:39

"*Nemesis*" 06:14

"*Riddle Me This*" 02:43

"*Into the Labyrinth*" 02:53

"*Karma*" 08:06

"*Roadside Distraction*" 02:44

"*Harvesting Dance*" 09:35

"*Praise*" 04:43

"*Afterglow*" 02:45

In summary, Aaron Parks' work focuses in composition and guiding the story especially through the solo part. The ratio between head and solo part is approximately 60% to 40%

**Table 2.1 Travelers song from**

Head					Solo			
A	B	C	D	E	A	B	C	D

From the piece above, it can be seen that "*Travelers*" which is an opening song of the album "*Invisible Cinema*" contains a long form which consists of 5 parts separated into part A,B,C,D,E and the solo on A,B,C,D

### **2.3 *Mirror-Miles Okazaki***

The guitarist Miles Okazaki player was one of the finalists in Thelonious Monk International Jazz Guitar Competition 2005 and has performed with Jane Monheit. This album was composed in 2000. It mainly focused on using the rhythm. The composer determined to deliver this work to listeners who enjoy rhythmic compositions. It demonstrates the influences from John Coltrane and J.S. Bach.

In this album, Okazaki experiments with new rhythmic possibilities and aims to form a story out of it. In additions, he starts the suite by building structure in three large themes and continued with composing 4 more songs which related to the theme. He came up with many more songs during the process since he had received new ideas from other musicians.

In overall, Miles Okazaki’s article has been studied and found that the uniqueness of this album is the rhythm and the idea to come up with a concept album. In addition, he also created other art pieces like paintings.

In Summary, the main topic in this chapter was concerning the comparison of three music pieces and pointed out the interesting concept to drive an urge to gather more information in order to compose this jazz suite.

**Table 2.2 Album analyze**

<b>Album</b>	<b>Content</b>	<b>Distinctive point</b>	<b>Story Tools</b>	<b>Average Length</b>	<b>No. of Song</b>	<b>Average Solo Length</b>
<i>A love Supreme</i>	God	Praising God	Solo	8 mins	4	5 mins
<i>Invisible Cinema</i>	Nature	Simple & Composition	Composition	5-6 mins	10	3-4 mins
<i>Mirror</i>	Spirits	Rhythm & Art	Composition	5-6 mins	15	2-3 mins

The interesting points that has been drawn from each album to compose music was bringing out the content regarding belief from “*A Love Supreme*”, the idea of simplicity in constructing music form to make it easier to understand from “*Invisible Cinema*” and the remarkable rhythm pattern and art from “*Mirror*”. However, the second piece has affected the most since it played an important role in the part of building stories, emotion and music patterns.

## **CHAPTER III**

### **METHODOLOGY**

This chapter discusses many issues regarding in the creation of *31 Doors* such as 1) Chord functions, 2) Rhythmic organization, 3) Structure, and 4) Instrumentation.

#### **3.1 Chord Progression Design**

Basically, major, minor, dominant, diminished or augmented chords provide different qualities and harmonic color. When they are combined and used as a succession or progression of chords, they can create an even greater variety of mood and drama. Each individual chord has its own color, but the character or mood of the music is determined by many factors such as melody, rhythmic idea, and how chords are used as an underlying element. Therefore, since selecting chords can bring different emotions, it has to be done in an imaginative way.

To the composer, when considering moods and characters of each movement, it is more important to look at the overall picture first. The most crucial factor is the structure and the story upon which each section is based. For example, in the first movement, the first section portrays the moment of death. Its drama is centered on the feeling of sadness and despair. The gloomy melody is accompanied by successions of chords that create the sense of uncertainty. Ex. 3.1 shows the main melody of the first movement. Its harmonic background also contains some borrowing chords of its parallel minor key (E<sub>b</sub>) and a slash chord, which effectively creates a gloomy atmosphere.

**Ex 3.1 : Narintragul na ayudhaya, A. Bar 1-8. *Pass Away*.**

### 3.2 Rhythm Tools

Rhythm is a vital aspect of *31 Doors*. Although the grounding concepts of this composition are highly philosophical and complex, accessibility is also important. Therefore, the composer chose to base his grooves on simple, straight-forward drum patterns such as eight beat<sup>1</sup> with accents on backbeats<sup>2</sup>. Both are very common in popular music and easy to understand. However, as the music goes on, simple rhythmic ideas will be increasingly developed into more sophisticated forms. In other words, the directness and simplicity of the rudiment patterns serves as basis for the audience to understand more complex ones.

To achieve strong coherence, the composer developed many grooves using materials not only from the drum-set part, but also from bass line as well. In general, the interplay between the two instruments provides both rhythmic foundation, vitality, and also display of showmanship to the composition. Many ideas are turned into linear grooves,<sup>3</sup> which is a characteristic of contemporary jazz language. This approach is very suitable for music in complex meters such as 5/8 and 7/8. In additions, its unpredictable rhythms and accent patterns also create uncertain, mysterious atmosphere. For example 1&2& could be put as 1 = hi-hat & = snare 2 bass drum & =hi-hat) This type of rhythm expresses complicated, unstable feelings.

1 A basic rhythmic patterns that virtually consists of eighth notes, usually played on the hi-hat.

2 Backbeats refer to the second and the fourth beats in 4/4 meter.

3 “A linear pattern is a combination of non-overlapping strokes that are played between hands and feet in sequence. You can actually take any of these patterns and use them as drum fills instead. So by mastering only one linear pattern, you can come up with a whole bunch of different beats and fills by orchestrating the strokes differently around the drum set.” (Atkinson, D. *Linear Drum Beats*. Retrieved April, 2016 from <http://www.drumlessons.com/drum-lessons/rock-drumming/intermediate-linear-drum-beats/>)

**Table 3.1 An Example of Linear drum-set building**

	Downbeat	e	+	a
1	bass	hi-hat	hi-hat	bass
2	snare	bass	hi-hat	snare
3	hi-hat	snare	snare	hi-hat
4	snare	hi-hat	bass	snare



**Ex 3.2 : Linear Drum Pattern**

Apart from patterns and grooves, time signatures or meters also plays an important role. In *31 Doors*, the composer uses a wide array of meters ranging from simple time signatures (3/4, 4/4), compound time signatures (6/8, 12/8), complex time signatures (5/4, 7/4, 5/8, 7/8), to mixed meters (4/4+5/4, 5/8+7/8). The overall metrical structure of each section in a movement is laid out first. For example, in the B section, a five-bar loop in which the first, third, fourth and fifth bars are in 4/4 and the second is always in 3/4 is maintained throughout, as illustrated in Ex. 3.3. This provides rhythmic framework for the performers and serves as foundation for further development of more complex ideas and metrical effects.



**Ex 3.3 : Narintragul na ayudhaya, A. Bar19-28. 31 doors.**

### 3.3 Song Structural Devices

In *31 Doors*, the formal structure of each movement is determined by how stories and events are to be conceived. For example, since the first movement tells the story of death, longing to the dead, and departure to a new spiritual realm, the ABC form is the most suitable. This is because it has no recurrence of principle materials, allowing an event to flow from one to another. Building structure is similar to creating a song form. First of all, it can be started with imagining how many parts there would be, how many stories to communicate before forming a song and followed by using a vamp during the solo part, composing a solo part that is appropriate to the song content and setting song dimension. For example, emotion can be arranged in structure. If the structure is in place then it will be not difficult to see the overall picture of the piece.

### 3.4 Instrumentation

Choosing musical instruments to represent the concept and the pieces that the composer has written is very crucial. A choice of appropriate instruments creates new musical colors and generates desirable sounds. For instance, in *31 doors*, the composer chose synthesizers to produce a sound in the space, creating an imagery of a vast and grand universe of the song. In *realms*, the sound is carefully designed by combining post rock music and jazz music. The guitar uses delay effect to produce a type of tone color that the composer envisioned.

## CHAPTER IV

### THEORETICAL ANALYSIS

#### *“Pass Away”*

Song title	: <i>Pass Away</i>
Composer	: Aswin Narintragul Na Ayudhaya
Tempo	: 130 BPM Change To 87 BPM On C
Groove	: Even 8ths, 8th Beat
Form	: A A B (Solo On A) B C (solo on C)
Instrument	: Piano Double bass Synthesizer Drums
Time Signature	: 4/4

The song *“Pass Away”* is divided into three parts. The first part – part A, signifies death. Death is the final step of life, and is an inevitable occurrence. The next part – part B, reflects the caring and thoughtfulness for those still living. These two parts are connected with similar musical patterns. The last part – part C, depicts the parting moment when the spirit wanders to another realm. This is the time to accept truth and continue the way it is. The tone and rhythm for this part sharply contrasts with that of the previous parts.

**Ex 4.1 : Narinrgul na ayudhaya, A. Bar9-24. *Pass Away*.**

This song is in the form of A A B (solo on A) B C (solo on C). Parts A and B utilize an even-eight rhythm, with a tempo of approximately 130 bpm. The composer chose to apply an even-eight rhythm to create a sorrowful and empty sensation. The blank rhythm without heavy beats fosters a sense of loneliness and vacancy.

Parts A and B reflect coordination and simplicity. The key center rests in key C. However, there is one note off the chord to generate color harmony. Harmony and dynamics are used as tools to distinctly separate part A and B. To illustrate, a new combination of chords is introduced in part B. Every instrument plays more gently, drum set is restricted to use only cymbals, and the bass most play prolonged notes. Still, the melody of this part resembles the previous part, with a similar rhythm structure. After melody A and B finish, a guitar solo takes place in part A. Here, the musicians play a critical part in conveying the mood and story of the song, since the melody is relatively short. In every piece, the composer suggested the direction for solos to relate the story and intensify the mood up to a certain point. After the solo in part A finishes, the melody in part B commences. When the melody in part B finishes, the music fades with increasing cymbals to transition into part C.

**Ex 4.2 : Narintragul na ayudhaya, A. Bar41-45. *Pass Away*.**

Part C holds a lot of changes from the previous parts. This part portrays the disappearance of the spirit from this realm into another realm. The most suitable musical tools to foster the mood of this part are harmony and rhythm. The key shifts from C to E, making a notable change in harmony. For rhythm, the drum grooves switch to half-time shuffle, with a new tempo of around 87 bpm. The new drum grooves along with slash chords invoke the right feeling the composer envisioned – the feeling of the spirit parting this realm.

“*Karma*”

Song title	: <i>Karma</i>
Composer	: Aswin Narintragul Na Ayudhaya
Tempo	: 130 BPM
Groove	: Swing 3/4, 16th Beat, 12/8 Beat
Form	: A A(solo on A) B(solo on B) B C (Drums solo) C A
Instruments	: Soprano saxophone, Tenor Saxophone, Piano, Double bass, Guitar, Drums
Time Signature	: 6/4, 12/8, 3/4, 4/4

This song was composed to present the concept of “karma” or “deed,” as a religious belief that every action has consequences. Do good things and good things will happen to you; do bad things and bad things will happen to you. Everyone has a virtual action monitoring machine, which records and evaluates them according to

their actions. The melody that the composer integrated into the song, jointly played by soprano saxophone and tenor saxophone, resembles the sound of chanting. The soprano saxophone and the tenor saxophone can play freely, with no guidelines or instructions, producing an uncoordinated and contrasting sound effect similar to chanting. In addition, this song is in the form of A, B, C, followed by a solo at the end of each part. Part A is played again at the end. The time signature alternates at the end of each part (metric modulation) to generate form colors and intensify the mood.

**A** 6/4 x 2 and 12/8 x 2

The musical notation consists of three staves. The first staff is a treble clef with a key signature of one flat (Bb) and a 6/4 time signature. It contains a melody of eighth notes, with a triplet of three notes marked '3' and 'Ab'. The melody continues through two measures in 6/4, then shifts to 12/8 for two measures. A double bar line with a repeat sign is followed by a 2/8 time signature. The second staff is labeled '7 Tenor Saxophone & Soprano Saxophone Solo' and shows a 12/8 time signature with a key signature of one flat (Bb). It contains four measures of rests. The third staff is labeled '11 G' and shows a treble clef with a key signature of one flat (Bb) and a 12/8 time signature. It contains four measures of rests.

**Ex 4.3 : Narintragul na ayudhaya, A. Bar 3-14. Karma.**

Part A is intended to sound like chanting. The composer chose soprano saxophone and tenor saxophone to play the same melody. The melody starts off with 6/4 and plays twice. Then, the melody shifts to 12/8. Although the melody remains the same, rhythm section instruments play notes with 12/8, and the grooves shift from 6/4 to 12/8. Thus, colors are generated with metric modulation. This part closes with a solo of both saxophones.

**B**

15 Eismaj<sup>7</sup>

19 D<sup>9</sup>

23 Dm<sup>11</sup>

27 G<sup>7</sup>

31 Eismaj<sup>7</sup>

35 D<sup>9</sup>

39 Dm<sup>11</sup>

43 G<sup>7</sup>

**Ex 4.4 : Narintragul na ayudhaya, A. Bar 15-46. Karma.**

In part B, the time signature alternates to 3/4. In fact, the melody of this part differs distinctly from that of part A, with more melodic movements. Part A utilizes an eight-note rhythm that produces a chanting sound. Part B holds 32 bars, and utilizes 3/4 rhythm to convey a lighter and more comfortable feeling. No major accents are present here, unlike in grooves of 6/4 and 12/8. In part A when the melody finishes, a guitar solo begins and the song transitions into part C.

**Ex 4.5 : Narintragul na ayudhaya, A. Bar 63-74. Karma.**

Part C features a drum solo. The melody serves as a transition at the beginning and the end of the part. Indeed, the melody and the chord of this part were composed by the composer in conjunction with pianist Theerapat Chantop, who also performed in this performance. The composer intended to explore new ideas and possibilities, thus invited pianist Theerapat to join. The melody that was created initially to relate the story and guide the music in a certain way was particularly different from the one presented here. The final one presented here encompasses changes in the rhythm that the composer has made. After the drum solo finishes, part A is played again to bring the song to a close.

*“Soul Train”*

Song title	: <i>Soul Train</i>
Composer	: Aswin Narintragul Na Ayudhaya
Tempo	: 120 BPM
Groove	: even 8ths
Form	: A B B
Instrument	: Piano Double bass Drums
Time Signature	: 3/4

After the spirit is evaluated and judged according to its actions, the spirit is taken onto a train to the other 31 realms. This song is primarily played by piano to

imitate the sound of a train. The paddle is used constantly throughout the intro to produce the sound of a running train on track.

This song is in the form of A B B, and is strikingly different from the first two songs, as the composer would like to engage this song in one repetitive form. Part A holds 24 bars, while part B 16 bars. Part B is played twice every time, making it (A)24, (B)16, (B)16. The time signature is 3/4, and the drum pattern is even-eight. To achieve a floating sound, the composer designed the drums to be played with brushes, creating a different form and sound for the song, and differentiating this song from others. The melody of this song is rather simple, with a clear phrasing, due to the repetitive rhythm. Overall, the composer focused on and put details in the accompanying music rather than the melody, so the melody is beautifully written and easy to remember by the audience. Indeed, the notable feature of this song is the slash chord which produces the bass in the third place of the chord. For instance, the bass of C major produces E sound. This feature is present in modern jazz musicians, such as Brad Mehldau and Kenny Warner, and stimulates a different mood from the ordinary bass that produces root sounds.

“*31 Doors*”

Song title	: <i>31 Doors</i>
Composer	: Aswin Narintragul Na Ayudhaya
Tempo	: 104 BPM
Groove	: complex
Form	: A A B B A(solo) B(solo) A(4/4)
Instrument	: Piano Double bass Synthesizer Drums
Time Signature	: 4/4 7/8 3/4

This song shares the same title as the project. The title *31 doors* was chosen by the composer to depict the 31 realms to which the spirit travels after death, and to present the concept of spiritual transmigration as well.

The most distinctive feature of this song is the time signature, which alternates constantly yet holds some unison. In fact, this piece is probably the most difficult to perform in this project.

Apart from the rhythm that poses some challenges, the synthesizers that are used to create the feeling of being in vast universe and imagination are comparably challenging. This song is in the form of A A B B. The melody is played, then followed by a piano solo in part B. The time signature for part B is 3/4 and 4/4, and the unison must be present. Therefore, adequate rehearsal is necessary prior to the performance.

The image shows two staves of musical notation. The first staff starts at measure 19 with a 4/4 time signature and a half note Fm(maj7). It then changes to a 3/4 time signature for measures 20-21, and back to 4/4 for measures 22-23. The second staff starts at measure 24 with a 4/4 time signature and a half note Fm(maj7). It then changes to a 3/4 time signature for measures 25-26, and back to 4/4 for measures 27-28. The notation includes various chords and a double bar line with a repeat sign at the end.

Ex 4.6 : Narintrgul na ayudhaya, A. Bar 19-28. 31 Doors.

The melody of part A is played, then followed by a solo of synthesizers. The time signature for part A is 7/8, and the grooves are carefully designed by the composer to accompany this particular time signature. The later part of the solo when it approaches a close, the time signature will shift to 4/4, and slash chord will be played by bass, giving the song more power. The 4/4 time signature makes the song easier to comprehend and ensure smoothness, after tensions and restrictions throughout the song.

The image shows a musical score for a piece titled 'Narintragul na ayudhaya, A. Bar 1-18. 31 Doors.' The score is written in 4/4 time and consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests. A section labeled 'A' with a repeat sign is marked at the beginning of the second staff. The score includes various rhythmic patterns and rests, with some measures containing a '7' which likely indicates a 7/8 time signature change. The piece concludes with a double bar line at the end of the fifth staff.

Ex 4.7 : Narintragul na ayudhaya, A. Bar 1-18. 31 Doors.

“Realms”

Song title	: <i>Realms</i>
Composer	: Aswin Narintragul Na Ayudhaya
Tempo	: 80 BPM
Groove	: 8th Beat
Form	: A B
Instrument	: Piano Double bass Synthesizer Guitar Drums
Time Signature	: 4/4

The existence in the 31 realms is of two types: happy and unhappy, all depending on the person’s actions. There may be both happy and unhappy existence in one realm, such as the human earth, with those born in prosperity and wealth, those born with disabilities, and animals in better and worse conditions. This song is divided into two parts to signify the two types of existence. The song proceeds from form A to

B, with no switching back and forth. Part A portrays unhappy existence, while part B portrays happy existence. Part B is repeated, and fades with the melody of Part B played by piano.

**Ex 4.8 : Narintrgul na ayudhaya, A. Bar 1-16. 31 Realms.**

As for the musical pattern of this song, in part A, the composer chose to mix post rock music and jazz music to conjure a sorrowful and suffering emotion. The guitar plays delay and overdrive to indicate post rock music, and most of the chord is minor and diminished to create a sad imagery. The rhythm section is designed to be even-eight, and the melody holds a clear phrasing. Indeed, the music primarily relies on the musicians’ solos and comping chords. Part A leads to part B subsequently, after the guitar solo finishes.

**Ex 4.9 : Narintrgul na ayudhaya, A. Bar 17-24. 31 Doors.**

In part B, the chord moves to major, and the melody creates a lighter tone.

The even-eight rhythm section in the previous part changes to funky grooves to present a lighter music color. The melody precedes the saxophone solo to relate the story, and the melody transitioning to the final part is performed by piano.

## **CHAPTER V**

### **PERFORMANCE ISSUES**

In this chapter two topics will be discussed regarding successful recital preparation, venue preparation and performance guide.

#### **5.1 Recital Venue Preparation**

To create the proper ambience for the recital, many elements for sound and visual were prepared. In order to produce the acoustic sound suitable for the performance, the composer had previously discussed the sound concept with the sound engineer. For this recital, the composer wanted the sound to appear as natural as possible and it required acoustic sound of high level. To create this type of sound using the electronic sound amplification, the sound engineer needed to be aware of the sound concept. The sound amplification should not be too loud since it would change the timbre of some instruments for example, the miking for the double bass is in the front to pick up the 'slap' sound and the volume is low to prevent the noise from the amplifier. Overhead microphone was chosen for miking drums for the same concept.

The suite performing in this recital is based on religious beliefs. The composer chose to use lighting and fog to help convey the message of each song. The composer previously explained the concept and planning with the lighting team. The color light was designed to change slowly in the dark hall to create placid and somewhat mystique atmosphere as oppose to changing quickly or blinking. The color tone of the light was designed to coincide with the moods of each movement. The sets of color is demonstrated in table 1.

**Table 5.1 Song and lighting**

Song	Color
<i>Pass Away</i>	Blue
<i>Karma</i>	Red&Blue
<i>Soul Train</i>	Blue
<i>31 Doors</i>	Purple&Green
<i>Realms</i>	Red,Blue&Yellow

In addition to the lighting design above, the composer used white blinking lights in *Karma* and *31 Doors* from composer's inspiration from stars. The fog machine is also used in this recital to create virtual realm atmosphere.

Band rehearsal was planned one month in advance for one rehearsal per week. Each rehearsal ranged from two to three hours. One to two new songs were added each week. Prior to each rehearsal, the song list was reviewed and each member was notified of the instrumentation for the song for preparation.

**Table 5.2 Rehearsal planing**

Song	solo	melody	instrument
<i>pass away</i>	Guitar,piano	guitar	guitar, piano,bass,drums
<i>Karma</i>	bass, saxophone, guitar,drums	saxophone	saxophone, synthesizer, guitar, bass, drums
<i>soul train</i>	piano	piano	Piano, bass, drums
<i>31 doors</i>	Piano,synthesizer	Piano, synthesize	synthesizer, piano, bass, drums
<i>Realms</i>	Guitar,saxophone	Guitar, saxophone	all

## 5.2 Performance Guide

### 5.2.1 Band Performance Guide

The table below describes the meaning and emotions of each song in the suite to assist with the band member's interpretation.

**Table 5.3 Song and concept**

Song	Concept
<i>Pass Away</i>	Depart from the earth and enter a new realm by leaving all the feelings and attachment behind
<i>Karma</i>	Result of the actions that have been committed
<i>Soul Train</i>	The train which deliver each soul to the destination depending on the karma
<i>31 Doors</i>	31 Realms
<i>Realms</i>	Two patterns of living, the state of happiness and suffering.

### 5.2.2 Individual Performance Preparation: Method for drums

The composer has planned the following steps for individual practicing.

**Table 5.4 Individual practicing**

Step 1	Step 2	Step 3	Step 4	Step 5
Individual practicing with backing track	Play with different techniques to select materials	Search for weakness that affects the songs	Practice song continuity	Planning the real performance

The composer had followed every step in every songs which is explained below:

#### 5.2.2.1 *Pass Away*

This song is written in 4/4 time signature. Section A and B is in even 8<sup>th</sup> style feel. The practicing session started with the drummer practicing at tempo 130 bpm. While practicing at the said tempo, the drummer discovered different techniques and new ideas. The materials decided for this song are the following:

In A and B section, the even eight style is practiced in various patterns for the drummer to be able to create variation on this specific rhythm in order to properly improvise while playing for other solo instruments in the performance.

Half Time Shuffle Groove is used in the C section. It was found after the rehearsal that however the section is in slow tempo (87 bpm), the drummer was unable to play this section as expected. To solve the problem, the drummer had played this part repeatedly for 30-60 minutes. As a result, the drummer was able to play and also improvise new techniques.

**Ex 5.1 Half time shuffle groove**

#### 5.2.2.2 *Karma*

The time signature for A section is 6/4 mixed with 12/8, B section is 3/4 and C section is 4/4. Playing the song smoothly throughout the time change, continuity is essential. The selected materials are the following:

Groove and Fill in (time signature 6/4, 12/8, 3/4). This part contains 8th beat (6/4) rhythm (12/8) and swing (3/4) to create familiarity and

continuity of the song.

There was a solo in part C which contains unison at all time. This specific area requires a lot of practice since it is both solo and unison at the same time.

#### *5.2.2.3 Soul Train*

This song is quite simple in terms of rhythm, which is 3 /4 in every part. The form contains 24 bars in part A, 16 bars in part B in order to play with rhythm 3 /4 independently. The selected materials are as follows:

The composer selected brush drumsticks for this movement due to their soft, obscure sound. There are several techniques for using brush, but the most preferred technique is regular stroke used in 3/4 swing pattern.

#### *5.2.2.4 31 Doors*

Time signatures of this movement are 4/4 and 7/8 in part A and 4/4, 3/4, 4/4, 4/4 in part B. To learn music in which time signatures constantly changes, the performer should learn the melody and be able to sing it perfectly before memorizing the all the kicks. This familiarity will help the performer to perform naturally and allow the performer to concentrate on improvisation.

After practicing with techniques, selected material or the grooves that were mentioned above. Each part should be repeated again with metronome to create familiarity and continuity of each rhythm.

## CHAPTER VI

### SCORES

#### Pass Away

piano rubato

5 Dm D° Cmaj7 Ab(b5)

9 **A** Dm D° Cmaj7 Ab(b5)

13 G/B Em7 Am9 Bm7

17 **B** Dm Dm7(b5) C Bm11 (B D E)

21 Am7 G Fmaj7 F#maj7

25 Guitar solo on A  
Dm D° Cmaj7 Ab(b5)

29 G/B Em7 Am9 Bm7

33 Dm Dm7(b5) C Bm11 (B D E)

2  
37 Am<sup>7</sup> G Fmaj<sup>7</sup> Fmaj<sup>7</sup>

41 **C** Slow x4 E/D E/A E/A<sup>b</sup>

45 E E/D E/A E/A<sup>b</sup>

# Karma

Intro Bass solo

Musical notation for the Intro Bass solo. It consists of two staves. The first staff is in 6/4 time, with a key signature of one flat (Bb) and a chord of Ab above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of G above the staff. A box labeled 'A' contains the text '6/4 x 2 and 12/8 x 2'. The piece ends with a double bar line and repeat dots.

7 Tenor Saxophone & Soprano Saxophone Solo

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Ab above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of G above the staff. The piece ends with a double bar line and repeat dots.

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Ebmaj7 above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Ebmaj7 above the staff. The piece ends with a double bar line and repeat dots.

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of D° above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of D° above the staff. The piece ends with a double bar line and repeat dots.

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Dm11 above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Dm11 above the staff. The piece ends with a double bar line and repeat dots.

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of G7 above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of G7 above the staff. The piece ends with a double bar line and repeat dots.

Musical notation for the Tenor Saxophone & Soprano Saxophone Solo. It consists of two staves. The first staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Ebmaj7 above the staff. The second staff is in 12/8 time, with a key signature of one flat (Bb) and a chord of Ebmaj7 above the staff. The piece ends with a double bar line and repeat dots.

2  
35 D<sup>o</sup>

39 Dm<sup>11</sup>

43 G<sup>7</sup>

Guitar Solo on B<sup>b</sup> 1.

47 Ebmaj<sup>7</sup> D<sup>o</sup> Dm<sup>11</sup> G<sup>7</sup>

51 D<sup>o</sup>

55 Dm<sup>11</sup>

59 G<sup>7</sup>

63 **C** x4 Cm Cm Ebm F#<sup>6</sup> A<sup>o</sup>

Cm Ebm F#<sup>6</sup> A<sup>o</sup>

Cm Ebm F#<sup>6</sup> A<sup>o</sup>

Drums solo on C

3

The musical score consists of four staves of music in treble clef. The first staff shows a sequence of chords: Cm, Cm, Ebm, F#6, and A°. The second and third staves contain rhythmic patterns with notes and rests, corresponding to the chords above. The fourth staff begins with a boxed letter 'A' followed by 'x 4' and 'Ab', then continues with a rhythmic pattern under the chord 'G'. The piece concludes with a double bar line and a '2' above it, indicating a second ending.



2  
37 Em

**B**

41 Dm/F

45 C/E

49 B7

53 Em

**A**

57 F/A

61 Am/C

65 Gm/Bb

69 Dm/F

73 A/C#

77 Dm



**B**

81 Dm/F



85 C/E



89 B<sup>7</sup>



93 Em

E



### 31 Doors

3 **A**  $\text{S}$

7

11

15

19  $F_m(\text{maj}^7)$   $F_m(\text{maj}^7)$   $A_b\text{maj}^7$   $Dm^7$   $Dm^7$   $Ebm^6$   $C/E$   $C^\flat/Eb$

24  $F_m(\text{maj}^7)$   $F_m(\text{maj}^7)$   $A_b\text{maj}^7$   $Dm^7$   $Dm^7$   $Ebm^6$   $C/E$   $C^\flat/Eb$   $\text{S}$

Piano solo on B

29 1.  $F_m(\text{maj}^7)$   $F_m(\text{maj}^7)$   $A_b\text{maj}^7$   $Dm^7$   $Dm^7$   $Ebm^6$   $C/E$   $C^\flat/Eb$

34  $\text{S}$  Syn solo on A

$/C$   $/D$   $/Eb$   $/F$

## CHAPTER VII

### CONCLUSION

#### 7.1 Conclusion of Thematic Paper in terms of Theoretical Analysis

Consulting with Ajarn Darin, the jazz instructor at College of Music, inspired the composer new knowledge and ideas to compose additional pieces. The idea of presenting many composing tools, for example, Chord Function, Rhythm Tools, Song Structure Tools, Other Music Tools has created variety of songs in a form of suit. Moreover, consulting with Dr. Rattanai Bampenyou and Phuttaraksa Kamnirdratara also helped the composer to develop better writing skill to make sentences more understanding for readers.

During the analysis of three albums, *A Love Supreme*, *Invisible Cinema* and *Mirror*, it was reached to conclusion that understanding structure of the song, it's nature and the storytelling method has made it easier to find direction, materials and colors to add to music and create new pieces. These three albums are different in terms of structure and each one has a quite unique structure in itself which played a big part to inspire the composer to gather them and use it concretely.

Working on this original composition has also brought inspiration in further studies on jazz albums with religious and/or spiritual subject-matters such as *A Love Supreme* and *Kulise Mama* by John Coltrane, *In Greenwich Village* by Albert Ayler, *Music For Yoga Meditation* by Tony Scott, *Journey In Satchidananda* by Alice Coltrane, *The Solar Myth Approach* by Sun Ra & His Solar-Myth Arkestra, *Pneuma* by Michael White, *Astral Travelling* by Lonnie Liston Smith, *Brown Rice* by Don Cherry, *African Skies* by Kelan Phil Cohran. These works are significant examples of musical language outside mainstream jazz, unusual tone combinations, and effective applications of jazz avant-garde concepts.

## **7.2 Conclusion in terms of Performance Issues**

The performance has shown multiple factors which could have been corrected as follows:

### **7.2.1 Speech**

The composer did not prepare the speech adequately due to excitement. Some information and introducing musicians were suppose to share with listeners, were not spoken as expected.

### **7.2.2 Performance**

Since the performance has been recorded in high quality in both visual and sound. It reflected the overall performance clearly that there were still some issues that can be improved. For example,

Tempo consistency, due to high confidence and knowledge of the songs, the composer who memorized every part tried to overlay the bands. The sound level appeared too loud, too light and too fast in some parts causing from the intension of desiring to bring more energy to the songs. However, this actions required more balance for a better outcome.

Moreover, the composer felt that he might have stressed the drums too loud which could have buried other instruments, made the record sounded incomplete and difficult for sound engineers to work on.

### **7.2.3 Video Recording**

After reviewing the video. The issues regarding lack of communication with the videographer were found during the solo part. Since the videographer had not been told who would play the main solo in which part at the time. Therefore, he could not focus on the right track. It was quite hard to explain jazz music to a person with no jazz music background. However, this issue was a lesson learned that a script should have been provided to the videographer so that he would know what would happen on stage in detail.

### **7.3 Conclusion from the Committee**

The committee had provided feedbacks and suggestion after the show that the performance, musicians, song concept and expression were good. In addition, the stage pattern and colors appeared well enough. Some parts that could have been improved were the note programming which was not enough to communicate the concept to listeners perfectly. Only verbal explanation did not make listeners fully understand the whole concept. The second part was the seat arrangement for the committee. Table should have been provided so that they could write comments easily.

Apart from that, the committee also suggested that there were some chords repeating during the solo parts which could have been better if more various chords were used. The composer has found these comments very helpful so that he could learn to adapt with all the materials and knowledge in order to compose music pieces more variously in the future.

## REFERENCES

### BOOK

Kahn, A. (2002). *A Love Supreme*. New york, Penguin Books.

ฐิติขวัญ เหลี่ยมศิริวัฒนา (2015). *อัจฉริยะ 100 หน้า ภูมิ* (พิมพ์ครั้งที่ 2). กรุงเทพมหานคร: อมรินทร์.

อศิมาภรณ์ มงคลหว่า (2012). *ดนตรีในพระพุทธศาสนาเถรวาท*. วิทยานิพนธ์ปริญญาพุทธศาสตรมหาบัณฑิต มหาวิทยาลัยมหาจุฬาลงกรณราชวิทยาลัย, กรุงเทพมหานคร.

### THESIS

Shaw, P. (1999). *Double Concerto for Horn, Trombone, and Orchestra*. University of Northern Colorado.

Steed, J. (1999). *Duke Ellington: A Spiritual Biography*, The Crossroad Publishing Company. New York.

Angelo, V. (2013) *The Evolution of Sacred Jazz as Reflected in The Music of Mary Lou Williams, Duke Ellington, John Coltrane and Recognized Contemporary Sacred Jazz Artists*. Faculty of the University of Miami.

### CD

Coltrane, J.(1965). *A Love Supreme*. Impulse!,U.S.A.

Park, A.(2008). *Invisible Cinema*. Blue Note,U.S.A.

Okazaki, M.(2006). *Mirror*. Self Produced,U.S.A.

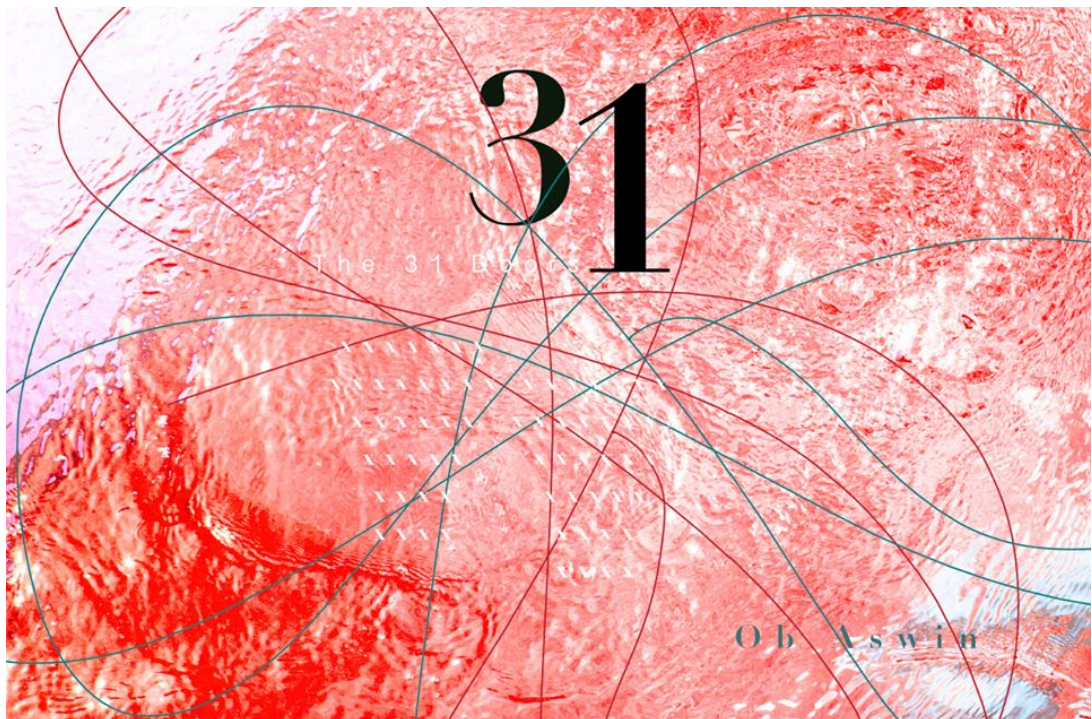
### ONLINE RESOURCES

Okazaki, M.(2006). *About the compositions*. Retrieved April, 2016 from <http://www.milesokazaki.com/albums/mirror-2006/>

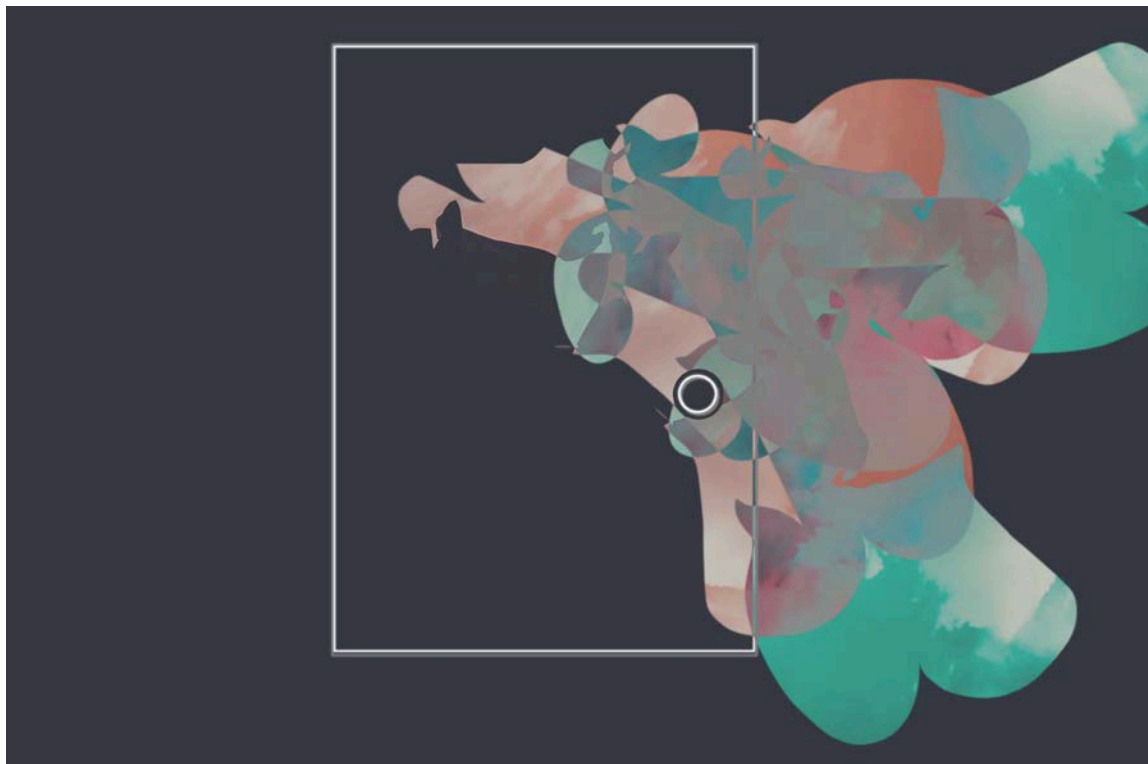
Atkinson, D. *Linear Drum Beats*. Retrieved April, 2016 from  
<http://www.drumlessons.com/drum-lessons/rock-drumming/intermediate-linear-drum-beats/>

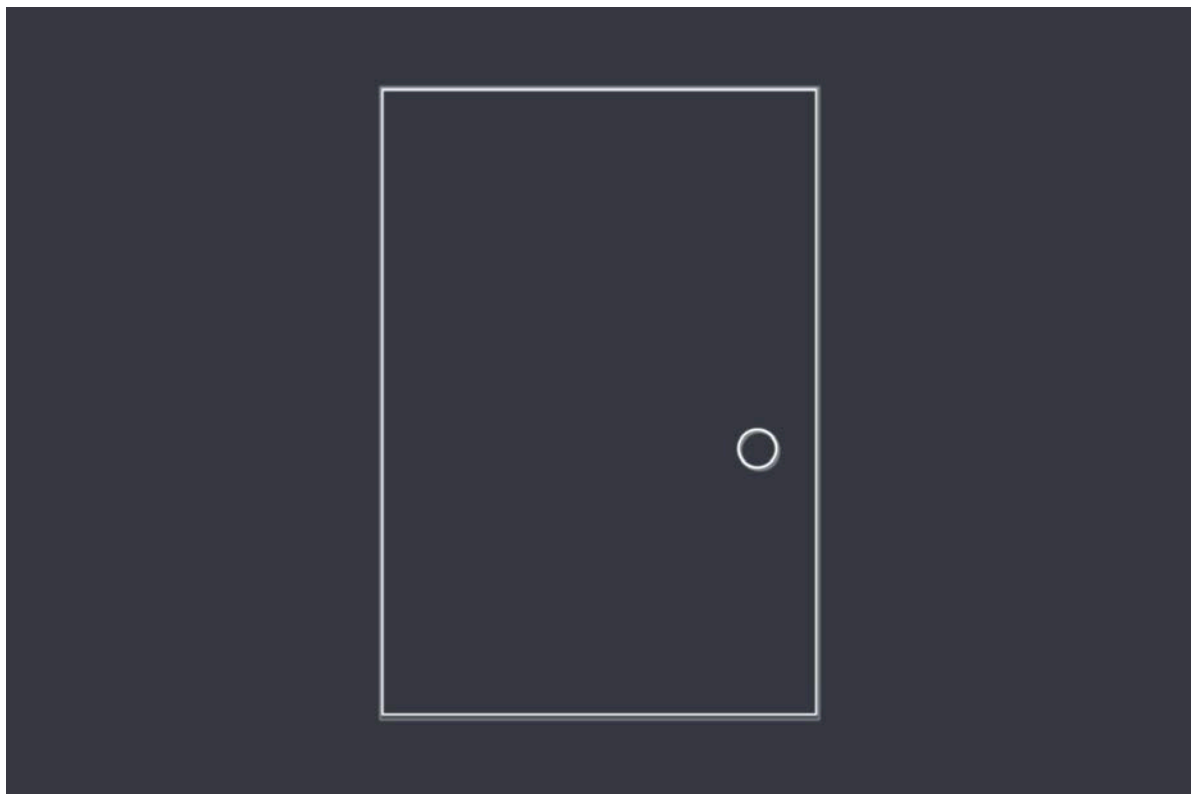
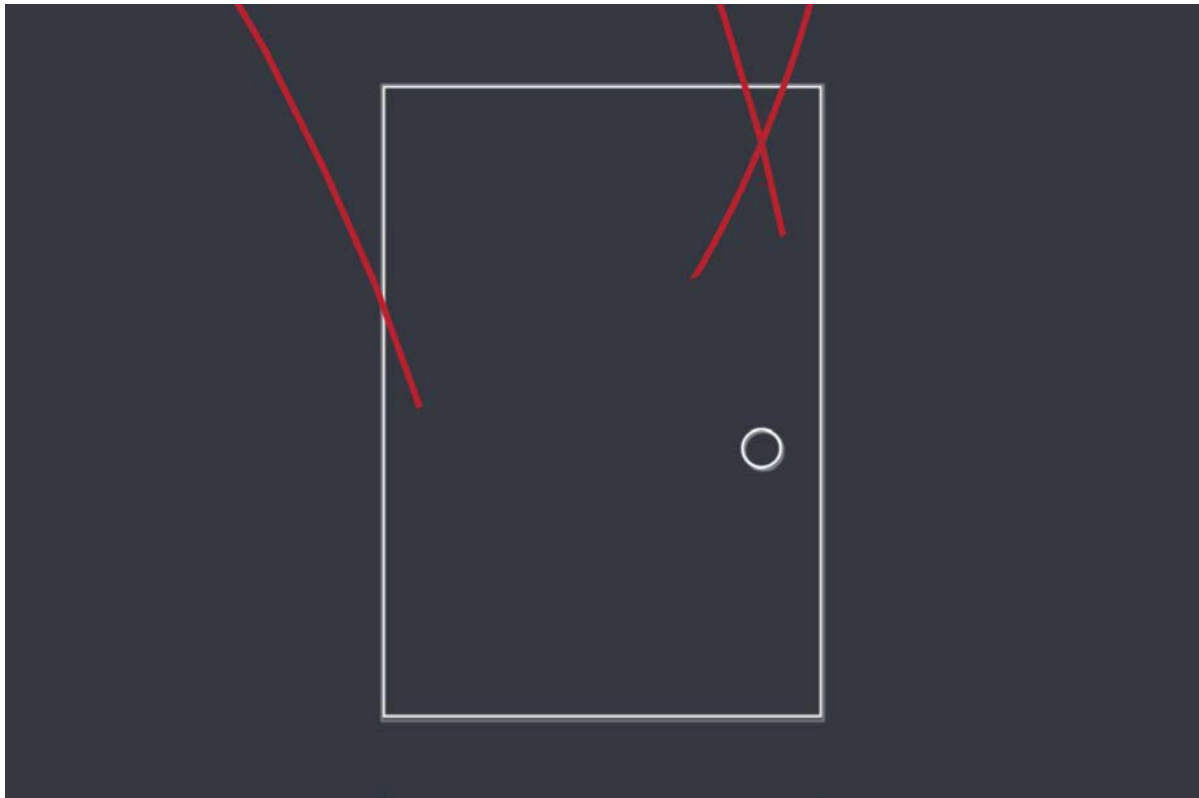
## **APPENDIX**

The process of creating posters, music program and promoting on Facebook requires artwork in order to attract audiences to join. The artworks were









## **BIOGRAPHY**

<b>NAME</b>	Mr. Aswin Narintragul Na Ayudhaya
<b>DATE OF BIRTH</b>	7 November 1984
<b>PLACE OF BIRTH</b>	Bangkok, Thailand
<b>INSTITUTIONS ATTENDED</b>	Mahidol University, 2007 Bachelor of Music Mahidol University, 2016 Master of Arts (Music)
<b>ADDRESS</b>	44/348, Baoromarajonani Rd, Bangtoey, Sampran, Thailand, 10210
<b>TELEPHONE</b>	+66870005709
<b>EMAIL</b>	ob-_-@hotmail.com