



**ARRANGEMENTS OF THAI TRADITIONAL MUSIC
IN CLASSICAL GUITAR STYLE**



SARAYUT AMMARO

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จาก
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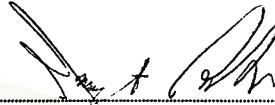
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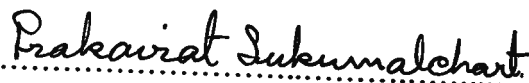
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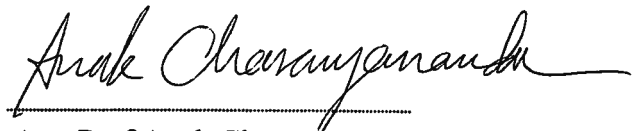
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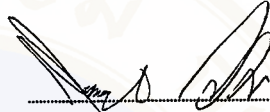
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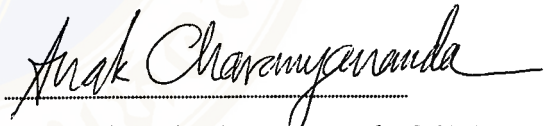
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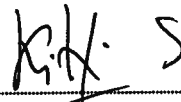
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Sarayut Ammaro

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KEY WORDS : ARRANGEMENTS / THAI TRADITIONAL MUSIC /
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The research "Arrangements of Thai Traditional Music in Classical Guitar Style" aimed to study the development of classical guitar in the Thai society and the arrangements of Thai music in classical guitar style. The research was accomplished by gathering documents regarding information on the 7 arrangers' Thai songs, and interviews with the people who have been in the classical guitar field since the past.

The research findings were that classical guitar came to Thailand via foreign trade, ambassadorial relationships and was brought in by Thai students studying abroad. An important organization that promoted classical guitar to Thai people is Siam Yamaha Music School, which was established in the year 1966. In the past, Thai people paid good attention to and followed up with activities concerning classical guitar. Classical guitar in the Thai society has been developed over time, from the introduction stage until becoming widely known because of the activities done by guitarists and organizations with the purpose to enhance its role in the society.

The arrangement techniques of the 7 arrangers were analyzed. Their methods are divided into steps, which are: (i) selecting of Thai songs to arrange, (ii) transcribing Thai melody into modern notation, (iii) formulating scales according to appropriate artistic circumstances.

In addition, melodic and rhythmic variation, tonal chords, and imitative counterpoint are employed to create different textures. Furthermore, there are classical guitar essential technique of playing in the analyzed arrangements such as tremolo, legato, harmonic pitch constructing etc..

In summary, among the Thai musician society, the classical guitar style plays a significant role in the new Thai music creativity.

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สรายุทธ์ อัมโร: การเรียบเรียงเพลงไทยของศิลปินตามแนวกีตาร์คลาสสิก (ARRANGEMENTS OF THAI TRADITIONAL MUSIC IN CLASSICAL GUITAR STYLE) คณะกรรมการควบคุมวิทยานิพนธ์ : สุวิษ กลิ่นสมิทธิ, B.M., อนรรฆ จรรย์ยานนท์ ค.บ., M.M., กิตติ ศรีเปารยะ นศ.บ., ศศ.ม., เอกราช เจริญนิตย์ ค.บ., M.A. (Music) 207 หน้า. ISBN 974-664-863-2

วิทยานิพนธ์เรื่อง การเรียบเรียงเพลงไทยของศิลปินตามแนวกีตาร์คลาสสิก เป็นงานวิจัยที่มีวัตถุประสงค์เพื่อศึกษาพัฒนาการของกีตาร์คลาสสิกในสังคมไทย และการเรียบเรียงเพลงไทยของศิลปินตามแนวกีตาร์คลาสสิก โดยการเก็บรวบรวมข้อมูลจากงานเอกสาร ข้อมูลเพลงไทยจากศิลปินทั้ง 7 ท่าน และข้อมูลจากการสัมภาษณ์ผู้ที่อยู่ในแวดวงกีตาร์คลาสสิกตั้งแต่อดีต ถึงปัจจุบัน

ผลการวิจัยเรื่องพัฒนาการของกีตาร์คลาสสิกในสังคมไทย พบว่า กีตาร์คลาสสิกเข้ามาในประเทศไทย จากการติดต่อค้าขายกับต่างประเทศ, ความสัมพันธ์ทางการทูต และโดยนักเรียนไทยที่ไปศึกษาต่างประเทศ นำกีตาร์คลาสสิกเข้ามายังเมืองไทย องค์กรสำคัญที่เป็นแรงผลักดันให้กีตาร์คลาสสิกเป็นที่แพร่หลาย และทำให้คนไทยได้รู้จักกีตาร์คลาสสิกมากขึ้น คือ การจัดตั้งโรงเรียนดนตรีสยามกลการ เมื่อ ปี พ.ศ. 2509 ในยุคที่ผ่านมาในสังคมไทยให้ความสนใจ และติดตามความเคลื่อนไหวของกิจกรรมเกี่ยวกับกีตาร์คลาสสิกตลอดมา กีตาร์คลาสสิกในสังคมไทยมีพัฒนาการต่อเนื่องกันในหลายยุคสมัย ทั้งยุคบุกเบิกแรกเริ่ม กระทั่งคนไทยเริ่มรู้จักกีตาร์คลาสสิกจากการจัดกิจกรรมต่าง ๆ ของนักกีตาร์ และกลุ่มองค์กร เพื่อให้กีตาร์คลาสสิกมีบทบาทในสังคมยิ่งขึ้น

เทคนิควิธีในการเรียบเรียงของศิลปินทั้ง 7 ท่าน แบ่งเป็นขั้นตอน คือ การเลือกผลงานเพลงไทยที่นำมาเรียบเรียง, วิธีบันทึกท่อนเพลงไทยเป็นโน้ตสากล, การเลือกใช้บันไดเสียง ซึ่งขึ้นอยู่กับหลายประเด็น เช่น ช่วงเสียงของทำนองเพลง, ความเหมาะสมกับเทคนิคของเครื่องดนตรีในการบรรเลง ฯลฯ, ศิลปินสร้างเสียงประสานโดยใช้กลุ่มคอร์ด, Arpeggio หรือสร้างทำนองสอดประสานเพื่อให้มีพื้นผิวของเสียงประสานในลักษณะต่าง ๆ , เทคนิคการบรรเลงกีตาร์คลาสสิกที่ใช้ในการเรียบเรียง เช่น เทรมโมโล, สเตอ์, ฮาร์โมนิก ฯลฯ, ลักษณะการบรรเลงแบบลือ และเหลื่อม โดยใช้ช่วงทำนองในย่านเสียงสูง และต่ำ, การใช้เทคนิคเทรมโมโลบรรเลงโน้ตระดับ และวิธีการเรียบเรียงอื่น ๆ เช่น การสร้าง Variation ของทำนอง, การผสมผสานลีลาจังหวะแทงโก ฯลฯ

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CHAPTER I

INTRODUCTION

SIGNIFICANCE OF STUDY

Formation of a society or community, or people living in the same society and doing activities together is the accumulation of customs and social regulations called “culture”. Music is part of culture developed by the people of the society and descended from the ancestors to their descendents. Music then expresses the differences among cultures and ways of life in each society.

Thai music evolved at the same time as the Thais. Music and art are a measure for a country’s prosperity. Thailand is a highly civilized nation because it has advanced music and art models (Panya Rungruang, 1974: 1). Talking about Thai songs, most people recognize them as country songs and light songs. But Thai songs mean the songs that are played and sung by Thai ensembles. Most people call them “Thai traditional songs” while people in the musical field or those who study Thai music call “Thai songs”. Most of these songs are old, produced very long ago and are brought to play and sing at present because they are so beautiful . (Chukiat Wongkhong, 1996: 204).

Regarding using Western musical instruments to play Thai songs, Phoonphit Amartayakul (1998: 114) says, “Thai military band is the strangest musical culture in the world, found nowhere else. When any foreign wind instrument academicians—German, American or Dutch, listened to our military band play Thai songs, such as “*Khrob Jakkawan Sam Chan*”, “*Tayoi Nok Sam Chan*”, “*Bhama Ha Thon*”, and “*Tub*” that is played in *Khon* performance; everybody was amazed by Thai people’s intelligence. Many of them said they did not ever know that Thai people were that good—adapting every Western wind instrument to play real Thai songs suitably, flavorfully and gracefully. There are many kinds of Western instruments that can be used to play Thai songs. For example, Thai songs played with piano sound melodious and splendid, thus are liked by the audience. There are Thai song solos played with violin that are easy-listening, sweet, fine and very attractive. And there are also songs backed up with piano and their rhythm being controlled with *Ching*. *Lao Phean* solo is most preferable for solo violin. The traditional musicians, such as Khru Prakorb Sukanhaket and Khru Yanyong Daengkoon ever said the same that the sound of violin could well imitate the sound of Khaen. When it is played “*Soom*” it sounds good and extremely like Khaen (Phoonpit Amartayakul (1998: 15). Besides the military band that Thai song motivic style has been invented for, there are many other kinds of Western musical instruments that can play Thai songs as well, e.g. piano, violin, accordion, xylophone, mandolin, clarinet, saxophone, acoustic guitar, electric guitar and classical guitar.

Classical guitar is a Western musical instrument of so long history and evolution that it has various capabilities and playing techniques. Even the attributes and shape of classical guitar has been developed to produce sound well. So, classical guitar has become popular. Associations and organizations have grouped together to

do classical guitar activities to promote classical guitar to the public. During the 19th century, there were social changes and improvements in communications, which supported the growth of knowledge about guitar. And guitarists performed many tour concerts. In the 19th century, music for classical guitar in Spain was very prosperous. Antonio Torres developed the guitar structure to be widely known like what it is at present. In the 20th century, technological advancement and development of fast communications had improved the efficiency of communications, then the popularity of guitar much increased. Many Western composers beautifully composed songs for classical guitar with the native rhythmic patterns of their societies and insert the classical guitar playing styles into them. The compositions well express nationalism music at the end of 19th century. “This reveals us that any nations in the world can best play music of their own cultures” (Sathian Siangsuebchart, Interviewed).

Many kinds of Western musical instruments can be used to play Thai songs melodiously and beautifully. Thai melodies can also be flavored to be played wonderfully with Western instruments. This happens from the intelligence of the arrangers who have invented tone colors of Western musical instrument to compatibly play Thai melodies. If a foreigner has an opportunity to listen to Thai music played with Thai instruments, he/she will be interested because it is strange, but he/she cannot help perform because hard practice is needed. But if the Thai music is played with classical guitar, this foreigner can join playing it as classical guitar is an international instrumental medium. The charms of such music are dependent on the guitar playing techniques, many of which are applied to Thai music. This, therefore, infiltrates our culture into foreigners’ memory at some extent (Kamol Achariyasart, Interviewed)

Classical guitar, therefore, is a Western musical instrument used to beautifully play Thai music. Many people in the classical guitar circle have been interested in arranging Thai music for classical guitar and have done a lot of arrangements, such as *Lao Phean*, *Khamen Sai Yok*, *Lao Duang Duan*, etc. Their works were publicized, and were welcome and preferred by Thai people both in Thailand and abroad. Foreigners also accept the Thais’ abilities and are much appreciated by the Thai music (Kamol Achariyasart, Interviewed). This reveals me of the value of every arranger’s intelligent works that can suitably express the Thai being. I, therefore, decide to study and conduct a research on “the arrangements of Thai traditional music in classical guitar style” in order that this research will be useful for academic circle and classical guitar circle in Thailand as a guide to song arrangement for classical guitar, and for those who are interested in the study of classical guitar.

OBJECTIVES

1. To study the development of classical guitar in the Thai society
2. To study the arrangements of Thai traditional music in classical guitar style

ADVENTAGE

1. The development of classical guitar in the Thai society is revealed.
2. The arrangements of Thai traditional music in classical guitar style are revealed.
3. The research findings will serve as a guide to further arrangement.
4. The research will be a guide and be useful for further researches and studies.

SCOPE

1. I has determined the scope of Bangkok areas to study the development of classical guitar in the Thai society because of individual factors. The information of interviewers, arrangers and activity measure on classical guitar, which is continuously proceeded, can support to studying development of classical guitar in the Thai society more obviously.

2. I has determined the scope of studying development of classical guitar in the Thai society since 1957.

3. For this research, I have specified to study the 7 arrangers' arrangements for classical guitar as follows:

Woratep Rattana-Umpawan - Nok Khao Khamae
 Tawee Maneecharuthat - Jeen Jai Yo
 Nalin Komentrakarn - Lao Duang Duan
 Kamol Achariyasart - Khaek Toi Mo
 Sukunya Thongnumchaima - Nok Khamin
 Kiratinant Sodprasert - Lao phaen suite
 Ek-karach Charoennit - Sri Wichai

DEFINATION OF TERMS

1. **Thai song** means music played and sung by Thai ensemble.
2. **Arranger** means person who has arrangement works of Thai song.
3. **Accompaniment** means a vocal or instrument part that supports or is background for solo part.
4. **Appoggiatura** means an accented non-harmonic note that resolves stepwise to a harmonic note.
5. **Arpeggio** means the note of a chord played in succession a broken chord.
6. **Bass line** means bass sound that is moving to step by step.
7. **Canon** means a melody that is repeated exactly by a different voice, entering a short interval of time after the original voice.
8. **Chromatic approach** means moving by half steps; notes foreign to a scale.
9. **Counter melody** means "note against note". The combination of two or more melodic lines played simultaneously. A horizontal structure of melody against melody rather than chords.
10. **Imitation** means a melody that is repeated exactly by a different voice, entering after finished the movement of the original voice.
11. **Polyphony** means music that combines two or more melodic lines simultaneously.
12. **Tango** means a sensual Argentinian dance in syncopated $\frac{2}{4}$ time, with the following rhythm.

CHAPTER II

LITERATURE REVIEW

The research “Arrangements of Thai Traditional Music in Classical Guitar Style” consists of the following 3 issues regarding literature review:

1. Conceptualization
2. Concerned Resources
3. Concerned Researches

CONCEPTUALIZATION

I have studied the academic documents and found that the arrangements of Thai traditional music in classical guitar style relates to the concepts and theories below.

1. Western Music theories
2. Underlying composition of Thai contemporary music
3. Musical terminology
4. Classical guitar playing techniques

1. Western Music Theories

Here are the Western music theories applied to the arrangements of Thai traditional music in classical guitar style:

1.1 Form

Orawan Banjongsilpa (1991: 36) mentions about form that every single song has a form or versification like poetry, which is composed of phrase, sentence and section. Some songs are easy while some are difficult. Song versification is the essence that produces harmony, difference, balance, excitement and suitability. Phrase is the smallest unit in a song. Phrase is composed of a few tones combining together (exact number unknown). Sentence is composed of 2–3 consecutive phrases—usually found in simple songs such as folk songs or child songs.

It is clear that a song’s form is so important for analyzing and identifying the musical elements. As mentioned by Natsha Sokhatyanurak (1999: 48) that all songs is composed of consecutive sentences. No matter how long a songs is, it can be broken into sentences. And a complete conceptual sentence ends by itself.

1.2 Embellishment

The textbook “Harmony”, volume 2 of Phra Jen Duriyang (1964: 366) mentions about embellishment or ornament that the way to progress a song, some points exist melismatic, trill, tremolo and grace notes in combination to embellish the song to be more beautiful. These extra sounds are called “embellishment, ornaments, grace notes, or graces”. In notation, small notes are used as embellishment. These notes do not have duration, but need to be practiced dependently on the time meter of the preceding or succeeding normal notes. Examples of embellishment in Phra Jen Duriyang’s textbook are graces, trills, etc. Natsha Sokhatyanurak (1999: 9) also

suggests about embellishment that to analyze a melody, embellishment should also be taken into consideration as it enhances the liveliness of the melody.

1.3 Interval

Shaiyos Worashina and Phensri Wongsapadna (1999: 51) mention about intervals that intervals are divided into 2 types as follows:

1. Concord or Consonance—is divided into 2 sub-types: Perfect Concord which is the most harmonious type including Perfect 4th and Perfect 5th, and Imperfect Concord which is sweet Major and Minor groups.
2. Discord or Dissonance—is Augmented and Diminished intervals.

Eric Taylor (mentioned in Nopporn Dansakul, 1998: 124) defines **interval** as a range of 2 notes, which is categorized into Harmonic Interval—2 notes simultaneously played, and Melodic Interval—one note following another. Natsha Sokhatyanurak (1998: 7) also mentions about interval that progression from one note to another note can be measured by counting the interval. Melody progression is usually moving up or down one semitone (interval of 2nd). Moving more than one semitone (interval of 3rd or higher)—called leap interval, is often preceded or succeeded by moving one semitone of opposite direction to keep them in balance. It is possible that a melody can contain leap notes in the same direction provided that the leap notes are in the same chord but the total distance between the lowest note and the highest note of the interval should not exceed one octave and should not be a Tritone, and should not be an interval of 7th since it is a Dissonance.

Harmonization of interval is explained by Anak Charanyananda (1994: 41) that to put in a suitable interval that will produce a good sound, the most important thing to consider is the melodic harmony in a part of song at a specific time. To select the pitches to put in, mainly the chord members or the principle of chord progression must be taken into consideration.

1.4 Chord

Natsha Sokhatyanurak (1999: 30) mentions about **chord** that the one thing that cannot be overlooked is the analysis of harmony of the song—to analyze the chords (combinations of notes) occurring at each beat to produce the desired sound. Chord analysis reveals how to plan for harmony. And she also mentions about chord application that there are 4 types of main chords applied to the songs. These chords are harmonized in the 18th – 19th centuries' style, i.e. Major Chord, Minor Chord, Diminished Chord and Augmented Chord, where Augmented Chord is least applied. These chords can be embellished with 7th, 9th, 11th, or 13th notes to become Seventh Chord, Ninth Chord, Eleventh Chord and Thirteenth Chord respectively. Seventh Chord has been very popular since the 18th century, while Ninth Chord, Eleventh Chord and Thirteenth Chord came in use in the 19th century and gradually became popular from the end of 19th century up to now. Besides the above-mentioned chords, there exist other extra chords, such as Augmented Sixth—in Italian, French and German styles; and other Chromatic Chords.

In a chord analysis, it is not necessary to analyze all the chords in a song, but choose to analyze some significant or interesting parts, such as chords in the main theme, chords during development, chords during modulation. Before analyzing

chords, the key signature must be known whether it is B Minor or F Major, then the function of each chord is to be analyzed whether it is V, VI, or else. The function of chord significantly should reveal its inversion, e.g. II₆ or VII since a Root Position chord and First Inversion chord outweigh Second Inversion and Third Inversion chords respectively. During modulation, the functions of the same chord may need to be analyzed both in the old key signature and in the new one. Moreover, Natsha Sokhatiyaturak (1999: 130) also says that a chord must have a clear function. A function of chord is the ability to tell which level the chord is in the main scale — determined from the lowest note in Root Position chord. For example, in C Major scale, Tonic Chord or Chord I is a chord that consists of notes C, E and G. This means that a chord consisting of notes C, E and G, functions as Tonic Chord in C Major scale. In a Minor scale, it is determined from Harmonic Minor scale, Tonic Chord or Chord I in A Minor scale that consists of notes A, C and E. According to basic chords in a scale, there are Major Chord, Minor Chord, Diminished Chord, or Augmented Chord. When the kind of chord is known, a Roman number matching the kind of chord can be applied to the chord. A popular system is to apply an uppercase Roman number to a Major Chord, a lowercase Roman number to a Minor Chord, a lowercase Roman number with a degree symbol to a Diminished Chord, and an uppercase Roman number with a plus sign to an Augmented Chord. When comparing Primary Chord in Major key to Primary Chord in Minor key, it is found that there are only Dominant Chord and Seventh Chord which are similar, i.e. Dominant Chord of Major key and Dominant Chord of Minor key are similar Major chords. Seventh Chords of both keys are similar Diminished Chords. Other chords are of different types as the following example:

| | | | | | | | |
|---------------------|---|-----------------|------------------|----|---|----|------------------|
| Major key signature | I | ii | iii | IV | V | vi | vii ^o |
| Minor key signature | I | ii ^o | III ⁺ | iv | V | VI | vii ^o |

Function of chord in a scale is mentioned by Anak Charanyananda (1991: 7) that Primary Triad Chords (Tonic Chord, Dominant Chord and Subdominant Chord) are most applied while Secondary Triad Chords (or sometimes called Subordinate Triads) are not much applied. The most applied Primary Chord is ii, while iii—a Minor chord, is scarcely applied in Major scale. Major chord III is usually applied in Minor scale. But III⁺ in Minor scale, though is dissonant, is very useful in application. vii^o is applied in both Major and Minor scales. It can substitute V, and is most applied in Minor scale. Dissonances are often the chords in Dominant 7th chord group, while Secondary 7th Dissonances are most applied as II⁷. Chord vi⁷ is applied sometimes. Other Seventh Chords are applied just to enhance the harmony to be more graceful and beautiful in addition to the existing main chords, such as harmonization during the Sequence part. The Dissonances that contain more than Seventh Chord, for example, Ninth Chord, Eleventh Chord and Thirteenth Chord; when considered as chord form, they are too complicated. But we can consider the said intervals as non-chord tone during that part of melody. vii^o, which is a full Diminished Chord, or also called Diminished Seventh Chord—a chord in Major scale, is less applied than Secondary Dominant Chord. These chords are Dominant Chords or Dominant 7th of each normal chord in the scale including Triad and Seventh Chords that can be applied illimitably. These chords include V, V⁷, vii^o and vii^{o7} which produce Dominant tone.

They are also applied as preceding chords to the said normal chords case by case as follows:

- Altered (normal) chords to be Dominants i.e. V, V7, vii° and vii°7 in order to precede the following normal chords for accenting the succeeding chords.
- Secondary Dominant Chords most applied are Secondary Dominants that are applied with normal Chord V (or V7) of the scale no matter it is Major nor Minor scale, in order to accent the sound.
- Other altered chords are usually found in other styles of the harmonization in the 19th century.

Harmonization with Chromatic Chords is an advanced theory. So the arranger must be knowledgeable about the chord progression. And to explain about any harmonization, how to do harmonization must be revealed first. The chords theory in "Harmonization" textbook, volume 2 of Phra Jen Duriyang (1964: 366) mentions about harmonization with Chromatic Chords that:

1. Chromatic Chords are chords that are harmonized with notes, some of which are outside Diatonic Scale. Although these chords are outside Diatonic Scale, they are not transposed.
2. Every Triad in Diatonic Scale has a chance for some notes in the Triad to be altered and distorted to become Chromatic notes, then will be applied to the scale.
3. Most of Chromatic Triads are Triads borrowed from the Triads in Minor Tonic-relative scales, and from some Triads in Dominant-relative, and Major and Minor Subdominant-relative scales.

1.5 Chord Progression

Application of chords is quite important for an arrangement. Besides, chord progression—another issue to consider, is an enhancement to the completeness of the arrangement. Natsha Sokhatyanurak (1999: 33) mentions about chord progression that a progression from one chord to another produces different forwarding sounds. The discussion point on chord progression is "how much strong of a chord progression". For example, progression from Chord V–I, I–IV, I–V or IV–V weighs most because the main Chords I, IV, V are applied, and the 2 chords in progression are in Root Position. If either one or both of the chords are in Inversion, it will weigh less. Applying Chord VII instead of V, alike, will weigh less. Chords II, III and VI are lighter chords that will make chord progression weigh less. A chord progression to a chord of which the Roots are in Interval of 2nd or 3rd, such as ii–iii, ii–IV, iii–IV, I–ii and I–iii. And the lightest chord progression is progression from a chord to the same chord in Inversion, such as I–I6, V–V⁶, etc.

1.6 Cadence

Natsha Sokhatyanurak (1999: 48) defines cadence as *a resting point of a sentence occurring at the last 2 chords of the sentence*. Though cadence is a determiner for the end of sentence, a sentence could also end with long duration notes, or a rest note, or a change in texture. Cadence, however, is important and popular for the end of sentence. The determiner for a cadence is the last 2 chords. If the last 2 chords are known, the kind of cadence would be known. The weight of chord

progression from the first chord to the following chords is also a determiner for a cadence. Composers during Romantic period onwards have preferred lighter cadence in contrary to those during Baroque and Classic periods who preferred heavier cadence at the end of sentence, section or song. Popular forms of cadence are as follows:

1. **Perfect Authentic Cadence:** An authentic cadence is chord progression from V to I. But to be a perfect authentic cadence, both chords must be in Root Position which moves the bass line from Dominant to Tonic notes. Besides, the Soprano of Chord I must also be a Tonic note.
2. **Imperfect Authentic Cadence**—is an authentic cadence that does not conform the conditions of perfect authentic cadence. For examples, either one or both chords are in Inversion or Chord VII is applied instead of Chord V, and the Soprano of Chord I is not a Tonic note.
3. **Half Cadence**—is a weak cadence that can end a sentence but cannot end a section or a song because its sound is still sustained and it gives a clue that the song is to be continued. A half cadence can consist of any chord for its first chord where the following chord is Chord V. Sometimes it is found to be Chord VII substituting Chord V.
4. **Deceptive Cadence**—is the weak cadence of all kinds. It has chord progression from Chord V to any chord but Chord I. The reason why it is called a deceptive cadence is that when Chord V is heard, it is normally expected to be Chord I next, but it instead becomes a chord other than Chord I. Hence, the expectation is deceived. A deceptive cadence can end a sentence provided that the sentence is not the end of section nor song.

Another person who writes a textbook about cadence is Khitawarn (1984: 105). He says that cadence is a chord for closing a phrase or a sentence. The role of cadence to a song is compared to a director or conductor of specific feeling in each specific phrase, or each point of the song according to the purpose of the song. Following are 3 kinds of cadence:

1. **Perfect Cadence**—creates a feeling of an end of section or sentence, expressed by the last 2 chords, i.e. filled in with Chord V and ended with Chord I, thus called Chords V–I.
2. **Imperfect Cadence**—creates a feeling of an end of phrase or using a comma symbol. The chords applied here are Chords I–V, II–V and VI–V.
3. **Interrupted Cadence**—expresses an end like Perfect Cadence, i.e. filled in with Chord V but ended with Chord VI instead of Chord I, thus called Interrupted Cadence. The chords applied here, therefore, are Chords V–VI.

Studying the documentary data of literature review on Western Music theories applied in Thai song arrangements reveals many Western theories that are important for song arrangements, e.g. form, embellishment, interval, chord, chord progression and cadence. The above-mentioned Western theories will be taken to analyze the Thai song arrangements of the arrangers.

2. Underlying Composition of Thai Contemporary Music

Contemporary music (Weerachart Premanon, No date: 4) means the music that applies Thai melody, style, tone, color and feeling in one way or in combination

with no restriction on kinds of instrument, form, theory, principle and composition methodology. Composition methodology can be grouped into 4 categories as follows:

1. Arranging the harmony and orchestration of the melody of Thai song with Western theories and instruments: The harmonization is divided into 2 types, i.e. 1) Applying the Romantic principle of harmony which applies Secondary Seventh or Chromatic Chord, and 2) Applying the methodology and principle of Light Music mixed with the principles of Classical and Popular Music

2. Arranging the harmony of melody with Eastern music principle and Eastern harmonization with Pentatonic that applies Perfect Interval, Intervals of 4th, 5th and 8th, etc. to harmony. These theories are applied to Thai melody for clarity and expressing the Eastern accent no matter by which kind of Western band it is played.

3. Bringing the basic principles and accent of Thai song to be main structure in composition. For example, to bring some short phrases to be main theme and adapt and arrange it to be new composition while retain the Thai accent, or to bring the Thai accent, especially native songs, to wholly recompose.

4. Mixing various principles and methodologies: The Modern Music theory is mixed into harmony. Electronic musical instruments are used to produce unusual different tone colors. Volume and balance is controlled by computer as in the song Chaophraya Concerto, for instance.

For the sound production in Thai contemporary music (Weerachart Premanon, No date: 90), it is found that the harmonization and melodic background, where only main 5 or 6 notes are applied, are advanced and of various principles and methods, e.g.

1. Harmony with the principle of Harmonic Sound
2. Harmony with notes that can harmonize one another in a scale
3. Harmony and melodic background with notes that can harmonize one another in a phrase (Linear Harmony)
4. Harmony with Primary and Complex Perfect Interval
5. Harmony with the principle of dissonance and harmony of sound groups in the texture

Thai contemporary music composition is a new approach that the composer invented to produce the work by the concept of applying Thai melody to playing with Western musical instruments, applying modern theory of harmonization, etc.

3. Musical Terminology

Any field of academy must have its own technical terms. Especially in Arts, there are more of such terms (Montri Tramote, 1964: Preface). In this research paper, I have conducted research on musical terminology for leading to the study of Thai musical instruments performance, which can be applied to the arrangements for classical guitar.

3.1 Keb

Montri Tramote (1997: 66) mentions about *Keb* that it is a playing method that inserts additional notes one step above the normal score: *Keb* is normally for *Ranard-Ek* and *Chakhe* performance.

Uthit Naksawat (1968: 42) mentions about *Keb* that it happens when we vary the basic melody into full melody by expanding the basic melody that is in form of eighth notes, quarter notes, half notes, etc. to be sixteenth notes thoroughly. If the time signature is $\frac{2}{4}$, we will use 8 sixteenth notes per bar as follows:



Example 1 Musical Term “*Keb*”

1.3.2 Rua

Montri Tramote (1997: 67) mentions about *Rua* that it is a way to play the shortest and most rapid sounds—for a idiomatic instrument, is to beat by both hands alternately and quickly; for a bowed instrument, is to bow quickly and shortly; and for a plucked instrument, is to pluck in and out alternately and quickly.

Uthit Naksawat (1968: 46) mentions about *Rua* that it is a way to play music with most rapid notes. For *Ranad-Ek*, it is played with both hands alternately beating the sound panel at top speed. For *Chakhe* or *Krachabpee*, it is plucked in and out quickly like this.



Example 2 Musical Term “*Rua*”

3.3 Luk Lo

Montri Tramote (1997: 60) mentions about *Luk Lo* that it is a way to play a melody, of which the instruments are categorized into 2 groups, i.e. Preceding Group and Succeeding Group. These 2 groups take turn to perform. When the Preceding Group finishes a phrase, the Succeeding Group begins to do what the Preceding Group just did. *Luk Lo* is not restricted by any rule for its length. It is up to the performer to invent it. At shortest, each group alternately plays only one phrase.

Uthit Naksawat (1968: 31) mentions about *Luk Lo* that to play *Luk Lo*, the leader progresses in advance according to the way of his instrument. When the plays are combined, it will sound like waves in the sea that keeps coming row after row. For *Luk Lo*, the composer may compose any sad sound, joyful sound or imitate sounds of nature.

Example 3 Musical Term “Luk Lo”

1.3.4 Sabat

Montri Tramote (1997: 67) mentions about *Sabat* that it is to insert of notes into the full melody as appropriate. For the insertion called *Sabat*, if it is during a slow tempo play, the inserted note will get close to the succeeding note and will pull the preceding note to get close to the inserted note until they are as close as the inserted note is close to the succeeding note. But if it is during a fast tempo play, the inserted note will be placed at the middle of the 2 notes without moving any other note since the tempo prevents it from so doing as in a slow tempo.

Example 4 Musical Term “Sabat”

3.5 Lueam

Montri Tramote (1997: 60) mentions about *Lueam* that it is a playing method that divides musical instruments into preceding group and succeeding group like *Luk Lo* and *Luk Khad*. *Lueam* is performed like *Luk Lo* because both the preceding group and succeeding group play the same melody. But *Lueam* is different from *Luk Lo* that for *Luk Lo* when the preceding group finishes a phrase, the succeeding group begins to follow; but for *Lueam* the succeeding group plays phrase by phrase as usual while the preceding group begins the same melody phrase by phrase a little bit before the succeeding group does, and finishes a phrase before the same beat as the beat it did advance canon earlier. This can compare to a pair of parallel lines of the same length where one line overlaps ahead the other one.

Uthit Naksawat (1968: 40) says about the *Lueam* that it must be divided into preceding group and succeeding group. The preceding group advances the sentence first and the succeeding group begins to play after that. Where the 2 sentences are of the same length, the succeeding group must finish after the preceding

group. It is a kind of 'chase and run' between the preceding and the succeeding groups playing the same melodic sentence.

Example 5 Musical Term "Lueam"

Studying the musical terms from the documentary data of Literature Review has revealed and pointed out several playing methods of Thai musical instruments, e.g. *Keb*, *Rua*, *Luk Lo*, *Sabat*, and *Lueam*, which can be applied to a comparative analysis of the characteristics of Thai musical instruments and classical guitar performances in the arrangements of Thai traditional music.

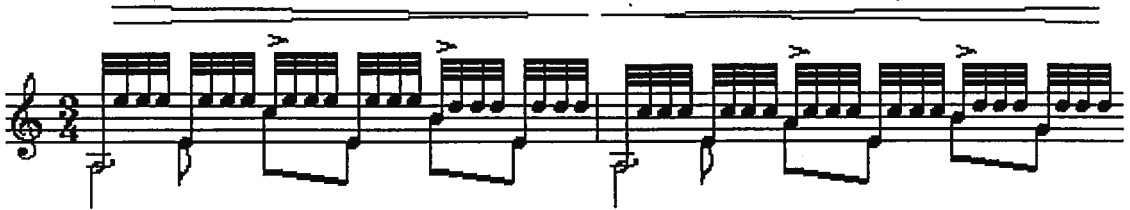
4. Classical guitar techniques

Classical guitar has many technique to played which can be used in Thai music arrangement. To apply the techniques of classical guitar is, therefore, important for arranged. Natsha Sokhatyanurak (1999: 45) has indicated in instrument technique that each instrument has its own feature and making so its techniques are totally different as well. The composer must understand in instrument technique. In this research, the researcher has studied and collected classical guitar technique regarding music arrangement as follows:

4.1 Tremolo

The guitar is not a "sustaining" instrument in that it is not possible to produce a long continuous note as with a bowed instrument or organ. However, it is possible to give the illusion of sustained sound by playing a very fast succession of strokes to repeat a note by the technique know as tremolo (Frederick M. Noad, 1976: 203)

Right hand technique consisting of rapid repetition of a note to obtain an unbroken melody line. Celebrated examples are "Recuerdos de la Alhumbra" by Tarrega and "Una limosnal el amor de dios" by Barrios. The clasical tremolo is usually fingered ami while in flamigo a 4-fingered tremolo a m i m is more common. (Sue McCreadie,1982: 92)



Example 6 Tremolo from Recuerdos de la Alhumbra by Francisco Tarrega

4.2 Grace note

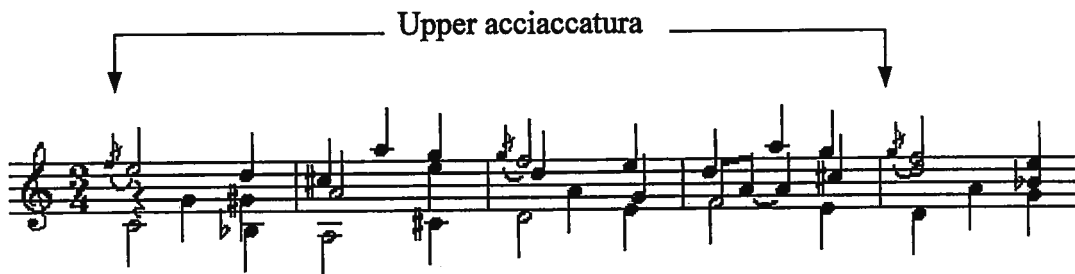
The single grace note also called short appoggiatura or acciaccatura is written as a very small note with a diagonal stroke through its stem and tail. If it is below the note it preceded it is executed as an upward slur. If it above the note it preceded it is executed as a downward slur. In all cases it is played as rapidly as possible, on the beat. (Jay Arnold, 1972: 47)

These ornaments are indicated by a small note drawn adjacent to a main note, sometime with a slur joining the two. Whether or not the slur is indicated this technique is invariably used. The grace note is played so quickly as to have no significant time value faster than the main note, but there is little consistency in the values given and the intention was invariably for a fast note whose actual value was borrowed from the main note and not separately counted. (Frederick M. Noad, No date: 203)

Acciaccatura in Italian means a "Crushing in". The acciaccatura is executed with a slur as rapidly as possible; it is played on the beat but should be considered as having no time of its own, merely being "squeezed in" with its principle note. The acciaccatura is identified by the stroke through its stem and tail. (Aaron Shearer, 1969: 23)

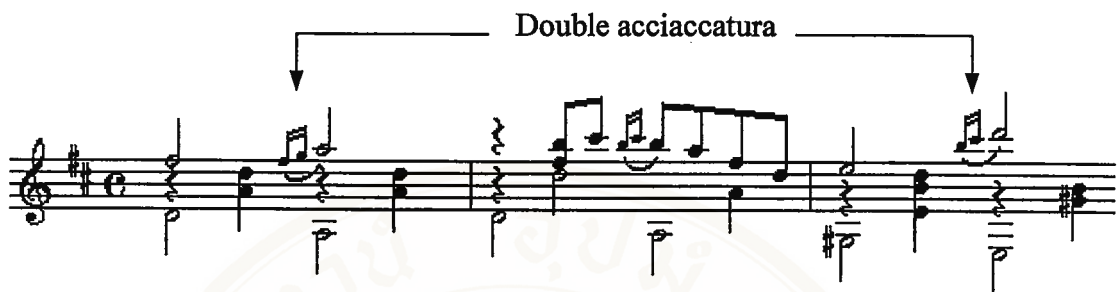
Grace note or embellishment are divided into as following:

4.2.1 The Upper acciaccatura is sounded on the beat simultaneously with a chord, not before the chord. Since it precedes only note of the chord the other notes are not affected.



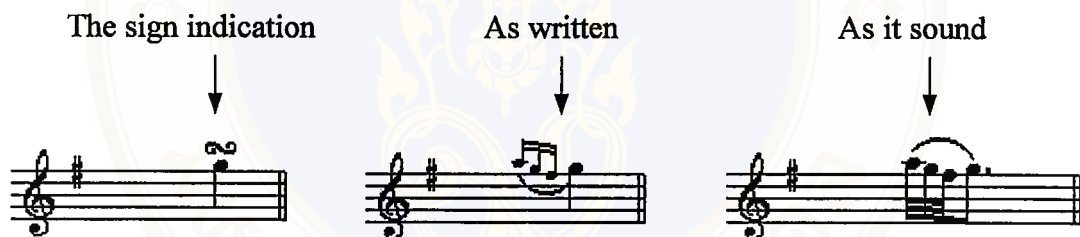
Example 7 Grace note from Etude No.1 by Fernando Sor

4.2.2 The Double acciaccatura the bass and first note of the double acciaccatura are played together on the beat, not before. The following notes are slurred rapidly as possible



Example 8 Grace note from Madrigal Gavota by Agustin Barrios Mangore

4.2.3 The turn is also commonly called gruppetto, Italian for grouplet. As its name implies, this ornament consists of a small group of notes which seem to “turn” about a principal note. The turn is composed of the principal note, and normally the next diatonic note above and the next below.



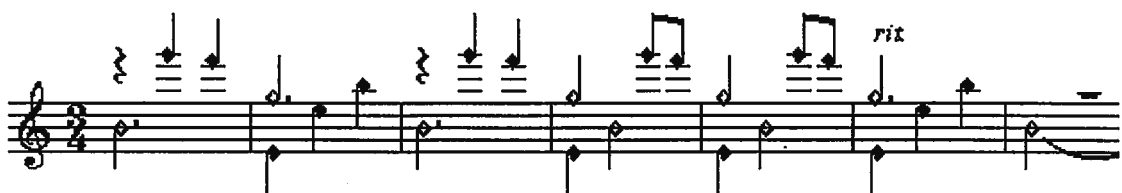
Example 9 Grace note, the turn

4.3 Harmonic

Produced by setting the string vibrating at fractions of its length; achieved by touching the string at precise subdivisions. Harmonic are used for effect or for increasing the guitar's range.

4.3.1 Natural harmonic

If a string is played open the harmonic are said to be “natural” and are found at the 12th and 19th frets (sounding an octave plus a 5th above the open string) and near the 5th and 24th frets (sounding 2 octave above) etc. (Sue McCreadie, 1982: 43)



A natural harmonic is a sound produced when an open string is made to sound one of its overtones. The various overtones can be made to sound quite distinctly by using a left hand finger to touch the string lightly directly over one of the following frets 12th, 7th, 5th, 4th or 3rd. The contact of the finger must be light, but firm enough to keep the string from sounding the open string pitch. As soon as the string has been struck the finger must be raised. (Jay Arnold, 1972: 75)

4.3.2 Artificial harmonic

If the string is stopped by the left hand, the harmonic are said to be “artificial” and are produced by lightly touching the string with the right index finger 12 frets above the note, and plucking with the right 3rd finger. (Sue McCreadie, 1982: 43)

Harmonic other than those played on open strings are called artificial harmonics. To play an artificial harmonic, finger the note with the left hand in the ordinary manner. The tip of the right index finger is placed lightly on the string 12 frets away (to the right) from where the note is fingered. The right thumb (p) or ring finger (a) is used to stroke the string. The harmonic thus produced sounds an octave higher than the fingered note. By using this procedure, almost the entire range of the guitar may be played in harmonics. (Jay Arnold, 1972: 76)

Groups of note are played artificial harmonic

Example 11 Artificial harmonic from Le Rossiniane by Mauro Giuliani

4.4 Slur

when two or more notes are sounded in succession and only the first note is sounded by means of the right hand, they are called slurred notes, and are joined in the music by a curved line () called a slur. (Jay Arnold, 1972: 45)

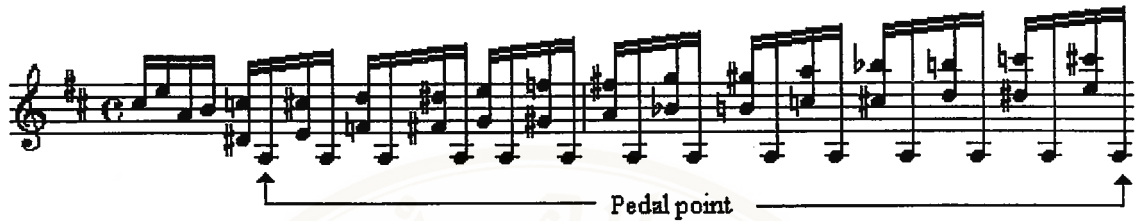
A slur occurs when the second of two tones is produced by the action of the left fingers alone. The slur is used in playing a progression of tone on one string as legato as possible. Slurs are highly effective in playing all kinds of ornaments and various scale passages. (Aaron Shearer, 1969: 1)

Smoothness and continuity in playing can be improved by use of a technique know as the ligado or slur. Different rules apply, according to whether the music is going up or down in pitch, so let us consider separately the ascending and descending ligado. (Frederick M. Noad, 1976: 91)

Example 12 Slur from Etude No.3 by Heitor Villa-Lobos

4.5 Pedal point

A sustained note, usually in the bass, about which other voices move.
(Hal Leonard, 1993: 87)



Example 13 Pedal point from Prelude (Suite for Cello No. --) by J.S. Bach

4.6 Ponticello

The bridge of a stringed instrument. Sul ponticello, bowing at (on) bridge. (Hal Leonard, 1993: 91)

The instruction “sul ponticello” means to play as close to the bridge as possible, the result being a bright metallic sound. (Sue McCreadie, 1982: 70)



Example 14 Ponticello from Danza Negra by Antonio Lauro

4.7 Arpeggiation

The arpeggiation of chords is one of the most charming guitaristic effects; it is also one of the most abused. When an insensitive or careless player uses it crudely and without relief, it is intolerable. There is no major player who does not arpeggiate quite freely, but as in the case of vibrato, effective use of the technique presumes a certain musical discretion. (Charles Duncan No date: 95)

Broken chord with its notes played in succession (in “harp-like” fashion). Used as a spread chord i.e. harmonically, given linear emphasis-melodically. (Sue McCreadie, 1982: 5)



Example 15 Arpeggiation from Plainte by Frank Martin

4.8 Pizzicato

One is when the heel of the hand rests on the bridge to mute the strings for a pizzicato-effect (sometimes also termed *étouffé* or *apagado*). Just over the saddle is the best place for the flesh contact to occur; if too much of the string is muted, the note will not speak. The fleshy side of the thumb played sometimes be interesting. A kind of pizzicato color can even be had from playing with the fleshy side without resting the heel of the hand on the bridge. (Charles Duncan, No date: 95)

On the guitar, a muffled or short sounding note obtained by placing the outer edge of the right hand over the bridge and striking the string with the fleshy part of the thumb or first finger. On the violin, the term means “plucked” as opposed to “bowed”, so strictly speaking every note on the guitar is pizzicato and “*étouffé*” might have been better; however the above usage is now general. (Sue McCreadie, 1982: 69)



Example 16 Pizzicato from Guajira criolla by Leo Brouwer

4.9 Rasgueado

This is another flamenco technique which is sadly neglected by many classical guitarists. A rasgueado is really more of a percussive effect than a strum. It is done by hitting the string with backs of the nails. (Scott Tennant, No date: 44)

The technique of playing chords with the back of the fingernail is time honored. It is a pleasant effect, one which occurs spontaneously to most guitarists and makes no technical demand. (Charles Duncan, No date: 101)

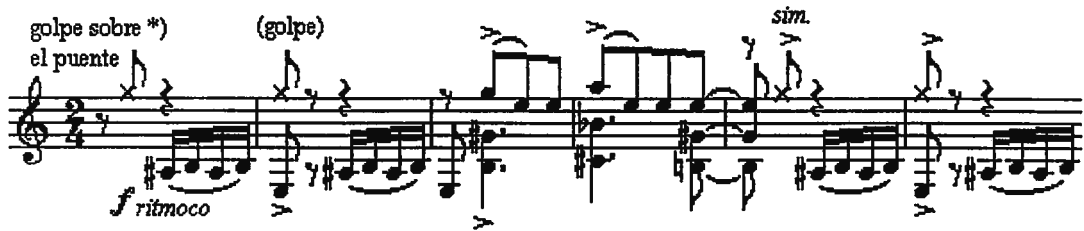
Technique in which all or several strings are struck, more or less simultaneously, by any number of fingers or the thumb. In modern music it is notated by a straight or wavy line sometimes with an arrow to indicate the direction. (Sue McCreadie, 1982: 74)



Example 17 Rasgueado from Soleares (Flamenco style)

4.10 Golpe

A blow on the soundboard with a finger, or on the strings with the palm, to accent certain beats. (Sue McCreadie, 1982: 39)



Example 18 Golpe from Elogio de la Danza by Leo Brouwer

4.11 Portamento

Joining two notes so that there is a continuity of sound between them. This implies that the notes are on the same string, with the same stopping finger, or a very smooth change of finger. (Sue McCreddie, 1982: 70)



Example 19 Portamento from Short Etudes by Francisco Tarrega

Studying the documentary data of literature review on classical guitar playing techniques reveals the techniques that the arrangers apply to their arrangements. The techniques are, for examples, Tremolo, Grace Notes, Harmonic, Slur, Pedal Point, Ponticello, Arpeggiation, Pizzicato, Rasgueado, Golpe and Portamento.

The study and gathering related theoretical documentary data have been done according to the issues specified earlier, i.e.

1. Western Music theories applied to Thai song arrangements
2. Underlying composition of Thai contemporary music
3. Musical terminology
4. Classical guitar playing techniques

These documents and literatures have guided the determination of the theoretical conceptual framework for the research "Arrangements of Thai Traditional Music in Classical Guitar Style" in order to explain the Western theories applied to the arrangements and in work analysis, to reveal the concepts of Thai contemporary music composition, characteristics of Thai musical instruments play and classical guitar techniques that the arrangers apply to their arrangements. These documentary data then enable me to further analyze and study the arrangers' Thai song arrangements.

CONCERNED RESOURCES

In the topic of related resources, I would like to discuss the main 3 issues as follows:

1. Characteristics of Thai songs
2. Westernized in Thai solo and ensemble music
3. Historical background of classical guitar

1. Specific Characteristics of Thai Songs

Thai music is an invaluable cultural legacy of Thailand made happen by the intelligence of Thai ancestors who had together created and built it up continuously for an undeterminably long time. Apparently, all the developed countries have their own advanced arts that are the unique symbols showing their prosperity and pride since art raises up human minds from being savages. Thai music is one of the arts that have existed with the Thai being for so long. It is beautiful and perfect in itself. (Boonchuay Sowat, 1996: 1). Talking about Thai songs, most people recognize them as country songs and light songs. But Thai songs mean the songs that are played and sung by Thai ensembles. Most people call them "Thai traditional songs" while people in the musical field or those who study Thai music call "Thai songs". Most of these songs are old, produced very long ago and are brought to play and sing at present because they are so beautiful and hard to compare. Some Thai songs are 200 years old. People often blame that Thai songs are not developed, too many old songs are brought to sing and play. Actually the old songs are brought to sing and play because they are good. If these people study Thai music, they will understand this well. Foreign musical experts also accept it. (Chukiat Wongkhong, 1996: 204)

Besides the academicians' comments on Thai songs and Thai music, Mr. Hamberger also viewed the characteristics of Thai music from his analysis that if one notices the sound of music, he/she will see sweet and soft melodic line. It is hardly fierce or aggressive. But if it is not, it is specially flavored for some occasions, such as theatrical performance, not its actual natural sound. This is because Thai living is usually touching smoothness, beautiful fertile nature and no natural disaster. Thai music is different from Western music that there is no plan, no rule and no prediction in Thai music. Moreover, Thai music reflects the society that is influenced by Buddhism and Hinduism, which form the attitude towards the circle of life. Thai music cannot be compared to architecture or a stable concrete building as Western music, but can be compared with the nature and environment of the Thai society that is full of canals and rivers. And the performance of Thai music is like a currency released along with the wave force, flows through curves even into little openings as if it was endless. The musicians are free to play. Even their banding is loosely-knit, contrary to the characteristic of Western musicians that firmly band. (Mentioned in Sagad Phukhao Thong, 1989: 18-19)

Characteristics of Thai songs and Thai music are mentioned by Chalerm Sak Phikul Sri (1987: 5) that the difference between Western music and Thai music can be studied in many cases, such as variation. To do variation, a musician needs to have a Basic Melody in mind. During the play, the musician will vary the Basic Melody to be Full Melody based on each kind of instrument. Therefore, we find that the musicians are able to play freely in contrast with lyric melody, which the lyric must be taken into account. In Thai ensemble, each kind of instrument has different playing function

from one another depending on their limitation of sound production capability, e.g. some instruments have high register, while some have low register. Here we can divide musical instruments into main 2 groups, e.g. Preceding Group and Succeeding Group. It is said that this style of song is called "*Thang Khong Phleng*" (style of song). One of the styles of song called "*Thang Gror*" is a kind of song that progresses slowly. For *Ranard-Ek* and instruments, we apply "*Gror*" playing style to progressing the melody. Long bowing is applied to bowed instruments, and long blowing tone is applied to wind instruments. The songs of this kind are, for example, *Khamen Sai Yok*, *Saen Khamnueng*, etc. The beauty of this kind of song depends on the melody and the ability to produce good quality sounds.

The study of literature review on characteristics of Thai songs reveals the ways of playing Thai instrument, the variation, and that Thai songs have sweet and soft melody, especially the melody played with Thai string ensemble in slow tempo like *Gror* style.

2. Westernized instrument in Thai solo and ensemble music

There are many kinds of Western musical instruments that can be used to play Thai songs. For example, having the military band play the Thai songs arranged by Thai people much impresses foreigners with Thai people's creativeness. Phoonpit Amartayakul (1998: 114) says that Thai military band is the strangest musical culture in the world, found nowhere else. When any foreign wind instrument academicians—German, American or Dutch, listened to our military band play Thai songs, such as "*Khrob Jakkawan Sam Chan*", "*Tayoi Nok Sam Chan*", "*Bhama Ha Thon*", and "*Tub*" that is played in *Khon* performance; everybody was amazed by Thai people's intelligence. Many of them said they did not ever know that Thai people were that good—adapting every Western wind instrument to play real Thai songs suitably, flavorfully and gracefully.

Besides the military band that Thai song motivic style has been invented for, there are many other kinds of Western musical instruments that can play Thai songs as well, e.g. piano, violin, accordion, xylophone, mandolin, clarinet, saxophone, acoustic guitar, electric guitar and classical guitar.

Phoonpit Amartayakul (1998: 15) mentions about piano that as a solo instrument used to play Thai songs, piano is another popular Western musical instrument for playing Thai songs. One of the most popular Thai song solo pianists is Khun Sumitra Sujaritkul. She had the first Thai string ensemble with piano named "*Naree Sri Sumit*", which produced a record album for sale. The whole album contains the songs composed by King Rama VI, such as songs for the story "*Wiwah Phrasamut*" from the beginning, the songs "*Morn Yoan Darb*", "*Khluen Grathob Fang*", "*Bang Bai*", "*Khaeg Sahrai*", "*Morn Doo Dao*", "*Sam Sao*" and "*Suda Sawan Thao*", and also "*Lao Phean*" solo. Besides "*Naree Sri Sumit*" Thai string ensemble with piano, there was another band of Khru Jaroen. The Thai song "*Bulan Sam Chan*" played with piano sounds melodious and splendid, so it became a big hit. In addition, Khun Sumitra Sujaritkul was also given a chance from H.M. The King Rama VI to play songs for him after his dinner time. The King gave advice to Khun Sumitra to use her right hand to play the melodic line and use her left hand to play chords or play like Khong Wong Yai. Phoonpit also mentions about Thai song solo with violin that Khru Lek Cha-oom-ngam had soloed most of violin songs. A musician of international band has soloed the easy listening, sweet, fine and very

attractive Song Chan songs. There are some songs backed up with piano and the rhythm is controlled with Ching. Lao Phean solo song is most preferred to play with solo violin. The traditional musicians, such as Khru Prakorb Sukanhaket and Khru Yanyong Daengkoon ever said the same that the violin sound could well imitate the sound of *Khaen*. When it is played “*Soom*” it sounds good and extremely like *Khaen*.

I have gathered the information about solo songs that are played with Western musical instruments from the cassette tapes and compact discs of Prof. Dr. Phoonpit Amartayakul and Mr. Phongsilp Aroonrat, which is recorded in the article titled “Using Western Musical Instruments to Play instrument solo” of the research on evidence of Thai recordings in the book “Prachum Wicha Karndontree” (the conference on musical education), 3rd impression 1998, produced by King Bhumibol College of Music, Mahidol University in association with the Office of National Research Committee. The information obtained is about Western musical instruments that have been used to play Thai songs during the years 1926–1998. The list of instrument names, song titles and names of soloists is as follows:

Accordion

| | | |
|---------------------|--------------|-----------------------|
| - Nok Khamin 3 chan | performed by | Wing Changkaew |
| - Nok Khamin 3 chan | performed by | Phapat Suankauw |
| - Lao Duang Duan | performed by | Sahman Kanchannapalin |
| - Khaek Toi Mo | performed by | Sahman Kanchannapalin |

Xylophone

| | | |
|-------------|--------------|-----------------------|
| - Lao phaen | performed by | Sahman Kanchannapalin |
|-------------|--------------|-----------------------|

Mandolin

| | | |
|---------------------|--------------|-------------------|
| - Nok Khamin 3 chan | performed by | Tawee Wachariwong |
|---------------------|--------------|-------------------|

Organ

| | | |
|---------------------|--------------|-------------------|
| - Nok Khamin 3 chan | performed by | Chit Chaengchahvi |
| - Lao phaen | performed by | Phong Morakarn |
| - Nok Khamin 3 chan | performed by | Bawornwattana |

Violin

| | | |
|---------------------|--------------|-------------------|
| - Nok Khamin 3 chan | performed by | Trakool Visedsiri |
| - Nok Khao Khamae | performed by | Lek Cha-aumngam |

Clarinet

| | | |
|-------------|--------------|------------------|
| - Lao phaen | performed by | Phueng Vihantong |
|-------------|--------------|------------------|

Piano

| | | |
|---------------------|--------------|----------------------|
| - Lao phaen | performed by | Sumittra Sucharitkul |
| - Lao phaen | performed by | Nutcha Pancharoen |
| - Nok Khamin 3 chan | performed by | Nutcha Pancharoen |
| - Nok Khao Khamae | performed by | Nutcha Pancharoen |

Saxophone

- | | | |
|------------------|--------------|---------------------|
| - Lao phaen | performed by | Wichit Hoothai. |
| - Lao Duang Duan | performed by | Tawan Subsaenyakorn |

Folk Guitar

- | | | |
|------------------|--------------|--------------------------|
| - Lao Duang Duan | performed by | Chaiyapuk Pattrarachinda |
|------------------|--------------|--------------------------|

Electric Guitar

- | | | |
|--|--------------|-------------------------|
| - Jingjokthong | performed by | Jiraded Setabandhu |
| - Manora Boochayan from Ek-karong Suite | performed by | Chirapan Aungsawanon |
| - Kaman SaiYok | performed by | Woratep Rattana-umpawan |
| - Lao Duang Duan | performed by | Jeadsada Sukparamorn |

Classical Guitar

- | | | |
|------------------|--------------|-----------------------|
| - Lao Duang Duan | performed by | Hucky Eichelmann |
| - Loa kroun | performed by | Hucky Eichelmann |
| - Chaozen | performed by | Hucky Eichelmann |
| - Lao phaen | performed by | Kiratinant Sodprasert |

Studying the literature review on Western musical instruments used to play Thai songs reveals the history of Thai song performed with various kinds of Western musical instruments, either in solos or in military band, which can perform so well and harmoniously mix the Thai being with the Western with Thai people's intelligence in application and innovation to make Thai melodies compatible with the playing characteristics of Western instruments.

3. History of classical guitar

It is believed that the history of the guitar began in the ancient Near East. There, the archeologists found instruments and representations of them that served as landmarks or guideposts in the relatively uncharted territory of the guitar's beginning.

Among the artifacts excavated from Babylonia, the most relevant were the clay plaques dated (1900-1800 B.C.) These showed nude figures playing musical examination of the instrument on the plaque shows it to have a distinctly differentiated body and neck. Its back is undoubtedly flat ; the manner in which it rests against the priest's chest precludes the possibility of its being bowl-shaped. It is clear that the right hand pluck the strings. The number of strings is unfortunately not clear but on another plaque, at least two strings are shown on the instrument. Evidence of guitar-like instruments has been noted in Assyria, Susa (an ancient city north of the Persian Gulf : capital of the Persian Empire), and Luristan.

In the earliest days, the only plucked string instrument in Egypt was the bow – shaped harp. Later, a necked instrument with carefully marked frets, probably made of gut, wound about the neck. Eventually, some of the features and characteristics would combine in a later instrument, one would be the predecessor not only of the guitar but of all necked string instruments, both plucked and bowed. Further developments made this instrument even more similar in form to the guitar.

There was a distinction made between *Guitarra Latina* and *Guitarra Morisca*. The latter has been brought by the Moors, hence, its name. Its soundbox was oval and it had many sound holes on its soundboard. The Arabs, passing through Egypt on their way to complete the great Muslim conquest of North Africa and Spain, may well have transmitted the cardinal features of this design to the instrument makers of Western Europe. It is equally possible that the first Spanish guitars were a European development. Certain is only that the Arabic influence in Spain prepared the ground for the advent of the guitar.

The *Guitarra Latina* however, did have curved sides and was thought to have come to Spain from some other European country. It was this type that undoubtedly developed into the modern guitar.

The popularity achieved by the guitar can be attributed to the nomadic nature of the troubadours. The guitar could have arrived in Spain from Provence by way of Catalonia. Once there, the guitar could have crossed to Spain in the hand of itinerant Spanish troubadours. Those troubadours in medieval Europe, whose incessant travels and performances, enriched musical culture in general and gave great impetus to the spread of the guitar on the continent.

Until the Middle Ages, a significant information on the guitar and its lineage has had to be drawn from painting, sculptures relief. Heavy reliance on indirect evidence is unavoidable.

Beginning with the sixteenth century, however, we find much more direct evidence in the form of instruments that exist to the present day. Sixteenth century guitars are described as *vihuela* from the time of Luis Milan, *Rizzio* guitar from France, *guitarra battente* from Italia.

Apart from the notable exception of Maurice Ohana, few modern composers have been tempted to write for these special instruments.

In past centuries, adding extra strings to stringed instruments usually in time spelt doom for the instrument. These current variants of the six – string guitar will no doubt linger on, but it seems certain that the standard six – string classical guitar will be dominant for many years to come. The number of talented players of the instrument, its general acceptance in all musical circles throughout the world, and the size of its repertory, all continue to grow at a staggering rate.

From Spain, occurred another instrument : the *vihuela*. Originally, the *vihuela* was associated to a small four and five – string *guitarra*. At the same time, the sixteenth century saw the lute (fig. 3) emerge as the favorite instrument of the aristocracy in nearly all of Europe. Spain was a notable exception. In this country, the lute had become associated with the Moors and their oppressive rule. The Spaniards did not readily take to the instrument. They did, however, appreciate the music that was written for it, hence the search for a means by which the music could be performed on an instrument other than the lute. The aristocrats turned to the popular *guitarra* with its four double strings. However, a guitar with only four strings did not have resources adequate to meet the requirements of complex, polyphonic music. In addition, the nobles of Spain were disdainful of the guitar as it was then an instrument of the common people. To solve these problems, the four – string guitar was enlarged and given six double strings, turned in the same manner as the present six – string

guitar with the exception of the third string, turned a half tone lower. This was the instrument that came to be known simply as vihuela.

The four – string Egyptian guitar, once arrived in Europe, underwent a considerable change in form. The number of strings became variable, passing from three, four, and five strings. However, the four-string guitar emerged as the most popular by the end of the medieval period.

In the 15th century, the terms *chitarra* and *chitarino* (Italy), *guitarra* (Spain), *quitarre*, *quinterne* (France), and *gyterne* (England) referred to a round – backed instrument that later developed into the mandolin. Only in the 16th century did several of these terms come to be used for members of the guitar family. [Tyler James, 1997]

All of its four strings were double in most of Europe with the exception of Italy, where the first string remained single, and the tuning of the Italian instrument differed from the standard system. Whereas, the general practice was to tune the lowest course in octave, with the remaining three each tuned in unison, the Italians tuned the two lowest courses in octave, the remaining double course in unison, the first string being single. Both systems used the tuning G, C, E, A most frequently.

In Spain, there appeared to have been two main tuning systems for the four – string guitar. The first tuning was G, D, F#, B. This tuning was more suitable for old ballads and *musica golpeada* (strummed music) than for music of the present time. The other tuning is identical to the tuning of the first four strings of the modern guitar.

In the Middle Ages, the co – existence of three, four and five string guitars was noted. By the fifteenth century, the four – double strings instrument excelled in popularity. In the sixteenth century, it in turn was gradually replaced by the five double string guitar.

The first evidence of a true five – string guitar is an Italian engraving in the fifteenth century. The instrument, itself is at least as large as its modern counterpart, the soundbox appears to be larger than that of the present day guitar. Its fine construction draws our attention to the excellent craftsmanship for which Italian luthiers of this period were known.

The five – string guitar had a derivative known as the *guitarra battente* (fig. 6). It is characterized by a soundbox the back of which curves gently outwards (fig. 7) instead of being simply flat. It has a bridge with foliage designs at each end. It had tied – on gut frets and a lute – like bridge glued to the soundboard. The back of the soundbox is decorated with white stripes. These motives were to become very popular later on. In its earlier days, the *guitarra battente* was primarily a strummed instrument. By the beginning of the sixteenth century, it became a plucked in addition to being a strummed instrument. The popularity of the *guitarra battente* is attested to by its frequent representation in paintings.

The same observation on the taste for decoration holds true for the French Rizzio guitar. It is decorated with tortoise shell, ivory, mother of pearl and ebony.



Example 20 Guitarra battente (five – string guitar)

In conclusion : the five – string guitar came to being as a result of the development and transformation of the four – string guitar. The tuning of the five – string instrument was A – D – G – B - E as on the five first strings of the modern guitar. Since the tuning of the four – string guitar was the same as that used on the first four strings of the modern guitar, the low A string was the later addition. The five – string guitar emerged from Italy to its acceptance and increasing popularity throughout sixteenth century Europe.

Decidedly, the most important factor in the development of guitar was the addition of the sixth string. It was without doubt an innovation that belongs to the eighteenth century, just as the five – string guitar was a product of the sixteenth. The Italian origin of the six – string guitar is favored by many arguments:

- 1) The Italian guitarra battente (fig. 6-7) of the late seventeenth or early eighteenth century had an arrangement of six courses of two strings each.
- 2) A 1732 publication by J.F.B.K. Majer gives the tuning for a six – string guitar.
- 3) The first six – string German guitar made by Otto, was constructed accordingly to the Italian method.

The precise date, for when the six double strings were replaced by six single strings, is not known. But it is safe to assume that, the six single – string arrangement goes back to the middle of the eighteenth century. Toward the end of the century, the guitar with six single strings overshadowed all other types.

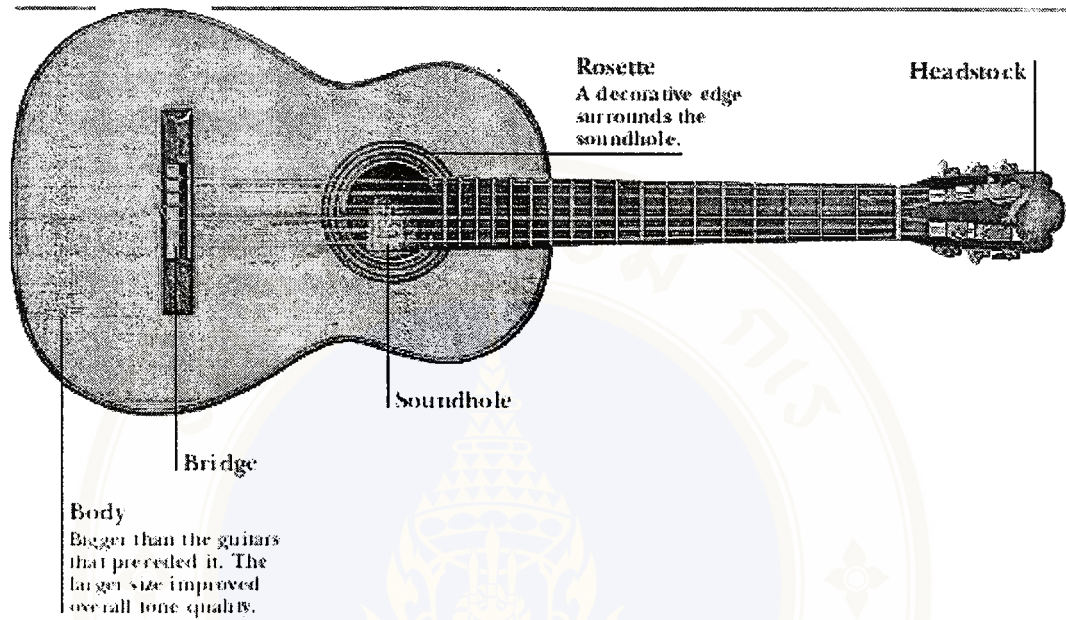
The six – string guitar had become the norm. The rosette gave way to an open hole, while the neck was lengthened and fitted with a raised fingerboard extending to the sound hole. Nineteen fixed metal frets eventually became standard. The bridge was raised, the body enlarged, and fan – strutting introduced beneath the table to support higher tension strings. Treble strings were made of gut (superseded by more durable nylon after World War II), bass strings form metal wound on silk (or, more recently, nylon floss). Tablature became obsolete, guitar music being universally written in the treble clef, sounding an octave lower than written. [Sparks, Paul, 1997]

The various trends taken by the guitar in the preceding centuries can, in retrospect, be viewed as so many roads and byways that led to one destination – the six single – string guitar. It was not until the nineteenth century that the instrument was to reach the peak of its development. The acceptance of the six single string guitar become universal, spreading not only to every part of Europe but to the American continent as well.

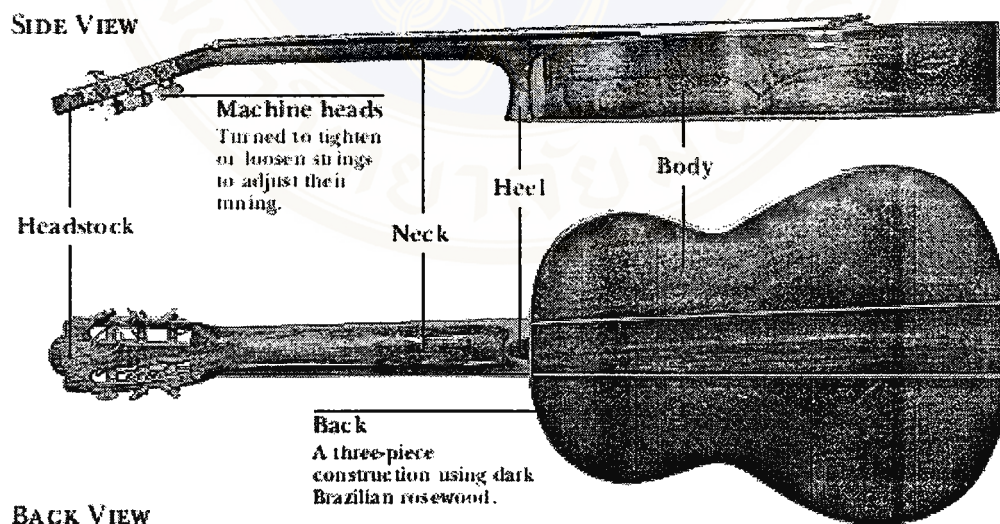
Changes in social conditions brought about by the Industrial Revolution contributed to a growing knowledge of the instrument. Improved means of transportation enabled concert artists of travel more widely than before. Railways were spreading throughout the continent, and extended concert tours gave many guitarists unprecedented opportunities to perform before large audiences. This was the era of great guitar virtuosi whose worldwide concretizing helped lay a firm foundation for the instrument's remarkable popularity in the twentieth century.

Paralleling Tarrega's achievements were developments in guitar construction. Just as his approach to guitar playing laid the foundation for more advanced practice, so the work of the celebrated guitar maker Antonio Torres Jurado (1817 – 1892) led directly to the basic form of the guitar in which it is now known. He placed great emphasis on the importance of the top soundboard in the production of tone, and he perfected and may even have invented the use of fanbracing under the soundboard to enrich the sound. He standardized the string length to 65 cm, the measure still in use today. He also standardized the modern pattern of fingerboard – wider and thicker than that on earlier instruments – and a pattern of tied bridge almost identical to that found on all classical guitars today. The Torres guitar was so obviously superior to anything else in its day that its example changed the pattern of guitar building, first of all in Spain and eventually worldwide.

Torres Guitar



VIEWS



Example 21 Torres Guitar

Torres innovations resulted in the foundation of a true Spanish school of guitar making whose membership eventually included the most important luthiers of the late nineteenth and early twentieth century. One of these was the Ramirez family.

There are two basic reasons for the tremendous popularity of the guitar today. The first and more obvious one is rooted in phenomena that belong exclusively

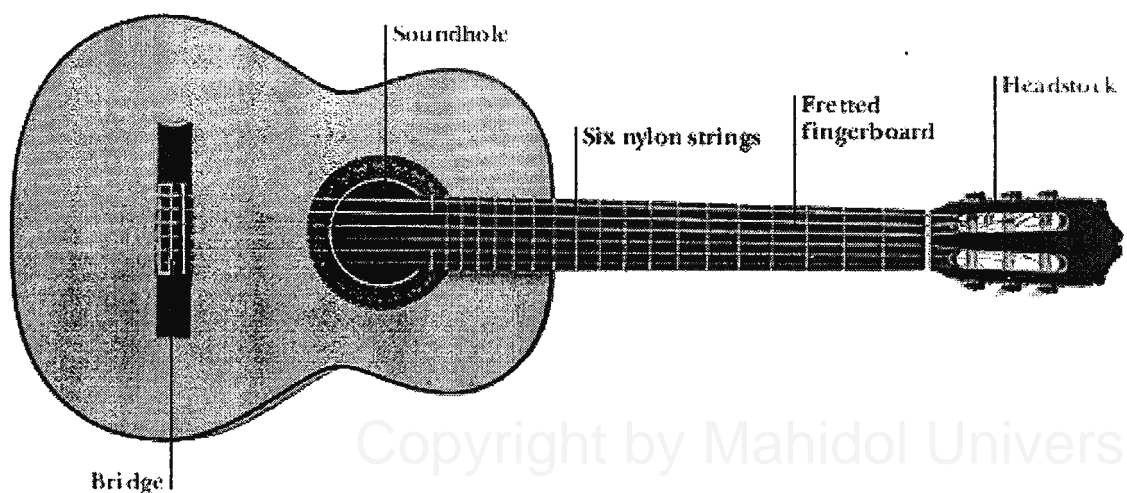
to the twentieth century. The revolutionary technological progress and the development of mass media communications and faster, more efficient modes of transportation are its more notable aspects. Radio, television, the recording industry, communications satellited, jet travel et al have contributed to speedy global exposure of the Instrument. Musicians are now able to concertize all over the world in the course of one concert season. They are able to reach huge audiences – not only those actually present at a performance but those who view television, listen to broadcasts and to phonographs recordings, and millions of those using the Net with computers. More people are, therefore, drawn into the circle of participants whether as composers, performers or listeners ; more opportunities are created to arouse interest of the guitar.

The second reason, though less dramatic, is not less significant. It is an extension, a natural consequence of the developments that have taken place in past centuries. It will be recalled that by the end of the nineteenth century, guitar technique had been brought by Tarrega to the point where it was truly fine art, ready for the next step into what we know as modern technique. The great guitar makers, most notably Torres, had developed an instrument which, with slight variations, retains to this day the classic form of the guitar. These crucial events simply had to lead to the full realization of the guitar's potential of the twentieth century.

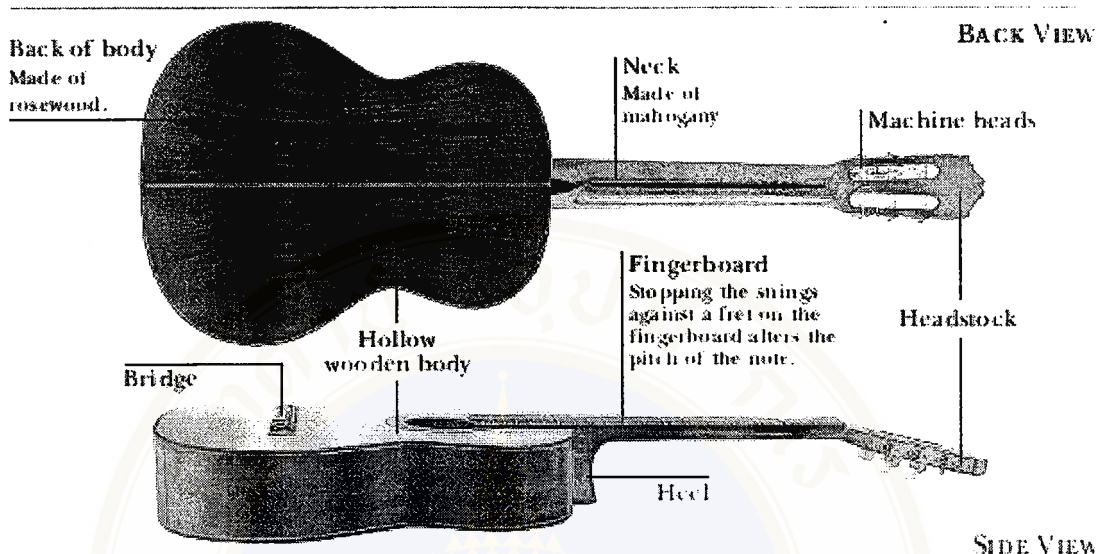
The monumental achievements of the Spanish school are perpetuated in the guitars of Santos, Hernandez and José Ramirez de Calaretta. A prominent German luthier of the twentieth century was Hermann Harser, whose fine instruments are used by many of today's concert guitarists.

The traditions of the past in guitar construction have been respected and altered in the interests of better instruments. Technology and innovation are responsible for the adoption of nylon strings to replace the old ones made of gut. This has particularly revolutionized guitar playing. Because the new strings are much stronger. Require less frequent tuning and produce better sound, they are more practical and more desirable.

Classical Guitar



VIEWS



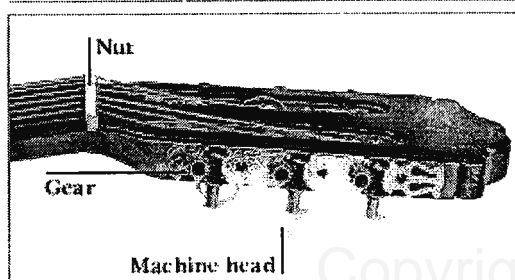
Example 21 Modern Classical Guitar

At present, the internationalization of the guitar is complete. The instrument is tough throughout the world. After World War II, the guitar became incredibly popular in Japan and the country has produced a great number of guitarists, teachers and guitar makers.

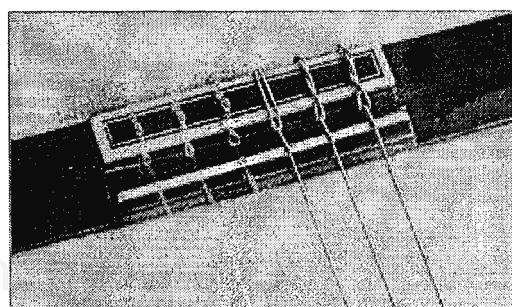
Almost everywhere magazines dealing with the guitar are published and available. International journals on guitar now exist and prints articles on guitar activities throughout the world : The classical Guitar Magazine, published in England, and The Guitar Review, published in New York, have a worldwide circulation and are Guitar societies have grown everywhere.

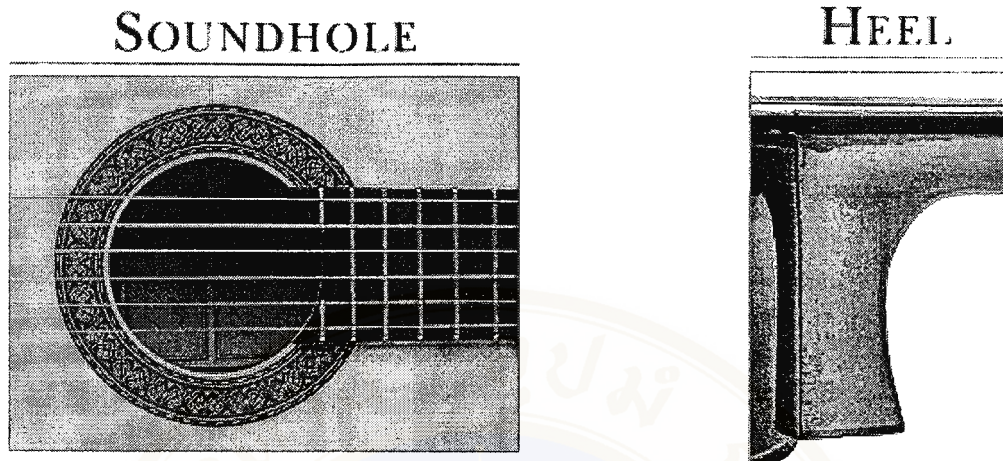
The burgeoning of societies, associations and organizations devoted to some facet of other of guitar activities bears further witness to the universal interest in the instrument. These organizations present young guitarists in recitals, encourage study, dedicate themselves to a great. Number of guitar recitals have multiplied as competitions held on both notional and international levels.

HEADSTOCK



BRIDGE





Example A part of modern Classical Guitar

It is believed that the history of the guitar began in the ancient Near East (Babylonia). In Egypt and Rome, instruments had features that could be the predecessor of the guitar. The *Guitarra Morisca* was brought by the Moors in their conquest of Spain. However, the *Guitarra Latina* is thought to be the type that undoubtedly developed into the modern guitar. In the Middle Ages, the co-existence of three, four and five string guitars was noted. By the fifteenth century, the four-double strings instrument excelled in popularity. In the sixteenth century, it in turn was gradually replaced by the five double string guitar. Sixteenth century guitars are described as *vihuela* from the time of Luis Milan, *Rizzio* guitar from France, *guitarra battente* from Italy, some are still in existence. Composers for these instruments wrote mostly in tablature notation. Italy was the capital of the guitar world of 17th century. In France, the guitar became the instrument of the nobility but the Spanish school of guitar making did not begin to flourish until the end of the eighteenth century. Italian composers wrote a substantial number of works and, like the guitarists and even guitar makers, traveled widely. The most important factor in the development of the guitar was the addition of the sixth string during the middle of the development of the guitar was the addition of the sixth string during the middle of the eighteenth century. During the 19th century, changes in social conditions and improved means of transportation contributed to a growing knowledge of the guitar and enabled performers to travel widely. Guitar music flourished in nineteenth century Spain. A. Torres gave the basic form of the guitar in which it is now known. During 20th century, the revolutionary technological progress and the development of mass media communications and faster, more efficient modes of transportation are responsible for the tremendous popularity of the guitar.

CONCERNED RESEARCHES

I have reviewed and searched for both domestic and foreign researches that are related to my research. However, only foreign related researches can be presented according to following 4 issues:

1. Jacques Serge Landry (1993) from University of Miami, The classical guitar in Puerto Rico.

This study, guitar music in Puerto Rico from 1821 until modern times, includes profiles of the first Puerto Rican classical guitarists, composer, and guitar makers. A historical overview of music on the island is presented to illustrate in which context the guitar in Puerto Rico evolved since its first ancestor was brought on September 19, 1512. Interviews with outstanding Puerto Rican composers and guitarists are also included as well as a selected listing of compositions for the guitar and the foreign guitarists who visited Puerto Rico since 1934. Information was obtained from composers, guitarists, personalities directly involved with the guitar in Puerto Rico, and sources such as articles, book, and newspapers.

2. Peter E. Segel (1994) from Temple University, The role of Andres Segovia in re-shaping the repertoire of the classical guitar (Spain, Manuel Ponce, Mexico).

Early in his career, Andres Segovia (1893-1987), a Spaniard who would achieve unprecedented international stature as a classical guitarist, recognized a need to enrich the repertoire of his instrument far beyond its state as of c. 1920. One of the guitarist's primary objectives throughout his career was to encourage contemporary composers to create new works for the guitar. Partly as a result of his initiatives, the twentieth century marks the first time in its history that works were being routinely composed for the solo guitar by individuals who did not already play it.

This investigation examines the state of the guitar's repertoire at the start of Segovia's career and follows this important guitarist's influence on the expansion of the literature. As a result of the lengthier and more musically ambitious guitar works of Mexican composer Manuel Ponce, as well as the almost constant presence of his music on Segovia's recitals and recording, particular attention is devoted to the symbiotic relationship between these two individuals. One, in the role of instrument virtuoso/interpreter and the other, as composer/creator, contributed to the process of 'commissioning,' composing, editing, performing, recording, copying and publishing musical composition. As a result of Segovia's immense appetite for new repertoire, this process was repeated countless times to the point that the guitar's literature would undergo a dramatic change.

Segovia's position as the pre-eminent guitarist of our century stands unchallenged. His role in the development of the literature for the instrument is not without criticism, however. As an artist of international stature he had access to most of the major composers of the twentieth century. Yet, his choice of which composers to solicit remains regrettably limited. Instead of aligning his and the guitar's fortunes with Stravinsky, Milhaud, Ginastera, Britten, Bartok, or Prokofiev, he chose Tansman, Castelnuovo-Tedesco, Torroba, Turina and Ponce. By any measure of artistic judgement, this latter group of composers demonstrate that Segovia was a world-class performer with conservative musical tastes. Thus, despite his unflagging energy and

venerable concert career, his legacy on behalf of the classical guitar repertoire falls lamentably short of his professed goals.

3. David Todd Crittenden from University of Georgia, Silvius Leopold Weiss's solo lute sonatas 20 and 33 from Dresden manuscript 2841, V. I in the sächsische landesbibliothek: a transcription from the tablature and a performance edition for classical guitar (Germany).

S. L0 Weiss's solo lute Sonatas 20 and 33 from the Dresden manuscript 284, V. I in the sächsische landesbibliothek were transcribed from tablature into modern notation and edited for performance on the classical guitar. The paper includes a survey of related literature on Weiss and of important guitar editions of his music. In dealing with the transcription (the scholarly edition), there is discussion of French tablature notation and the details of accurately rendering into modern notation. In connection with the performance edition, there is discussion of presumed errors in the tablature and suggested corrections, the French legato style of lute playing (Specifically as utilized by Weiss), and issues of transposition (by key and by octave), fingering, articulation and realization of ornaments in the guitar edition. The scholarly edition and the performance edition are given in Appendices I and II, respectively

Three movements (Bouree, Minuet and Presto) from Sonata 33 have concordances in Salzburg manuscript Lautencodex M. III 25, in the Studienbibliothek. Variance between the two manuscripts are given in the Critical notes in Appendix III. The Critical Notes also includes discussion of problems in legibility and plausible alternative interpretations of the tablature.

4. Miroslav Loncar (1996) from the University of southern mississippi, A survey of compositions for classical guitar written by Croatian composer from 1945 to 1990

Following World War II, Croatians composed a significant amount of classical guitar literature, the quality of which made obvious the need to introduce this repertoire to musicians world-wide to achieve this end, written correspondences and personal interviews with professional classical guitarists and composers of the Croatian Composer's Association helped identify published and unpublished sourced. All available materials were examined .

Composer' biographies, observations about their musical styles, and reviews of selected works for the classical guitar make up the body of this study. Included with each work are the details of its completion and first performance as a description and opinion about its style. Where appropriate, an analysis of a work is presented which focuses on the elements of melody, harmony, rhythm, texture and the presence of western styles or East-European and Mediterranean folk motives.

Having reviewed and searched for related researches, I am revealed of the research findings on classical guitar, i.e. composers for classical guitar, compositions for classical guitar, and the social context that affects classical guitar. This information enables me to conduct my further research.



CHAPTER III

METHOD OF RESEARCH

I have applied the Musicological Method to this research by studying documentary data, related textbooks and researches. In addition, data on the classical guitar in Thailand are from the interviews with classical guitar specialists. The procedure is divided into 5 steps: documentary data gathering, field data gathering, data treatment, analysis of data and presentation. The duration for this research was from June 1999 to July 2000.

DOCUMENTARY DATA GATHERING

In this research, I have gathered and searched for documentary data, e.g. the related books, theses, articles, musical scores, publications, and researches. The data are regarding, for instances, related theories, musical terms, classical guitar playing techniques; the historical background of the classical guitar, Thai songs and melodies, Western instruments used to play Thai songs. The sources of data are as follows:

- Central Library Mahidol University.
- H.R.H. Princess Maha Chakri Siridhon Music Library.
- Library of Institute of Language and Culture for Rural development Mahidol University.
- Library of King Bumibol college of Music Mahidol University.
- Central Library Chulalongkorn University.
- Internet

FIELD DATA GATHERING

The fieldwork is an important source for the research. I interviewed the 7 arrangers and concerned people, such as experts, musical academicians and classical guitar specialists as the following details:

2.1 Informal interviews with Thai song arrangers regarding the matters related to the research, such as biology, arrangement works, historical background of the classical guitar in Thailand, experience and opinions of people in the classical guitar circle in general, history and performances of important persons, public and private academic institutions, the activities that have influenced the evolution of classical guitar in the Thai society since the past till present, and the arrangement methods. The 7 arrangers I interviewed are as follows:

- Woratep Rattana-Umpawan
- Tawee Maneecharuthat
- Nalin Komentrakarn
- Kamol Achariyasart
- Sukunya Thongnumchaima
- Keeratinun Sodprasert
- Akkarach Jareannit

2.2 Interviews with guitar-knowledgeable and specialized people regarding the historical background of the classical guitar in Thailand, experience and opinions of people in the classical guitar circle in general, history and performances of important persons, public and private academic institutions, the activities that have influenced the evolution of classical guitar in the Thai society since the past till present.

DATA TREATMENT

With the Musicological Method, I have treated the data as in the following procedure:

3.1 Arrange and conclude the documentary data in Thai, then translate, arrange and conclude the documentary data in foreign languages.

3.2 Write down the interviews with the arrangers and knowledgeable and specialized people according to the tape, by grouping into the different topics determined earlier. Then verify the accuracy and completeness of data.

3.3 Check and patch incomplete issues of data obtained from the interviews.

3.4 Print and edit the musical scores obtained from the arrangers to be used in the research.

3.5 Study the arrangements of Thai traditional music in classical guitar style.

ANALYSIS OF DATA

I have analyzed the data on the arrangements of the 7 arrangers obtained from the fieldwork by studying the procedures and techniques applied to their arrangements, e.g. selection of the song to arrange, transcription from Thai melody to modern notation, selection of the scale, harmonization, playing techniques in their arrangements, etc. The data have been taken from the interviews regarding these issues. And I also have studied additional data and further made the conclusion.

CHAPTER IV

DEVELOPMENT OF CLASSICAL GUITAR IN THE THAI SOCIETY

To study the development of classical guitar in the Thai society, I have gathered data from documents and interviewing the concerned people in the classical guitar circle in Thailand regarding the historical background of classical guitar in Thailand, their experience and opinions about classical guitar, biography and performances of important persons, academic institutions—both public and private, as well as the activities effecting the evolution of classical guitar in the Thai society since the past till present.

Since the top popularity of classical guitar in the beginning of 20th century (around the year 2450 B.E.) in Spain and other European countries, there have been guitarists and composers for guitar in Europe and many countries around the world. How the world knew classical guitar is that there were famous guitarists performed tour concerts in many countries including Europe, America, and Asian countries. One of the most important persons who pushed classical guitar to be known worldwide is the Spanish guitarist named “Andres Segovia”. He went around the world to perform concerts in order to promote the classical guitar to peoples, and also went to study the classical guitar in Spain, the center for classical guitar. Sukanya Thongnamchaima (interviewed) says lots of students who studied the classical guitar in Spain during that time came from many countries, such as America, Japan, England, etc. Another cause that made the classical guitar worldwide is diffusion. In the Colonization Age, there were Spanish colonies around the world, such as some Asian countries, the South America, and the Philippines. These countries, therefore, were influenced by Spanish cultures including the Spanish native “Flamingo” music and classical guitar playing styles (Nophawat Dechprayoon, Interviewed).

An Asian country that was interested in the classical guitar and studied it seriously was Japan. After the World War II, classical guitar became well-known in Japan. Japan sent out its people to study the classical guitar in Spain so that they were able to perform concerts around the world. Moreover, Japan set up the first classical guitar factory in Asia and hired guitar makers from Spain to train Japanese guitar makers so that they could make world-class classical guitars. So, nowadays Japan is considered the center for classical guitar in Asia. Nophawat Dechprayoon says that in 1979–1980 there were about 2 million guitar players in Japan. So, musical scores, instruments, or tools concerning classical guitar were widespread because there were lots of people interested in it. Japan, therefore, was the first country that brought classical guitar to spread in South East Asia.

CLASSICAL GUITAR AND THE THAI SOCIETY IN INTRODUCTION STAGE

There is no clear evidence of how classical guitar came to Thailand. From the study, I can say that: Firstly, it came with international trade and international

relations. In the 19th century Western countries, e.g. England, France, Germany and America had power over Eastern countries by making trade agreements. Secondly, it came with the European consular ambassadorial relations and embassies in Thailand that encouraged exchange of cultures by bringing classical guitarists Thai-Germann Institute, The France Association, A.U.A. (American University Alumni) Anusorn Phothongkham (interviewed) says he has often attended concerts, such as Naciso Yapes, John William, and others, every year. , Thai-Germann Institute, the Embassy of Spain and the Cultural Exchange Project often brought in foreign guitarists to perform concerts. This is another cause that makes Thai people know classical guitar. Lastly, classical guitar came to Thailand with the Thai students who studied abroad and brought classical guitars into Thailand. Most of these students did not become actors, nor teachers. Sukanya Thongnamchaima (interviewed) says that the Thai graduates from abroad had absorbed musical art from foreign countries and brought classical guitars into Thailand when they returned. They did not work as actors nor guitar teachers, but they were businesspeople. The above 3 reasons thus are believed to be how classical guitar came to Thailand. An important organization that pushed the classical guitar to become widely known was “Siam Yamaha Music School”, established in 1966. The school brought the curriculum from Yamaha of Japan for teaching in Thailand. It also ordered classical guitars for sale in Thailand so that classical guitar became more well-known to the Thai society starting from Bangkok to other provinces throughout the country. Kamol Achariyasart (interviewed) says that the establishment of Siam Yamaha Music School has made people know more about classical guitar. The school has the instruments and books. Most of classical guitar learners learn from Yamaha’s textbooks. When the school taught classical guitar, Yamaha’s textbooks became widespread in Thailand. If there were European or American schools set up in Thailand, this would go another direction. But no there were not.

Long time ago, Thai people did not know classical guitar and it was not as well-known as present. There were few people interested in classical guitar though in 1956 many Western people came to perform concerts in Thailand (Aree Sukket, Interviewed). There were many guitarists coming to perform concerts in Thailand. Even Andres Segovia came for a concert in Thailand around the year 1963. But there were an audience of only 20 people, most of whom were expatriates in Thailand (Sukanya Thongnamchaima, Interviewed). During that time, every kind of guitar was not popular. There were only acoustic bands comprising a drumset, a double bass, and wind instruments. Later electric guitar joined the bands. Acoustic guitar was not classified into folk or classical, but all called as Spanish guitar. Its shape was like folk guitar but not standardized as present. It was smaller and had 6 strings. So, classical guitar was not yet widely known (Duan Srisa-ard, Interviewed). Classical guitar was not familiar to Thai people. Nobody knew how it was different from folk guitar. Sometimes it was played too long with no singing. Thai people at that time much preferred folk guitar to accompany the singing. “If we asked common people whether they know classical guitar, they would ask us how it looked. This is because classical guitar has just took part in Thailand” (Kamol Achariyasart, Interviewed). There were few people who had a chance to know and were interested in classical guitar. Most of them first heard it from the records played at department stores or record stores. There were a few of cassette tapes or records of classical guitar play. Most of them for sale were John Williams’s, Julian Bream’s and Segovia’s produced by Deutsche

Gramophone Co., Columbia Co., Sony Co., etc. Most of the knowledge about classical guitar play was from the concerts. After the concerts finished, interested people went to the back of stage to ask for the guitarists' advice, such as how to play with the right technique. Another source of knowledge was from listening to the records and searching at foreign cultural institutes in Thailand, such as Goethe Institute, British Council, France Association, and AUA. These institutes' libraries provided cassette tapes and records to the public. Anyway, records were not allowed to be taken out the libraries, but cassette tapes were allowed (Kamol Achariyasart, Interviewed). There were a few of musical scores and textbooks for playing practice. Orders must be placed to abroad. It took 3–6 months by first bringing a catalog to place an order at bookstores, such as Duang Kamol or Wilson (Anisorn Phothongkham, Interviewed). Duan Srisa-ard (interviewed) says that in the past there were few classical guitar textbooks. There were only 2–3 Yamaha's textbooks. No general bookstores ordered them for sale. Later when teaching began, lots of people became interested and the bookstores began to order for textbooks. Wilson in front of the Central Post Office and Thai Bundo at Daimaru Department Store sold textbooks of classical guitar music collection from Japan. When someone came in to place order, the stores noted down the name of the books and then ordered a big lot for sale. Since then there have been more classical guitar textbooks. Vitthaya Vosbien said he and his friend Panich Laphanan received foreign magazines from Wilson bookstore during the early period. Later when less magazines were ordered, the store wanted to stop ordering. He himself admitted to receive all of the magazines.

Aree Sukket (interviewed) says she first listened from the records and did not believe that one player could do it, so became interested. After that, she ordered classical guitar scores and textbooks from Poland to practice by herself. At that time, there was no standard teaching course. She practiced with her own interest. And around 1957 she performed a guitar concerto in D Major scale of Antonio Vivaldi at the National Museum with the Royal Thai Navy Orchestra, conducted by Piyaphan Sanitwong, for raising the fund of Navy School of Music.

Anisorn Phothongkham (interviewed) says he had the experience of playing rock electric guitar with friends for 4–5 years, then became bored. Once he had an opportunity to watch a concert played with classical guitar for half an hour. He liked it because of the beautiful sound. But he did not know how to play. Then the following day he searched for textbooks concerning classical guitar practice and could bought one at Sanam Luang. But the book was in English. So, he bought a dictionary for translating because he was not fluent in reading the English language. And he practiced according to that book. "If I can't read the scores, I'll go to my friend Nop Sothipan."

Duan Srisa-ard (interviewed) says he had an opportunity to play music at the military camp in Nakorn Ratchasima and at other places. The songs played were up-to-date popular Western songs. But he later quit because was tired of playing such transcribed songs. He then studied the arrangement of harmony at Siam Yamaha Music School, Sukhumvit. During that time, the school had just begun teaching. It held a classical guitar contest. Duan intended to apply for the competition, so bought a Yamaha's classical guitar textbook for practice. And he become more interested in classical guitar. "I was so excited when I could play it. At the beginning I was amazed why one player could play many sounds and play harmony. It may be played repeatedly."

Sathian Siangsuebchart (interviewed) says he had experience from playing electric guitar. Anisorn, his friend, brought me a record of classical guitar played by Siegfred Behran. And he listened to it for the first time. "I was surprised! A man played like many men played." After that, he quit the band and paid full attention to playing classical guitar seriously.

Kamol Achariyasart (interviewed) says he was interested in guitar because he first heard from the record played at a record store in Yaowarach. Then he asked the seller about the instrument played. "He said one guitar was played. Oh, how can only one guitar be played like that?" He then bought the record for deep listening. But he had no record player. So, he recorded it onto a cassette tape to listen. When the tape was tired out, he reproduced another new one.

Nophawat Dechprayoon (interviewed) says he started playing classical guitar in Prathom 3 (primary school). Then he entered Saint Gabriel School and wanted to practice more deeply. He had a chance to meet Phanich Laphanan and Yuenyong Ophakul who were interested in classical guitar, too. He was impressed by the concert of Vitthaya Vosbien. He practiced the guitar mainly from the transcribed notes. At that time, there was no teacher for it. He received advice for practice from seniors. During that time, there were less than 10 people in Thailand who were interested in classical guitar because it had just taken part for short time. Guitar should have existed for long, but no one really knew its playing techniques. They must do by trials and errors and must have serious attention to learn. When Nophawat graduated from St. Gabriel School, he went to study the classical guitar in England.

Kiratinant Sodprasert (interviewed) says the inspiration for his interest in classical guitar is when he was walking in Central Department Store, Silom, he heard a song played with classical guitar. He then stopped walking to listen to the song with good attention. He only knew that it was a very beautiful music but did not know what kind of musical instrument used to play. He then went to the record store and asked a staff which record the song was from, so he became to know that it was a record of classical guitar solo by John Williams, an Austria classical guitarist. The song name was "Recuerdos de la Alhambra". He bought the record for 70 baht. He much appreciated the beauty of classical guitar music. He got the records played all day and imagined himself playing music. "That's it... my life."

Vitthaya Vosbien (interviewed) says after playing folk guitar for a while, he once listened to a song played with classical guitar from Chula Radio Station and was impressed by such interesting technique and performance because it was not like what he experienced. He then began to learn classical guitar for the first time with Anisorn Phothongkham.

CLASSICAL GUITARIST IN THE INTRODUCTION STAGE: SATHIAN SIANGSUEBCHART

An important person of the first generation is Sathian Siangsuebchart who made Thai people know more about the musical instrument named classical guitar. He had done several concert performances and had well-known students in the classical guitar circle, such as Kamol Achariyasart, Phanich Laphanan, Khet-aran Lertphiphat, etc.

Sathian Siangsuebchart was born in 1948. He was an art vocational student. He became interested in classical guitar when he was 18 years old by the recommendation from a senior friend named Anisorn Phothongkham who brought

him the record of classical guitar played by Siegfried Behran. He listened to it for the first time and liked it. And then he aimed at studying the classical guitar by himself. He never learned from any teacher because there was no one knew classical guitar before. He spent his time by self study, asking knowledgeable persons in the related field. "I liked it very much. Unless you like it you cannot play it. It is difficult and needs time for practice. And it gets more difficult when there is no teacher." (Sathian Siangsuebchart, Interviewed)

Sathian entered a guitar contest of Siam Yamaha Music School in 1972 and was the winner. Judges are Somjet Julanakoset, Aree Sukket, Piyaphan Sanitwong, Anisorn Phothongkham, and Udom Thongkham. Later he became a part-time classical guitar teacher at Siam Yamaha Music School, Thonburi, and in the Department of Music, Faculty of Education, Chulalongkorn University until the year 1974 he quit to open his own guitar teaching studio near Goethe Institute, Tha Pra-athit (Pra-athit Pier). He performed many concerts at Goethe Institute because he was supported by the institute for place, equipment, musical instruments and scores. The institute supported Sathian to seriously play guitar by ordering his required musical scores from Germany (Sathian Siangsuebchart, Interviewed). During the years 1974–1975, Sathian held several concerts at Goethe Institute and was on air on Channel 4 Bangkhunphrom, on radio stations and so on (Kamol Achariyasart, Interviewed). The concert with Bruce Gaston was attended by most people than ever. The auditorium was so crowded that additional speakers had to be connected to outside. Sometimes he was invited to play at Chulalongkorn's auditorium (Sathian Siangsuebchart, Interviewed). Moreover, he was invited to perform concerts at the National Museum; Silpakorn University, Bangkok and Sanamchandra Palace Campus, Nakornpathom; Thammasart University and in a concert in Chiangmai with Uab Sanasen.

Sathian received a scholarship from Sathiankoset-Nakhapratheep Foundation for musical study. Because during that introduction stage of classical guitar in Thailand there was no specialist who could teach, Sathian had to study how to play guitar by himself, studied musical theories with Narong Maneekhao and reported the result of practice or composition for guitar to the committee of the foundation, e.g. Uab Sanasen, Piyaphan Sanitwong and Aree Sukket, who administrated and gave advice monthly.

Sathian's important concert is the guitar concerto in D Major of Antonio Vivaldi with the Royal Thai Navy Symphony Orchestra, conducted by Weeraphan Woklang. The concert was broadcast by every television channel. Sathian Siangsuebchart (interviewed) says he was excited because it was a live television broadcasting. He had to practice hard and be very well-prepared in order to perform best. And the performance was a success. Later Sathian was invited by the Art Council to perform a full program concert at Pacific Asia Museum, California, USA. In that occasion, he also brought his own sculptural works to show there. A short time after that, he had less shows and changed his life to work on sculpture, the field he studied. His works were widely accepted and won a lot of prizes.

YAMAHA MUSIC SCHOOL

In the time that classical guitar was not as well-known as present, public academic institutions did not seriously provide musical courses. Siam Yamaha Music

School was the academic institution for people who liked and were interested in playing guitars, such classical guitar, folk guitar or electric guitar. Siam Yamaha Music School's curriculum made by Mr. Koizumi in 1973 was brought from Yamaha of Japan. It emphasized on practice of classical guitar. Duan Srisa-ard was appointed Head of Guitar Academy in succession to Anisorn Phothongkham. There were few classical guitar teachers. And they did not really know the classical guitar play. Siam Yamaha Music School then needed to train its teachers by having Mr. Koizumi come to train on playing skill, knowledge and understanding of songs, etc. for better understanding and uniformity of playing techniques twice a year, i.e. around March or April and in October (Duan Srisa-ard, Interviewed). During the training of Siam Yamaha Music School, the teachers, guitarists and guitar teachers participated and met one another to exchange their experience and knowledge (Phanich Laphanan, Interviewed).

Besides the semiannually training, Siam Yamaha Music School's teachers had to pass grading examinations of Yamaha Institute to get certificates that certified the ability level of each teacher. This made it easy to arrange the training groups and also raised up the standard of teacher's ability. Duan Srisa-ard, Head of Guitar Academy and Khet-aran Lertphiphat and Wanchai Morawong, assistants tried to push every teacher to pass the grading examinations. The staff teachers of the school must pass Grade 5 of Yamaha (Duan Srisa-ard, interviewed). Those in first batches who passed Grade 5 were Duan Srisa-ard, Phanich Laphanan, Vitthaya Vosbien, Somchai Khanom and Phornghong Thongthaem. Later there were new batches of students who passed the advanced grades, i.e. Tawee Manecharuthat, Ratchaphon Wattanawanyu, Waiyawuth Phenphongsa, Narest Thanakamolnan, Baworn Makhawong, Manrat Saengsawangwattana, Jerdjaree Chomsewi, Preecha Sattayanusakkul, Manoon Phloypradab, etc. In 1992 Manoon Phloypradab was the first person in Thailand who passed Grade 3, which was the highest grade of Yamaha.

Manoon Phloypradab was born in 1965 in Nakornsawan. He started learning music at Siam Yamaha Music School. He passed Grade 3 examination, the highest grade. In Grade 3 examination, there were committee from England in charge. For Grade 1 and Grade 2, the school reserved for superb musicians whose performances were accepted worldwide, e.g. John Williams, William Hank, etc. Manoon had performed many concerts, e.g. at France Association, AUA, Art Gallery of Chiangmai University, etc. He has works of arrangement and instrumental classical guitar performance publicized to upgrade this kind of music. His arrangements are northern domestic songs, such as the ancient "Long Mae Ping" song (Nation Weekend, 18–24 November 1994), and Thai songs, such as "*Khangkhao Kin Kluai*", "*Khamen Sai Yok*", "*Lao Phean*", etc. They are played with classical guitar and northern domestic musical instruments in combination with classical guitar (Manoon Ploypradab, Interviewed). This album is titled "Thai Songs in Guitar Style No.1 – Thailand My Love".

The teacher training and grading examinations of Siam Yamaha Music School are the effort to develop knowledge and ability of the teachers. Another important activity that promotes classical guitar for being well-known is the Yamaha Guitar Festival contest. The first contest was held in 1972. Sathian Siangsuebchart won the first prize. The contest in the early years was not categorized until 1978 when the contest was categorized into Classic Section and Free Section. Later it was categorized into Classic Section, Free Section and Vocal with Guitar Section for a

band of 1–4 members respectively. The contest was annually held up to now. This gives an opportunity to the school's students and people interested in classical guitar to show out their abilities, and it is a drive for evolution of classical guitar circle. Each year's winners group together to play at various places, such as at contests, and on show at schools. During 1978 public became aware of classical guitar. They could classify guitars into classical and folk. They know how different the two kinds are. This is especially because of the media that put much effort in public relation for guitar contests of Siam Yamaha Music School. The interested people from various fields filled up the contest room. Every television channel broadcast the news and every newspaper posted about the first day of the contest (Duan Srisa-ard, Interviewed).

Panich Laphanan (interviewed) says about Yamaha Guitar Festival contest in 1978 that he participated in the semi-final round was held at Ambassdor Hotel. "There were lots of audience. The auditorium was filled up. Media, every TV channel and every newspaper said about the contest. It made me feel that there were a lot of people interested in guitar."

I would like to present the information about the winners of Yamaha Guitar Festival contest in Classical Section during 1972–1999 as the following list:

Winners of Yamaha Guitar Festival contest in Classic Section during 1972–1999

| | |
|------|---|
| 1972 | Sathian Siangsuebchart |
| 1973 | 2 nd Prize Winners Duan Srisa-Ard |
| 1974 | Tao (anonymous) |
| 1975 | No Competition |
| 1976 | Vitthaya Vosbien |
| 1977 | Kamol Krachangwongchai |
| 1978 | Phanich Laphanan |
| 1979 | Weerasak Srisa-Ard |
| 1980 | Araya Tunchittiwat |
| 1981 | No Competition |
| 1982 | Kittisak Kulawichit |
| 1983 | Tawee Maneecharuthat |
| 1984 | Tawee Maneecharuthat |
| 1985 | Kittimai Noppakhun |
| 1986 | Woratep Rattana-umpawan |
| 1987 | Thanamas Chuasawas |
| 1988 | Prasit Pipatpunlert |
| 1989 | No Competition |
| 1990 | 2 nd Prize Winners Nalin Komentrakarn Duangchit Kosallawat |
| 1991 | Bunjong Wienpol |
| 1992 | Pichit Thaiyaunyong |
| 1993 | Duangchit Kosallawat |

Winners of Yamaha Guitar Festival contest in Classic Section during 1972–1999 (continued)

| | |
|------|--------------------------|
| 1994 | Pracha Witthayareungdash |
| 1995 | Au-Sawan Suwannarak |
| 1996 | Aon-amorn Jirojwong |
| 1997 | Siripong Keetasilapsakul |
| 1998 | Worakarn saengsomboon |

The winners from Yamaha Guitar Festival contest are allowed to participate the international classical guitar contest “Southeast Asian Guitar Festival”, which consists of Thailand, Indonesia, Malaysia, Singapore, Hong Kong, Taiwan, and the Philippines (Duan Srisa-ard, Interviewed). I would like to present the information about the participants in Southeast Asian Guitar Festival as the following list:

Participants in Southeast Asian Guitar Festival

1. Vitthaya Vosbien (1976) Indonesia
2. Phanich Laphanan (1978) Thai
3. Weerasak Srisa-Ard (1979) Singapore
4. Araya Tunchittiwat (1980) Hongkong

Another activity that Siam Yamaha Music School arranged for enhancing the guitar playing skills of its teachers and students was inviting foreign guitarists to do workshop before or after a concert. The foreign guitarists were, for examples, Alice Arizt, Leona Boyd, John Mill, and Ichiro Suzuki (Duan Srisa-ard, Interviewed). In 1979, the school set up a band named “Guitar Ensemble” consisting of 50 classical guitars, an electric bass and a flute. The initiator was Suphachai Chuanwirat, a friend of Khet-aran Lertphiphat—Assistant Head of Guitar Academy. He ever listened to a record performed by 100 guitarists, then brought the project to consult with Duan Srisa-ard and presented it to Managing Director of the company who supported it well. Then he announced to employ 50 guitarists for the band, which was to be conducted by Annop Chansuta. Then the band started practicing and went on the shows (Duan Srisa-ard, Interviewed). People selected to be member of the band were given free study courses at the school. Guitar Ensemble thus became a pool of guitar students from every branch of the school. The school brought the players to show at several places as public relations for the school and the department of guitar. The shows were held at, for instances, the National Museum; the donation program at the theater in Hadyai, Songkhla; Ambassador Hotel; Thai-Japanese Youth Center, Din Daeng; Dusit Thani Hotel on air. Most of the songs performed were Thai and Pop songs, such as Khamen Sai Yok, Lao Duang Duan, etc. arranged by many teachers and conducted by Wirat Yuthaworn, Phichai Pratyanusorn, Khet-aran Lertphiphat. Later the Guitar Ensemble was given up because of the economic problems (Tawee Maneecharuthat, Interviewed).

In 1982, Siam Yamaha Music School initiated a project of training common people to be teachers by announcement on the Daily News newspaper. It enrolled the first batch of 35 students, including Ratchapon Wattanawanyoo, for example. Students were classified into 3 groups according to the playing abilities: A, B and C. The training took 2 years. Classes were on Tuesday–Friday, morning section 9:00–12:00

for theories, afternoon section for practice, trained by Phanich Laphanan, Cherdchai Kittimahasak and Duan Srisa-ard. The next batch of teacher training project included Waiyawut Phenphongsa, Manrat Saengsawangwattana, etc. The following project of the school was to open a musical college. But the curriculum was not accepted by the Ministry of Education. Later the teacher training project enrolled those who passed Grade 6 to train by the Academy Department of Siam Yamaha Music School (Ratchaphon Wattanawanyoo, Interviewed).

When Duan Srisa-ard was transferred, Phanich Laphanan succeeded the position of Head of Guitar Academy with Phornghong Thongthaem as assistant. Academy Department arranged many activities concerning classical guitar, such as Guitar Variety where various kinds of guitar performance were shown. Later in 1991, Vitthaya Vosbien took over the position of Head of Guitar Academy.

Vitthaya Vosbien was born in 1952. He was in the early batches of Anisorn Phothongkham's students at Siam Yamaha Music School, Thonburi. He started playing guitar when he was 8 years old. He was interested in folk and popular music. When he graduated from the Music Department of Phayab University, Chiangmai. He went to study the classical guitar with Laurie Randolph in Berlin, Germany. He ever won the first prize from classical guitar contest in 1976. Then he went to compete in Southeast Asian Guitar Festival '76 in Indonesia. After returning to Thailand in December 1983, he was invited to teach classical guitar at Suphakarn Musical School. Then he was invited to be a part-time teacher at Western Music Department, Faculty of Humanities, Kasetsart University to teach practical classical guitar course until present. Chulalongkorn University invited him to teach the History of the Guitar course for Year 3 and Year 4 students in 1993 (Vitthaya Vosbien, Interviewed). He has his textbook titled "Prawat Khwam Pen Ma Khong Guitar Classic" (the historical background of classical guitar) written from his experience that he has been to musical museums in many countries, such as Denmark, Belgium, France, etc. Vitthaya's important concert was held in the 2nd Western Music Concert Fair at Kasetsart University. He performed the guitar concerto in A Major of Antonio Vivaldi with the Kasetsart University's Symphony Orchestra.

In 1992, there were 2 new staff of Guitar Academy Department of Siam Yamaha Music School, i.e. Baworn Makhawong and Narest Thanakamolnan. The main activities that enhanced classical guitar playing techniques of the school teachers were semi-annually training by Mr. Koizumi, and making of monthly "Guitar Sarn" book initiated by Vitthaya Vosbien, Head of Academy, starting from May 1993 till the last issue of February–July 1996 (Baworn Makhawong, Interviewed). In 1997, Siam Yamaha Music School had a policy of reducing the number of staff. So, there have been only 2 staff in Guitar Academy Department, i.e. Vitthaya Vosbien and Phornghong Thongthaem until now.

CLASSICAL GUITAR IN UNIVERSITIES

As the Department of Music, Faculty of Education, Chulalongkorn University taught the students the classical guitar, other universities, such as Kasetsart University, Srinakarinvirot University –Prasarnmit Campus, etc. began to open classical guitar teaching. Department of Music in the universities invited experienced and capable guitarists to be part-time teachers. Persons who were assigned part-time

classical guitar teachers in universities from the past up to present are as the following list:

Faculty of Education, Chulalongkorn University: Sukanya Thongnamchaima, Sathian Siangsuebchart, Kiratinant Sodprasert, Nophawat Dechprayoon, Phanich Laphanan and Hucky Eichelmann. At present, Kiratinant Sodprasert is the classical guitar teacher.

Faculty of Fine and Applied Arts, Chulalongkorn University: Nophawat Dechprayoon, Kiat Eksilp, Phanich Laphanan, Bupavan Theeravanvilai, Sukhaphat Chotiksathian and Hucky Eichelmann. At present, Bupavan Theeravanvilai and Sukhaphat Chotiksathian are the classical guitar teachers.

Department of Western Music, Faculty of Humanities, Kasetsart University: Vitthaya Vosbien, Phanich Laphanan and Suphot Yukonthorawong. At present, Vitthaya Vosbien and Suphot Yukonthorawong are the classical guitar teachers.

Music Department, Faculty of Fine Arts, Srinakharinvirot University – Prasarnmit Campus: Kamol Achariyasart and Somkiat Saiwong. At present, Somkiat Saiwong is the classical guitar teacher.

King Bhumibol College of Music, Mahidol University: Suvit Klinsmith Nalin Komentrakarn and Prayut Meenettip are the classical guitar teachers.

Faculty of Music, Silpakorn University: Ek-karach Charoennit, Vitthaya Vosbien and Baworn Makhawong are the classical guitar teachers.

CLASSICAL GUITARISTS GRADUATE FROM ABROAD

One important thing that influences the evolution of classical guitar in the Thai society is that the people interested in classical guitar went to study abroad and brought back experience, knowledge and abilities to pass on to the following generations of guitarist. Nophawat Dechprayoon (interviewed) says that Thai people who were interested in classical guitar went to study abroad. When they graduated, they brought musical scores and practice lessons back and distributed them to interested people. So, the following generation of guitarist could learn and develop more quickly, e.g. musical scores, exercises, song interpretation skill, playing techniques, good practice methods, etc. Information about the persons graduated from abroad is as follows:

Sukanya Thongnamchaima studied the classical guitar in Spain around the year 1972. After her graduation, she was invited to be a classical guitar teacher at Juventudes Musicales Institute during 1975–1977. She returned to Thailand in 1979 and was invited to be a classical guitar teacher at Department of Music, Faculty of Education, Chulalongkorn University. She has written several classical guitar textbooks. At present, she is a full-time teacher at Soon Dontree Yaowachon School (youth's music center school).

Nophawat Dechprayoon went to study classical guitar in England. He finished his bachelor at London College of Music, London University in 1979. Then he returned and became a teacher at Faculty of Education, Chulalongkorn University. Then he went to take a Master of Music in Performance in the USA. In 1982 he returned to be a teacher at Faculty of Fine and Applied Arts, Chulalongkorn University. Later in 1987, he quit being a teacher because he had other works and ran

his own business. At present, he is a teacher in Academy Department at KPN Music School of Khunying Phornthip Phornprapha.

Bupavan Theeravanvilai graduated with a bachelor degree from Faculty of Education, Chulalongkorn University and Master of Music in classical guitar performance from University of Arizona. At present, she is an instructor in the Faculty of Fine and Applied Arts, Chulalongkorn University and the music director at Chintrakarn Music Institute.

Sukhapat Chotiksathian, after graduating from Faculty of Fine and Applied Arts, Chulalongkorn University, went to study Grade 5 at Conservatoire in Madrid for one year. Then she moved to study in Alicante, in Valencie and Jose Thomas Territory. At present, she works at the Embassy of Argentina.

Kiat Eakasilapa was born in 1958 and started to play the guitar at the age of 14. From 1977 until 1981 he studied the music program at Bangkok's Chulalongkorn University, majoring in classical guitar. For 2 years he was student of Hucky Eichelmann and in 1981 he earned his bachelor Degree of Music Education from the University. During his studies he performed concerts regularly. In 1982 he enrolled at the Real Conservatorio de Musica "Oscar Espla" in Alicante where he since studies under Jose Tomas, assistant to Andres Segovia. In 1983 he was invited to perform at the Sala de Exposiciones y Congresos de Madrid. In Summer of the same year he attended the John Williams Masterclass in Cordoba and the following year the master courses of David Russell in Barcelona.

Suvit Klinsmith graduated from American Conservatory of Music, Chicago, Illinois, USA. He ever performed concerts in colleges and broadcast on PRS radio station in Chicago. At present, he is a teacher at King Bhumibol College of Music, Mahidol University.

HUCKY EICHALMANN AND HIS WORKS

Talking about foreign musicians, most people think of Bruce Gaston who influenced the production of several musical works with Fongnam Band. But talking about foreign classical guitarists who promote the activities concerning classical guitar in Thailand, we have to mention Hucky Eichelmann.

Hucky Eichelmann was born in 1956 in Salzburg in the southern region of Germany. During 1972–1979 Hucky studied his major in Guitar at the State's Music and Arts Institute, Stuttgart. He finished his master degree in July 1979. At that time, he performed guitar solo and also performed duet for the famous band "Ensemble for New Music Stuttgart", conducted by Professor Eirehart Cachoca. As a guitar soloist, Hucky traveled to perform shows in Germany, Hungary, Indonesia, Korea, the Netherlands, the Philippines, Hong Kong, Japan, and Taiwan. He had opportunities for recordings at radio stations and television stations. His grand musical performances are, for instances, "The New Aspect Promotion International Arts Festival" in Taiwan ROC (1980), "The Guitar Festival in the Old Mill Valley" in Germany (1982), "The Tage Neuer Music" at Beethoven Hall, Bonn (1983) and "The Bangkok International Guitar Festival & Series". Hucky used to teach advanced guitar course and held practical shows in Indonesia, Korea, Germany and at University of The Philippines, Manila. He has lived in Thailand since 1981. Danu Hantrakul invited Hucky to be a full-time classical guitar teacher at Sasiliya Music School. Moreover, Hucky also became a teacher at many institutions. For examples, he worked at Faculty

Fine and Applied Arts, Chulalongkorn University for 3–4 years, and in 1997 he was invited to be a part-time teacher at Mahidol University (Hucky Eichelmann, Interviewed).

Hucky continuously held several concerts every year. He played by himself and invited foreign guitarists to join the concerts. This made the classical guitar circle more colorful and people pay more attention to classical guitar. Hucky says that during his first years in Thailand Western music played a little role in the society and classical guitar was almost insignificant. A major problem in arranging a concert was that there were very few supporting organizations. Hucky tried to coordinate in finding sponsorships for setting up the concerts (Hucky Eichelmann, Interviewed). For each concert in Thailand, he invited famous guitarists around the world to perform, e.g. Siegfried Behren, Davis Russel, Georg Lawell, etc. Concerts were held at, for instances, France Association, Pheerasri Art Gallery and AUA's auditorium.

Hucky's concerts in Bangkok and other provinces are important to make the people know classical guitar. At the beginning Hucky held tour concert with his student Suphathra Intharaphakdee.

Suphathra Intharaphakdee was born in 1966. She had an opportunity to know classical guitar from a radio station. Then she became interested and learned classical guitar with Duan Srisa-ard when she was 11 years old. She won the first prize in the classical guitar contest for students in 1979. Then she continued studying with Vitthaya Vosbien. Later in 1979, she studied with Hucky Eichelmann at Sasiliya Music School. In 1983 she was selected to be the representative from Thailand to perform in the 1st International Guitar Festival in Bangkok. And she performed with Hucky in Bangkok and other provinces.

Another student of Hucky's named "Thanamas Chuasawas" performed concerts with Hucky in the name of "Bangkok Guitar Duet". They held tour concerts in Bangkok and other provinces in 1994.

Thanamas Chuasawas was born in 1972. She started to learn classical guitar at Sukhumvit for 1 year, when she was 10 years old. She knew Hucky from the program "Khrob Jakkawan" of Thanadsri. She then was interested in studying classical guitar with Hucky. Before taking Thanamas as his student, Hucky considered her basic playing first. Thanamas Chuasawas (interviewed) says about the course, "If the score is put, I've got to be able to play it even though it has never been seen. That's because I must play along with him. Though I got stuck, I must catch up with him, or else he would reprimand in German. I didn't know what he said but knew that he reprimanded me." When she was young, she was invited to be on television shows, such as Jiw Jaew Joh Lok and Samosorn Phueng Noi, to show her ability to play guitar. Later in 1987, she won the Siam Yamaha Music School's contest. In 1994, she and Hucky were invited to play concert at German ambassadorial resident. Guests from various fields in Thailand were invited to attend the concert and dinner, e.g. Khun Kamala Sukosol, Khun Amares Sila-orn, and ambassadors of many countries. Thanamas says about her feeling toward classical guitar, "When I play the classical guitar, its beautiful sound makes my mind calm. When I listen to it, I am happy. Classical music is a happy-listening music (Thanamas Chuasawas, Interviewed). Thanamas's important concert occurred with the cooperation between Seri Center and the Bangkok Guitar Society. She performed a concerto with Seri Chamber Orchestra on 31st August 1996 at Seri Center Stage. The songs performed were Concerto for

Guitar & String Orchestra in D Major of Antonio Vivaldi and Concerto for Guitar & String Orchestra in A Major of Fernando Sor.

Hucky has several albums of classical guitar performance, e.g. H.M. the King's music album "*Khuen Nueng*" in classical guitar style, recorded by Peacock Company. Hucky Eichelmann (interviewed) says that he was given permission to arrange and produce cassette tapes of H.M. the King's music. When the album is launched, there were lots of people interested. H.M. the King's music made common people know more about classical guitar. Hucky has been much impressed by H.M. the King's music. "H.M. the King's music is so beautiful. When I was on tour concert in Germany, I brought H.M. the King's music to play there. Everybody was impressed. It is so admirable that a king is a musician. I think there is no king else who has such musical abilities. And I'm proud to receive the King's permission to arrange the music for guitar solo in the album "Love in Spring"; and instrumental performance of classical guitar, such as "Jesu Joy of A Man Desiring" song, recorded by Pacific Company. The albums "Huang Khamnueng 1-2" (in courtesy of MGA) and "With Love from Asia" in cooperation with Sunflower Co. to bring the national songs and native songs from Asian countries, such as Japan, Korea, Thailand, etc. to arrange for classical guitar. The album "*Gamga-Gamga*", recorded by WEA Records reflects how deep Hucky's mind and thought are related to the Eastern and Western cultures. "Hucky looked so happy when he played the guitar. The sound of guitar seemed to come from his heart." (*Praew Magazine*, vol. 163, 10th June 1986). The techniques applied in the composition of this album create the feeling of Thai being through the imitated sound of *Sueng* and *Khaen* together with clear Eastern accent although Western instruments, i.e. violin and guitar, are used to play. The song named "*Isan*" composed by Nop Sotiphan for Hucky is one of the most outstanding songs. When we close our eyes and listen to the song, we will feel like travelling in the northeastern area, seeing the land, people and lives.

His majesty's compositions arranged for classical guitar are

- Lullaby, Falling Rain, I Never Dream, Magic Beams, Near Dawn, Lovelight in my Heart, Love at Sundown, Candlelight Blues arranged by Kate-Arun Lertpipattana

- Never Mind the Hungry Men's Blues, Dream Island and Love in Spring arranged by Samran Thongtan

- H. M. Blues arranged by Sophon Chantamitri

- Friday Night Rag arranged by Jiraded Setabandhu

The preface of the collection of His majesty's compositions indicated that The story behind this collection of His majesty's music began in 1982, shortly after Hucky Eichelmann left his native Germany to make a new life in Thailand. Hucky was struck by the richness of the music of His Majesty King Bhumibol Adulyadej, and was granted the honor of recording and releasing thirteen of His majesty's compositions arranged for classical guitar. He later played these selections for His Majesty and HPH Princess Maha Chakri Sirindhorn at a Royal Command performance.

The recording was well received by the people of Thailand, who until that time were mostly unfamiliar with the classical guitar. His Majesty's music had bridged a gap, opening the country's ears to a new instrument. The classical guitar

became so popular in fact, it is now offered for study at most of Thailand's universities.

Hucky has since toured the world, presenting His Majesty's composition to audiences from diverse cultural background, and has been overwhelmed by the enthusiastic reception. Clearly, there is a universal beauty to H.M. the King's music that can touch any listener.

This reaction inspired Hucky to record and release this new collection. To give Thai students the opportunity to learn more about His Majesty's music, the CD is accompanied by a book containing the score to all 13 arrangements. Through the Ministry of Education and the Ministry of University Affairs, each major school and university in the country will receive CD and book set.

The work will also be distributed domestically, sponsored by Bayer Thai Co. Ltd., and internationally, in cooperation with Asia Music International Ltd. All proceeds will be donated to Royal Charities of His Majesty's choosing.

Hucky's proudest events are the 2 concerts for the King. The first concert was held at Central Hotel in 1982. The next was held in 1985. This time he played H.M. the King's music, the song *Isan* that Nop Sotiphan composed, and other songs. "I was impressed and delighted to play for the King." (Hucky Eichelmann, Interviewed)

Hucky is one of the people who support and promote classical guitar activities in Thailand. He has participated in concerts and invited guitarists around the world to perform concerts. All of Hucky's students are very skillful. One of the most important historical activities of Hucky's for the classical guitar circle is Bangkok International Guitar Festival held continuously in 5 years, starting from 1983 to 1988, with the support from Women's Lions Club in Bangkok, Sasiliya Music School, France Association, British Council and Boonrod Brewery Co. The festival in the first year consisted of demonstration with telling the stories of guitar and concerts of Thai and foreign guitarists. The players in the first year festival were Suphathra Intharaphakdee, Hucky Eichelmann, Ihsan Turnagoel, Michael Conn, Georg Lawell and Michel Sadanowsky. The festival was given a good welcome by the people in the society.

The program of the 2nd Bangkok International Guitar Festival said that it was the first time in Southeast Asia that the "Bangkok International Guitar Festival" happening on 6th-8th September 1983. The first festival was so warmly welcome. It thus was a proof of increase in interest of our society and brought to the idea to hold such music festival every year. And it would develop to become a firm institution for music lovers at last. The objective of the project was to present the performance of guitars in several styles, songs, and musical entertainment.

Around the year 1981, Hucky decided to be a guitar teacher in Thailand for life. Somebody told him that what he was about to do was as crazy as growing daisies in tropical land. Hucky says, "Now I know I'm not a crazy man who wants to grow daisies in tropical land. It is possible. And it happened. My daisies are blooming beautifully. Thought there are not thousands of audience, I'm proud of myself that my effort to promote classical guitar in Thailand is not a waste at all. It has proved that what I need to do is not just a dream."

During the 5 years, Hucky had put all his efforts to make the Bangkok International Guitar Festival become the activity for promoting and developing

classical guitar in Thailand. This activity was really for Thais, the Thai society and Thai guitarist. The festival was huge and needed so much effort that Hucky did not have time to practice the classical guitar. He thought that 5 years were enough. He would like to let someone else do it (Hucky Eichelmann, Interviewed). At present, thought Hucky does not arrange guitar activities or perform concerts as often as in the past, he is a man behind the curtain who pushes new guitarists and makes the classical guitar circle keep developing. "Classical guitar has played a more significant role in the Thai society. There are teachings by private schools and universities (Hucky Eichelmann, Interviewed).

CLASSICAL GUITARIST KIRATINANT SODPRASERT

Kiratinant Sodprasert, a Thai guitarist who took a significant part in classical guitar in the Thai society, has a lot works, e.g. concert performances and arrangements for classical guitar, video series of classical guitar course, and cassette tapes and other media to promote and encourage classical guitar to the Thai society.

Kiratinant Sodprasert was born in 1957. He started to learn music from his elder brother when he was 10 years old. He was interested in playing the guitar and tried to study by himself how to play from foreign textbooks. After graduating Matthayom 3, he entered College of Fine Arts and devoted himself to practicing the guitar. He has arrangements of Thai songs, Thai international songs and international songs for classical guitar. He wrote articles regarding classical guitar in Music Road magazine. He was the expert teaching guitar for the educational program of Television Station of Thailand's Channel 11. His cassette tape albums are "*Phawang*" and "*Huang Arom 1-4*". He made a series of visual audio teaching classical guitar titled "Learn Classical Guitar with Kiratinant, vol.1,2 and vol. 3". He performed a concert of classical guitar solo "*Lao Phean*" suite at Goethe Institute in September 1996.

Kiratinant's important concerts are the guitar concerto "Concerto in D Major" of Antonio Vivaldi with Ibycus in the celebration of 250th anniversary for Antonio Vivaldi at the auditorium of the Cultural Center of Thailand, and the latest concert of "Concerto in D Major" of Antonio Vivaldi with CU Chamber Orchestra at the auditorium of Chulalongkorn University on 21st July 2000.

At present, Kiratinant Sodprasert is a part-time teacher at the Faculty of Education, Chulalongkorn University and runs Keytanant Music School in Soi Ekkamai 2, Ek-kamai Road. Kiratinant says about impression with Thai music that "I'm always aware of the Thai lives of my ancestors. Through I play the classical guitar, which is a foreign musical instrument, I still feel that I lack something proper to do. Thai music is the invaluable property representing the whole nation's feeling. But very few people taste its beauty because do not have opportunity to listen. It's opposite to foreign songs that Thai people know more and better. *Lao Phaen* song is arranged according to the *Ranard Ek* style of the great Boonyang Ketkhong . I have made it as a commemoration of a Thai who loves being Thai and with hope that the whole nation is aware of the beauty of Thai music that is second to no county in the world."

Grouping among guitarists to do activities for promoting, disseminating, and doing public relations to make the people in the society know more about and interested in classical guitar is what all the guitarists realize and pay attention to,

because nowadays media, such as television or radio aim at commercial competition and the popular music has much influence on Thai youths. So, there were formations of organizations to do activities that promote the role of classical guitar to achieve the objectives, e.g. the formation of Bangkok Guitar Quartet and the Bangkok Guitar Society.

BANGKOK GUITAR QUARTET

At first the band "Bangkok Guitar Players" was formed with 3 members, i.e. Baworn Makhawong, Vitthaya Vosbien and Woratep Rattana-umpawan. They held concerts in Chiangmai, Chiangrai and Lampang (Baworn Makhawong, Interviewed). Later Woratep Rattana-umpawan initiated to form a band in succession to his seniors. The Bangkok Guitar Quartet was then formed.

The Bangkok Guitar Quartet was formed in 1995 by a group of guitarists who desired to play the songs composed by Jeeradech Setaphan. So they grouped together to practice. At first, the name the band "Bangkok Guitar Ensemble". At that time the members were Woratep Rattana-umpawan, Worapon Rattana-umpawan, Pracha Wittayaruangdech and Sakol Siripipatkul. Their first concert was held by Chintrakarn Music Institute at Pridibanomyong Institute in July 1995. It received a lot of people's attention because it was the first time that Thai composition for guitar would be on the show.

After the concert, every member did not want the band to be temporary. So, they prepared and practiced the songs for the next concert in 1996. During that time, there were 2 times of change in member: from Woraphon Rattana-umpawan to Chalermchai Suriye and then to Karakot Mekyong, respectively. That postponed the concert from July to December 1996. This concert was held by the Bangkok Guitar Society. It was a presentation of compositions from the Renaissance up to the Contemporary. And the band had then changed its name to Bangkok Guitar Quartet or BGQ. Moreover, BGQ cooperated with the Centre for Educational Technology, Department of Non-Formal Education to record the songs performed in the 1996 concert on television cassette tape.

Later in 1997, there was another change in member: from Karakot Mekyong to Thammakorn Sarimanon. In that year, BGQ showed another advancement of the band, i.e. their arrangement for guitar duet, trio and quartet. The concert was held at Phayap University, Chiangmai, on 23rd August 1997. It received very good attention from the students and the outsiders. After that, BGQ wished to perform another concert in Bangkok with the cooperation between D&M Company and the Bangkok Guitar Society. In this concert, BGQ presented jazz songs in several styles, such as Standard, Fusion and Bop. The concert was held on 18th December 1997 at Goethe Institute, Soi Atthakarnprasit, South Sathorn Road. No matter BGQ will be formed or will perform again or not, the society has known that "BGQ will always be on the people's mind."

BANGKOK GUITAR SOCIETY

Another important organization is Bangkok Guitar Society. It was first set up by Kamol Achariyasart at Pathumwan Music School under the name "Guitar Club

of Pathumwan Music School". He brought the teachers in the school to be members and recorded classical guitar songs on cassette tapes for lending to students and teachers. Later when Kamol moved to be assistant manager and guitar teacher at Siam Yamaha Music School, Sukhumvit 71, he set up the club named "71 Guitar Studio" at Ban Phleng Music School, Soi Sri Sukri, Sukhumvit 71. Some time later, he quit the school to manage the club full-time. When the club started, there were a few members. After Tawee Maneecharuthat performed concerts as public relations for the club, the club became more well-known. The club provided knowledge on classical guitar to the public without discrimination. One of its activities was publishing bulletins for members (Kamol Achariyasart, Interviewed). In June 1997, the club was renamed to be "Bangkok Guitar Society" and relocated to 374 Soi Damrong Lathapipat (Asean Tower) Sukhumvit 71 Road, Phra Kanong Nua, Wattana, Bangkok 10110, tel. 3917071, e-mail: bgs1993@hotmail.com. The club's president is Kamol Achariyasart. The co-founders are famous Woratep Rattana-umpawan, Tawee Maneecharuthat, Nalin Komentrakarn and Thanamas Chuasawas. The club is a non-profit academic organization. So, academic institutions, publishers, presses, and media are willing to do public relations for it.

There have been lots of the club's activities since its opening in 1993. Tawee Maneecharuthat performed concerts as public relations for the club. He had many full program concerts. In the past, there were some important guitarists did like this, e.g. Sathian Siangsuebchart—a guitarist in the introduction stage. Kamol Achariyasart performed concerts at several universities to demonstrate playing the classical guitar, not big concerts, since people at that time could not listen to it (Kamol Achariyasart, Interviewed). Vitthaya Vosbien had also played big concerts for several times. Since 1993 Kamol has tried to push the Bangkok Guitar Society to have annual full concerts. There were public relations, printed program schedule, invitation card and appropriately priced tickets like concerts in foreign countries in order to reveal the Thai society that Thai classical guitarists had comparable abilities to the foreign guitarists. On 2nd April 2000, Woratep Rattana-umpawan was invited by a guitar club in Osaka, Japan, to participate their annual concert and to perform with Japanese guitarists. It is the first step that Thai classical guitarists to perform in an international concert.

The article of "*Jud Prakai*" column of Bangkok Business Post, Thursday, 1st May 1997, says about classical guitar in Thailand that:

For the classical guitar circle in our country, there are enough musicians in the introduction stage and new generations from both domestic and foreign education. When looking at "formation" to do activities together, we see very little. Actually our classical guitar circle grew up at the same time as other classical music activities. Looking back to the past 20 years, we see quite a lot of activities regarding classical guitar, including concerts, contests, curriculums at universities and schools. Our classical guitarists of introduction stage, such as Sathian Siangsuebchart, has become silent. I was lately told that Wichai Phothongkham who had several musical textbooks now works on making music with computer for karaoke. The later generation classical guitarist Kiratnant Sodprasert has his own music school, cassette tapes and videos regarding classical guitar play. Vitthaya Vosbien, after making classical guitar books, at present works at Siam Yamaha Music School. He has been distant from classical guitar and concerts for long. Differently, Kiat Ekkasilp dropped musical work to work on real estates in Phuket while Buphawan Theerawanwilai works at a music school of

Central Group. Though the new generations of guitarists have succeeded the classical guitar performance from the guitarists of introduction stage, it was not as vigorous as the past. The social environment has changed. The overall world economy looks better. But music is not growing along with the economic system of the society.

Quietly without wide public relations, the Bangkok Guitar Society has lit up the light and spirit of formation for music by the classical guitarists. Bangkok Guitar Society is a club of classical guitarists established for encouraging knowledge and abilities on classical guitar to the public. It was established in 1992. At present, Kamol Achariyasart is the president. Besides the bi-monthly bulletin "Guitar Companion" featuring classical guitar for distribution to members, the club performs House Concert among the members since the university graduated guitarists without performing often give up to do something else like recording, teaching. They have no stage and no opportunity to play music. We then give them opportunities to play.

"As I have been abroad to study and gain musical experience. For example, in Vienna people played music and concerts in churches and small rooms. Thai people prefer big room and have the musicians play for free. I, therefore, had an idea to hold House Concerts at Ban Phleng, Soi Sukri, Sukhumvit 71, and also compensate the musicians.

"After the House Concerts at schools where can hold the audience of 50 people, we think it will be appropriate to expand the concert as a big program at the auditorium of Goethe Institute. The concert "Guitar Lai Thai" will be held on 5th May. This will be the second concert of the club. The first concert was held last December. Guitar Lai Thai concert consists of classical guitar solo and duet. Songs to be played are 10 Thai traditional songs arranged for classical guitar, such as Khamen Sai Yok song. The reason why Thai traditional songs played with guitar is added by Kamol, "Our members think that most of guitar players forget Thai songs. Though they are familiar with the melodies, they don't even know the song names. If we let the teenagers play Thai songs with So Duang or So U, they won't. We think they'd better play Thai traditional songs with their popular instruments."

Kamol Achariyasart (interviewed) says about the cassette tape "Guitar Lai Thai" that the volume 1 was arranged in 1996. There were only 2,000 tapes in the first production sold to the club members, and some of which were given to academic institutions to publicize. After that, the club held the concert Guitar Lai Thai. There were many groups of interested people. Many organizations wanted to be the distributors for the cassette tape. (Additional information) Nong Taprachan bookstore sold it to foreign countries, such as Germany, Australia, Canada, New Zealand, America, etc. There were people, especially Thais living abroad, bought and took for listening abroad. They said, "When we listen to it, we become happy." If a foreigner has an opportunity to listen to a Thai song that is played with Thai musical instruments, he/she will be interested because it is strange. But he/she cannot join the play because needs to take some time for practice. But if classical guitars are used to play Thai songs, the foreigner can play the Thai song. Hence, the classical guitar—international musical instrument, is used as a medium. Charms of these songs are dependent on the guitar playing techniques. Several techniques are combined in the Thai songs. The songs thus somehow stay in foreigners' memory.

Bangkok Guitar Society held the 1st "Thailand Classical Guitar Competition" in 1998 and the 2nd one in 1999 regardless institutions. A lot of guitarists who were the club members, students and outsiders applied for the

competition. In the first year, the winner was Sakol Siriphiphatkul. The following year, the winner was Janya Phaiboonlap. Several years ago, Bangkok Guitar Society did activities to push the classical guitar circle alive, made progressive and lively, e.g. telling the history of guitarists' compositions, such as Francisco Tarrega and Isaac Albeniz; holding full concerts, publishing the bulletin "Guitar Companion" (later renamed to be "Bangkok Guitar News"), producing cassette tapes of "Guitar Lai Thai, volume 1 and volume 2", holding Guitar Lai Thai concert, holding Thailand Classical Guitar Competition, and the late activity at the beginning of May 2000—"Classical Guitar Festival 2000".

Classical Guitar Festival 2000 was held during 1st to 5th May 2000. The Bangkok Guitar Society committee wanted their members to have knowledge and skills in addition to the normal courses. Classical Guitar Festival 2000 was an academic festival by the club. It was divided into 3 programs in each day, i.e. telling about the classical guitar, giving knowledge and advice on playing techniques, and concerts by the club committee.

| Day / time | Lecture (10.00 – 12.00 a.m.) | Masterclass (2.00-4.00 p.m.) | Guitar Tecital (7.00 p.m.) |
|--------------------|--|---|---|
| Monday 1 May | Guitar's works of Paganini By Nalin Komentrakarn | By Kamol achariyasart and Woratep Rattana-Umpawan | Tawee Maneecharuthat |
| Tuesday 2 May | Baroque's Dance Music By Kamol Achariyasart | By Tawee Maneecharuthat and Woratep Rattana-Umpawan | By Thananmas Chuasawas and Nalin Komentrakarn |
| Wednesday 3 May | Guitar's composition after 19 th century By Woratep Rattana-Umpawan | By Kamol Achariyasart and Woratep Rattana-Umpawan | By Thanamas Chuasawas and Nalin komentrakarn |
| Thursday 4 May | Talk about instrument (guitar) with guitar Maker By Rak Shingsakol | By Kamol Achariyasart and Tawee Maneecharuthat | No concert |
| Friday 5 May | Guitarist meeting | Masterclass show | Guitar solo & duet ByWoratep Rattana-Umpawan and Sakol Siripipatanakul |

At present, Bangkok Guitar Society and the committee are teaching guitars and planning for next activities. Now there are more members than the past. But it is not the main objective of the club. Kamol Achariyasart, president of Bangkok Guitar Society, says, "The club does not want lots of members. The number of members is not the determiner for its progression. The number of members is not important. The important thing is how many people really interested in classical guitar are there. That would be better than having lots of members who do not pay attention to the club's activities." Bangkok Guitar Society directly teaches classical guitar. All people who apply for study at the club want to play the classical guitar. "There have been many students applying for study at the club. They told me they wanted to learn classical guitar even though they did not know the classical guitar before. It's a pride of the club." (Kamol Achariyasart, Interviewed) The project "Guitar Mini Concert" by students and interested people is held on every last Sunday of the even-number months is an activity that encourages the guitar students to perform concerts by themselves. The participants may become famous classical guitarists in the future as Bangkok Guitar Society has determined.

CHINTAKARN MUSIC INSTITUTE

Besides Siam Yamaha Music School that is one of public music school promoting classical guitar learning, Chintakarn Music Institute is another organization that has always done classical guitar performance and training activities. Bupavan Theeravanvilai, Director, is specialized in classical guitar, so able to well arrange the classical guitar activities. In 1991, Woratep Rattana-umpawan was Head of Guitar Academy. There were 6 guitar teachers, i.e. Sakol Siripipatanakul, Peerapong Chalermyothin, Worapon Rattana-umpawan, Pracha Wittayaruangdech, Panya Rukkhasirichai and Roy Sawasdithat. The school held a concert once 2 months. Teachers and students played in the same program. Foreigners were often invited for training, e.g. Alexandre Ramirez, Philippe Loli, etc. In 1997, there were lectures on the songs Etudes No. 1–12 by Heitor Villo-Lobus. He said about basic playing techniques and necessary practice techniques. The lectures were divided into 2 sessions as follows:

First Session: Etudes No. 1–6 lectured by Bupavan Theeravanvilai and demonstrated by Sakol Siripipatanakul

Second Session: Etudes No. 7–12 lectured by Kamol Achariyasart and demonstrated by Woratep Rattana-umpawan.

Later in 1998, Woratep quit the position of Head of Guitar Academy. No one had taken over his position. But the classical guitar activities of the school kept going on. For examples, on 7th November 1999, there was a classical guitar concert by Baworn Makhawong and Sakol Siripipatanakul at the performance room of Chintakarn Music Institute. And there have been continuous classical guitar shows done by teachers, e.g. on 13th May 2000 by Thammakorn Salimanon, and the latest on 20th August 2000 by Sakol Siripipatanakul and Peerapong Chalermyothin.

CLASSICAL GUITAR AND THE CURRENT THAI SOCIETY

At present, the Thai society know more about classical guitar. There are teaching and learning courses in public and private academic institutions. In the Thai youths' viewpoint, classical guitar is not much valued because of the influence of popular music from media. Knowing more about classical guitar perhaps does not mean interest in it. Phanich Laphanan (interviewed) says why classical guitar is not as well-known as it should be in the current society:

1. Common people in the society do not know classical guitar though there have been teaching courses for a long time. Most of the youths watch television programs and pay attention to popular music. "They want to learn what they see on TV. They want to be like their favorite stars." Few of the students applying for study in the school want to study classical guitar. There are none of those in other provinces. Students in Bangkok are more interested in classical guitar because they have opportunities to attend the guitarists' concerts, and especially there are media, such as cassette tapes, compact discs for them to learn the cultures of other countries. A developed city always gets first.

2. Classical guitar needs quite long time for practicing the basics. Most of the students like classical music. But when it takes long time to practice, the number of students decreases.

Classical guitar study depends on many factors, e.g. most of the students are from fairly wealthy families who can support a long period of study, and it depends on the parents' taste of this style. (Duan Srisa-ard, Interviewed) At present, the number of people who are interested in classical guitar is not less than the past. "I don't know where those people have gone." (Thanamas Chuasawas, Interviewed) Maybe, it is because of the economic problems that has forced everyone in the society to make a living and pay less attention to art works.

The Thais and foreigners' concerts have been continuously held. The classical guitar teachings of academic institutions, such as universities and private music schools still exist to produce new generations of guitarists and to keep providing the education of classical guitar though there are small groups of people who are really interested. Kamol Achariyasart (interviewed) says, "I don't play music because of its popularity, but do because I want to do. I don't care who like what kind of music because I don't play popular music. Though when I play with no one's attention, it's alright. I think I like it. Sometimes I calculated the time for playing music. If I played pop or rock music, I could not play when I became old because it would not match my age. Classical guitar is an interesting musical instrument. Even when one becomes old, he still can play it. For example, Andres Segovia, 80 years, still performs world-class concerts." And Nopthawat Dechprayoon (interviewed) says about classical guitar that the sound of classical guitar is melodious and deep. It has numerous playing styles, which can be played as melody and harmony complete in one guitar. Many people know that classical guitar is melodious, it can be played with every kind of instrument like piano. It can be taken to play everywhere, played in accompany with violin, vocals or played in solo. Classical guitar is an inexpensive musical instrument when compared to other kinds of musical instrument. This interests quite many people.

Below are from the interviews with new generation guitarists about their impression with classical guitar:

Peerapong Chalermyothin (interviewed) says that to play the classical guitar, one needs to study or learn more than playing chords, accompanying vocals or playing popular music. This may bore the player. And a problem will occur when he forms a band with friends, that is, his friends do not often practice. Then the band fails. But playing classical guitar depends on only one player. If he does not practice well, he himself will fail. One significant thing to say is that he like to perform in concerts, especially when the audience give him claps, which are very valuable to a player's mind like his.

Yuttasak Kamjornkitjakarn (interviewed) says that he likes classical guitar very much. It has lots of playing techniques. He spends 6 hours a day to practice the guitar. "When my friends knew that I listened to classic music, they said I was old, listened to classical music. They did not like it." Most of his friends like popular music. Classical guitar needs time to learn and practice. He has to concentrate and pay full attention to the performance. He intends to go for the entrance exam for classical guitar and then play great concerts in Thailand, Europe or America like the world-class guitarists.

Classical guitar has been maximally developed for its playing capability and techniques. People all over the world become interested in the guitars and are determined to study them in Spain. In Asia, Japan is the country most interested in guitar and guitar has influenced the society. There is no clear evidence of how classical guitar came to Thailand. It is presumed that there are 3 important causes, i.e. 1) It might come with the international trade 2) By ambassadorial relations —because the cultural institutions or embassies in Thailand encouraged and supported the exchange of cultures by bringing classical guitarists to perform concerts; 3) Classical guitar came to Thailand with Thai students who studied abroad then brought classical guitars to Thailand. But most of them did not become actors or guitar teachers. An important organization that in 1966 pushed the classical guitar to being widely known was "Siam Yamaha Music School". The school brought the curriculum from Yamaha of Japan. There were textbooks for practicing the classical guitar and there were classical guitars for sale and for academic purposes in Thailand. This made Thai people know more about classical guitar. Generally, there were few people who had a chance to know and were interested in classical guitar. Most of them first heard it from the records played at department stores or record stores. And there was a lack of classical guitar specialists who could give knowledge to the interested people. The classical guitarist in the introduction stage was Sathian Siangsuebchart who held many concerts at various places. Sathian's important concert was the Guitar Concerto in D Major of Antonio Vivaldi with the Royal Thai Navy Orchestra. It was broadcast on television. . The foundation of Siam Yamaha Music School and other private schools, such as Chintakarn Music Institute, Sasiliya Music School, etc. is an important factor that makes classical guitar widely known in the Thai society. Siam Yamaha Music School has arranged activities to promote classical guitar for long time. Those activities are, for examples, teachers training, guitar competitions, etc. When public academic institutions began the academy of classical guitar, the role of classical guitar became increasing in the academic circles where the graduates from abroad played an important role in teaching classical guitar in universities by providing knowledge, suggestion and experience to the students in order to develop skills in playing the

classical guitar correctly. The guitarists Kiratinant Sodprasert and Hucky Eichelmann are the persons who helped promote classical guitar to the society by doing classical guitar activities and had so many works produced. Kiratinant Sodprasert, a guitarist, has many works, such as concert performances, arrangements for classical guitar, video series of classical guitar course, and cassette tapes and other media concerned. Hucky Eichelmann, a German guitarist living in Thailand, has lots of albums, especially the cassette tapes and compact discs of H.M. the King's music that were the powerful media to make the society know guitar. There were formations among guitarists in order to do activities to promote the role of classical guitar and to publicize to the society as to make them know more about classical guitar, for instance, the formation of Bangkok Guitar Quartet and the Bangkok Guitar Society that had a lot of activities, such as telling the history and kinds of guitarists' composition e.g. Francisco Tarrega and Isaac Albeniz; holding full concerts, publishing the bulletin "Guitar Companion", making cassette tapes and compact discs of "Guitar Lai Thai, volumes 1 and 2", holding the concert "Guitar Lai Thai", and holding "Thailand Classical Guitar Competition" and "Classical Guitar Festival 2000". All of these activities have gradually increased the significance of classical guitar in the society.

There have been a lot of classical guitar lovers and interested people from the past up to now. In the past, people in the society always paid attention to and follow up with the movement of classical guitar activities. Classical guitar in the Thai society has been evolving since its introduction stage till the Thais become to know it from the activities done by guitarists and organizations. The role of classical guitar in the Thai society depends on how well the people in the society respond and recognize. Another important factor is the people in the classical guitar circle—teachers, guitarists and students, who determine how successful their promotion for the evolution of classical guitar will be.

CHAPTER V**ARRANGEMENTS OF THAI TRADITIONAL MUSIC
IN CLASSICAL GUITAR STYLE**

In conducting, the research of Arrangements of Thai Traditional Music in Classical Guitar Style, I have specifically studied the arrangements of Thai traditional music for solo guitar done by the 7 arrangers based on the information from the interviews regarding how to arrange Thai music and the details of their works. The findings well serve as useful information for the study of their arrangements. The 7 arrangers and their works being studied are:-

Woratep Rattana-umpawan - Nok Khao Khamae
Tawee Maneecharuthat - Jeen Jai Yor
Nalin Komentrakarn - Lao Duang Duan
Kamol Achariyasart - Khaek Toi Mo
Sukunya Thongnumchaima - Nok Khamin
Kiratinant Sodprasert - Lao Phaen suite
Ek-karach Charoennit - Sri Wichai

THE ARRANGEMENT OF WORATEP RATTANA-UMPAWAN

I have picked the song *Nok Khao Khamae* to be the representative to the arrangements of Woratep Rattana-umpawan. The arrangement will be discussed in the following major issues:

1. Selection Thai song to be materials of an arrangement

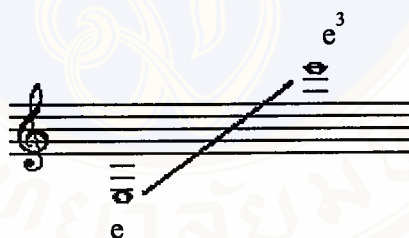
The arranger arranges the song by bringing the melody from the violin solo performance in the album *Maemai Phleng Thai - Thoranee Kansaeng*, by transcribing the melody from the tape into modern notation.

2. Selection of The Scale

For the song *Nok Khao Khamae*, the arranger applies A Major scale to the arrangement and the play. It is suitable for many reasons as follows:

2.1 The Range

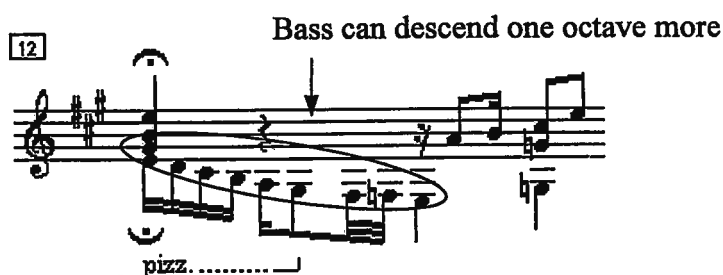
The (tone) range is suitable to play with classical guitar because it enables convenient classical guitar playing. The melody can be played easily—not too high to be played nor so low that it will lack clarity of the melodic line. The arranger uses the possible lowest note of guitar, i.e. note e^1 up to note e^3 .



Example 1 The Range

2.2 Bass Line Progression

The A Major scale can enable many kinds of bass line progression with little bass-note leaps. This makes it easier for the arranger to arrange the harmony, e.g. the bass can descend from e^1 to e stepwise to the lowest note.



Example 2 Bass Line Progression

3. Harmonization

Harmonization is the next thing to do after transcribing the melody from the tape. The arranger harmonizes by placing chords at the positions that are compatible with the melodic line and takes the direction chord progression into consideration by dividing the harmony into 3 types, i.e. Diatonic Harmony, Chromatic Harmony, and Bass Line Harmony as the following details:

3.1 Diatonic Harmony

The arranger applies A Major scale, which contains 7 member chords—A, Bm, C[#]m, D, E7, F[#]m and G[#]dim, to the arrangement of Nok Khao Khamae song. The following examples show harmonies with chords in A Major scale.

3.1.1 The melody groups in the example express a chordal harmony in A Major scale consisting of the chords I, V, vi, IV and I, respectively that is in the progression of Perfect Cadence (V-I). The arranger basically sketches chords from the melody groups that are members of the chords.

Key A: I V I vi IV V I

6 7 8

art. Harm. nat.

Sketched chords from the melody groups

Example 3 Sketching of Chords

After sketching chords, harmony is put in the melody.

Key A: I V I vi IV V I

6 7 8

art. Harm. nat.

Chords or intervals put in the melodic line

Example 4 Chordal Harmonization

3.1.2 The melody in the example shows a chordal harmony in A Major scale consisting of the chords vi, IV, V, I, V and vi. In the first phrase, there are chords put in starting with Submediant Chord in the scale and ending with Interrupted Cadence (V-vi). And the second phrase consists of the chords I, V, I, IV, V and I. The arranger uses the first chord in the phrase as Tonic Chord of the scale and ends it with Perfect Cadence (V-I). To sketch chords, the arranger does not put them in according to the melody groups that are members of all the chords because he mainly considers the chord progression. Most melody groups, therefore, are not chord members.

Key A: vi IV V I V vi I

2.

13 14 15

Key A: V I IV V I

16 17

Members of melody groups

Example 5 Sketching of Chords

After sketching chords, the arranger puts the harmony in with the chord member notes to harmonize the melody in the Interval of Perfect 4th.

Key A: vi IV V I V I I

2.

13 14 15

Key A: V I IV V I

16 17

Chords or intervals put in to harmonize the melodic line

Example 6 Chordal Harmonization



Counter melody built to progress in contrary motion

to the melodic line

Key A: I $\flat VII^7/i$ vi I V^7/vi V^7/IV vi V IV $ii^7(13)$ V/V V

Example 8 Chord Progression

3.2.3 This example is not a chord in A Major scale either. The arranger applies G7 Chord ($\flat VII^7/i$), which is the Subtonic Chord in A Natural Minor scale, instead of E Chord (V) to make the harmony strange. For the $E7^{(9)(13)}$ Chord, the arranger wants a progression from Dominant Chord to Tonic Chord (V^7-I) where the Thai melody is Mi Ti Do Ti La Sol, so E7 Chord is needed. Applying E7 Chord also enables the song to be played easily.

Key A: I vi v vi^7 $\flat VII^7/i (V^7)$ vi^7 $V^7(9)(13)$ I

G7 ($\flat VII^7/i$) applied instead of B7 (V)

$E7^{(9)(13)}$

Example 9 Chord Progression

3.3 Bass Line Harmony

Besides harmony and counter melody, bass line is another concept to create counter melody in the arrangements of Thai traditional music.

3.3.1 Bass horizontally progressing as melodic rhythm of high and low melodic pitches also causes vertical chordal harmony. For example, the 1st Inversion of E Chord causes the bass progress as another melody that counter

harmonize with the melody. This principle is usually found in arrangements for classical guitar.

Key A: I V₆ vi IV V I

Bass progressing in harmony with the melody

Example 10 Progression of Bass Line Relating to the harmony

3.3.2 Bass progression harmonizing with the melody: In an arrangement, if the chord structure is in place before the bass, the arranger will know which (step of) bass notes of the chords to use for progressing as bass melody. For example, for A Chord (I), the arranger uses the 1st Inversion chord. The 3rd bass note of the chord keeps the bass progressing stepwise continuously from D Chord to A Chord and approaching B7 Chord (V⁷/V) in case of another group of bass progression. For E Chord, the arranger uses the 3rd bass note that is the 1st Inversion of the chord, while for A Chord he applies the 5th bass note of the 2nd Inversion to enable the bass line to progress to the lowest note.

Key A: IV I₆ V⁷/VI V vi I IV V I

Bass progressing in harmony with the melody

Example 11 Progression of Bass Line Relating to The Harmony

3.3.3 This example—raised earlier in the Chromatic Harmony topic, is now as an example for the application of counter bass melody. The following phrase has a progression of bass melody by semitones (Chromatic Approach) that is the progression from note A to notes G[#] – G – F[#] ending at E. Besides making bass progress as melody, it can make a chordal harmony, which is A Chord (I₅) in Root Position, C[#]7 Chord (V₃ /vi) in 2nd Inversion, A7 Chord (V₂ /iv) in 3rd Inversion, F[#]m Chord (vi) in Root Position and E Chord (V) in Root Position as follows:

Key A: I I V₃/vi V₂/iv vi V IV V/V V

Bass progressing in harmony with the melody

Example 12 Progression of Bass Line Relating to The Harmony

4 Texturing

The arranger's applies two kinds of texture, i.e. Chordal Texture and Counter Melody Texture to his arrangement as the following details:

4.1 Chordal Texture

Chordal Texture is to build the melodic line and place the chords that are composed of notes combined together, depending on the arranger's consideration of how many tones will be feasible for playing.

Thai melody

Chordal or Interval Texture

Example 13 Chordal Texture

4.2 Counter Melody Texture

The arranger builds another one or more counter melodies to harmonize the melody, resulting in a harmonic texture.

Example 14 shows a musical score with two staves. The top staff contains a melody starting at measure 20 and ending at measure 21. The bottom staff contains a bass line that harmonizes with the melody. An arrow points from the text 'Bass progressing in harmony with the melody' to the bass line.

Example 14 Counter Melody Texture

5. Rhythmic Pattern

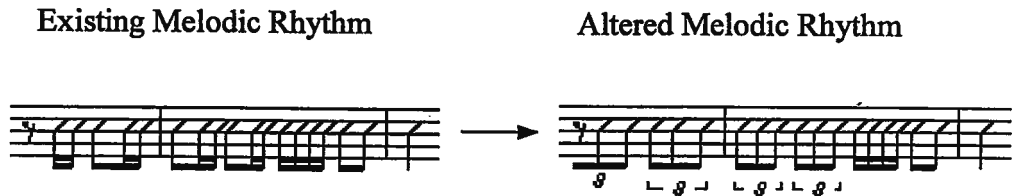
The arranger prefers altering the rhythmic pattern of his arranged songs to be in modern music styles. Tango is chosen to apply as a mix with the arrangement of *Nok Khao Khamae* song. Tango characteristics are mentioned in the topic "Techniques of Playing Instrument". Only the application of rhythmic pattern found in the arrangement will be shown here:

5.1 Alteration of Melodic Rhythm

By altering the existing melodic rhythm to be tango, as follows:

Example 15 shows a musical score with two staves. The top staff is labeled 'Existing Melody' and the bottom staff is labeled 'Altered Melody'. Both staves show measures 10 and 11. Arrows point from the 'Existing Melody' staff to the 'Altered Melody' staff, indicating the change in rhythm. The altered melody is in a tango style.

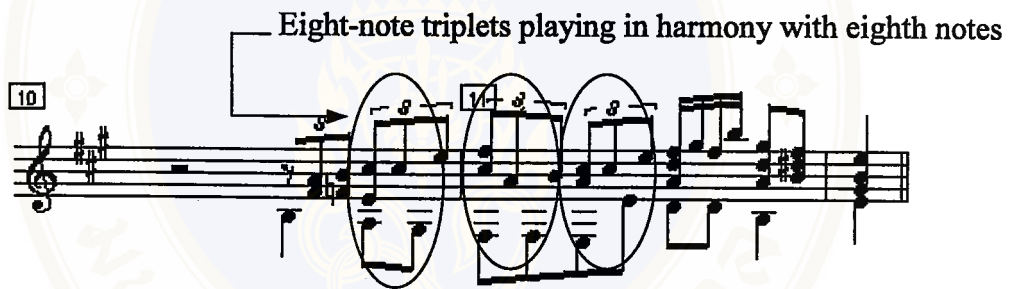
Example 15 Melody with Altered Melodic Rhythm



Example 16 Alteration of Melodic Rhythm

5.2 Tango Rhythmic Pattern

The arranger alters the melodic line into eighth-note triplets for playing in harmony with eighth-note bass (called “2 against 3”).



Example 17 Tango Rhythmic Pattern

6 Techniques of Playing Instrument

The arrangement of *Nok Khao Khamae* song applies quite many colorful classical guitar techniques as follows:

6.1 Slur

The arranger wants a bass cadence in the A Chord to be notes A–E (Dominant) and moves to note A (I–V–I) as in the example below. Applying Slur technique produces continuous bass sound from note E through a Passing Note to note A as Chromatic Note that is a characteristic of tango rhythmic pattern. So, the arranger applies it to the arrangement.

Normal bass movement

Bass with Slur technique

Example 18 Slur

The image shows two musical staves. The top staff, labeled 'Normal bass movement', shows a treble clef with a key signature of two sharps (F# and C#). It contains two measures, 6 and 7. Measure 6 has a bass line with a slur over a descending eighth-note sequence. Measure 7 continues the melody. The bottom staff, labeled 'Bass with Slur technique', shows the same two measures. In measure 6, the bass line is enclosed in a dashed box with a slur underneath, indicating a specific technique. Measure 7 is identical to the top staff.

6.2 Artificial Harmonic

The arranger applies this technique to creating tone colors for the song and imitating the melody as a repetition in the 7th bar which sounds as if there was another musical instrument coming between to imitate the melody. The arranger creates this artificial harmonic notes by himself. They did not exist in the original melodic structure.

Artificial Harmonic

Example 19 Artificial Harmonic

The image shows a musical staff with a treble clef and a key signature of two sharps. It contains two measures, 6 and 7. Measure 6 has a slur over a descending eighth-note sequence. Measure 7 continues the melody. Above measure 6, there is a bracket labeled 'art. Harm.' (artificial harmonic) that spans over the slur. Above measure 7, there is a bracket labeled 'nat.' (natural).

6.3 Pizzicato

The arranger applies Pizzicato technique to playing the descending notes in order to accompany with the cadence. Pizzicato technique also expresses the characteristics of tango rhythmic pattern.

Pizzicato

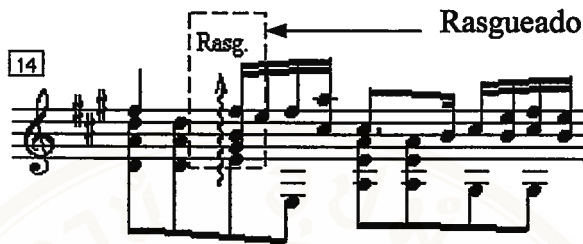
Example 20 Pizzicato

The image shows a musical staff with a treble clef and a key signature of two sharps. It contains two measures, 12 and 13. Measure 12 has a slur over a descending eighth-note sequence. Measure 13 continues the melody. Below measure 12, there is a bracket labeled 'pizz.' (pizzicato) that spans over the slur.

Example 20 Pizzicato

6.4 Rasgueado

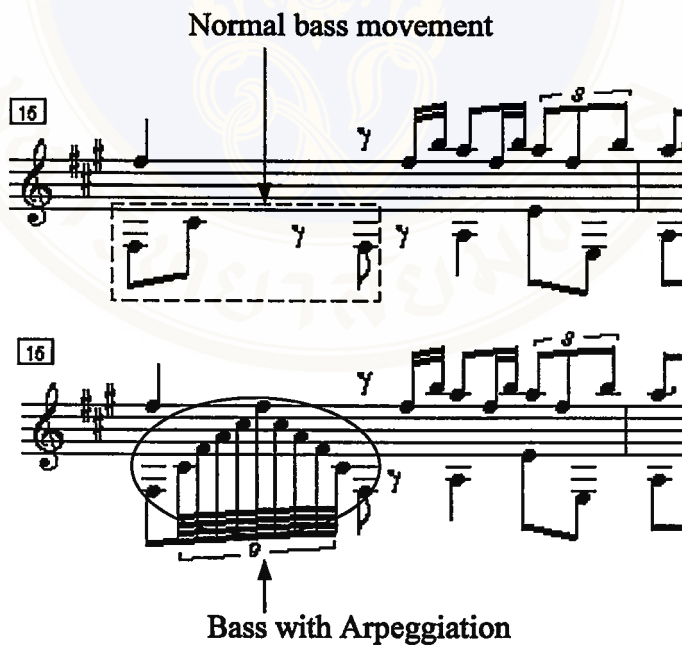
To play with Rasgueado technique is to accent chords. This technique was invented for better tone colors than normal strumming.



Example 21 Rasgueado

6.5 Arpeggiation

The arranger applies it as embellishment on cadence by adapting the normal bass progression, which progresses from note F# to C# and back to F# (I-V-I), to be more colorful and interesting.



Example 22 Arpeggiation

6.6 Golpe

This technique actually is to make a sound by knocking on or near a bridge. In the song, the arranger does not specify how to perform, but he only means to make a sound like percussion to create a characteristic of tango rhythmic pattern.

Example 23 Golpe

6.7 Natural Harmonic

Natural Harmonic is a technique of arrangement to maintain chord sounds at cadences. The harmonic tones applied are the members of A Major Chord.

Example 24 Natural Harmonic

Below are the findings for the arrangement of *Nok Khao Khamae* song of Woratep Rattana-umpawan:

1. The arranger brings the melody of *Nok Khao Khamae* song from the performance of violin solo in the album *Maemai Phleng Thai – Thoranee Kansaeng* to arrange in A Major scale that is suitable to the range and bass line progression of the song.

2. The harmonization, by sketching chords into the melodic line at the positions suitable to the melody and progression, is divided into 3 types of harmony as follows:

2.1 Diatonic Harmony: The chords under A Major scale, e.g. A, E, D and F[#]m Chords, are applied to harmonizing the melody. Most of the cadences are Perfect Cadence (V-I) and Interrupted Cadence (V-vi).

2.2 Chromatic Harmony: Applying the chords outside A Major scale, usually from relative scales, e.g. C[#]7 which is Chord V of F[#]m scale (V⁷/vi); Parallel Minor key, e.g. G7 (♭ VII⁷/i) which is Chord vii of A Natural Minor scale; and Altered Chords for the chord progression, e.g. G[#]7 which is altered from E Chord (V), to fill in the melody for approaching A Chord (I).

2.3 Bass Line Harmony: Applying inversion of bass melody as counter melody to harmonize the melody and to express the chord characteristics. The harmony is the chords under A Major scale and chromatic harmony which is chords from other scales. For example, the bass progression from note A to notes G[#]-G-F[#] and ending at note E makes the bass progress as melody and produces chordal harmony, which consists of A Chord (I₅²) in Root Position, C[#]7 Chord (V₅³/vi) in 2nd Inversion, A7 Chord (V₅³/iv) in Third Inversion, F[#]m (vi₄³) in Root Position and E Chord (V₄²) in Root Position.

3. There are 2 kinds of textures applied: Chordal Texture and Counter Melody Texture.

4. Rhythmic Pattern: The arranger arranges with tango rhythmic pattern and alters the melodic rhythm and harmony between triplets and eighth notes, which are the characteristics of tango rhythmic pattern.

5. The techniques of playing instrument applied are, for examples, Slur, Artificial Harmonic, Pizzicato, Rasgueado, Arpeggiation, Golpe and Natural Harmonic.

THE ARRANGEMENT OF TAWEE MANEECHARUTHAT

I have picked the song “*Jeen Jai Yor*” to be the representative to the arrangements of Tawee maneecharuthat and will discuss in the following major issues:

1. Selection Thai song to be materials of an arrangement

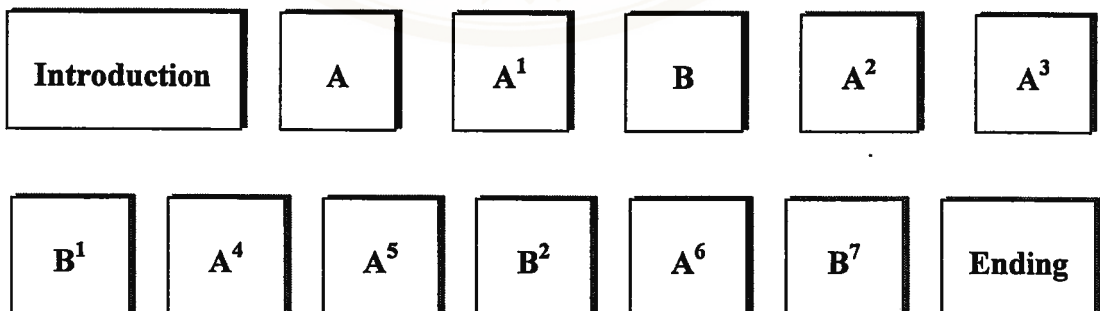
The arranger arranges the song “*Jeen Jai Yor*” from the melody of solo chakhe performance by transcribing the Thai melody on the tape into modern notation. He puts the guitar playing techniques in the song’s melody. His arrangement concept still perfectly retains the Thai song being.

2. Selection of The Scale

The original melody of “*Jeen Jai Yor*” applied A Pentatonic scale, which consists of La, Ti, Do, Mi and Fa. Therefore, for suitability, the arranger adapts to apply G Major scale

3. Formal Structure

I have found that the song “*Jeen Jai Yor*” is divided as follows:



I have found that the song “*Jeen Jai Yor*” is structured with only 2 sections, i.e. Section A and Section B. In the song, both 2 melody sections vary differently.

Section A is divided into 4 phrases as follows:

1st phase 2nd phase

3rd phase 4th phase

Same melody as in Section B

Example 25 Melodic Structure of Section A

The melody in Section A as shown above varies as mentioned earlier in the topic of Formal Structure.

The melody in Section B is divided into 4 phrases where the 3rd and 4th phrases repeat the first 2 phrases.

1st phase 2nd phase

3rd phase 4th phase

Same melody as in Section A

Same melody as in Section A

Example 26 Melodic Structure of Section

It is found that the 4th phrase of Section A and the 2nd and 4th phrases of Section B are the same melodic line.

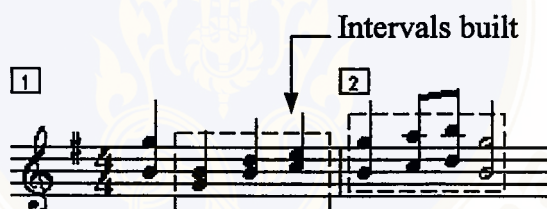
The above mentioned melodies of Section A and Section B are the Introduction of the song. In the succeeding sections of the song there are many variations, including variation from the original melody. The arranger arranges the song with classical guitar playing technique to make it different, interesting and more colorful.

4. Texturing

In the arrangement, there are 2 kinds of texture that the arranger applies, i.e. Interval Texture and Bass Line Texture as the following details:

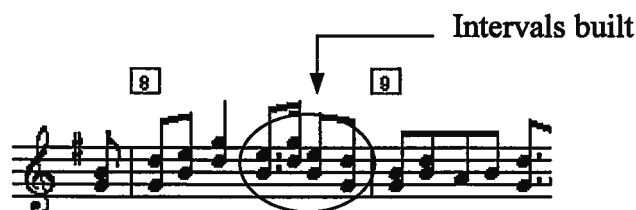
4.1 Interval Texture

4.1.1 Applying Interval of 3rd and Interval of 6th to harmonize the melody: When selecting an interval, the arranger considers the convenience of play. Besides, the intervals applied are generally found in songs for classical guitar.



Example 27 Interval Texture

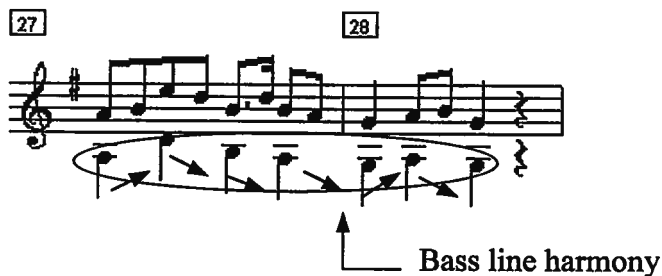
4.1.2 The arranger adds Intervals of 3rd, 4th and 5th. The notes applied are the members of G Major scale and G Major Chord. The Parallel 4th progression produces an extraordinary harmony like Chinese accent.



Example 28 Interval Texture

4.2 Bass Line Texture

The arranger uses the bass line progression to be counter melody. When listening to the bass line progression, we know that there is another melody in bass harmonizing the melody.



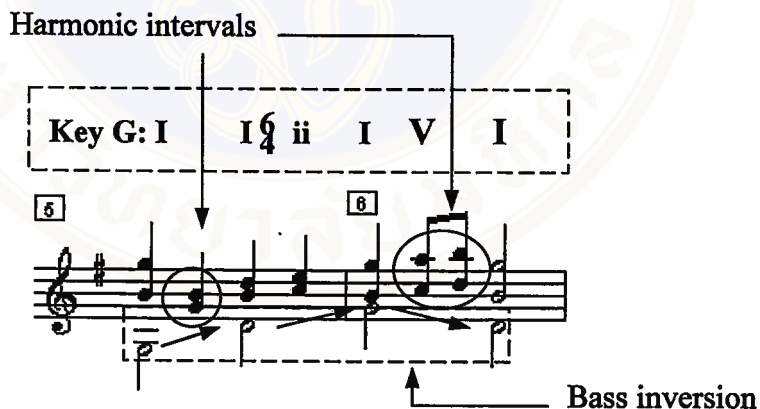
Example 29 Bass Line Texture

5. Harmonization

The arranger does harmonization with the intervals under the harmony in G Major scale. I let the melodies in Section A and Section B be the representative to the song for illustrating the arranger's harmonization.

5.1 Harmonization in Section A

5.1.1 In the 1st phrase, the arranger uses the chord member intervals to be harmonic intervals and puts in bass with Root Position and the 5th note of the scale in 2nd Inversion alternately to build the bass progression line.



Example 30 Harmony in Section A

5.1.2 In the 2nd phrase, 7th bar, the arranger puts in intervals at strong beats by utilizing chord member notes, which can be conveniently played to be harmonic intervals and to express the chord type. In the 8th bar, harmonic intervals are applied and there are also 1st Inversion of G Major Chord and 2nd Inversion of A Major Chord that stepwise progress the bass line.

Key G: I V⁷ I⁶ V⁶ I

Intervals placed at strong beats

Bass inversion

Example 31 Harmony in Section A

5.1.3 In the 3rd phrase, 9th bar, the arranger harmonizes by adding Intervals of 3rd and 5th to harmonize the melodic line. The arranger applies Interval of 4th to progress in Parallel Perfect 4th, which makes the harmony colorful and sound unusual like Chinese accent. In the 10th bar, there is the same harmonization as in the 2nd phrase above.

Key G: I vi⁷ I V

Parallel Perfect 4th

Example 32 Harmony in Section A

5.1.4 In the 4th phrase, bass line harmonization is applied. And there are inversions of chord to progress the bass line like melody.

Key G: V⁶ I I V⁶ I

Bass inversion

Example 33 Harmony in Section A

5.2 Harmonization in Section B

5.2.1 In the 1st phrase, harmony is the bass accompanying with the melody where the bass progresses in arpeggio style. The harmony inserted at the end of 21st bar is chord members of G Major Chord that differentiate the 2 “*Lo-Rub*” (imitating) phrases.

Differentiating 2 phrases by adding intervals

Example 34 Harmony in Section B

5.2.2 In the 2nd phrase, according to the Formal Structure topic, the melodies in the 4th phrase of Section A and in the 2nd phrase of Section B are found to be the same. Though the melodies are somewhat different, their harmonization is the same.

Example 35 Harmony in Section B

6. Variations in Sections A and B

For the formal structure of the song, it is found that the melody in the 1st phrase of Section A repeats throughout the song and the melody in 1st phrase of Section B does, too. So, the arranger applies classical guitar playing techniques to variations of melody. The 1st phrase of Section A contains 5 types of variation and the 1st phrase of Section B contains 2 types of variation as the following details:

6.1 Variations in The 1st Phrase of Section A

The original melody for *Chakhe*, when recorded in modern notation, looks like this:

Melody of *Jeen Jai Yor* song in modern notation

Example 36 Melody of the Song

The arranger builds the melody by putting harmonic intervals and bass in the melodic line, which is playable with classical guitar.

Harmonic intervals and bass put in

Example 37 Building Harmonic Intervals

6.1.1 Type 1: The arranger does accompaniment harmonization with arpeggio technique using the chord members of G Major Chord to enhance the clarity of melodic line. In the 3rd and 4th beats of 14th bar, the arranger harmonizes the bass with the melody. This can be considered as counter melody harmonization.

Arpeggio applied as accompaniment

Example 38 Variation Type 1

6.1.2 Type 2: The arranger transposes the melodic line down one octave so that the melodic line becomes the lower range of classical guitar. Harmonization is done by adding Intervals of 8th to harmonize the melody.

Intervals of 8th applied to be harmony

Melody transposed down
one octave

Example 39 Variation Type 2

6.1.3 Type 3: The arranger applies variation Type 2 to this type of variation where the melody is in lower range like Type 2. Harmonization is done by arpeggiating the members of G Major Chord into sixteenth notes to harmonize the melodic line.

Arpeggio applied to harmonizing with
the melodic line

Example 40 Variation Type 3

6.1.4 Type 4: The arranger makes variation with Tremolo technique to be a harmony that the 1st note of G Major Chord plays in harmony all the time with the melodic line.

Tremolo technique applied

Example 41 Variation Type 4

6.1.5 Type 5: The arranger makes variation with Artificial Harmonic technique to change the tone colors to be brighter and raise the pitches up one octave. The symbol of Harmonic used in the arrangement is δ^{va} arm.

Melody to be played with Artificial Harmonic

Example 42 Variation Type 5

6.2 Variations in The 1st Phrase of Section B

The original melody for *Chakhe*, when recorded in modern notation, looks like this:

Original melody in the 1st phrase of Section B

Example 43 Melody of The Song

The arranger builds the melody by putting harmonic intervals and bass in the melodic line. This is considered playable with classical guitar.

Harmonic intervals and bass put in

Example 44 Building Harmonic Intervals and Bass

6.2.1 Variation Type 1: In the 25th and 26th bars, the arranger transposes the melodic line down one octave. And in the 27th and 28th bars, he builds harmonic bass to accompany the altered melodic line.

Melodic line to be played in one octave lower

Bass built

Example 45 Variation Type 1

6.2.2 Variation Type 2: The arranger makes the variation with Pizzicato technique—one of classical guitar playing techniques, to differentiate the tone colors from the usual playing. Pizzicato sounds abrupt and short, and has unusual tone colors.

Pizz.

Pizzicato technique applied

Example 46 Variation Type 2

7. Introduction and Ending

In the arrangement of *Jeen Jai Yor* song, the arranger makes the Introduction and Ending to complete the song as the following details:

7.1 Introduction

The arranger brings the melody of the whole 1st phrase of Section A to build the 1st and 2nd bars of the Introduction. He adapts the 2nd phrase of Section A to build the 3rd bar of Introduction. He builds new melody for the 4th bar to make the last note of the phrase to become the 1st degree in G Major scale, and ends with a Tonic Chord. He applies Artificial Harmonic technique to express the finish of Introduction as well as the entrance to the song theme with higher Harmonic pitches in one-octave harmony with chords.

The whole 1st phrase of Section 2nd phrase of Section Artificial Harmonic

1 2 3 4 Harm.

Newly created melody finishing with 1st scale step in G Major scale Tonic Chord

Example 47 Introduction

7.2 Ending

The arranger's Ending is another kind of variation. He transposes the melodic line up one octave to change the tone colors and transposes the harmony in the 92nd bar (last bar) down to Perfect Cadence (V-I). The chord for Ending is the Tonic Chord of G Major scale.

Melodic line transposed up one octave Ended with the Tonic Chord of G Major scale

89 90 91 92

Example 48 Ending

8. Playing Grace Notes with Classical Guitar

The arranger brings the song *Jeen Jai Yor* from the performance of "Chakhe", a Thai musical instrument, to arrange. Playing grace notes with *Chakhe* is done by playing in "Sabat Siang Dio" style. When the arranger brings the melodic line to arrange for classical guitar, he needs to bring the playing technique of the original instrument to play with classical guitar in order to retain the style of the original melodic line. In the song *Jeen Jai Yor*, there exist some grace notes, which Thai Music calls "Sabat Siang Dio". I would like to call such grace notes "one-pitch grace notes". The playing technique for one-tone grace notes is Tremolo where the ringfinger (a), middle finger (m) and forefinger (i) of the right hand play alternately and quickly as in the following example.

Grace notes to be played with fingers a, m, i

Example 49 Playing grace notes with classical guitar

Here are the findings for Manee Charuthat's arrangement of *Jeen Jai Yor* song:

1. The arranger brings the melody of *Jeen Jai Yor* song from the performance of *Chakhe* to arrange for classical guitar in G Major scale, which is suitable for arrangement and play.

2. For the formal structure of *Jeen Jai Yor* song, the arranger arranges the song with variations. The structure consists of Introduction, Section A, Section A¹, Section B, Section A², Section A³, Section B¹, Section A⁴, Section A⁵, Section B², Section A⁶, Section B³ and Ending. The real melody consists of only 2 sections, i.e. Section A and Section B. The song contains several varied versions of both sections. Section A is segmented into 4 phrases. Section B is segmented into 4 phrases, too. The 4th phrase of Section A and the 2nd and 4th phrases of Section B are the same melodic line.

3. To texture, the arranger applies 2 kinds of texture, i.e. Interval Texture and Bass Line Texture.

4. For the harmonization, I have brought the melodies of Sections A and B to be the representative to the whole song to show the arranger's harmonization.

4.1 The harmony in Section A: There are intervals applied to and bass put in harmony with the melody as to make the bass progress. Some bass tones are the bass of inverted chords.

4.2 The harmony in Section B: The arranger builds a harmony similar to Section A and applies Interval of Perfect 4th progression.

5. Variations in Section A and Section B

5.1 The 1st phrase of Section A contains 5 types of variation, i.e. applying arpeggios, Intervals of 8th, arpeggiation, Tremolo technique, and Artificial Harmonic technique.

5.2 The 1st phrase of Section B contains 2 types of variation, i.e. transposing down one octave, and applying Pizzicato technique.

6. He builds the Introduction and Ending from the concept of the song melody.

THE ARRANGEMENT OF NALIN KOMENTRAKARN

I have picked the song “*Lao Duang Duan*” to be the representative to the arrangements of Nalin Komentrakarn and will discuss in the following major issues:

1. Selection Thai song to be materials of an arrangement

The arranger arranges the song *Lao Duang Duan* by bringing the performance of *So Duang* to record in modern notation by herself and altering some parts of melodic line to make it more melodious and suitable to classical guitar playing capability.

2. Selection of The Scale

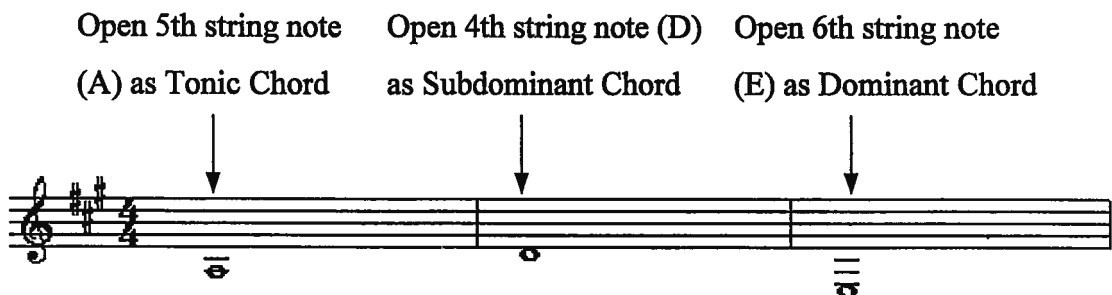
The original melody of *Lao Duang Duan* applied C Pentatonic scale, which consists of Do, Re, Mi, Sol and La. Therefore, for suitability, the arranger adapts to apply A Major scale that is suitable for the arrangement for many reasons as follows:

2.1 The Range

Applying A Major scale keeps *Lao Duang Duan* song in a proper range to play. The range is not so high that makes it difficult to play nor so low that the melodic line lacks clarity.

2.2 Open Strings in Primary Chord

In a song under Harmonic Tonality, the Primary Chords necessary for the arrangement are Tonic (I), Subdominant (IV) and Dominant (V). The A Major scale consists of A, D and E7 Chords. When wanting to play the bass notes of the Primary Chords in A Major scale, a player can use the open 4th string to conveniently play the first degree of Subdominant Chord and use the open 6th string to play the first degree of Dominant Chord in A Major scale in order to obtain clarity and sustainment of bass.



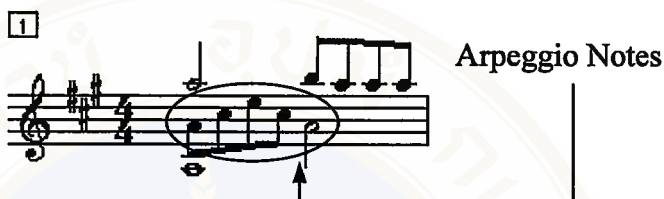
Example 50 Bass Notes

3. Texturing

The arrangements of the arranger are found to apply 3 kinds of texture, i.e. Arpeggio Texture, Counter Melody Texture, and Bass Line Texture as the following details:

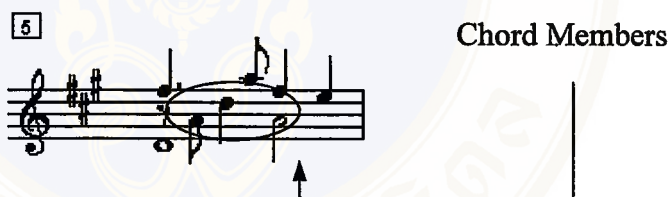
3.1 Arpeggio Texture

3.1.1 The arranger arpeggiates the chord members to create a harmony.



Example 51 Arpeggio Texture

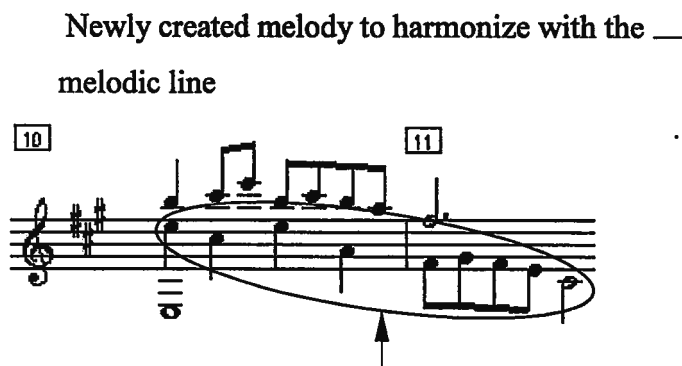
3.1.2 The example below is another form that the arranger uses the chord members as texture.



Example 52 Arpeggio Texture

3.2 Counter Melody Texture

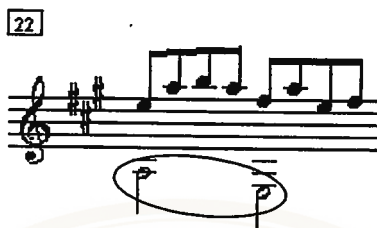
3.2.1 The arranger creates a melody to harmonize with the existing melody as to produce texture.



Example 53 Counter Melody Texture

3.3 Bass Line Texture

3.3.1 Texturing with bass only



Example 54 Bass Line Texture

4. Harmonization

The Thai song arrangement of the arranger applies chordal harmony. The chord progression can be seen under Harmonic Tonality, which applies Consonant Harmony and is harmonized in A Major scale without Chromatic Harmony. Then I, according to the objectives, have to aim at studying how the arranger harmonizes other than to analyze the harmony, by elaborating the chordal harmony and chord progression where they can be clearly identified. This Harmonization topic is divided into 3 issues as follows:

4.1 Arpeggio Harmonization

4.1.1 Type 1: Using arpeggio in the form of A Major Chord to be the harmony in a cadence. Then arpeggio is inserted to enhance and harmonize with the melody. After that, the arranger emphasizes on the being of A Major Chord with the whole bass note A in the bass line. This also enhances the completeness of the harmony.

Example 55 Arpeggio Harmony

4.1.2 Type 2: The arranger does harmonization with chord members in many ways, such as putting in harmonic notes as chords, or building harmonic notes to be melodic rhythm. Building notes as melodic rhythm is especially applied when the melodic notes have long duration and they stop progressing for a while, long enough for some notes to be inserted. Next, bass notes are inserted. All of these bass notes can be played with open strings, hence a continuous sound.

Key A: I

4

Chord member

Key A: IV

5

Built as melodic rhythm

Key A: I V

32

Example 56 Arpeggio Harmony

4.2 Pedal Tone Harmonization

4.2.1 Harmonization with chord members played alternately with the melodic lines in syncopation: The arranger does this kind of harmonization in case the melodic line progresses at down beats and has quarter note duration in order to get the melodic line and the Pedal Notes played in harmony like melody and chords progressing together. And the last example is harmonization with both Pedal Tone and Arpeggiation.

Key A: IV $\frac{6}{3}$ V

21

Melody progressing as
a down beat

Pedal Notes in Syncopation

Key A: IV I

61

Pedal Note applied

Arpeggio Type 1 Arpeggio Type 2

Key A: IV I

14 15

Detailed description: This musical example consists of two staves. The top staff shows a melodic line with a circled section of notes. Below it, a 'Pedal Note' is indicated as being applied to the circled notes. Two 'Arpeggio Type 1' and 'Arpeggio Type 2' are shown as circles around specific notes in the lower staff. A key signature box above the staves indicates 'Key A: IV I'. Bar numbers 61, 14, and 15 are marked.

Example 57 Pedal Tone Harmony

4.3 Counter Melody Harmonization

The arranger applies the harmonization technique to this section by building a counter melody to harmonize with the 2 phrases—the 10th and 11th bars, of the melodic line. The built melody that is in harmony with the existing melody produces both vertical harmony—chords, and horizontal—counter melody, simultaneously.

Key A: V vi

10 11

1st phrase

2nd phrase

Detailed description: This musical example shows two staves. The top staff contains a melodic line with two phrases, labeled '1st phrase' and '2nd phrase', each enclosed in a dashed box. The bottom staff shows a counter melody that harmonizes with the top staff. A key signature box above the staves indicates 'Key A: V vi'. Bar numbers 10 and 11 are marked.

Counter melody harmonizing with the
existing melody

Example 58 Counter Melody Harmony

5. Thai Song Arrangement with Imitation and Canon

The playing methods of Thai songs that are called “*Lo*” and “*Lueam*” are the 2 groups of playing style of Thai musical instruments, i.e. one group precedes with a melody then the other group repeats the melody. The audience will hear the melodic lines chase each other. In Western Music, the playing method “*Lo*” is called “Imitation” and the “*Lueam*” is called “Canon”. The steps of arrangement with the *Lo* and the *Lueam* for classical guitar are as follows:

5.1 Arrangement with Imitation

5.1.1 The arranger uses the existing melodic line to imitate itself as if there were 2 different instruments imitating the melody of the other, by applying a range of high register and one octave lower in order to differentiate the pitches, and adding harmonic bass notes at appropriate points.

Example 59 Imitation

5.1.2 The arranger applies the above mentioned method. In this example, there are 2 imitating sentences, each of which imitates in different registers.

Example 60 Imitation

5.1.3 The arranger builds the imitating melodies at different ranges as in the above topic, and adds a bass note A to form A Major Chord, as we can notice that most of the notes in the bar are the members of A Major Chord.

Example 61 Imitation

5.2 Arrangement with Canon

5.2.1 To arrange a canon, the arranger lowers the existing melodic line down one octave, then harmonizes it with a melody in higher register by getting both melodies played canon for 2 beats. The canon melodic lines are a harmony.

Melodic line created for harmonizing and canon with
the existing melody

Example 62 Canon

5.2.2 The arranger builds imitating melodies to be played at one octave difference and one beat canon. As in the example, Western Music theory deems the lower pitch melody as canon with the higher pitch melody since the higher pitch is imitated. But according to Thai Music theory, it is the playing style "*Luang Nah*". The Thai melody ends a phrase at strong beat. The advance canon melodic line is the melodic line that imitates the end of phrase at weak beat, then the melody ends at the first beat of the 49th bar. The arranger also arranges the melody to be continued in parallel octave to make both pitches end the sentence at the same time. Anyhow, the principle of canon and "*Luang Nah*" share the same playing characteristics. Classical guitars are instruments that can be simultaneously played in many styles. The arranger, therefore, is able to apply them to the arrangement.

Thai Music Principle
Western Music Principle

S = Strong beat , W = Weak

Example 63 Canon

6. Selection of Suitable Melody for Classical Guitar

The arranger not only brings the melody from the performance of So Duang to arrange, but also alters the lyric melody of Lao Duang Duan song to be the melody for arranging the 62nd – 71st bars and make it melodious and suitable for classical guitar playing capability since there are less progressing melodies than the melodies for So Duang. This makes it familiar to the audience and easy to be recognized and can be arranged for convenient play with classical guitar. Below is an example of Western notation of the Thai song that the arranger applies $\frac{2}{4}$ time signature according to the principle:

Example 64 Comparison between lyric melody and Variative melody for So Duang

The arranger brings the lyric melody to apply to the song by transposing from C Pentatonic scale up to A Major scale, where notes are transposed a Major 6th higher. And she changes the time signature from 2/4 to 4/4 by augmentation as follows:

Lyric melody

Altered melody in the arrangement

Melody transposed a Major 6th higher

Augmentation

Example 65 Change of Duration by Augmentation

Next, the arranger arranges the harmony with Imitation technique, as mentioned earlier, to complete the song. In the 67th bar, the arranger lowers the existing melody down one octave to do one beat canon with the existing melody.

Imitation

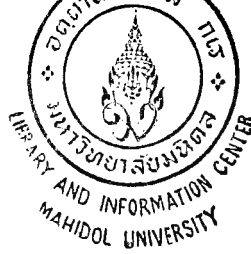
1 octave higher

Bass notes added for a complete harmony

Example 66 Harmonization from Lyric Melody

From the arrangement of *Lao Duang Duan* song of Nalin Komentrakarn, it is found that:

1. The arranger brings the melody of *Lao Duang Duan* song from the performance of *So Duang* by recording the melody in modern notation, then arranges with A Major scale because it is a suitable range to play and the 4th, 5th and 6th bass strings are the bass notes of Primary Chord in A Major scale.



2. To texture, the arranger applies 3 kinds of textures, i.e. Arpeggio Texture, Counter Melody Texture, and Bass Line Texture.

3. Her harmonization is divided into 3 types as follows:

3.1 Arpeggio Harmonization: Arpeggio or chord members are applied to harmony by building a melodic rhythm or harmonizing with arpeggio.

3.2 Pedal Tone Harmonization: Playing the chord members and the melodic lines alternately in syncopation gets the melodic line and Pedal Notes played in harmony like a melody and chords progressing together.

3.3 Counter Melody Harmonization: Building a counter melody to harmonize the melodic line in order to obtain both vertical and horizontal harmonies.

4. Thai song arrangement with Imitation and Canon

4.1 Imitation: The arranger gets the existing melody imitated itself for playing as if there were 2 kinds of instrument imitating each other's melody by using a range of high register and one octave lower to differentiate the pitches and adding harmonic bass at appropriate positions.

4.2 Canon: The arranger builds an imitated melody from the existing one for playing as if there were 2 kinds of instrument playing one-octave canon where the lower pitch ends the phrases at strong beats (in canon with the higher pitch).

5. Selection of suitable song for classical guitar: The arranger adapts the lyric melody of Lao Duang Duan song to be the melody for arranging the 62nd – 71st bars as to make it melodious and suitable to classical guitar playing capability by changing the time signature and augmenting the duration from $\frac{2}{4}$ to be $\frac{4}{4}$.

THE ARRANGEMENT OF KAMOL ACHARIYASART

I have picked the song “*Khaek Toi Mo*” to be the representative to the Thai song arrangements of Kamol Achariyasart. Discussion will be according to the following main issues:

1. Selection Thai song to be materials of an arrangement

The arranger arranges the song “*Khaek Toi Mo*” from the melody of solo *Khim* performance by transcribing the Thai melody on the tape into modern notation. He puts the guitar playing techniques in the song’s melody. His arrangement concept still perfectly retains the Thai song being.

2. Selection of The Scale

The arranger had two choices: A Major scale or C Major scale to apply to the song *Khaek Toi Mo*. After deep consideration, he chose C Major scale, which is suitable to the arrangement for the following reasons:

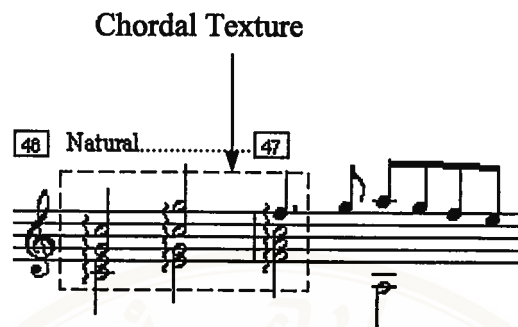
2.1 C Major scale eases the reading of the notes since there are no flats (\flat) nor sharps (\sharp). Most people are familiar with the scale. Almost all of the arranger’s songs are arranged in the C Major scale.

2.2 In some parts of *Khaek Toi Mo* song , Tremolo technique is applied to the arrangement. Suitable scales for playing Tremolo normally are A Minor, A Major, and C Major scales.

3. Texturing

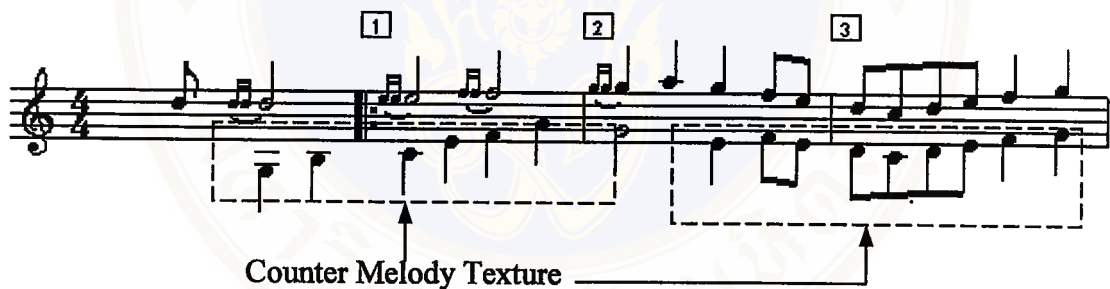
The arrangement is found to apply 2 kinds of harmonic texture, that is, Chordal Texture and Counter Melody Texture.

3.1 Chordal Texture: This kind of harmonic texture is rarely found in *Khaek Toi Mo* song. The arranger applies Chordal Texture only to the first 2 beats of the 46th and 47th bars by building harmonic chords onto the slow-progressing melody.



Example 67 Chordal Texture

3.2 Counter Melody Texture: The arranger mostly builds this kind of harmonic texture by building up a melody to harmonize with the existing melody like counter point style. Here I present only one example of his arrangements and will mention about the principle of building counter melody in detail later in *Harmonization* topic.



Example 68 Counter Melody Texture

4. Harmonization

The arranger does not emphasize on the chordal harmonization nor take vertical harmonic texture into consideration, but he considers ensembling more than one musical instrument in harmonization like polyphony that contains higher pitch and lower pitch progressing together in harmony. However, in some parts chordal texture or arpeggio is used. According to the objectives, I would like to focus on how the arranger does harmonization rather than analyzing the application of harmony. I, therefore, do not analyze the types of harmony unless it can be clearly identified. In this topic, the harmonization is classified into 3 types as follows:

4.1 Chordal Harmonization

The arranger harmonizes by building chords. He puts C Major Chord in 1st Inversion in the 46th bar of the melody and F Major Chord in the 47th bar to be harmonic chords. Chordal Harmonization is rarely found in his arrangement. In this example, it is found that Chordal Harmonization is placed at a cadence position or in a slow-progressing melody.

Key C: I I₃⁶ IV

Chordal Harmonization

Example 69 Chordal Harmonization

4.2 Counter Melody Harmonization

Type 1: The arranger builds up new a melody in lower pitch for harmonizing the melodic line. The new melody is built in the bars with pickup beats. The 1st bar and the example 26th bar are newly built melodies. The lower pitch melody in the 2nd, 3rd bars and the example 27th bar progresses one octave parallel with the higher pitch melody. The built melody is bass and is a counter melody progressing together with the higher pitch.

Example 70 Counter Melody

Type 2: The arranger builds up a melody to harmonize with the existing melody. But another significant characteristic, which is a special property of classical guitar, is that a melody can be suspended where another melody like counter melody comes between to accompany the existing melody.

Example 71 Counter Melody

4.3 Harmonization by bass notes

Type 1: Applying quarter notes to progressing as harmonic bass. In case there is imitation with melodic rhythm in motives of a sentence, the arranger adds bass notes to harmonize with the melody vertically and horizontally at the same time.

Example 72 Quarter Notes in Lower Pitch (Bass)

Type 2: Applying half notes to progressing as harmonic bass in slow-progressing melody. In this case, the arranger needs to look at the chord progression. It is found that in the 50th – 51st bars there exist Interrupted Cadence (V-vi) and Perfect Cadence (V-I), and in the 52nd bar the counter bass notes are the 1st notes of the chords.

Interrupted Cadence Perfect Cadence

Key C: I V vi → I V → I

Bass line added as counter melody

Example 73 Half Notes in Lower Pitch (Bass)

5. Thai Song Arrangement with Tremolo Technique

In the 28th – 41st bars, there are changes in arrangement and playing styles. The arranger applies Tremolo technique to making the song more colorful. The melodic line is alternately played with ringfinger, middle finger, and forefinger of the right hand. The notes are arpeggiated into thirty-second notes to produce a long continuous melodic line like the “*Rua*” playing style of Thai string instruments. The harmony is played with right thumb in eighth notes continuously progressing as another melodic line.

Melodic line in Tremolo style

Continuous counter melody

Example 74 Melody in Tremolo Style

The arranger’s arrangement method is to transcribe the melody in B^b Major scale of *Khim* performance from the tape. The arranger records the melody in modern

notation by transposing the melody to be C Major scale and verifying it by playing the classical guitar as shown in the example below.

Example 75 Melody of “*Khaek Toi Mo*” song

The arranger builds a melodic line in the lower pitch with eighth notes to harmonize with the existing melody in Contrapuntal Style. I have found that there are 3 kinds of progression as follows:

5.1 Melodic line of longer duration than quarter note: The arranger builds the eighth-note duration counter melody to harmonize with the existing long duration melody like the “*Keb*” playing style of string instruments. This creates a feeling of small ensemble.

Example 76 Melodic line of more than quarter note

5.2 Melodic line of quarter note duration: In case of melodic line of quarter note duration, the arranger creates 2 eighth notes progressing together with the arpeggiated melody of quarter note duration. The 1st note is one octave parallel with the (existing) melody and the 2nd note is inserted by considering the melodic progression.

The image shows two musical staves. The top staff, labeled with a box containing the number 32, features a treble clef and a series of quarter notes. A dashed box highlights a section of these notes, with an arrow pointing to a pair of eighth notes that are inserted between the original quarter notes. The bottom staff, labeled with a box containing the number 38, shows the same sequence of quarter notes with eighth notes in the lower register. An arrow points from the eighth notes in the lower register to the text 'Eighth notes accompaniment'.

Melody duration equal to one quarter note

Eighth notes accompaniment

Example 77 Melodic Line of Quarter Note Duration

5.3 Melodic line of eighth note duration: The arranger harmonizes by adding octave notes in the lower pitch to imitate the melodic line in order to produce 2 similar melodies in one octave range to progress together.

Melody and accompaniment progressing together in one octave range

The image shows a single musical staff with a treble clef. It contains a sequence of eighth notes. A dashed box highlights a section of these notes, with an arrow pointing to a pair of eighth notes that are inserted between the original eighth notes. A box containing the number 35 is at the beginning of the staff, and a box containing the number 38 is at the start of the highlighted section.

Example 78 Melodic Line of Eighth Note Duration

6. Thai Songs Arrangement with Imitation and Canon

The Thai music playing styles called “Lo” and “Lueam” (imitation and canon) is performed by 2 groups of Thai musical instruments: One is played first and the other is played with the same melody repeated. The audience will hear the melodic lines chase each other. The “Lo”, in the Western Music, is called “imitation”, and the “Lueam” is called “canon”. Arrangement of songs by imitation and canon for classical guitar is done in the following steps:

6.1 Arrangement with Imitation

The arranger uses the existing melodic line to imitate itself for playing as if there were 2 kinds of musical instruments imitate each other. He uses the range of one octave between high register and low register to differentiate the pitches. Each register alternately plays. The higher pitch plays the melody at the up beats while the other imitates the melody in one octave lower. And at the end they play one-octave parallel simultaneously in order that both pitches end the phrase at the same time like the Thai ensemble performance that the end of a phrase the two groups play simultaneously as unison.

Melody to be played in higher pitch

Imitating melody in one octave lower

12 13 14 15 16

1st phrase 2nd phrase 3rd phrase Played in parallel octave

Example 79 Imitation

6.2 Arrangement with Canon

The ending part of the song *Khaek Toi Mo* is a section that Thai Music calls “Luk Mhod”, which is fast and rushing. The arranger writes the instruction sign “Prestissimo” to indicate the song tempo “as fast as possible”. This makes the players understand and able to play accurately according to the old pattern of this Thai song. In this part, the arranger applies imitation of the higher pitch to harmonizing with the lower

pitch by playing the higher pitch in “*Luang Nah*” canon style. The Western Music calls this “*canon*”—the canon of the lower pitch in harmony with the existing melody in higher pitch .

Canon of the melodic line and harmony

The harmony does advance canon

Example 80 Canon

7. Techniques of Playing Instrument

Kamol’s Thai song arrangement is found applying a classical guitar playing technique—Tremolo, which I raised as a significant issue earlier. Besides, there are his other 2 techniques that I would like to present: Ponticello and Arpeggiation as the following details:-

7.1 Ponticello: The arranger applies Ponticello technique that he plucks guitar strings near a bridge to produce sharper and higher sound than normal in order to make an unusual sounds for the song. And he also wants to imitate the sound of *Khim*. Playing classic guitar with Ponticello technique can produce the sound similar to *Khim*.

To be played with Ponticello

Example 81 Ponticello Technique

7.2 Arpeggiation: The arranger applies this technique to the 46th and 47th bars which contain long duration notes. It is done by quickly scraping from lower pitch strings to higher pitch strings. Below is an example of notation with Arpeggiation:-

The sign indication

Example 82 Arpeggiation Technique

To perform Arpeggiation, the player does like the following example:-

As written

Example 83 Arpeggiation Technique

8 Playing grace notes with classical guitar

The arranger arranges the song *Khaek Toi Mo* by basing on the performance of Thai instrument named “*Khim*”. To play a grace note with *Khim* is to play “*Sabat Siang Dio*” (one-tone choking). When the arranger brings the melodic line to arrange for classical guitar, he needs to apply the playing technique of the original instrument to classical guitar in order to retain the original playing style. In the song *Khaek Toi Mo*, there are points that exist grace notes that Thai Music calls “*Sabad Siang Dio*”. I would like to call them “one-pitch grace notes”. The technique of playing one-tone grace notes is to play Tremolo with ringfinger (a), middle finger (m) and forefinger (i) alternately and quickly as in the following example:

Grace notes to be played with fingers a, m, i

Example 84 Grace Notes to Be Played with Classical Guitar

Here are the findings for Kamol Achariyasart’s arrangement of *Khaek Toi Mo* song:

1. The arranger brings the melody of *Khaek Toi Mo* from the performance of *Khim*. He applies C Major scale to the arrangement. It is suitable because it eases the reading of the notes where there are no flats nor sharps in the score. And he applies Tremolo technique, which is most suitable to C Major scale.

2. To texture, 2 kinds of texture are applied by the arranger: Chordal Texture and Counter Melody Texture.

3. For harmonization, the arranger considers the ensemble of more than one musical instruments playing style. His harmonization can be classified into 3 types as follows:-

- 3.1 Chordal Harmonization—by building chords and putting them in the existing melody at cadences or at slow-progressing melodic lines.

- 3.2 Counter Melody Harmonization: The arranger builds up a melodic line in the lower pitch to progress in harmony with the existing melodic line. At the end of a sentence, the counter melodic line is inserted to accompany the melody.

3.3 Bass Line Harmonization: The arranger adds bass notes to harmonize with the melodic line. This produces both vertical and horizontal harmonies at the same time.

4. Thai song arrangement with Tremolo technique—by playing the melodic line with ringfinger, middle finger and forefinger of the right hand alternately on the arpeggiated thirty-second notes in order to produce continuous sound of melodic line like the “*Rua*” play of Thai instruments. The harmony is played with right thumb in eighth notes continuously as another melodic line. There are 3 kinds of this technique found as follows:

4.1 Melodic line of more than quarter note duration: Counter melody is built up to harmonize with the melody and progress on eighth note basis.

4.2 Melodic line of quarter note duration: 2 eighth notes are created to progress along with the melody. The 1st note is one octave range against the melody and the 2nd note is inserted by considering the melody progression.

4.3 Melodic line of eighth note duration: By adding octal notes in the lower pitch progressing simultaneously.

5. Thai song arrangement with imitation and canon

5.1 Imitation: The arranger uses the existing melodic line to imitate itself for playing as if there were 2 kinds of instruments imitating each other, in one octave range between high and low registers, to differentiate the pitches.

5.2 Canon: The arranger builds similar melodies as if there were 2 kinds of instruments playing one octave canon against each other.

6. Techniques of instrument: It is found that the arranger arranges not only with Tremolo technique but also by Ponticello and Arpeggiation techniques.

7. Playing grace notes with classical guitar: The song *Khaek Toi Mo* is found to contain one pitch grace notes. The arranger arranges with Tremolo technique for playing with ringfinger (a), middle finger (m) and forefinger (i) alternately and quickly.

THE ARRANGEMENT OF SUKANYA THONGNAMCHAIMA

I have picked the song “*Nok Khamin*” to be the representative to the Thai song arrangements of Sukanya Thongnamchaima. Discussion on the arrangement will be according to the following main issues:

1. Selection Thai song to be materials of an arrangement

The arranger arranges the song *Nok Khamin* by bringing the score that is already recorded in modern notation from the book “*Note Phleng Thai*”.

2. Selection of The Scale

The arranger brings C Major scale without changing from the completed modern notation to apply to her arrangement.

3. Texturing

The arranger’s arrangement is found to contain 3 kinds of texture: Chordal, Arpeggio and Bass Line textures as the following details:-

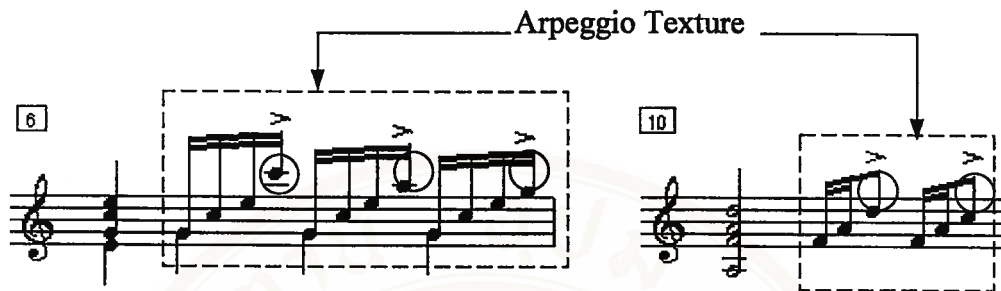
3.1 Chordal Texture: The arranger builds chords to harmonize the melody. This can be found at the beginning part of the song. And from the 19th bar onwards, the arranger uses chords to be accompaniment with the melodic line which is in the lower register (bass).

Chords built to harmonize with the melodic line

Chords built as accompaniment

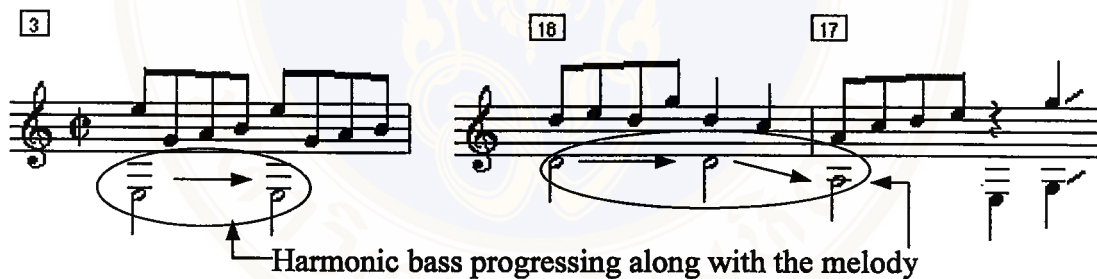
Example 85 Chordal Texture

3.2 Arpeggio Texture: The melody is the top notes. The arranger arpeggiates the chords to be harmony.



Example 81 Arpeggio Texture

3.3 Bass Line Texture: The arranger arranges by getting the long duration bass progressed along with the melody.



Example 87 Bass Line Texture

4 Harmonization

In the arrangement, it is found that the arranger mainly does Chordal Harmonization. There are chords built in every bar. Chord progression is found in every phrase in which the harmonization is in C Major scale. The arranger's harmonization is classified into 3 types: Chordal, Arpeggio and Bass Line Harmonization as follows:

4.1 Chordal Harmonization: Chordal Harmonization can be classified into 2 sub-types as follows:

4.1.1 The arranger builds chords to accompany the melody. This is Chordal Texture, i.e. to use chords as harmony.

Key C: I I iii

1 2 3

Key C: I V I V I

4 5 6

Chords built to accompany the melody

Example 88 Chordal Harmonization

4.1.2 The arranger builds triads to accompany the melodic line, which is to be played in lower pitch, by transposing down one octave.

Key C: I v I V

18 19 20 21

Key C: vi I V

22 23 24

Accompaniment chords

Example 89 Chordal Harmonization

4.2 Arpeggio Harmonization: The arranger uses arpeggios to be harmony where the melody is the top notes of each group. When it is played, a syncopation which is one of the alterations of melodic pattern will be heard. In the 6th bar, the harmony applied is C Major chord. Because the melodic line is progressing, there is non-chord tone at the 3rd beat that is the Submediant of the scale. At the 4th beat of the 10th bar, the melody progresses to note Do that is the Leading Note of Dm Chord, hence Dm7 Chord.

Example 90 Arpeggio Harmonization

4.3 Bass Harmonization: The arranger puts in bass notes to harmonize the melodic progression and in case the bass line progression is a cadence.

5.4.3.1 Melodic line containing rapid notes progression: The arranger applies the open string bass sound to harmonization. This can express the chords of the harmony.

Example 91 Bass Harmonization

4.3.2 At a cadence or at the end of a sentence, the arranger applies bass to progressing in harmony with the melody. So the bass acts as a counter melody. In the 8th bar, the bass line descends by semitones (Chromatic Approach).

Bass line progressing at cadences

Example 92 Bass Harmonization

5 Techniques of Playing Instrument

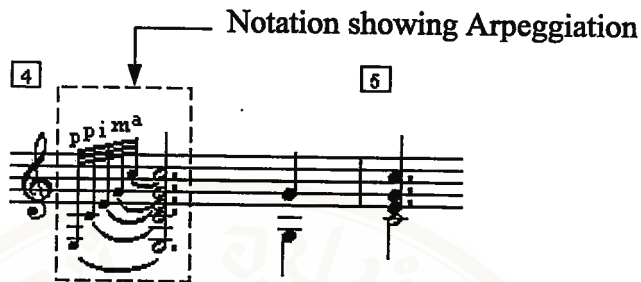
There are 2 techniques of classical guitar that the arranger applies to her arrangement—Arpeggiation and Portamento:

5.1 Arpeggiation: Arpeggiation is done by scraping quickly from lower pitch strings to higher pitch strings of the guitar. Below is an example of notation with Arpeggiation:-

Notation showing Arpeggiation

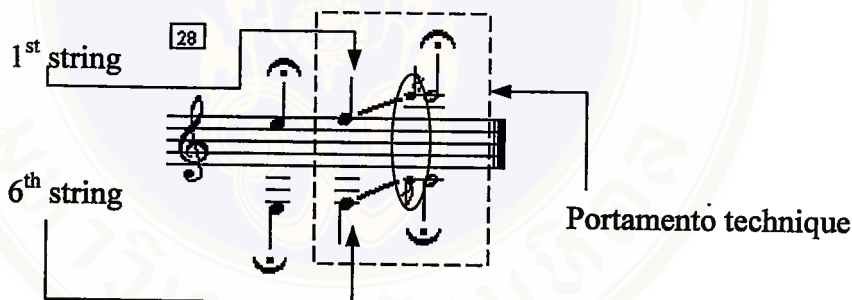
Example 93 Arpeggiation Technique

In the Arpeggiation performance, the player practices like the following example:-



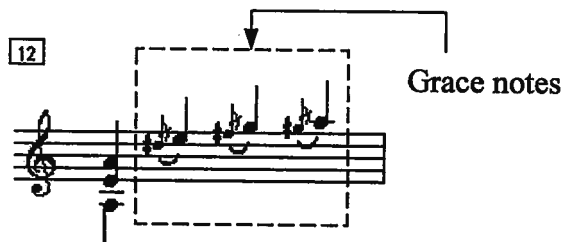
Example 94 Arpeggiation Technique

5.2 Portamento: Portamento is a technique of playing classical string instruments that produces a continuous flow of sound. The arranger applies the Interval of 15th. . To play Interval of 15th with classical guitar is to play the open 1st string (e²) and the open 6th string (c) at the same time, or pressing the strings simultaneously on the fret when playing the 2 strings.



Example 95 Portamento Technique

5.3 Playing Grace Notes with Classical Guitar: The melody is Mi, Sol and La. The arranger inserts grace notes in front of the melodic notes to progress the main notes by semitones (Chromatic Approach) with the classical guitar technique "Slur".



Example 96 Playing Grace Notes

Below are the findings for Sukanya Thongnamchaima's arrangement of *Nok Khamin* song:

1. The arranger brings the melody of *Nok Khamin* from the complete music score and applies C Major scale to the arrangement.
2. 3 kinds of textures are applied: Chordal, Arpeggio and Harmonic Bass Textures.
3. Harmonization: The arranger mainly does Chordal Harmonization in C Major scale. It is classified into 3 types:
 - 3.1 Chordal Harmonization—also classified into 2 sub-types: Building chords to harmonize with the melody and using chords as accompaniment.
 - 3.2 Arpeggio Harmonization—by using arpeggios to be harmony and the melody be the top notes of each group.
 - 3.3 Bass Harmonization: Bass notes are put in to harmonize with the melodic progression. And in case the bass line progression is a cadence, the bass acts as counter melody.
4. Techniques of instrument—are Arpeggiation and Portamento.
5. Playing grace notes with classical guitar—with the guitar technique “Slur”.

THE ARRANGEMENT OF KIRATINANT SODPRASERT

I have picked the “*Lao Phaen*” suite to be the representative to the Thai song arrangements of Kiratinant Sodprasert. The arrangement will be discussed in the following main issues:

1. Selection Thai song to be materials of an arrangement

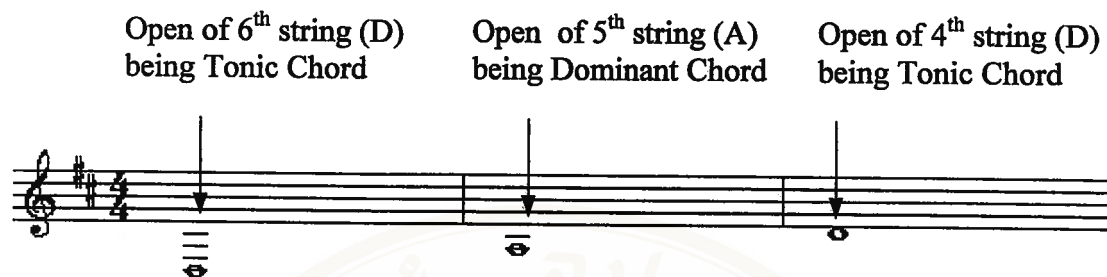
The arranger arranges the *Lao Phaen* suite by bringing the melody from the *Ranad Ek* performance of Boonyang Ketkhong to transcribe into modern notation.

2. Selection of The Scale

The arranger applies D Major scale to the arrangement of *Lao Phean* suite. This enables various styles of classical guitar techniques. The scale is suitable for arrangement and performance because of the following reasons:

2.1 Range Widened by Tuning the 6th String: One of the reason why the arranger arranges Lao Phean suite in D Major is that the pitch range of guitar is widened by tuning the 6th string note E down for one whole tone to be note D.

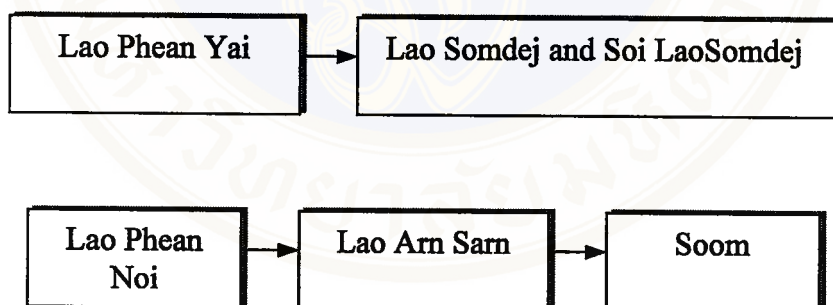
2.2 Open Strings in Primary Chord: Secondly, the note of the 6th string becomes bass note D, and the 5th and 4th strings become notes A and D according to normal tuning. When the strings are arranged or played in D Major scale, the open 3 upper strings—the 4th, 5th and 6th strings— all are members of the Tonic Chord in D Major scale. In the arrangement of Lao Phean suite, the arranger emphasizes on Tonic Chord and Dominant Chord. Such tuning makes the arrangement more convenient. And a performer can conveniently use the open note of 6th string position (D) to play the first degree of Tonic Chord, the open note of 5th string position (A) to play the first degree of Dominant Chord and the open note of 4th string position (D) to play the first degree of Tonic Chord in one octave higher in D Major scale. This results in bass clarity and sustainment.



Example 97 Bass Notes

3. Formal Structure of *Lao Phean* Suite

Lao Phean suite is composed from several Thai songs of similar expression and sound to create a continuous play, which was formerly called *Pleng Diaw Lao Phean* then later called "*Phleng Shud*" (Pinit Chaisuwan, interviewer). I would like to explain the formal structure of *Lao Phean* suite by sections consisting of the songs *Lao Phean Yai*, *Lao Somdej*, *Soi Lao Somdej*, *Lao Phean Noi*, *Lao Arn Sarn* and *Soom* as in the picture below.

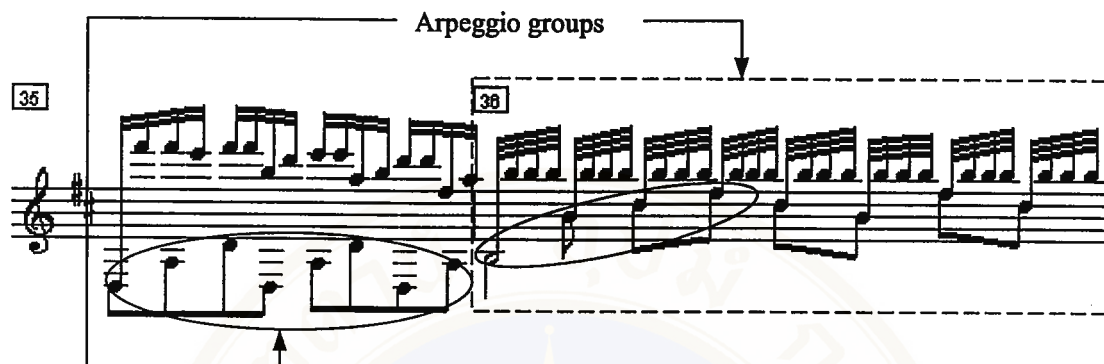


The score of *Lao Phean* suite arranged for classical guitar is 24 pages long with total 531 bars.

4. Texturing

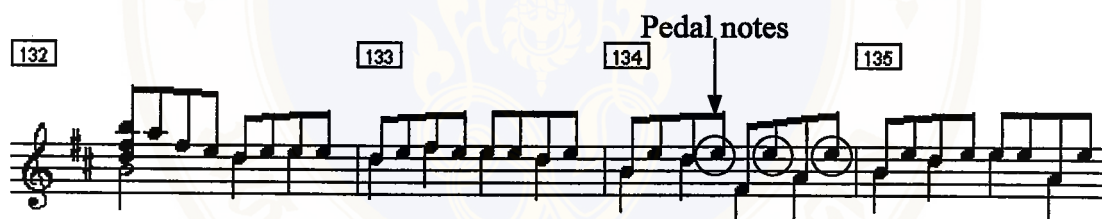
In the arrangement of *Lao Phean* suite, the arranger applies 4 kinds of harmonic texture, i.e. Arpeggio, Pedal Tone, Chordal and Bass Line Textures. I would like to raise some the examples as follows:

4.1 Arpeggio Texture: The arranger arpeggiates the melody and builds arpeggio groups to be a harmony.



Example 98 Arpeggio Texture

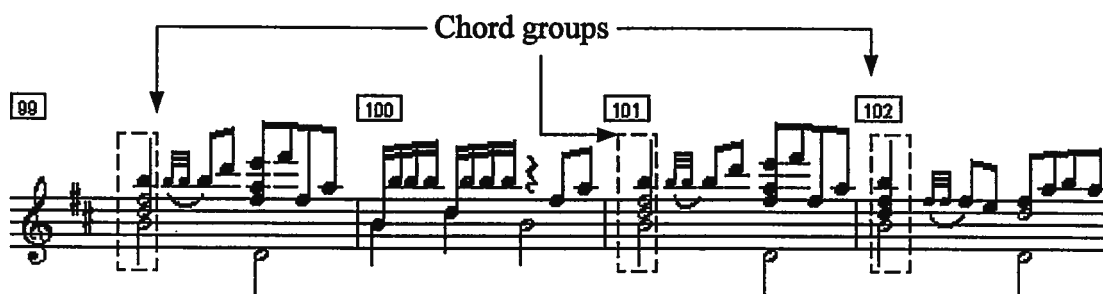
4.2 Pedal Tone texture: The harmonic group is pedal tone alternating the melody.



Example 99 Pedal Tone Texture

4.3 Chordal Texture

4.3.1 Type 1: The arranger builds chord groups to be the harmonic texture for some parts of the song. This produces a perfect harmony.



Example 100 Chordal Texture

4.3.2 Type 2: Playing by strumming.

Example 101 Chordal Texture

4.4 Bass Line Texture

4.4.1 Type 1: Using the bass notes to be harmony progressing along with the melody.

Example 102 Bass Line Texture

4.4.2 Type 2: Using the bass notes as Pedal Tone to play continuous Rhythmic Pattern.

Example 103 Bass Line Texture as Pedal Tone

4.4.3 Type 3: In the part of smooth progressing melody, the arranger builds bass notes to be the harmony.

503 504 505 506

Bass progressing along with the melody

Example 104 Bass Line Texture

5 Harmonization

The arranger's harmonization principle is to harmonize in D Major scale. According to the Western Music Theory, the harmonic chords that the arranger uses are Tonic Chord, Dominant Chord, and Submediant Chord. The way the arranger harmonizes is very interesting. He variously flavors his harmonization under Harmonic Tonality that contains only 3 main chords. I will elaborate the harmony and chord progression in case they can be clearly identified. And since Lao Phean suite is full of arrangement contents, I would like to present only some significant parts of the arranger's harmonization that are suitable to be the representative to his Thai song arrangements. The following are the types of his harmonization :-

5.1 Arpeggio Harmonization

5.1.1 This Thai melody phrase, when put in modern notation as shown in the example, the arranger arranges for playing with classical guitar.

3 4

Thai Melody

Example 105 Thai Melody

Firstly, the arranger harmonizes by sketching the chords. In the 4th bar, there is a Tremolo play. The melody is arpeggiated into thirty-second notes like the “Rua” style of Ranad Ek. And the arpeggio bass is harmony. When they are played together (ensemble), we will hear the melody and accompaniment progress together in harmony.

Key D: I V I V vi

Harmonization with arpeggios from the chord members

Example 106 Arpeggio Harmonization

5.1.2 To arrange like the above example, in the 34th bar where there is a whole note, the arranger applies arpeggios to the harmony under the chord members of D Major for playing alternately.

Key D: I vi I

33 ทำนองเพลงไทย

Whole Note

Melody arpeggiated into a whole note duration

Example 107 Arpeggio Harmonization

Bass at strong beat Chords built from chord members

Key D: vi I vi I vi I vi

96 97 98 99 100

The arranger builds the bass to progress with the 1st degree of chords

Detailed description: This musical example shows a sequence of chords in D major: vi (B minor), I (D major), vi (B minor), I (D major), vi (B minor), I (D major), and vi (B minor). The bass line consists of quarter notes on the strong beats, moving from B2 to D3, then F#3 to A3, then B3 to D4, then F#4 to A4, then B4 to D5, and finally B5 to D6. The chords are built from the 4th, 5th, and 6th strings of the guitar. Measure numbers 96 through 100 are indicated.

Example 109 Chordal Harmonization

5.2.2 The arranger harmonizes with D Major Chord to be played with Arpeggiation technique with all the 6 strings. This produces a 3 octave wide range of harmony. The chords sound sustains continuously because the 4th, 5th and 6th strings are chord members.

Key D: I

232 233 234 235

Chordal harmony

Detailed description: This musical example shows four measures of arpeggiated D major chords. The key signature is D major (one sharp). The chords are played with an arpeggiation technique across all six strings. Measure numbers 232 through 235 are indicated. The label 'Chordal harmony' points to the arpeggiated chords.

Example 110 Arpeggio Harmonization

5.2.3 At the end of Lao Phean suite, to show the playing capability of guitar, the arranger's arrangement then contains strumming all the 6 strings up and down alternately and quickly in triplets with D Major Chord.

Key D: I

Example 111 Chordal Harmonization

5.3 Pedal Tone Harmonization

5.3.1 In the following example, Pedal Tone progresses alternately with the fluctuating melodic line. Melody is the notes with their stems down while Pedal Tone is the notes with their stems up.

Key D: I

Example 112 Pedal Tone Harmonization

5.3.2 In the following example, Pedal Tone is the notes with their stems down played as rhythmic pattern to harmonize with the melody and progressing together. From the melodic progression of and Pedal Tone, the chord pattern can be seen.

Key D: I vi I vi

Example 113 Pedal Tone Harmonization

5.3.3 The arranger uses Pedal Tone to create rhythm pattern to harmonize with the smoothly progressing melody.

Musical notation for Example 114. The staff shows a melody in treble clef with a key signature of one sharp (F#). The melody is marked with measure numbers 446, 447, 448, 449, and 460. Below the staff, a group of notes is circled and labeled "Group of Pedal Tone notes played as rhythm pattern".

Example 114 Pedal Tone Harmonization

5.4 Counter Melody Harmonization

5.4.1 The arranger inserts counter melody in intervals to the melody for parallel progressing with the melody.

Musical notation for Example 115. The staff shows a melody in treble clef with a key signature of one sharp (F#). The melody is marked with measure numbers 33 and 34. Below the staff, a counter melody is shown, consisting of notes in circles. Arrows point from the labels "Melody" and "Counter Melody" to their respective parts.

Example 115 Counter Melody Harmonization

5.4.2 The counter melodic line that harmonizes the melody progresses like another counter melody.

Musical notation for Example 116. The staff shows a melody in treble clef with a key signature of one sharp (F#). The melody is marked with measure numbers 299, 300, 301, and 302. Above the staff, a dashed box contains the chord progression: Key D: vi I vi iii I. Below the staff, a counter melodic line is shown, consisting of notes in circles. Arrows point from the labels "Counter melodic line progressing in harmony with the melody" to the counter line.

Example 116 Counter Melody Harmonization

5.5 Bass Harmonization

The harmonization with bass notes is found at several points in Lao Phean suite. I have picked only some significant points to be the representative to this kind of harmonization, which can be explained as follows:

5.5.1 In this part of Lao Phean suite, the melodic progression is eighth note. The arranger harmonizes by putting in half notes as the bass line, which is mostly played with the open 4th string (D), 5th string (A) and 6th string (D) in an octave lower. The arranger puts in the bass notes by considering the chord member notes. Therefore, the chords obtained from the harmonization are dependent on bass notes and chord members of the groups. The cadences are found to be Imperfect Cadence in the 506th – 507th and 510th – 511th bars, which are repeated phrases.

The image displays three systems of musical notation for bass harmonization. Each system consists of a melodic line in treble clef and a bass line in bass clef. Above each system is a chord progression in Roman numerals for the key of D major. Arrows labeled 'Chord members' point from the chord symbols to specific notes in the melodic line. The bass line consists of half notes.

System 1 (Measures 503-506):
 Key D: I vi ii 6₄ I V vi I vi
 Measures 503, 504, 505, 506

System 2 (Measures 507-510):
 Key D: V7 I vi ii 6₄ I V vi I vi
 Measures 507, 508, 509, 510

System 3 (Measures 511-514):
 Key D: V vi V vi I V I vi
 Measures 511, 512, 513, 514

Example 117 Bass Harmonization

5.5.2 Bass line played in syncopation against the melodic line at the 4th and 2nd beats, which are weak beats, because the arranger wants to change the accent beats in order to build a rhythmic pattern of bass.

434 435 436 437 438

Bass line in syncopation to change the accent beats of bass

Example 118 Harmonization with Bass in Syncopation

6. Techniques of Playing Instrument

In the arrangement of Lao Phean suite, the arranger perfectly shows the playing capability of classical guitar, which consist of various types of classical guitar playing techniques that the arranger can apply to playing Thai songs properly and harmoniously, and makes Thai songs more attractive to listen. The details are as follows:

6.1 Tremolo: The arranger arranges Lao Phean suite mostly with Tremolo technique because it sounds like the “Rua” style of *Ranad Ek*. I have found that his arrangement is composed of 2 kinds of Tremolo:

6.1.1 Tremolo accompanied with arpeggio.

34

Melody to be played with fingers a, m and i

Arpeggio to be played with P finger

Example 119 Tremolo Technique Accompanied with Arpeggio

6.1.2 One-Pitch Tremolo is similar to rolling a Thai instrument with ringfinger, middle finger and forefinger of the right hand continuously in groups of six (Triplet Note) in continuous flow of melody from one note to another. This technique is called Tremolo, too.

Melody to be rolled with fingers a, m, and i;

198 199 200 201

Played as groups of six (Triplet Note)

Melody can flow up - down

Example 120 One-Pitch Tremolo Technique

6.2 Natural Harmonic: The 53rd bar is played with Natural Harmonic technique. At the 12th fret, the pitch is raised up one octave. In the 54th bar, the 7th fret is played to produce one octave higher pitch and Perfect 5th.

Harmonic played at the 12th fret

Harmonic played at the 7th fret

53 54 55

H.12 H.7

Example 121 Natural Harmonic Technique

6.3 Arpeggiation: The arranger applies Arpeggiation technique to the thick harmony and accents the top notes. The player arpeggiates from the lowest notes to the highest notes rapidly in order to produce clear harmony and melody.

Notation showing Arpeggiation

Notation showing Arpeggiation

Example 122 Arpeggiation Technique

6.4 Artificial Harmonic: This technique produces one octave higher pitches than the original score. The arranger applies Artificial Harmonic to show the wide classical guitar range and playing the same note in different octaves, or perhaps applies from the octave play of *Ranad Ek*.

Melody in 1 octave higher

Harmonic applied, pitches raised up 2 octaves

Bass

Melody at lower pitch

Example 123 Artificial Harmonic Technique

6.5 Pizzicato: Playing the melody with right thumb to produce mute sound in order to make the song more colorful. The melody of 280th – 284th bars imitate the melody of 276th – 279th bars. The arranger, therefore, applies Pizzicato technique to play such repeated melody to differentiate the 2 similar melodies.

Example 124 Pizzicato Technique

6.6 Strumming: A technique of blocking chords like Arpeggiation. Strumming produces hard sudden sound. The arranger adds strumming as a clue for the audience that it is the Ending of the song.

Example 125 Strumming Technique

6.7 Slur: There are 2 kinds of Slur technique applied to the arrangement of Lao Phean suite:

6.6.7.1 Two-Note Slur: There are 2 reasons for applying this technique, i.e. to play more quickly and to play the succeeding notes with lower velocity than the preceding notes.

Example 126 Two-Note Slur Technique

6.7.2 Slur of Different Notes on the Same String —by plucking the preceding notes then cut the string with left hand to produce continuous sound in the next notes. The technical term of this playing technique is “Stringando”.

Example 127 Stringando Slur Technique

7 Playing Grace Notes with Classical Guitar

The arranger arranges Lao Phean suite by bringing from the performance of Thai instrument called “*Ranad Ek*”. To play grace notes in the performance of *Ranad Ek* is to play in “*Sadoh*” or “*Sabat*” style, depending on which one the player prefers. When the arranger brings the melodic line to arrange for classical guitar, the playing technique of the original instrument is also taken to be played with classical guitar in order to retain the style of original melody. In *Lao Phean suite*, there are many points that exist grace notes which are categorized by playing style into 2 types as follows:

7.1 One-Pitch Grace Notes: To play one-pitch grace notes, Tremolo technique is applied to playing with ringfinger (a), middle finger (m) and forefinger (i) alternately and quickly.

Example 128 One-Pitch Grace Notes

7.2 Multi-Pitch Grace Note: *Lao Phean* suite contains 3 kinds of multi-pitch grace notes play as follows:

7.2.1 Double acciaccatura —inserted among main notes, played by plucking the first note and snagging the string with a finger of the left hand to produce the sound of the succeeding notes. This classical guitar playing technique is similar to the “*Sabat*” style of Thai instruments.

Example 129 Two-Pitch Descending Grace Notes

7.2.2 Acciaccatura —for embellishing the main notes.

Example 130 One-Pitch Descending Grace Notes

7.2.3 Turn performed by playing the descending 4 grace notes before ascending to the main notes like playing in the “*Khayee*” style of Thai instruments.

Example 131 Turn

Below are the findings for Kiratinant Sodprasert's arrangement of *Lao Phean* suite:

1. The arranger transcribes the melody of *Lao Phean* suite from the the tape of Boonyang Ketkhong's *Ranad Ek* performance into modern notation and arranges in D Major scale, which is suitable for many reasons, i.e. the pitch range of classical guitar is widened by tuning the 6th string from note E down one whole tone to note D, and when the bass note on the 6th string becomes note D, the 3 open upper strings—the 4th, 5th and 6th strings, are the members of Tonic chord in D Major scale.
2. Lao Phean suite is structured by combining several Thai songs of similar expression and sound to form a continuous play. The suite consists of the songs *Lao Phean Yai*, *Lao Somdej*, *Soi Lao Somdej*, *Lao Phean Noi*, *Lao Arn Sarn*, and *Soom*.
3. Texturing: There are 4 types of harmonic texture applied, i.e. Arpeggio Texture, Pedal Tone Texture, Chordal Texture, and Bass Line Texture.
4. Harmonization is classified into 5 types as follows:
 - 4.1 Arpeggio Harmonization—by sketching chords, arpeggiating melody to be Tremolo, and harmonizing with arpeggio bass that is the members of chords. When they are played together, we will hear the melody and harmony progress in harmony.
 - 4.2 Chordal Harmonization: The arranger builds chords to harmonize the melody. He sometimes applies Arpeggiation technique to playing in chordal form. To determine which chord members can be the harmony, the playing capability is taken into consideration.
 - 4.3 Pedal Tone Harmonization: Only one main note is played or progresses as rhythm pattern alternating with the fluctuating melodic line. The harmonious progression of melody and Pedal Tone expresses the chord pattern.
 - 4.4 Counter Melody Harmonization: Counter melody progresses in harmony with the melody.
 - 4.5 Bass Harmonization: In Lao Phean suite, the melodic progression is eighth-note. The arranger harmonizes by inserting half notes as bass line, mostly played with the 4th, 5th and 6th strings. The chords in harmonization are, therefore, dependent on the bass and the members of the note groups. The chord progression at cadences is mostly found to be Interrupted Cadence (V-vi).
5. Techniques of Playing Instrument: Tremolo technique is classified into 2 types, i.e. Arpeggio Accompaniment and One-Pitch Tremolo. Other techniques include Natural Harmonic, Arpeggiation, Artificial Harmonic, Pizzicato, Strumming and Slur. 2 types of Slur are Two-Note Slur and Stringando Slur.
6. Playing grace notes with classical guitar is classified into 2 types:
 - 6.1 One-pitch grace notes
 - 6.2 Multi-pitch grace notes are classified into 3 sub-types:
 - 6.2.1 Double acciaccatura
 - 6.2.2 Acciaccatura
 - 6.2.3 Turn

THE ARRANGEMENT OF EKKARACH CHAROENIT

I have picked “*Sri Wichai*” song to be the representative to the arrangements of Ek-karach Charoennit. The arrangement will be discussed in the following main issues:

1. Selection Thai song to be materials of an arrangement

The arranger arranges the song *Sri Wichai* by bringing from the “*Rabam Chud Borannakhadee*” work composed by Montri Tramote. He records the Thai melody in modern notation by adapting from the Thai notation by himself.

2. Selection of The Scale

The arranger arranges *Sri Wichai* song with G Major scale. He tried playing the melody of *Sri Wichai* song in several scales, and chose the scale that was most suitable to the range of melody.

3. Formal Structure of Sri Wichai Song

Sri Wichai song is from the “*Rabam Chud Borannakhadee*” work, which comprises the songs *Lopburi*, *Sukhothai*, *Thawarawadee*, and *Sri Wichai*. The formal structure of *Sri Wichai* song, according to the tempos—slow and gradually faster, can be divided into 4 sections of different melodies as follows:



4. Texturing

In the arrangement of *Sri Wichai* song, the arranger applies 4 kinds of texture, i.e. Interval Texture, Arpeggio Texture, Counter Melody Texture and Bass Line Texture as the following details:

4.1 Interval Texture

The arranger builds intervals to be accompaniment progressing together with the melodic line .

The musical notation shows a single staff in G major. The melody starts at measure 42. From measure 43 to 44, a dashed box encloses the accompaniment intervals. From measure 45 to 46, a solid oval encloses the accompaniment intervals. Arrows point from the text 'Intervals accompanying the melody' to these two sections. The notation includes dynamic markings like *sf* and *p*.

Example 131 Interval Texture

4.2 Arpeggio Texture

Arpeggio is applied to harmonizing with the melodic line.

Example 132 Arpeggio Texture

4.3 Counter Melody Texture

Counter melody movement is applied to harmonizing the melody.

Example 133 Counter Melody Texture

4.4 Bass Line Texture

Bass line is built to harmonize the melody.

Example 134 Bass Line Texture

5. Harmonization

There are various types of the arranger's harmonization, e.g. applying intervals, chords, and counter melody movement to harmonizing the melody; and applying bass. The arranger mainly considers the horizontal harmony progression. Anyway, the chords and chord progression can be identified. His harmonization is classified into 4 types as follows:



5.1 Interval Harmonization

5.1.1 Adding intervals to accompany the melody: When the arranger builds intervals, the direction of chord progression can be known from the intervals.

Key G: I ii V ii

[11]

Intervals added

Example 135 Harmonic Intervals

5.1.2 Bringing the transcribed melody to build accompaniment intervals. The intervals are brought from the chord members of G Major Chord in eighth notes.

Existing melody alone without harmony

Key G: I

Harmony built with interval accompaniment

Example 136 Harmonization with Interval Accompaniment

5.2 Arpeggio Harmonization

5.2.1 Applying arpeggios to harmony: In case a long duration melody progresses in Am7 Chord, the arranger applies arpeggios, which are chord members, to harmony. For the next group, the arranger builds arpeggios to accompany the melody.

Key G: I ii⁷ V

Arpeggio of Am⁷ Arpeggio of D Arpeggio of Am

Example 137 Arpeggio Harmonization

5.2.2 Adding arpeggio and bass in Root Position to a cadence to make the note E become Appoggiatura of G Major Chord.

6th chord member Arpeggios being chord members

Key G: I vi I vi

Bass

Example 138 Arpeggio Harmonization

5.2.3 The arranger applies arpeggios to harmonizing with the melody: As in the above example, the arranger uses the 2nd (B) and 7th chord members to be the Passing Notes of Am Chord.

Key G: I ii ii

Arpeggios Passing Notes Am Chord

Example 139 Arpeggio Harmonization

5.3 Counter Melody Harmonization

5.3.1 Using the counter melody from members of G Major scale to be bass in high pitch like the Chromatic progression from the 1st note (8) to 7th (Maj7) approaching 7th of one semitone lower (Minor7 or $\flat 7$) and to 6th harmonizing with the melody that is chord members of G Major Chord. To progress from G Chord to Gmaj7 Chord and to G7 Chord, which is the Dominant Chord of C Major scale under the principle of harmony, the G7 Chord needs to approach C Major Chord. It is found that G7 Chord approaches Am Chord, which is the Relative Key of C Major where there are the members of Chords I and V in the melody group.

Key G: I I^{maj7} I⁷ ii

16 17 18

Counter melody descending by semitones

Am Chord

Example 140 Counter Melody Harmonization

5.4 Bass Harmonization

5.4.1 Using bass to harmonize with the melody: In some cases, bass progresses stepwise producing a counter bass melody and expressing the characteristics of the applied chords. And the chord progression in the example that the chord progresses from G Chord to Em Chord where the bass progresses through note G—the 1st note of G Chord, to bass note F#—the 2nd member (9) of Em9 Chord, and progresses to note E—the 1st member of Em Chord. This can be said that the bass note F# is a Passing Note that progresses the bass note G stepwise to note E.

Bass progressing stepwise producing counter melody

Key G: I I vi⁹ vi I

Key G: vi⁹ vi ii vi I

(), (Em⁹ Chord where the bass note is F#)

Example 141 Bass Harmonization

5.4.2 Applying the Interval of 15th to parallel harmonizing the melody

Interval of 15th

Example 142 Bass Harmonization

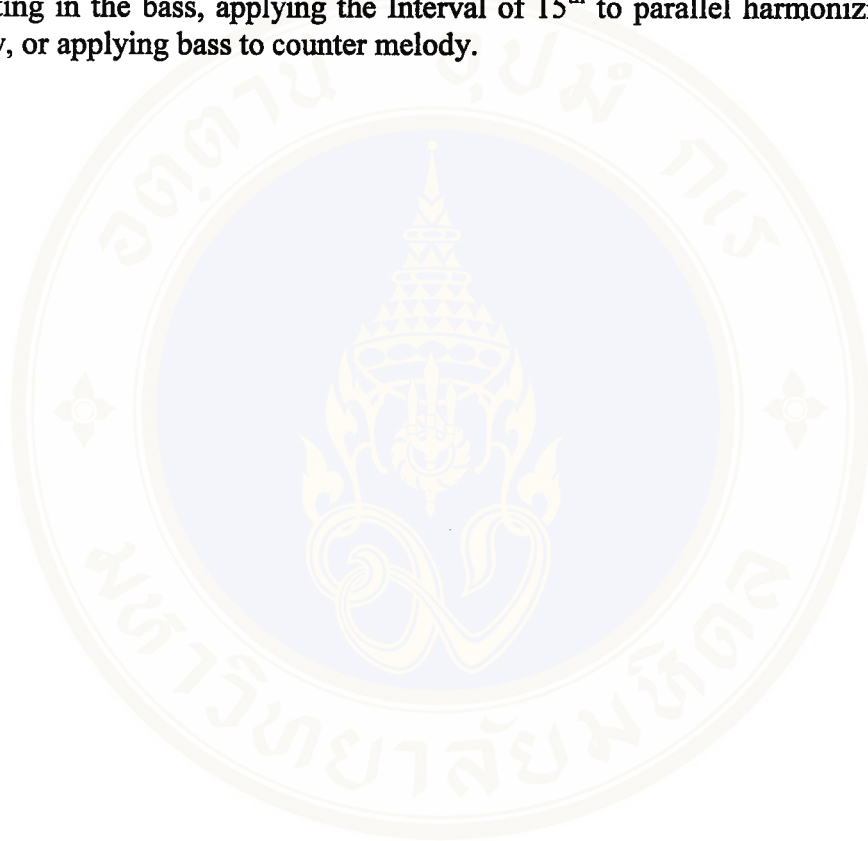
5.4.3 Using notes with stems down to be bass line and progressing by semitones (Chromatic Approach)

4.1 Interval Harmonization: Adding intervals to accompany the melody, or applying accompaniment. When the arranger builds intervals, the direction of chord progression can be known from the members of the intervals.

4.2 Arpeggio Harmonization —by applying arpeggios to harmony in case the long duration melody progresses slowly, or by adding arpeggios to cadences.

4.3 Counter Melody Harmonization —by descending the counter melody by semitones to harmonize with the melody.

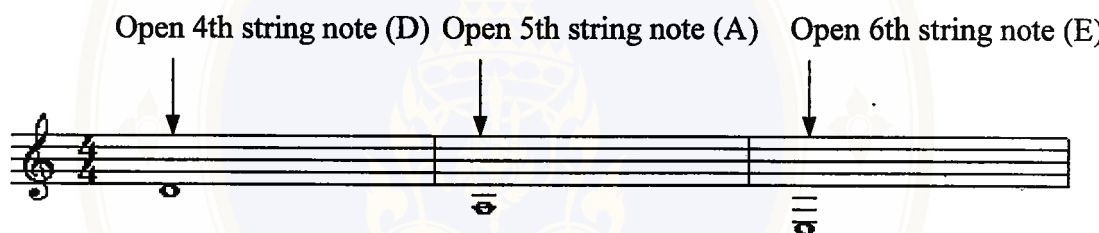
4.4 Bass Harmonization: Applying bass to harmonizing with the melody by putting in the bass, applying the Interval of 15th to parallel harmonizing with the melody, or applying bass to counter melody.



The Thai song arrangement methods of each arranger are similar and different in several aspects, depending on the concepts and suitability of performance. I can conclude the arrangement methods of the 7 arrangers that:

The arrangers select the beautiful and popular songs to arrange by transcribing the melodies from tapes into modern notation. Furthermore, there are many ways to record in modern notation, i.e. notation from memory and adapting Thai notation to be modern notation.

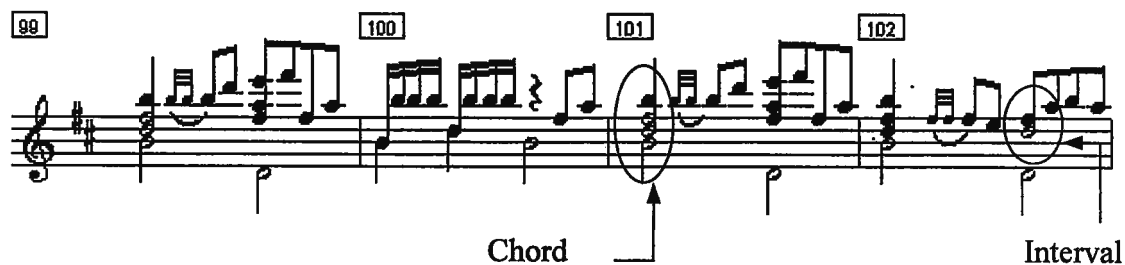
Selection of the scale is dependent on various factors, e.g. range of melody, suitability of instrument playing techniques, etc. Classical guitar is an instrument preferred by the composers to apply a sharp(\sharp) key signature to their composition because the tunes of all 6 strings are made to conveniently play in sharp scales. A flat key signature is not preferred for composition. And the 3 upper strings are open bass strings: the open 4th string (D), open 5th string (A), and open 6th string (E), all of which Tonic chord in a sharp key signature.



Example 145 Pitches of the 3 Upper Strings of Classical Guitar

There are 4 kinds of harmonic texture that the arrangers prefer: Interval or Chordal Texture, Arpeggio Texture, Counter Melody Texture, and Bass Line Texture.

1. Interval or Chordal Texture —arranged by building vertical chords to harmonize with the melodic line



Example 146 Interval or Chordal Texture

2. Arpeggio Texture —arranged by arpeggiating chords to harmonize with the melodic line

Example 147 Arpeggio Texture

3. Counter Melody Texture —arranged by building and inserting a new melody into the existing melody to harmonize with the existing melody

Example 148 Counter Melody Texture

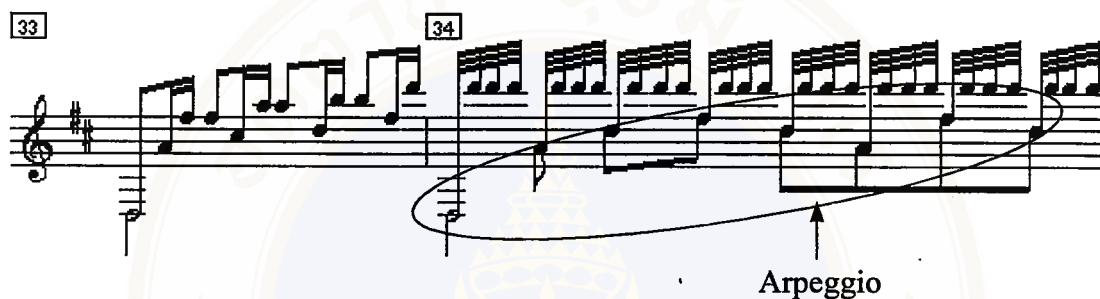
4. Bass line Texture — the arranger builds bass notes to be the harmony.

Example 149 Counter Melody Texture

Harmonization is the next thing to do after transcribing the melody from the tape. The arranger harmonizes by placing chords at the positions that are compatible with the melodic line and takes the direction chord progression into consideration by dividing the harmony into 3 types, i.e. Diatonic Harmony, Chromatic Harmony, and Bass Line Harmony

There are 2 concepts of harmonization:

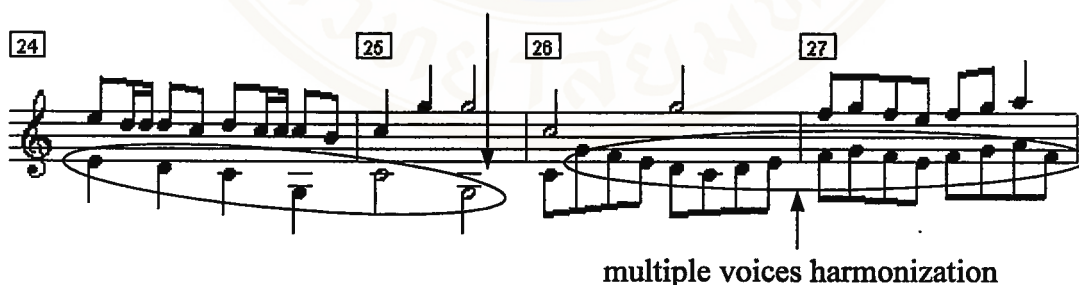
1. Applying interval, chord or arpeggio by laying the chord members vertically over the melody or by arpeggiation.



Example 150 First concepts of harmonization

2. Applying multiple voices (contrapuntal) to embellish the main melody to produce harmony. This kind of harmonization varies the melodic lines like an ensemble of various instruments while retaining the vertical harmony.

multiple voices harmonization



Example 151 Second concepts of harmonization

The playing methods of Thai songs that are called “Lo” and “Lueam” are the 2 groups of playing style of Thai musical instruments, i.e. one group precedes with a melody then the other group repeats the melody. The audience will hear the melodic lines chase each other. In Western Music, the playing method “Lo” is called “Imitation” and the “Lueam” is called “Canon”. The steps of arrangement with the Lo and the Lueam for classical guitar are as follows:

1. The arranger uses the existing melodic line to imitate itself as if there were 2 different instruments imitating the melody of the other, by applying a range of high register and one octave lower in order to differentiate the pitches.

..... 1st phrase 2nd phrase 3rd phrase Played in parallel octave

Example 152 Imitation

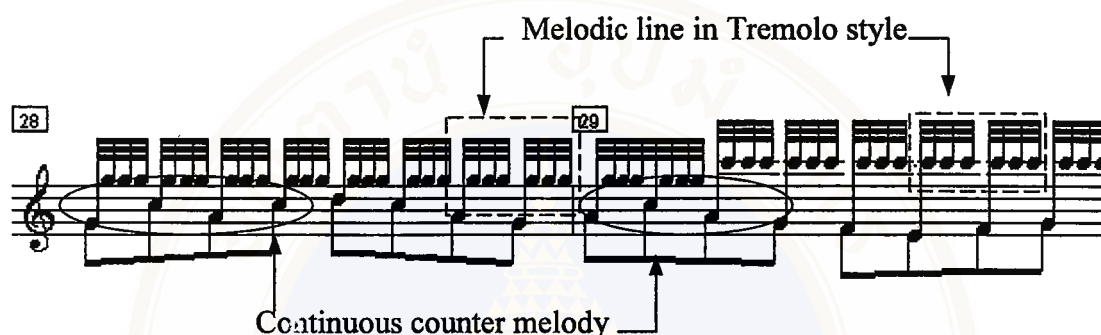
2. The arranger builds imitating melodies to be played at one octave difference and one beat canon. The lower pitch melody as canon with the higher pitch melody since the higher pitch is imitated.

Original melodic line stopping at strong beat Melody in canon with first phrase

Example 153 Canon

Applying the techniques of instrument to the arrangement is the way to increase tone colors to the song. Selection of the techniques depends on the suitability to the song and melodic lines that the arranger sees. Classical guitar techniques that the artists apply in their arrangements are Tremolo, Natural Harmonic Arpeggiation, Artificial Harmonic, Pizzicato, Strumming, Slur, Ponticello, Rasgueado, Golpe and Portamento.

One of the playing techniques of Thai string instruments is called “*Rua*”. Tremolo technique is a kind of playing classical guitar that produces continuous sound of melodic line like the “*Rua*” play of Thai string instruments. Tremolo technique to making the song more colorful. The melodic line is alternately played with ringfinger, middle finger, and forefinger of the right hand. The notes are arpeggiated into thirty-second notes to produce a long continuous melodic line like the “*Rua*” playing style of Thai string instruments. The harmony is played with right thumb in eighth notes continuously progressing as another melodic line.



Example 154 Melody in Tremolo Style

From the study, it is found that there are 4 kinds of playing grace notes that imitate the play of Thai musical instruments, i.e. tremolo, acciaccatura, double acciaccatura and turn.

Other arrangement techniques:

1. Thawee Maneecharuthat makes variations from the Section A and Section B to make the repeating melody different, and builds the Introduction and Ending from the concept of the song melody.

2. Nalin Komentrakarn selects suitable melody to play with classical guitar. She applies the lyric melody to the melodic line in the 62nd – 71st bars to make her arrangement melodious and suitable to the playing capability of classical guitar, and also changes the time signature by expanding from $\frac{2}{4}$ to $\frac{4}{4}$

3. Woratep Rattana-umpawan applies tango rhythmic pattern to her arrangement. There are variations of the melodic rhythm, harmony of triplets and eighth notes, bass line progression and classical guitar playing techniques which express the characteristics of tango.

CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

CONCLUSION

I apply the Musicological Method to this research of “Arrangements of Thai Traditional Music in Classical Guitar Style” by studying documentary works, textbooks, related researches, and in addition, the information about classical guitar in Thailand and interviewing the classical guitar specialists. I have determined the procedure in 5 steps, i.e. documentary data gathering, field data gathering, data treatment, analysis of data, and presentation.

To present my research, I follow the objectives specified in the chapters of the research paper as follows:

1. To study the evolution of classical guitar in the Thai society
2. To study the arrangements of Thai traditional music in classical guitar style

From the research study, I can conclude according to the above objectives as follows:

1. Evolution of Classical Guitar in The Thai Society

There is no clear evidence of how classical guitar came to Thailand. From the research, it is presumed that there are 3 important causes, i.e. 1) It might come with the international trade 2) By ambassadorial relations —because the cultural institutions or embassies in Thailand encouraged and supported the exchange of cultures by bringing classical guitarists to perform concerts; 3) Classical guitar came to Thailand with Thai students who studied abroad then brought classical guitars to Thailand. An important organization that in 1966 pushed the classical guitar to being widely known was “Siam Yamaha Music School”. The school brought the curriculum from Yamaha of Japan. There were textbooks for practicing the classical guitar and there were classical guitars for sale and for academic purposes in Thailand. This made Thai people know more about classical guitar. Generally, there were few people who had a chance to know and were interested in classical guitar. Most of them first heard it from the records played at department stores or record stores. And there was a lack of classical guitar specialists who could give knowledge to the interested people. The classical guitarist in the introduction stage was Sathian Siangsuebchart who held many concerts at various places. The foundation of Siam Yamaha Music School and other private schools, such as Chintakarn Music Institute, Sasiliya Music School, etc. is an important factor that makes classical guitar widely known in the Thai society. Siam Yamaha Music School has held activities to promote classical guitar for long time. Those activities are, for examples, teachers training, guitar competitions, etc. When public academic institutions began the academy of classical guitar, the role of classical

guitar became increasing in the academic circles where the graduates from abroad played an important role in teaching classical guitar in universities by providing knowledge, suggestion and experience to the students in order to develop skills in playing the classical guitar correctly. Kiratinant Sodprasert, a guitarist, has many works, such as arrangements for classical guitar, video series of classical guitar course, and cassette tapes and other media concerned. And Hucky Eichelmann, a German guitarist who came to live in Thailand, is a person who helped promote classical guitar to the society by holding activities regarding classical guitar and had so many works produced, especially the cassette tape and compact disc of H.M. The King's music that were the powerful media to make the society know guitar. There were formations among guitarists in order to hold activities to promote the role of classical guitar and to publicize to the society as to make them know more about classical guitar, for instance, the formation of Bangkok Guitar Quartet and the Bangkok Guitar Society that had a lot of activities, especially the making of cassette tapes and compact discs of "Guitar Lai Thai, volumes 1 and 2", and holding the concert "Guitar Lai Thai".

There have been lots of people in the Thai society who love and are interested in classical guitar since the past up to present. In the past, people always paid good attention to and followed up with classical guitar. Classical guitar in the Thai society has been continuously evolved from time to time since the introduction stage until Thai people began to know the classical guitar from activities held by the guitarists and organizations as to make the classical guitar more significant to the Thai society.

2. Arrangements of Thai Traditional Music in Classical Guitar Style

The arrangers select the beautiful and popular songs to arrange by transcribing the melody from tapes into modern notation. Furthermore, there are many ways to record in modern notation, i.e. notation from memory and adapting Thai notation to be modern notation.

Selection of scales is dependent on various factors, e.g. range of melody, suitability of instrument playing techniques, etc. Classical guitar is an instrument preferred by the composers to apply a sharp key signature to their composition because the tunes of all 6 classical guitar strings are made to conveniently play in sharp key signature. A flat key signature is not preferred for composition. And the 3 upper strings are open bass strings: the open 4th string (D), open 5th string (A), and open 6th string (E), all of which form a Tonic Chord in sharp scale.

There are 4 kinds of texture that the arrangers prefer: Interval or Chordal Texture, Arpeggio Texture, Counter Melody Texture, and Bass Line Texture. To do harmonization, the arrangers sketch chords at several points to relate with the melodic line and consider the chord progression, which is divided into Diatonic Harmony that contains chord members in the scale, and Chromatic Harmony that does not contain chords in the scale, such as chords brought from Relative Key or Parallel Minor Key.

There are 2 concepts of harmonization:

1. Applying intervals, chords or arpeggios by laying the chord members vertically over the melody or by arpeggiation.

2. Applying multiple voices (contrapuntal) to embellish the main melody to produce harmony. This kind of harmonization varies the melodic lines like an ensemble of various instruments while retains the vertical harmony.

“Imitation” and “canon” are important playing methods of Thai music that divide the playing styles of Thai instruments into 2 groups. The audience will hear melodic lines play chasing each other. For imitation, the arranger uses the same melodic line to imitate itself as if there were 2 kinds of instrument playing imitation in the range of higher pitch and one octave lower to differentiate the pitches. For canon, the arranger builds imitating melodies to play one octave canon between the two melodies like imitation.

Applying the techniques of instrument to the arrangement is the way to increase tone colors to the song. Selection of the techniques depends on the suitability to the song and melodic lines in the arrangers' viewpoint. Classical guitar techniques that the arrangers apply to their arrangements are Tremolo, Natural Harmonic Arpeggiation, Artificial Harmonic, Pizzicato, Strumming, Slur, Ponticello, Rasgueado, Golpe and Portamento.

One of the playing techniques of Thai string instruments is called “*Rua*”. Tremolo technique is a kind of playing classical guitar that produces continuous sound of melodic line like the “*Rua*” style of Thai string instruments. The grace notes mostly found in Thai songs are “*Sabad Siang Dio*”. I call them “*one-pitch grace notes*”. The technique applied to playing one-pitch grace notes is Tremolo played with ringfinger (a), middle finger (m) and forefinger (i) alternately and quickly. From the study, it is found that there are 2 kinds of playing grace notes which imitate the performance of Thai musical instruments, i.e. one-pitch grace notes and multi-pitch grace notes.

Other arrangement techniques found are variation from the original melody to differentiate each section of a song from one another, and to build the Introduction and Ending. There is a selection of suitable melody for classical guitar by adapting the lyric melody to be the melodic line for arrangement and mixing the style of tango to arrange with variation of melodic rhythm which express the characteristics of tango.

DISCUSSION

In this research of “Arrangements of Thai Traditional Music in Classical Guitar Style”, the research results are discussed according to the research objectives as follows:

1. The Evolution of Classical Guitar in The Thai Society

The history of classical guitar in the Thai society and related stories in the past may not be quite significant for the people. There is no one who seriously pays attention to and study it, and gather the evidences. In this research, I still cannot clearly conclude how the classical guitar first came to Thailand. And from questioning the seniors in classical guitar field, the results cannot be regarded as accurate information. Most of the documents concern the history of electric guitar, such as in the books of Kheeti Kheetakorn or Yai Naphayont, and others. Siam Yamaha Music School, which plays an important role for classical guitar in the Thai society, does not

have significant evident documents either. The documents were lost after several relocations of its Head Office. That is a pity. Besides interviewing the people in classical guitar field, I have inadequate documents to reference the past events. Evident documents about the history of piano in Thailand can be found easily. There are existing researches of someone maybe because piano was the instrument that the masters in palaces preferred to play, and piano also showed their social status. In the past, the people interested in classical guitar did not form a group to do activities seriously, so there was not enough drive to make any movement in the society. But later, when there were formations and foundations, e.g. the academic department of Siam Yamaha Music School had more specialists, the Bangkok Guitar Society was founded; the people who were interested in classical guitar then firmly formed groups to do activities successfully.

Foreign graduated guitarists are grouped into 3 branches, i.e. music teacher, actor, and competition guitarist travelling to the states and receive reward as compensation and holds tour concerts at several places set up by the project manager. But in Thailand, a classical guitar graduate can become a teacher only. (Sukanya Thongnamchaima, interviewed) That's why many classical guitar specialists became pitifully distant from the music field. Every branch of arts depends upon the patrons. At present, people in the society influence the growth or declination of arts. During the past 3–4 years, the economy of the country was not stable enough, so it effected everyone to compete for living and pay less attention to art works. If the country's economic sector expands and moves towards better direction, the evolution of classical guitar in the Thai society will have better opportunity than it does now.

2. The Arrangements of Thai Traditional Music in Classical Guitar Style

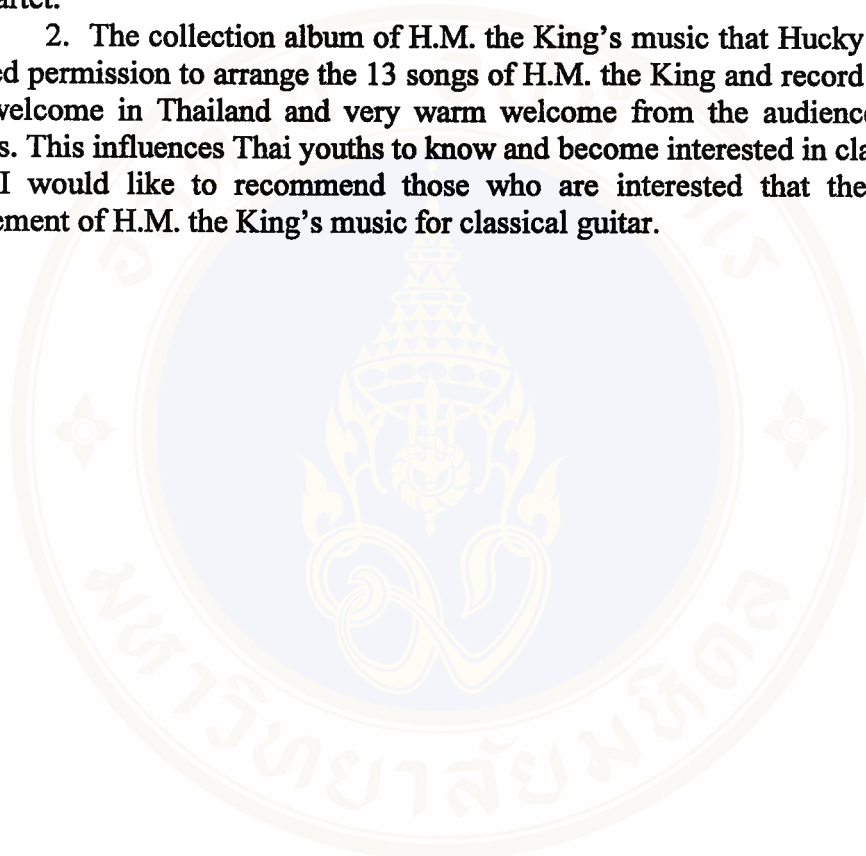
The principle of harmony arrangement can be found in several textbooks, such as *Harmony Arrangement for Military Band*. Research findings reveal that there is no textbook regarding harmony arrangement for classical guitar, or regarding the principle of song composition for classical guitar. The arrangements, therefore, are done by adapting from the existing textbook simply regarding *arrangement*, and only studying together among the serious interested groups. It is a pride that these groups of arrangers have had their works publicized. This has revealed the Thai society that the Thai classical guitarists have knowledge and abilities comparable to foreigners. They can apply the Thai melodies, which shows the country's uniqueness, to suitably mixing with Western musical instruments. Their works not only entertain the audience but also provide concepts to academicians to further create theories of the arrangement for classical guitar. The harmonization, classical guitar playing techniques, fingering design, and arrangement concepts can be applied to other Thai song arrangements, e.g. the melodic line rolled tremulously like the "Rua" of *Chakhe*, and classical guitar can produce a harmony in arpeggio style progressing together to complete the musical element in term of harmony; plucking with ringfinger, middle finger and forefinger quickly like one-pitch tremolo together with bass line harmony; the arrangement of 2 melodic lines or more progressing together produce variety of melodies. These arrangement methods can be further applied by any people who are interested in Thai song arrangement for classical guitar.

SUGGESTION

For this research of “Arrangements of Thai Traditional Music in Classical Guitar Style”, I would like to give recommendations to those who are interested in classical guitar as follows:

1. In this research, I specifically study the Thai song arrangements for solo classical guitar, so would like to recommend those who are interested that they themselves study and analyze the Thai song arrangements for classical guitar in duet and quartet.

2. The collection album of H.M. the King’s music that Hucky Eichelmann obtained permission to arrange the 13 songs of H.M. the King and record was given a great welcome in Thailand and very warm welcome from the audience of various cultures. This influences Thai youths to know and become interested in classical guitar more. I would like to recommend those who are interested that they study the arrangement of H.M. the King’s music for classical guitar.



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APPENDIX A

NOTATION OF THAI MUSIC ARRANGEMENTS

Nok Khao Khamae

Arranged by

Woratep Rattana-umpawan

1. 2. 3. 4. 5. 6. 7. 8. art. Harm. nat. 9. 10. 11. 12. 13. 14. Rasg. pizz. nat.

15

16

17

18

Rasg.

19

20

21

22

23

24

25

26

pizz. nat.

27

i

28

29

30 31 32

ar. 12 12
⑥ ⑤

33 34 35

ar. 7 7
⑥ ⑤

36 37 38

39 40 41

5

42 43 44

45 46

allargando.....

Jeen Jai Yor

Arranged by

Tawee Maneecharuthat

Harm.

Musical notation for measures 1-4. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and single notes.

Musical notation for measures 5-8. The melody continues with eighth-note patterns, and the bass line provides harmonic support with chords and single notes.

Musical notation for measures 9-12. The melody features a mix of eighth and quarter notes, with the bass line continuing its accompaniment.

Musical notation for measures 13-16. The melody includes some sixteenth-note runs, and the bass line remains consistent with the previous sections.

Musical notation for measures 17-20. The final section of the piece, ending with a double bar line and a fermata over the final note.

21 22 23 24

Musical notation for measures 21-24. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line features quarter and eighth notes.

25 26 27 28

Musical notation for measures 25-28. The melody continues with eighth and sixteenth notes. The bass line includes quarter notes and rests.

29 30 31 32

Musical notation for measures 29-32. The melody features a mix of eighth and sixteenth notes. The bass line has quarter notes and rests.

33 34 35 36

Musical notation for measures 33-36. The melody includes eighth and sixteenth notes. The bass line consists of quarter notes and rests.

37 38 39 40

Musical notation for measures 37-40. The melody continues with eighth and sixteenth notes. The bass line features quarter notes and rests.

41 42 43 44

Musical notation for measures 41-44. The staff is in treble clef with a key signature of one sharp (F#). Measure 41 starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Measure 42 continues with eighth notes E5, F#5, G5, and A5. Measure 43 has eighth notes B5, C6, B5, A5, and G5. Measure 44 has eighth notes F#5, E5, D5, C5, and B4, ending with a quarter rest.

45 46 47 48

Musical notation for measures 45-48. Measure 45 has eighth notes G4, A4, B4, C5, and D5. Measure 46 has eighth notes E5, F#5, G5, and A5. Measure 47 has eighth notes B5, C6, B5, A5, and G5. Measure 48 has eighth notes F#5, E5, D5, C5, and B4, ending with a quarter rest.

49 50 51 52

Musical notation for measures 49-52. Measure 49 has eighth notes G4, A4, B4, C5, and D5. Measure 50 has eighth notes E5, F#5, G5, and A5. Measure 51 has eighth notes B5, C6, B5, A5, and G5. Measure 52 has eighth notes F#5, E5, D5, C5, and B4, ending with a quarter rest.

53 54 55 56

Musical notation for measures 53-56. Measure 53 has eighth notes G4, A4, B4, C5, and D5. Measure 54 has eighth notes E5, F#5, G5, and A5. Measure 55 has eighth notes B5, C6, B5, A5, and G5. Measure 56 has eighth notes F#5, E5, D5, C5, and B4, ending with a quarter rest.

57 58 59 60

Musical notation for measures 57-60. Measure 57 has eighth notes G4, A4, B4, C5, and D5. Measure 58 has eighth notes E5, F#5, G5, and A5. Measure 59 has eighth notes B5, C6, B5, A5, and G5. Measure 60 has eighth notes F#5, E5, D5, C5, and B4, ending with a quarter rest.

61 62 63 64

65 66 67 68 Pizz.

69 70 71 72 Pizz.

73 74 75 76

8^{va} arm. 77 78 79 80

Spia arm.

81 82 83 84

85 86 87 88

89 90 91 92

Lao Duang Duan

Arranged by

Nalin Komentrakarn

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

This musical score is for Sarayut Ammaro, Appendix 162. It consists of five staves of music, each containing four measures. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. A large, faint watermark of Mahidol University is visible in the background of the page.

Measures 20-23: The first staff contains measures 20, 21, 22, and 23. Measure 20 starts with a quarter rest followed by a quarter note G4. Measure 21 has a quarter rest followed by eighth notes G4, A4, B4, C5. Measure 22 has a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 23 has a quarter rest followed by eighth notes E4, D4, C4, B3.

Measures 24-27: The second staff contains measures 24, 25, 26, and 27. Measure 24 has a quarter rest followed by eighth notes G4, A4, B4, C5. Measure 25 has a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 26 has a quarter rest followed by eighth notes E4, D4, C4, B3. Measure 27 has a quarter rest followed by eighth notes A3, G3, F3, E3.

Measures 28-31: The third staff contains measures 28, 29, 30, and 31. Measure 28 has a quarter rest followed by eighth notes G4, A4, B4, C5. Measure 29 has a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 30 has a quarter rest followed by eighth notes E4, D4, C4, B3. Measure 31 has a quarter rest followed by eighth notes A3, G3, F3, E3.

Measures 32-35: The fourth staff contains measures 32, 33, 34, and 35. Measure 32 has a quarter rest followed by eighth notes G4, A4, B4, C5. Measure 33 has a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 34 has a quarter rest followed by eighth notes E4, D4, C4, B3. Measure 35 has a quarter rest followed by eighth notes A3, G3, F3, E3.

Measures 36-39: The fifth staff contains measures 36, 37, 38, and 39. Measure 36 has a quarter rest followed by eighth notes G4, A4, B4, C5. Measure 37 has a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 38 has a quarter rest followed by eighth notes E4, D4, C4, B3. Measure 39 has a quarter rest followed by eighth notes A3, G3, F3, E3.



40 41 42 43

Musical notation for measures 40-43. The key signature has two sharps (F# and C#). Measure 40 starts with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Measure 41 has a repeat sign. Measure 42 continues the melody. Measure 43 ends with a whole note.

44 45 46 47

Musical notation for measures 44-47. Measure 44 starts with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Measure 45 has a repeat sign. Measure 46 continues the melody. Measure 47 ends with a whole note.

48 49 50 51

Musical notation for measures 48-51. Measure 48 starts with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Measure 49 has a repeat sign. Measure 50 continues the melody. Measure 51 ends with a whole note.

52 53 54 55

Musical notation for measures 52-55. Measure 52 starts with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Measure 53 has a repeat sign. Measure 54 continues the melody. Measure 55 ends with a whole note.

56 57 58 59

Musical notation for measures 56-59. Measure 56 starts with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Measure 57 has a repeat sign. Measure 58 continues the melody. Measure 59 ends with a whole note.

Musical score for Sarayut Ammaro, measures 60-71. The score is written on a grand staff (treble and bass clefs) in the key of D major (two sharps). The music consists of a single melodic line in the treble clef and a supporting bass line in the bass clef. The key signature is D major (two sharps). The score is divided into three systems of measures:

- System 1: Measures 60, 61, 62, and 63.
- System 2: Measures 64, 65, 66, and 67.
- System 3: Measures 68, 69, 70, and 71.

The piece concludes with a double bar line and repeat dots at the end of measure 71. A large, faint watermark of Mahidol University is visible in the background of the page.

Khaek Toi Mo

Arranged by

Kamol Achariyasart

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

Musical notation for measures 20-23. Measure 20 starts with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes. Measure 21 has a whole rest. Measure 22 features a sixteenth-note triplet. Measure 23 continues with eighth and sixteenth notes.

24 25 26 27

Musical notation for measures 24-27. Measure 24 continues the melody with eighth and sixteenth notes. Measure 25 has a whole rest. Measure 26 has a whole note. Measure 27 continues with eighth and sixteenth notes.

28 29

Musical notation for measures 28-29. Measure 28 features a sixteenth-note triplet. Measure 29 continues with eighth and sixteenth notes.

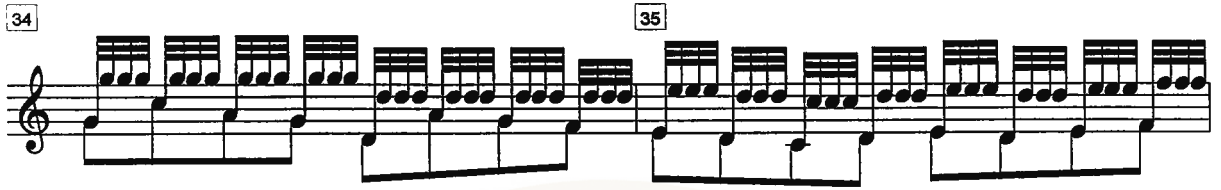
30 31

Musical notation for measures 30-31. Measure 30 features a sixteenth-note triplet. Measure 31 continues with eighth and sixteenth notes.

32 33

Musical notation for measures 32-33. Measure 32 features a sixteenth-note triplet. Measure 33 continues with eighth and sixteenth notes.

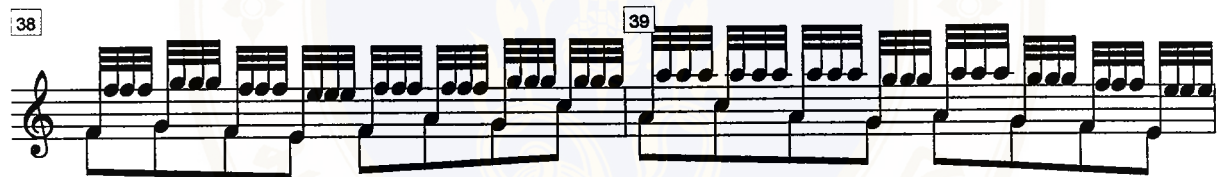
34 35




36 37



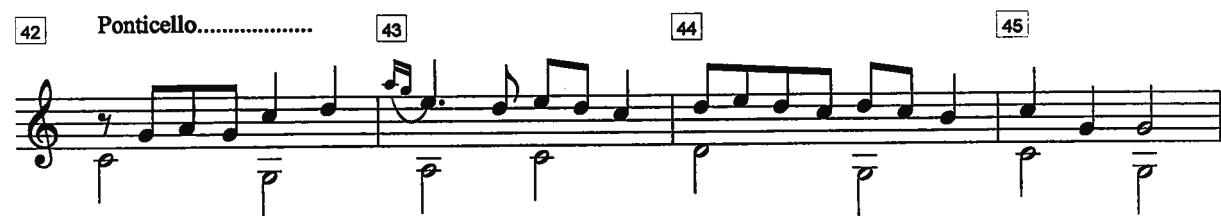
38 39



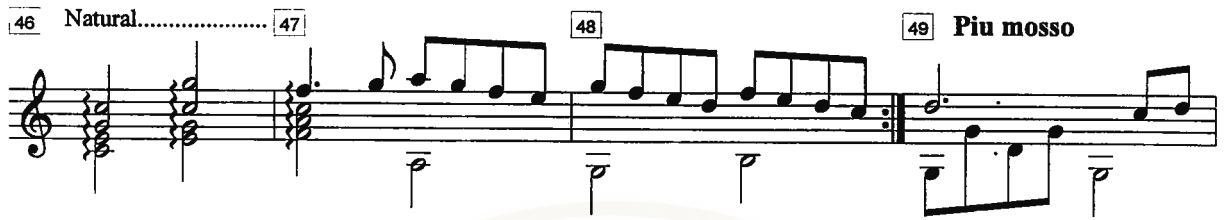
40 41



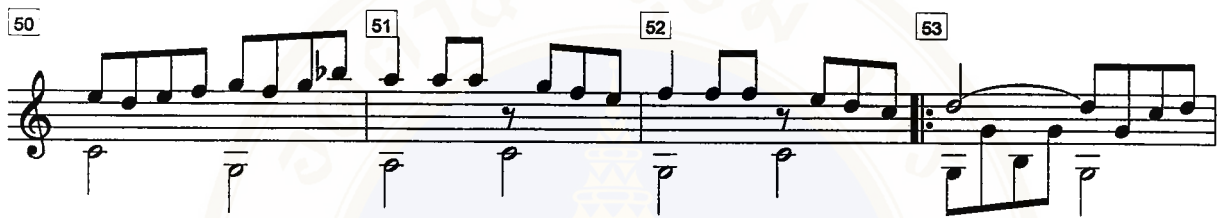
42 Ponticello..... 43 44 45



46 Natural..... 47 48 49 **Piu mosso**



50 51 52 53



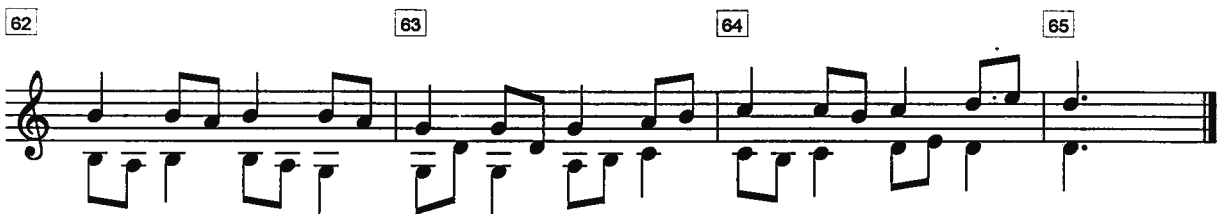
54 55 56 57 **Prestissimo**



58 Ponticello..... 59 60 61



62 63 64 65



Nok Khamin

Arranged by

Sukanya Thongnumchaima

1 2 3

4 5 6

7 8 9 10

11 12 13

14 15 16 17

18 19 20 21

Musical notation for measures 18-21. Measure 18: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 19: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 20: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 21: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

22 23 24 25

Musical notation for measures 22-25. Measure 22: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 23: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 24: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 25: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

26 27 28

Musical notation for measures 26-28. Measure 26: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 27: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 28: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Lao Phaen

Arranged by

Kiratinant Sodprasert

⑥ = D

1

2

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '1' is positioned above the first measure.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '3' is positioned above the first measure, and a box labeled '4' is positioned above the fourth measure.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '5' is positioned above the first measure, a box labeled '6' is positioned above the sixth measure, and a box labeled '7' is positioned above the seventh measure. The text 'H.12' is written below the first measure.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '8' is positioned above the first measure, and a box labeled '9' is positioned above the ninth measure.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '10' is positioned above the first measure, a box labeled '11' is positioned above the eleventh measure, and a box labeled '12' is positioned above the twelfth measure. The text 'H.12' is written below the first measure.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A box labeled '13' is positioned above the first measure, a box labeled '14' is positioned above the fourteenth measure, and a box labeled '15' is positioned above the fifteenth measure. The text 'H.12' is written below the first measure.

16. 17

H.12

This system contains measures 16 and 17. Measure 16 features a continuous eighth-note melody in the treble clef, with a bass line of quarter notes. Measure 17 continues the melody and includes a fermata over a note. A circled 'H.12' is positioned below the staff.

18. 19 20 21

H.12

This system contains measures 18, 19, 20, and 21. Measures 18-20 show a steady eighth-note melody. Measure 21 features a fermata. A circled 'H.12' is located below the staff.

22. 23 24 25

H.12

This system contains measures 22, 23, 24, and 25. Measures 22-24 continue the eighth-note melody. Measure 25 has a fermata. A circled 'H.12' is placed below the staff.

26. 27

H.12

This system contains measures 26 and 27. Measure 26 has a fermata. Measure 27 continues the eighth-note melody. A circled 'H.12' is positioned below the staff.

28. 29

This system contains measures 28 and 29. Measure 28 continues the eighth-note melody. Measure 29 has a fermata.

30. 31 32

This system contains measures 30, 31, and 32. Measures 30-32 continue the eighth-note melody. Measure 31 has a fermata.

This musical score consists of seven staves of music, numbered 33 through 47. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *mf* and *f*. Measure 33 begins with a treble clef and a key signature of one sharp. Measures 34-36 feature a complex rhythmic pattern of sixteenth and thirty-second notes. Measure 37 includes a fermata over a chord. Measure 38 has a fermata over a chord with a *mf* dynamic marking. Measure 39 features a fermata over a chord with a *f* dynamic marking and a *H.12* marking. Measure 40 has a *f* dynamic marking. Measure 41 has a *f* dynamic marking and a *H.12* marking. Measure 42 has a *f* dynamic marking and a *H.12* marking. Measure 43 has a *f* dynamic marking. Measure 44 has a *f* dynamic marking. Measure 45 has a *f* dynamic marking. Measure 46 has a *f* dynamic marking and a *H.12* marking. Measure 47 has a *f* dynamic marking and a *H.12* marking.

This musical score consists of six systems of music, each with a system number in a box on the left and measure numbers in boxes above the staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble clefs, various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions include 'H.7', 'H.12', and 'Arm 8'. A large, faint watermark of Mahidol University is visible in the background.

48 49 50 51

52 53

54 55 56 57

58 59 60 61

62 63

64 65

H.7

H.12

H.12

H.12

H.12

Arm 8

Arm 8

Arm 8

19

Musical score for guitar, measures 66-82. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. Measure 66 shows a sequence of eighth notes. Measure 67 includes a double bar line and a measure with a tremolo effect. Measure 68 continues the eighth-note pattern. Measure 69 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 70 continues the eighth-note pattern. Measure 71 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 72 continues the eighth-note pattern. Measure 73 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 74 continues the eighth-note pattern. Measure 75 has a first ending (1.) and a second ending (2.). Measure 76 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 77 continues the eighth-note pattern. Measure 78 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 79 continues the eighth-note pattern. Measure 80 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it. Measure 81 continues the eighth-note pattern. Measure 82 has a measure with a tremolo effect and a measure with a '19' marking above it and 'Arm 8' below it.

83 84 85 86

87 88 89 90

91 92 93 94

95 96 97 98

99 100 101 102

103 104 105 106

Musical score for a piece in D major, measures 107-130. The score is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment is primarily composed of quarter and eighth notes. The piece concludes with a final cadence in measure 130.

Measures 107-110: Melodic line begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

Measures 111-114: Melodic line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

Measures 115-118: Melodic line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

Measures 119-122: Melodic line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

Measures 123-126: Melodic line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

Measures 127-130: Melodic line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Bass line: quarter notes D4, F#4, A4, C5, B4, A4, G4.

131 132 133 134

Musical notation for measures 131-134. The key signature has two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with a steady bass line of quarter notes.

135 136 137 138

Musical notation for measures 135-138. The melody continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

139 140 141 142

Musical notation for measures 139-142. Measures 141 and 142 show more complex rhythmic patterns, including some beamed sixteenth notes.

143 144 145 146

Musical notation for measures 143-146. The melody features some grace notes and more intricate rhythmic groupings.

147 148 149 150

Musical notation for measures 147-150. The notation includes some rests and continues the melodic development.

151 152 153 154

Musical notation for measures 151-154. The final section shows a continuation of the melodic and rhythmic themes.

Musical score for a piece in D major, measures 155-178. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. The melody is supported by a bass line of quarter notes. The piece concludes with a final cadence in measure 178.

Measures 155, 158, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178.

Musical score for Sarayut Ammaro, Appendix 180, measures 179-202. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. Measure 179 starts with a treble clef and a key signature of one sharp. Measures 180-182 continue the melodic line. Measures 183-186 show a continuation of the pattern. Measures 187-190 introduce some triplet-like groupings. Measures 191-194 feature more complex rhythmic patterns with beamed eighth notes. Measures 195-198 continue with similar rhythmic structures. Measures 199-202 include a sextuplet (marked '6') in measure 199, followed by a wavy line indicating a trill or tremolo in measure 200, and a final melodic phrase in measure 202.

Musical score for a piece in D major, measures 203-228. The score is written on a single treble clef staff with a key signature of two sharps (F# and C#). The music consists of six systems of four measures each, with measure numbers 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, and 228 marked at the beginning of each measure. The melody features a mix of eighth and sixteenth notes, often beamed together, and includes rests. The bass line consists of a steady eighth-note accompaniment. A large, faint watermark of Mahidol University is visible in the background of the page.

227 228 229 230

231 232 233 234

235 236 237 238

239 240 241 242

243 244 245 246

247 248 249 250

Musical score for piano, measures 251-274. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with a bass line of chords. The melody is primarily eighth-note based, with some sixteenth-note passages. Measures 259-262 feature a first and second ending. Measures 270 and 271 contain triplet markings. The score is divided into six systems, each with four measures. A large, faint watermark of Mahidol University is visible in the background.

251 252 253 254

255 256 257 258

259 260 261 262

263 264 265 266

267 268 269 270

271 272 273 274

Musical score for Sarayut Ammaro, measures 275-300. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with a bass line of chords. Measure 284 includes first and second endings. Measure 285 is marked 'pizz'. Measure 291 includes the marking 'H.7'. The score concludes at measure 300.

Musical score for guitar, measures 301-326. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 308 features a first and second ending. Measure 308 is marked with a 'Pizz' (pizzicato) instruction. Measure 314 contains a triplet of eighth notes. Measure 316 contains a triplet of sixteenth notes. Measure 320 contains a triplet of eighth notes. Measure 324 contains a triplet of eighth notes. Measure 326 contains a triplet of eighth notes. The score is divided into six systems, each containing five measures. The measures are numbered 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, and 326. The score is watermarked with the Mahidol University logo.

This musical score is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble clefs, stems, beams, and various note values (quarter, eighth, and sixteenth notes). The score is divided into measures, with measure numbers 327 through 351 indicated in small boxes above the staff lines. The music features a mix of melodic lines and harmonic accompaniment, with some measures containing complex rhythmic patterns such as sixteenth-note runs. A large, faint watermark of Mahidol University is visible in the background of the page.

Musical score for piano, measures 352-376. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with a steady accompaniment of chords. The melody features eighth and sixteenth note patterns, often with beamed notes. The accompaniment consists of quarter and eighth notes, sometimes with triplets. The score is divided into six systems, each containing four measures. Measure numbers 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, and 376 are indicated in small boxes above the staff. A large, faint watermark of Mahidol University is visible in the background of the score.

377 378 379 380

381 382 383 384

385 386 387 388

389 390 391 392

393 394 395 396

397 398 399 400

Musical score for a piece in D major, measures 401-420. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The piece features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with quarter and eighth notes. Measure 401 starts with a quarter rest followed by a quarter note D4. Measure 402 has a quarter rest followed by a quarter note E4. Measure 403 has a quarter rest followed by a quarter note F#4. Measure 404 has a quarter rest followed by a quarter note G4. Measure 405 has a quarter rest followed by a quarter note A4. Measure 406 has a quarter rest followed by a quarter note B4. Measure 407 has a quarter rest followed by a quarter note C#5. Measure 408 has a quarter rest followed by a quarter note D5. Measure 409 has a quarter rest followed by a quarter note C#5. Measure 410 has a quarter rest followed by a quarter note B4. Measure 411 has a quarter rest followed by a quarter note A4. Measure 412 has a quarter rest followed by a quarter note G4. Measure 413 has a quarter rest followed by a quarter note F#4. Measure 414 has a quarter rest followed by a quarter note E4. Measure 415 has a quarter rest followed by a quarter note D4. Measure 416 has a quarter rest followed by a quarter note C#4. Measure 417 has a quarter rest followed by a quarter note B3. Measure 418 has a quarter rest followed by a quarter note A3. Measure 419 has a quarter rest followed by a quarter note G3. Measure 420 has a quarter rest followed by a quarter note F#3. The score includes first and second endings for measures 411 and 412. A large, faint watermark of Mahidol University is visible in the background.

421 422 423 424

Musical notation for measures 421-424. The key signature is one sharp (F#). Measure 421 features a melodic line with eighth-note triplets and a bass line with quarter notes. Measure 422 has a melodic line with eighth notes and a bass line with quarter notes. Measure 423 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 424 concludes the melodic line with eighth notes and a bass line with quarter notes.

425 426 427 428

Musical notation for measures 425-428. The key signature is one sharp (F#). Measure 425 has a melodic line with eighth notes and a bass line with quarter notes. Measure 426 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 427 features a melodic line with eighth notes and a bass line with quarter notes. Measure 428 concludes the melodic line with eighth notes and a bass line with quarter notes.

429 430 431 432

Musical notation for measures 429-432. The key signature is one sharp (F#). Measure 429 features a melodic line with eighth-note triplets and a bass line with quarter notes. Measure 430 has a melodic line with eighth-note triplets and a bass line with quarter notes. Measure 431 continues the melodic line with eighth-note triplets and a bass line with quarter notes. Measure 432 concludes the melodic line with eighth-note triplets and a bass line with quarter notes.

433 434 435 436

Musical notation for measures 433-436. The key signature is one sharp (F#). Measure 433 features a melodic line with eighth-note triplets and a bass line with quarter notes. Measure 434 has a melodic line with eighth notes and a bass line with quarter notes. Measure 435 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 436 concludes the melodic line with eighth notes and a bass line with quarter notes.

437 438 439 440 441

Musical notation for measures 437-441. The key signature is one sharp (F#). Measure 437 has a melodic line with eighth notes and a bass line with quarter notes. Measure 438 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 439 features a melodic line with eighth notes and a bass line with quarter notes. Measure 440 concludes the melodic line with eighth notes and a bass line with quarter notes. Measure 441 has a melodic line with eighth notes and a bass line with quarter notes.

442 443 444 445

Musical notation for measures 442-445. The key signature is one sharp (F#). Measure 442 has a melodic line with eighth notes and a bass line with quarter notes. Measure 443 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 444 features a melodic line with eighth-note triplets and a bass line with quarter notes. Measure 445 concludes the melodic line with eighth-note triplets and a bass line with quarter notes.

446 447 448 449

450 451 452 453

454 455 456 457

458 459 460 461

462 463 464 465

466 467 468 469 470

Musical score for a piece in D major, measures 495-516. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 495 starts with a treble clef and a key signature of two sharps. Measures 496-497 show a series of sixteenth-note runs. Measure 498 has a fermata over the first measure. Measures 499-501 continue the sixteenth-note runs. Measure 502 has a fermata over the first measure. Measures 503-505 continue the sixteenth-note runs. Measures 506-509 continue the sixteenth-note runs. Measures 510-513 continue the sixteenth-note runs. Measures 514-515 continue the sixteenth-note runs. Measure 516 features a triplet of sixteenth notes and a triplet of thirty-second notes.

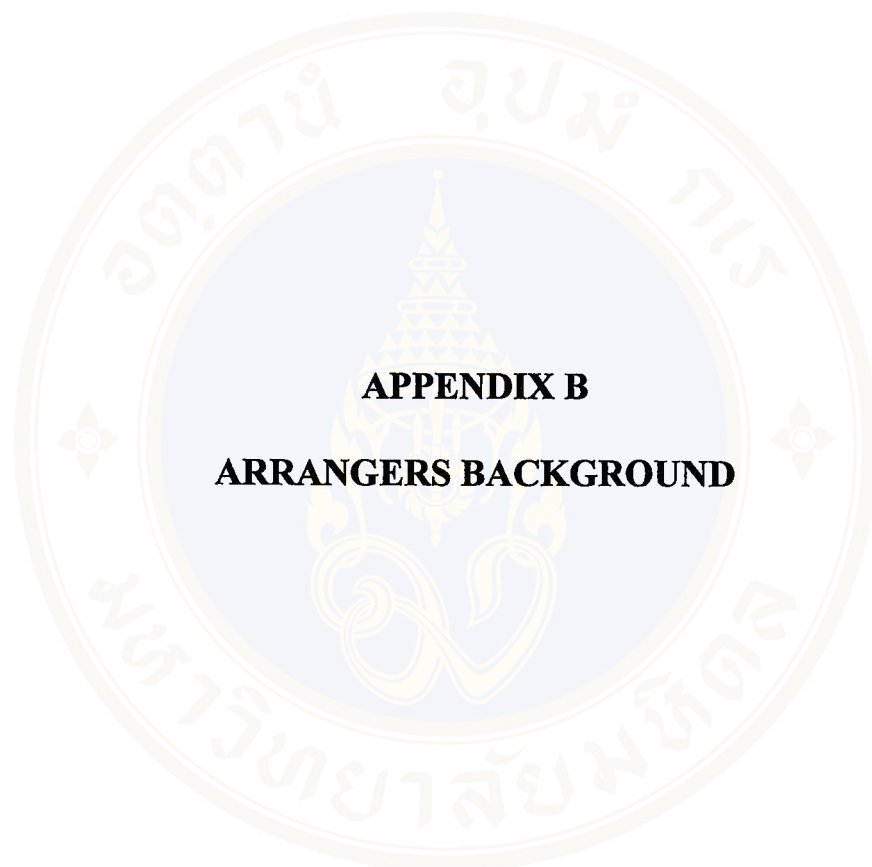
517 518 519

520 521 522

523 524 525 526

527 528

529 530 531



APPENDIX B
ARRANGERS BACKGROUND

BIOGRAPHY OF WORATAP RATTANA-UMPAWAN

Date of Birth: 1st August 1969

Age: 31 years

Educational Background:

- Primary education: Pipattana School
- Secondary education: Triam Udomsuksa School, Pattanakarn Campus
- Tertiary education: Bachelor of Arts (summa cum laude) with honor, Faculty of Fine and Applied Arts, Chulalongkorn University

Musical Honors:

- Winner, Yamaha Guitar Festival 1985, 1986 and 1987
- Performing in “Chaophraya Concerto” concert with Bruce Gaston
- Giving lecture and demonstration together with Nalin Komentrakarn on the compositions for classical guitar of Isaac Albeniz in 1998
- Performance Certificate of Grade 8, AMEB, 1999
- Being invited by Guitar Ensemble to give lecture and demonstrate in Osaka, Japan, 2000
- Performing in classical guitar solo concert with Sakol Siripipatanakul at Bangkok Guitar Society in Classical Guitar Festival 2000

Work Experience:

- Playing classical guitar at Siam Intercontinental Hotel
- 1991-1998: Head of Guitar Academy, Chintakarn Music Institute
- 1998-present: Bangkok Guitar Society
- 1998-present: BMAS Music School

He played *Khim* and *Khloi Phiang O* as his first musical instruments. When he was 12 years old (2524), he turned to play folk guitar as he saw this kind of instrument from his neighbor, so was inspired to play. So, he had learned playing guitar with the neighbor since then. He began with playing chords and simple scores. When he was fluent in folk guitar, 3 years later, he turned to play classical guitar because it has complicated playing techniques. He first learned it at Siam Yamaha Music School, Sukhumvit, with Surin and Supot Rattanafongkaew, respectively. Later in 2529, he studied classical guitar with Vitthaya Vosbien at Supphakarn Music School by recommendation from Kamol Achariyasart. Then he realized that he wished to specifically study music. So, he was determined to practice and had Vitthaya as advisor. Soon he became a student in the Faculty of Fine and Applied Arts, Chulalongkorn University.

BIOGRAPHY OF TAWEE MANEECHARUTHAT

Date of Birth: 20th April 1964

Age: 36 years

Educational Background:

- Junior-high school: Sitabutbamrung School
- High school: BuddhachakVittaya School
- Further education: Siam Yamaha Music School, Pathumwan

Musical Honors:

- Winner, Yamaha Guitar Festival 1980 (Students Section), 1983 and 1984
- Being representative from Thailand to compete in Southeast Asian Guitar Festival in Hong Kong and won the second prize in 1984
- Yamaha Performance Certificate of Grade 4
- Siam Yamaha Music School's "Excellent Guitar Teacher of The Year" Award, 1989
- Performing in full program concert at Tawanna Ramada Hotel in 2534 every year up to present
- Giving lecture and demonstration on the compositions for classical guitar of Francisco Tarrega for the first time in 2540
- Performing in classical guitar solo concert at Bangkok Guitar Society in Classical Guitar Festival 2000

Work Experience:

- 1983-1997: Siam Yamaha Music School, Ratchadapisek
- 1997-present: Siam Nuchada Music School,
- 1997-present: Bangkok Guitar Society

He started playing folk guitar that is borrowed from his elder brother. He was taught by his relative. Some time later he applied for studying at Siam Yamaha Music School, Pathumwan, with Preecha Sattayanusakkul in 2517. He was transferred to study with Kamol Achariyasart in 2518. Then he had seriously studied classical guitar for 3 year. Besides learning classical guitar in practice, he also learned how to teach. In 2523, he began competing in Yamaha Music Festival, and won several prizes. He was a part-time teacher at Siam Yamaha Music School, then became a full-time teacher in 2526. At present, he is a teacher and player of Bangkok Guitar Society.

BIOGRAPHY OF NALIN KOMENTRAKARN

Date of Birth: 28th September 1970

Age: 30 years

Educational Background:

- Primary education: Rachinee School
- Secondary education: Sathit School, Srinakarinvit Campus, Pathumwan
- Tertiary education: Bachelor of Arts (summa cum laude) with honor, Faculty of Humanities, Kasetsart University; and Master of Music, King Bhumibol College of Music, Mahidol University

Musical Honors:

- Second Prize, Yamaha Guitar Festival 1992 and 1994
- Performer's Certificate and Licentiate Diploma, Trinity College, London
- Giving lecture and demonstration together with Woratep Rattana-umpawan on the compositions for classical guitar of Isaac Albeniz in 1998
- Performing in classical guitar solo concert with Thanamas Chuasawas at Ban Phleng Music School in 1996
- Performing in concert of King Bhumibol College of Music, Mahidol University in 1998
- Performing in classical guitar solo concert with Thanamas Chuasawas at Bangkok Guitar Society in Classical Guitar Festival 2000

Work Experience:

- 1992: Ban Phleng Music School
- 1996: Teacher for Western Music Theories at Acharn Narongrit Thammabutr's studio
- 1998: Part-time teacher, Western Music and Communications Art Department, Faculty of Humanities, Kasetsart University,
- 1999: Part-time teacher, King Bhumibol College of Music, Mahidol University

Her first instrument was *Khui Phiang O*. Later she practiced a Thai string instrument, *So Duang*, at Rachinee School. And she seriously practiced both *So Duang* and *So U* at Sathit School, Srinakarinvit Campus, Pathumwan by being training by Acharn Saowanee Suetrong. Then she learned *So Sam Sai* with Tuean Pharttayakul until Matthayom 4 when she wished to play guitar. Her brother recommended that she learned classical guitar at Chintakarn Music Institute where the teacher was Panya Rukkhasirichai. At that time she was not interested in classical guitar. Later she moved to learn it with Acharn Somchai Khanom for about 2 – 3 months and moved to Manrat Sangsawangwattana for 1 year. Then she seriously studied classical guitar with Tawee Maneecharuthat at Siam Yamaha Music School, Pathumwan. In 1989, she entered the Faculty of Dentistry, Chulalongkorn University. At her Year 3 there, she re-entered the Western Music and Communications Art Department, Faculty of Humanities, Kasetsart University in 1992. At present, she is a part-time teacher at Western Music and Communications Art Department, Faculty of Humanities, Kasetsart University and at King Bhumibol College of Music, Mahidol University.

BIOGRAPHY OF KAMOL ACHARIYASART

Date of Birth: 12th April 1955 (actually 21st March 1955)

Age: 45 years

Educational Background:

- Secondary education: Wat Bawornniwet School
- Tertiary education: Bachelor of Laws, Ramkhamhaeng University

Musical Honors:

- Performance Certificate of Grade 8, Trinity College, 1980
- Being invited to be member of the committee for drafting guitar curriculum, Department of Vocational Education, Ministry of Education

Work Experience:

- 1976: Full-time teacher at Siam Yamaha Music School, Pathumwan
- 1980-1982: Honorary part-time teacher for classical guitar in practice at Music Department, Faculty of Fine Arts, Srinakarinvirot University, Prasarnmit Campus
- 1986: Headmaster and Assistant Manager, Siam Yamaha Music School, Sukhumvit
- Present: President and teacher, Bangkok Guitar Society

He has been interested in and listened to classical music since he was young. The musical instruments that he was interested in were violin and piano. But his family did not encourage playing expensive musical instruments. He then played folk guitar because it was cheap and common. When he was 14 years old, he became interested in classical guitar by chance that he heard the sound of classical guitar performance. He then decided to learn classical guitar with Wichai (Anisorn) Phothongkham at Siam Yamaha Music School, Thonburi, for 2 months. And he moved to learn with Sathian Siangsuebchart for 5 – 6 months, and quit the school to learn the Private Lesson with the same teacher for 6 months. After that, he practiced and studied by himself from the foreign textbooks. Later he was a part-time teacher at Siam Yamaha Music School, Pathumwan, and became a full-time teacher in 2529. He became Headmaster and Assistant Manager of Siam Yamaha Music School, Sukhumvit in 1986. Later in 1993, he founded “71 Guitar Studio” club at Ban Phleng Music School. Then he quit from the school, relocated the club and renamed it to be “Bangkok Guitar Society” in 1997.

BIOGRAPHY OF SUKANYA THONGNUMCHAIMA

Date of Birth: 26th January 1948

Age: 52 years

Educational Background:

- Secondary education: Bangkok Commercial College, Bangkok
- Further education: Classical Guitar Performance in Spain

Musical Honors:

- Being invited by the Ministry of Education to compose textbooks concerning classical guitar
- Being invited to be a judge for Yamaha Guitar Festival of Siam Yamaha Music School

Work Experience:

- 1995-1977: Classical guitar teacher, Juventudes Musicales Espanolas, Spain
- 1979-1997: Part-time teacher, Faculty of Education, Chulalongkorn University
- 1997-present: Full-time teacher, Soon Dontree Yaowachon Music School

She started playing music when she was 15 years old. She was good at electric guitar and keyboards. Later in 1967, she had an opportunity to hear the music of classical guitar solo from the record. She became interested and liked classical guitar. So, she ordered for the records and classical guitar textbooks from America to practice by herself. Around the year 1972, she went to study classical guitar in Spain and returned to Thailand in 1979. She was invited to be a classical guitar teacher at the Department of Music, Faculty of Education, Chulalongkorn University until 1997. At present, she is a full-time teacher at Soon Dontree Yaowachon Music School.

BIOGRAPHY OF KIRATINANT SODPRASERT

Date of Birth: 30th August 1957

Age: 43 years

Educational Background:

- Pre-primary education: Pattanavittaya School
- Junior-high school: Assumption School, Bangrak

Musical Honors:

- Performing the guitar concerto with Ibycus in the celebration of 250th anniversary for Antonio Vivaldi, at the auditorium of Cultural Center of Thailand
- Participating in the training for the young at Robinson Department Store on 3rd – 28th April 1989
- Performing classical guitar solo of the “*Lao Phean*” at Goethe Institute, September 1995

Work Experience:

- Part-time teacher, Faculty of Education, Chulalongkorn University
- Composer of the article “Playing Classical Guitar” for Music Road Magazine
- Making classical guitar teaching videos “Learning Guitar with Kiratinant” in association with Big & Best Marketing Co., and making tapes “*Phawang*” and “*Huang Arom 1*” in association with Ocean Tape Studio Co.
- At present: Operating his own music school named “Khitanant Music School”

Kiratinant started playing music with his father’s teaching. He was taught to practice reading modern musical scores, playing flute, piano and trumpet. Later he was interested in playing guitar. So, he asked his elder brother to teach him acoustic guitar and electric guitar for 1 year. He began to know and be impressed with the sound of classical guitar when he first heard it at a department store. He then wanted to seriously learn music by himself until becoming successful and famous.

BIOGRAPHY OF EK-KARACH CHAROENNT

Date of Birth: 20th April 1960

Age: 40 years

Educational Background:

- Secondary education: , Bansomdejchaopraya Teacher's College
- Tertiary education: Bachelor of Education, Teachers College, Bansomdej Chaopraya
- Master of Music, Santo Thomas, Philippines

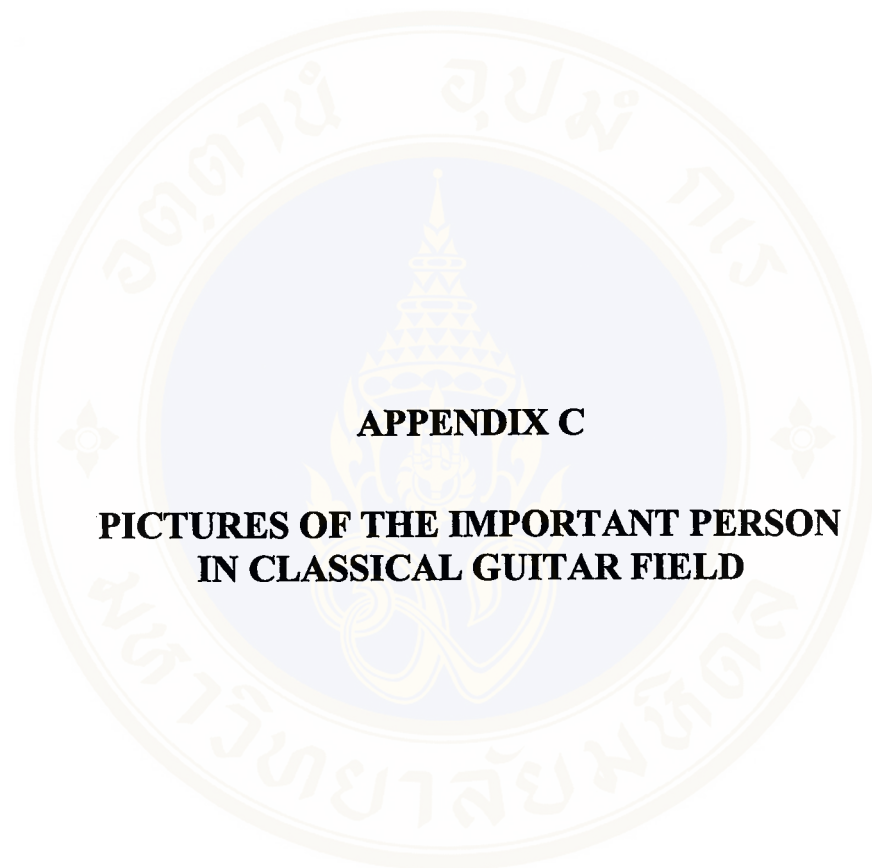
Musical Honors:

- Second Prize, Yamaha Guitar Festival 1984
- Yamaha Performance Certificate of Grade 5
- Composition of "Mystery in Time" exhibited in Asian Composer League at the auditorium of Chulalongkorn University

Work Experience:

- Saint Dominic School
- Siam Yamaha Music School, Trok Chan Branch
- Rajabhat Institute, Sakonnakorn
- Rajabhat Institute Pranakorn, Bangkok
- Present: Full-time teacher at Faculty of Music, Silpakorn University

He played classical guitar before entering, Bansomdej Chaopraya Teacher's College. He had experience in electric guitar before that. He learned classical guitar in practice with Wasit Charanyanon, Kamol Achariyasart and Kiratinant Sodprasert. Later, he went to study in the Philippines. He studied the composition course with Mr. Ramon Santos at the University of the Philippines. He was honored to be a composer for the Composer Associate of Thailand in 1995. At present, he is a full-time teacher at the Faculty of Music, Silpakorn University



APPENDIX C

**PICTURES OF THE IMPORTANT PERSON
IN CLASSICAL GUITAR FIELD**

SATHIAN SIANGSUEBCHART



HUCKY EICHELMANN



VITTHAYA VOSBIEN



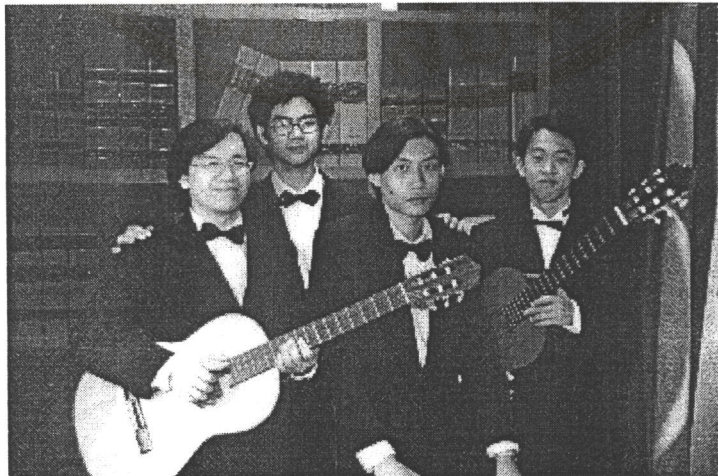
KIRATINANT SODPRASERT



BANGKOK GUITAR SOCIETY



BANGKOK GUITAR QUARTET



BIOGRAPHY

| | |
|------------------------------|--|
| NAME | Mr. Sarayut Ammaro |
| DATE OF BIRTH | 28 June 1975 |
| PLACE OF BIRTH | Songkhla, Thailand |
| INSTITUTE ATTENDED | Rajabhat Institute Bansomdejchaopraya, 1993-1997: Bachelor of Education (Music) (Second class honor) Mahidol University, 1998-2000: Master of Arts (Music) |
| POSITION & OFFICE | 1999-Present, Rajabhat Institute Bansomdejchaopraya Position: Lecturer of Music |