

From Textile Art to Sound: *The Bhusa* Composition

Inspired by Kachama Perez and Lanna Music

Sumida Ansvananda,⁺ Jinnawat Mansap⁺⁺ & Kalaya Phongsathorn³ (Thailand)

Abstract

This paper presents the artistic research on the creation of a music composition *The Bhusa* for woodwind and piano chamber ensemble as inspired by the contemporary weaving artist Kachama Perez and Lanna traditional music. Lanna is a term defining the earlier independent kingdom during the 13th to 18th centuries. Its center consists of today's northern part of Thailand, and its cultural heritage is unique. Nowadays, the heritage of Lanna textiles is better preserved and collected, but Kachama Perez is one of the prominent artists who preserves the textile art by infusing the local textile techniques with new ideas and forms. *The Bhusa* is developed around the artwork and life of Kachama Perez and uses the sound of Pi Jum, the traditional Lanna woodwind instrument, as a model. Impressionism and the Pi Jum sound style are studied and utilized to create the composition.

Keywords: Lanna, Woodwind, Chamber Music, Pi Jum, Textile Art, Kachama Perez, Thailand

⁺ Sumida Ansvananda, Assistant Professor, Department of Music, Faculty of Humanities, Kasetsart University, Thailand.
email: sumida.a@ku.th.

⁺⁺ Jinnawat Mansap, Assistant Professor, Department of Music, Faculty of Humanities, Kasetsart University, Thailand.
email: jinnawat.m@ku.th.

³ Kalaya Phongsathorn, Adjunct Flute Lecturer, Faculty of Music, Princess Galyani Vadhana Institute of Music, Thailand.
email: kalaya.pho@pgvim.ac.th.

Introduction

Lanna is a term which defines the earlier independent kingdom during the 13th to 18th centuries. The center consists of today's northern part of Thailand. The Lanna Kingdom once spanned from the south of China, eastern Myanmar, and western Laos down to Thailand's Lamphun province. The northern region of Thailand is believed to have been the habitat of various human races since prehistoric times. It consists of mountainous terrain and narrow plains alternating on both sides of the main river, suitable for settlements. The Thai-Laos people, particularly the Yonok or Tai Yuan people, who believed in choosing the proper point of compass and the right natural energy for settlement, were able to establish a community there even though the plains are not as wide as the central Thai region. This belief was rooted in Chinese influence, which continued well into the King Mangrai period. King Mangrai was the first king of the Lanna Kingdom who established Chiang Mai as its capital in the early 1200s AD. King Magrai's successors ruled Lanna for a long time until, for a period of about 200 years after the mid-16th century, it became Burma's tributary state. Lanna Kingdom later merged into Siam in the late 18th century until now.

With its own long history, Thailand's northern region therefore has its own customs, traditions and beliefs. Their way of living, such as architecture, food, or clothes are unique and different than that of the central Thailand. As well as other necessities of life, clothes and fabrics are parts of their daily life from birth to death, from weaving the first diaper of a baby to the last shroud. The craft of cloth-weaving is therefore inseparable from the lives of the Lanna people. Cloth-weaving ability is an important quality of women in communities along the Mekong River, including Lanna people. The most important clothes in Lanna people's life are clothes that are used for important events such as marriage ceremony and monks' robes, and other religious purposes. These clothes should be made by hand to honor each important event in life.

There are several ethnic groups that settled in the Lanna Kingdom: the Tai-Yuan ethnic group is the largest race who settled in Chiang Mai, Lamphun, and Lampang provinces, while the second largest is the Tai Lue, who lived in Chiang Rai, Phayao, and Nan. For women, wearing the traditional wrapped skirt, or "Sinh," with the traditional top, or "Sabai," is prevalent in almost every ethnic group of northerners, but the style of the Sinh is varied by each group. The evidence of Lanna people wearing Sinh and Sabai was found in many northern Thai temple frescoes, such as in Wiharn Lai Kham, Wat Phra Singh (Phra Singh Temple) in Chiang Mai, or Wat Buak Krok Luang (Buak Krok Luang Temple), Chiang Mai. In addition to creating wearable clothes, cloth-weaving is also done for other purposes, such as scripture wrapping and creating bed sheets. Other techniques, such as quilting and knitting, are also used to create quilted blankets and knitted "Tung" or flags for various traditions.

There are various hill tribes that are scattered around the different mountain areas in the Lanna region. One of the hill tribes such as the Karen uses a backstrap loom, an ancient technique found in many countries, for hand weaving. Hill tribes' clothes are often adorned with silver accessories, beads, seeds or flowers. Their main materials are cotton and other natural fibers such as hemp, dyed with colors from leaves, fruits and flowers to give its base color. All clothes are hand-made, and are made exquisitely through their skill of embroidery. Clothes that are woven neatly and beautifully is an indicator of a woman's ability to take care of her family. Hill tribe women must be able to weave and embroider beautifully and neatly, otherwise no men would want them as their wives.

For a long period after the Lanna kingdom merged onto Siam, the traditional Lanna textile art were not much mentioned and preserved. Much of the traditional textile art was abandoned with the encouragement of the Thai Cultural Revolution of the Pibunsongkram Regime. The Lanna awakening of their own people that wants to return to their roots were after the end of World War II. Lanna fabrics were rediscovered and studied after Her Majesty Queen Sirikit the Queen Mother had popularized Thai textile. Local textile artists received more supports from both public and private sectors after there were more demands for traditional Thai fabrics. Collectors seek out old handmade clothes for their collection, which serve as design resources to recreate and combine old and new designs, resulting in a new fabric that is truly functional. The development of traditional Thai-Lanna textile art has been supported and advanced by a diverse group of local intellectuals and Thai-Lanna textile experts, for example the celebrated archeologist Paothong Thongchua, collector Komol Panichpan, and collectors Wiluck and Anchalee Sripasang.

Kachama K. Perez is one of the prominent northern Thai artists who also dedicates her work to the study of Lanna textile art. She applied the traditional technique to recreate new pieces of contemporary textile art and connect them with the modern art world. The researchers are a group of musicians in Thailand who have always incorporated Thai traditions into western-style musical compositions and performances. The researchers have also sought connections between different types of art. This leads to an interest in composing and performing music to express the work of Kachama Perez's textile art, to be performed by woodwind quintet and piano. *The Bhusa*, which derives from a Thai-Sanskrit word meaning clothes, was created to translate Kachama's life and textile art into sound. The researchers used Lanna musical culture as a model for the composition.

Objectives

To create a new music composition for woodwind quintet and piano to express the textile art of Kachama Perez.

Methodology

1. The researchers studied the work and life of Kachama Perez, including the background story and her techniques.
2. The researchers studied the sound and technique of Lanna woodwind instrument Pi Jum.
3. Kachama textile art and life story were applied into the musical composition by using the model of Impressionistic music as the composition framework and translating Pi Jum's sound and technique to create new colors through the western double-reed instruments.

The Life and Work of Kachama Perez

Kachama K. Perez is a renowned contemporary textile artist from Chiang Mai, Thailand. Her interest in traditional Lanna weaving art was rooted in the time when she was young; her mother had the ability to weave handmade clothes. As her father was a doctor who traveled to different hill-tribe villages to check on his patients, Kachama had the chance to follow her father and was always surrounded by the tradition of handcrafted clothes and cloth-weaving in the hill-tribe villages. She continued her studies in higher education in interior design at the Tokyo Mode College in Japan in the 1990s. After she graduated, she worked for a Japanese design company for many years. Kachama collaborated with Thai weavers to create her design of small household products for the Japanese company, until

she realized that all the works had been labeled with the Japanese brand, even though most products were made by Thai craftsmen. Therefore, she decided to return to Thailand, especially to Chiang Mai, where she grew up, to learn more about traditional textiles so that she could create designs by herself.

It took several years of study and experience before she could incorporate the techniques of hill tribes weavers, such as those from the Karen and Katu ethnic groups, and the techniques of local northern Thai weavers into her works. Kachama started with small products and small looms before she explored using a few bigger looms installed in her workshop. In her artworks, she uses all handmade weaving techniques, from the process of spinning cotton and silk into yarn to natural dyeing and hand weaving into clothes with her loom. Additionally, she integrates recycled materials, including food, feathers, weeds, and waste, into her work to produce each unique textile art creation. Her art pieces are varied in size, from smaller ones to as long as 50 meters.

"I think (my work) is unique because of my wildness. I didn't think it could be sold or that anyone would buy it. I did what I wanted to do and what created emotions at the moment... Everyone says that only crazy people (like Kachama) can do it. I create my work out of passion, and I enjoyed my work. What others don't do, I want to."



Figure 1. Example of textile art by Kachama Perez exhibit at Jim Thompson's showroom in Bangkok.

Figure 1 shows two examples of Kachama's work. The work on the left has the top and bottom parts using the hill-tribe "Hmong" embroidery technique combined with the use of silk, mulberry paper, and bamboo. The work on the right uses part of the bamboo sticks, mulberry paper, rope, coconut stem, and peacock feathers. Kachama's artworks are mostly abstract but sometimes portray clear pictures. She chooses the material that will tell the story as she intends, and her work has been commissioned worldwide. Since the first exhibition of her works under her own name around 2000 AD, she has gradually been sought after by interior designers and collectors, both locally and internationally, such as WOHA architectural practice in Singapore and Jim Thompson. Her works have continuously been exhibited both in Thailand, such as at Tammarind Village, Kalm Village, and Gallery ATT15, and internationally, such as at The Hong Kong Museum Textiles Society, The National Handicrafts and Hill Tribes Center in Taiwan, and the Textile Museum in Lyon, France.

Lanna's Pi Jum

Since the researchers wanted to emphasize Lanna aspects of Kachama's textile art, the researchers began to study the traditional Lanna music in order to use it for the soundscape of the composition.

Lanna musical culture has its own defining differences that lie in its own musical instruments, ensemble types, and tone system. As with other traditional music, most Lanna music was used in their own cultural ceremonies, both by the common people and by the royals. The Lanna music-making tradition was mainly transmitted orally from generation to generation. In the past, it was very difficult to identify Lanna music's uniqueness and even more difficult to define what its centralized meaning was. The standardization of Lanna music was done after the encouragement of Rod Aksornat, the music teacher from the court of Chao Dara Rasmi and Chao Kaew Nawarat, where the ensemble types were set in accordance with the central Thai traditional music. To date, the setup of Lanna ensembles consists of several types, such as the Pi Phaath Lanna or Phaath Khong ensemble, the Salor Sor Seung or Salor Seung Klui ensemble, the Klong (Percussion) ensemble, and the Pi Jum ensemble, among others.

After mid-20th century, more scholarly research is conducted to explain about Lanna music, when western music scholars and musicologists resided and worked in Thailand. With globalization effects, the flood of western cultural influence into Lanna region naturally is inevitable. Not only folk and pop music were mixed with traditional Lanna music, but also the classically-trained composers seek to use Lanna inspiration in their compositions. Along with the spread of Christianity and the construction of missionary schools and hospitals, more western music teachings and schools are opened in northern Thailand, especially Chiang Mai. Thai musicians and contemporary composers are increasingly exposed to Lanna cultural resources. Lanna musical elements and culture are consequently being used to compose "serious" music, such as music for the orchestra, music for wind ensembles and even jazz music. Renowned classically-trained composers in Thailand such as Bruce Gaston, Nat Yontarak, or Narongrit Dhammabutr used some of the Lanna cultural elements in their compositions. Younger generations of Thai composers such as Yos Vaneesorn, Chaipruk Mekara, Krit Buranavitayawut and Adiwach Panapongpaisarn among others, used Lanna cultural elements as the main subject of their musical compositions.

The Lanna cultural elements are sometimes used in contemporary musical compositions as the main subject, but sometimes more broadly used as a portrait of northern Thailand. These Lanna elements are characterized by the famous traditional Lanna melodies, the Lanna folklore, or the imitation of the sound from Lanna traditional instruments. *The Bhusa*, likewise, is using the sound from the traditional instruments to create a new musical composition. The researchers choose to focus on the Pi Jum because of the researchers' musical background of playing wind ensembles and chamber music. Pi Jum, therefore, is chosen as the main feature of the study.

“Pi” (pronounced /pi/) is a Thai word describing the reed woodwind instruments in general. “Jum” or “Chum” is the northern Thai vocabulary which means “being together,” thus “Pi Jum” means the group of reed woodwind instruments in different sizes playing together. The traditional Lanna Pi Jum ensemble consists of 3-5 instruments of Pi in different ranges and pitches. Nowadays the ensemble is also accompanied by a “Sueng” or a type of traditional Lanna guitar to give the sound more variety and audibility. Pi Jum’s body is made out of Thai bamboo (*Thyrsostachys siamensis*); its reeds are made out of one piece of metal cut into two small sections which will vibrate when they are blown. The traditional way of playing Pi Jum in any sizes is to keep the whole top part of the flute and the reed inside the mouth to facilitate the circular breathing technique. The musicians, as a result, will hold the flute inside of their cheeks.



Figure 2. Pi Jum reed.

In the past, Pi Jum were always used as accompanying music for the “Khap Saw” or the repartee singing of the Lanna tradition. Khap Saw are closely related to the life of the common people. The story used as the main subject of improvised poems and singings varies from religious subjects, celebrations, courting and teaching of traditions, among others. Even until today, northern Thai people still perform Khap Saw in various celebrations and

ceremonies, and Pi Jum ensembles still accompany Khap Saw in the traditional style. Khap Saw tradition has many “Tum Nong” or melodies structured on their repartee poems. The word “Tum Nong,” even though literally means melody in Thai, could be translated as the rhyming structure and the syllables’ tone marks of the sung poems, not the exact musical melody. Today the most popular Tum Nong are “Tung Chiang Mai,” “Japu” and “Lamai,” among others. Nowadays Pi Jum are also adapted as a solo instrument in contemporary styles, such as in folk and pop style, accompanied by western instruments such as piano or guitar.

The teaching and performing of Khap Saw traditions are much varied by distinctive schools of playing, teachers, and provinces due to the tradition of oral transmission. There is no single set of standard in tuning and key, as it will be related to each repartee singer’s style. The key of each Pi Jum ensemble will be tuned to fit the singer’s voice, whether it is high or low. Since all instruments are hand-made, each instrument will be tuned by ear, and each interval will not be tuned equally. Each Pi Jum instrument is capable of producing 7-8 notes. There are 5 sizes of Pi Jum. The largest size, known as Pi “Mae,” which translates to “mother,” is the only one that cannot reach a complete octave. Similar to the scales of other South East Asian traditional music, most of Pi Jum and Khap Saw melodies use mainly 5 selected notes as the main note group (Penta Centric). The melody revolves around one main note. It can be approximately categorized as a major pentatonic scale (scale degrees 1, 2, 3, 5, 6 of a major scale), but each scale degree is not tuned exactly like the major scale of Western Art Music.

Pi Jum’s specific techniques are tonguing, portamento (i.e. sliding), and free ornaments. For Pi Jum’s portamento technique, the sliding sounds is produced by both hands and mouth. Through tonguing, different articulations are created by putting the tongue onto the reed inside the mouth. The free ornaments or improvisation playing are stylized in accordance with each singer.

Impressionistic Musical Style

To portray Kachama Perez’s artwork and Lanna musical style through the performance of western instruments, the researchers chose to use the standard western music compositional framework as the structure of the piece. Since the researchers wanted to emphasize the infusion of the local and global aspects of Kachama’s artworks and the instrumental colors of the Pi Jum on the western double reed instruments, Impressionistic musical style was chosen as the model of the composition.

Impressionism is a musical style pioneered by French composer Claude Debussy towards the end of the 19th century. The word, which Debussy himself disliked, is somewhat ambiguous in reference to music. It was used as an analogy with the contemporary French painting style of Monet and others. Impressionistic style can be defined with static harmony, an emphasis on instrumental timbres and colors, melodies that lack directed motion, and the use of ‘exotic’ scales such as the whole-tone, modal, and pentatonic. Impressionism can be viewed as a reaction against the high Romantic style, breaking the rule of traditional harmonic progressions.

Tone painting, sometimes known as word painting, is the use of changing timbres and sound as symbolism in the creation of musical effects, particularly in program music and Impressionistic compositions. Tone painting has been used to describe both secular and

sacred musical lyrics and narrative since the Middle Ages. Pitches and rhythm are employed to express thoughts and meanings in both the melody and accompaniment. A set of notes, for example, can represent humiliation, death, resurrection, heaven and hell, angel and Satan. High sound can be used to portray hills, long sound for plains, and low sound for valleys. Different tempos and rhythms can portray various types of movements, while pauses and articulations can symbolize crying or sighing.

In *The Bhusa*, Impressionism was chosen as the main model due to its accommodating ideal for the piece, and tone painting technique were chosen to set up the overall texture.

Scope of Work

The Bhusa is composed for standard woodwind quintet ensemble and piano. The instrumentation of woodwind quintet ensemble includes flute, clarinet, oboe, bassoon and French horn. The piano is added to expand the range of colors, rhythms and harmony.

Results and Discussion

The composition of *The Bhusa* can be discussed as follows.

Form

The Bhusa uses ternary form as the main structure of the composition. The structure of the piece represents Kachama's life story, which is divided into 3 phases: Kachama's childhood and study, her reflections of her hometown in northern Thailand, and the infusion of traditional art and modern art in her works.

The introduction represents Kachama's childhood in her hometown in northern Thailand. It is shown in the solo oboe introduction, which uses the melodic idea from the traditional melody of Pi Jum.

In the A section, the main motive represents Kachama's travels to study and work in Japan (Figure 3). The melody, set upon a tonal center F in the piano accompaniment, avoids both the use of dominant chords and the motion towards the leading tone, signifying the Impressionistic style.

The image shows a musical score for measures 20-23 of section A. The score is for a woodwind quintet and piano. The instruments are Flute, Oboe, Clarinet, Horn, Bassoon, and Piano. The music is in 12/8 time and F major. The Oboe part has a melodic line with a slur over measures 20-23. The Piano part has a rhythmic accompaniment with slurs over measures 20-23. The Flute, Clarinet, and Horn parts are mostly silent in this section.

Figure 3. Main motive of section A (mm. 20-23).

In the interlude, the solo melody of the oboe and bassoon returns in the Pi Jum style, representing Kachama’s reflections of her hometown and her aspiration to come back to northern Thailand. The music propels into section B, which features a new motive in tonal center C. Once again, the use of the leading tone is avoided in this motive (Figure 4).



Figure 4. Main motive of Section B (mm. 48-50).

The music then moves towards the same motive of section A, but modulates to B-flat major. This section is also the climax of the piece, representing the development of Kachama works with the increasing sizes and complexity. This climax also represents the combination of the traditional and modern art style in her work. The music concludes with the calm Coda, implying that her work still continues.

The sections of the piece can be shown in the below table (Figure 5).

Section	Bar number
Introduction	1-11
A	12-35
Interlude	36-41
B	42-59
A' (Climax)	60-68
Coda	69-72

Figure 5. The form of *The Bhusa*.

Harmony

To translate the traditional scale of Pi Jum through western music notations, the researchers chose to use the pentatonic note group “B-flat, C, D, F, G” as the main material of the piece, with the B-flat as the tonic of the scale. These main notes are reflected in the melodies by using the third mode starting from D (Figure 6).



Figure 6. The mode used in *The Bhusa*.

During the introduction and interlude, improvised-style melodies are included in the oboe and bassoon parts, using the note group revolved around this mode. (See Figures 7 and 8)

The repeated note pattern of “C-D-F” is derived from the pentatonic note group “B-flat, C, D, F, G,” representing the fabric patterns of the textile art that Kachama creates. This pattern, sometimes used in sequences, are apparent throughout the composition both in the piano and the woodwind parts.

Instrumental Timbres

In addition to the note group derived from Pi Jum and the Khap Saw tradition, Pi Jum’s techniques, colors and timbres are also reflected in the cadenzas of the oboe and bassoon. In the introduction, the impression of the sounds of Pi Jum on the oboe is conveyed by the articulations of the slurs and staccato. For the indication of “rubato” in the score, the composer allows the musicians to interpret the timing, the portamento, and the vibrato by themselves to imitate the sound of Pi Jum (Figure 7).

Figure 7. The Introduction of *The Bhusa* (mm. 1-6).

In Figure 8, the interlude features cadenza-like solo passages in the oboe and bassoon parts. Slurs and staccato are written to indicate the portamento-like effect on the double reeds to imitate Pi Jum’s style of playing. Again, “rubato” in measures 37 and 39 are meant to give the musicians more freedom to interpret the piece as they perform.

The image displays a musical score for 'The Interlude' (mm. 36-43). The score is in 4/4 time and features five woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Piano. The woodwinds play melodic lines with 'rubato' markings and 'mf' dynamics. The piano accompaniment features a prominent, rhythmic, and melodic line in the right hand, often marked 'mf' or 'p', with 'in tempo' and 'a tempo' markings. The score is divided into two systems: the first system covers measures 36-40, and the second system covers measures 41-43.

Figure 8. The Interlude (mm. 36-43).

Tone Painting and Texture

Through tone painting, *The Bhusa* conveys the underlying impression of clothes weaving that is prevalent in Kachama's life. The clothes weaving action is portrayed by the running notes in the piano accompaniment: each moving melody represents the repeating actions of the weaver on the loom, such as Figures 3 and 4 above.

At the climax of the piece, the composer intended to create the impression of Kachama's textile art, which was being developed in her creativity, in the complexity of weaving techniques, and also in sizes. Furthermore, the composer wanted to bring out the impression of the gallery visitor who has seen Kachama's work as a whole. The gallery visitor will see the details of the fabric when they look closely, but if one wants to enjoy the bigger picture of the textile art of Kachama, one must look at it from distance. One will be struck by the larger view of the art piece.

Both her developed artwork and the impression of a larger view of Kachama textile art are portrayed in the climax of the piece. The composer presents these messages through the increasing density in the musical texture of the piece. In the first A section, the theme is presented by a solo oboe with piano accompaniment. Towards the climax, there is a gradual increase of texture in the bridge section, where more than three independent voices are presented at the same time. In the climax (Figure 9), with the setup of the dominant function of F11 (E-flat Major chord with F root), the theme from Section A returns in B-flat major, representing the bigger view of Kachama's artwork that is clearer when looking from far away. The melody is presented by the flute, clarinet, horn, and piano over the full ensemble's accompaniment. The action of clothes weaving in the repeating running notes accompaniment is always prevalent throughout the piece.

Figure 9. The Climax (Section A') (mm. 60-63).

Rehearsal and Interpretation

The musicians and the composer had previously collaborated, and due to the composer's extensive experience with wind ensembles, the score posed minimal challenges during the rehearsal. Overall, the ensemble executed the tempo successfully, and the dynamics provided clear direction. The only tempo choice that needed to be made was during measures 69-73, or the coda, where the composer indicated *Andante* without a metronome marking. The ensemble decided to play slower than the A section, or at 66 beats per minute, with the quarter note receiving one beat, to give a feeling of closure.

The performers have made a few practical interpretation decisions and score changes to enhance the effectiveness of the actual performance. The initial instance is in the introduction (see Figure 7), where the composer specifies *rubato* in a manner that is quite ambiguous and allows for the performers to develop their own interpretations. The oboist chose to start with slow vibrato and then going faster on long note D, followed by an *accelerando* and *ritardando* the last 4 notes towards the fermata in measure 3. In measures 4-5, the oboist performed a portamento on the D-F intervals, mimicking the style of Pi Jum. (Figure 10)

The musical score for the introduction (measures 1-6) is written for a woodwind quintet and piano. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bas.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The flute part is mostly rests. The oboe part starts with a melodic line marked 'mf' and 'rubato', then accelerates ('accel.') and ritardandos ('rit.') towards a fermata. The bassoon part has a similar pattern. The piano part has a few notes in the first measure and rests thereafter.

Figure 10. The interpretation of the Introduction (mm. 1-6).

The second instance is in the interlude (see Figure 8). In measures 36-39, the composer only stated *rubato* for the oboe and the bassoon, while the piano played a few notes. During the rehearsal, these piano notes sounded quite bland and were challenging to execute effectively. Therefore, to express more of Kachama's deep thoughts about her hometown, the pianist opted to pluck the piano strings while sustaining the pedal, creating an atmospheric sound in space. Given that a chord follows the three notes at the end of the interlude, the pianist chose to return to playing the notes normally in measures 40-41, thereby transitioning towards the B section. The oboist decided on playing a small *accelerando* and then *ritardando* toward the fermata, while the bassoonist also accelerated the repeated notes and *ritardando* toward the fermata as well, creating an improvised feel for the solo sections before both instruments returned to tempo in measure 41. (Figure 11)

Space left blank for the next figure to be shown whole

The image shows a musical score for an interlude, measures 36 to 43. The score is in 3/4 time and features five woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Piano. The woodwinds play a melodic line starting at measure 36 with dynamics *mf*, *rubato*, *accel.*, and *rit.* The piano accompaniment includes "inside the piano" sections with *pizz.* and "ord." (ordinary) sections. The score ends at measure 43 with a "a tempo" marking.

Figure 11. The interpretation of the Interlude (mm. 36-43).

Performance

The Bhusa was performed at the International Double Reed Society 2022 Conference. It was presented within a program of the Chamber Recital by Sawasdee Woodwind Quintet on July 30th, 2022 at the University of Colorado at Boulder, Colorado, USA.

Conclusion

The Bhusa's main objective is to create the impression of textile art by Kachama K. Perez, the prominent northern Thai textile artist. To depict the textile art that was mainly appreciated with hands and eyes, the researchers used different compositional techniques to recreate the listening experience via sound, including Impressionism and inspiration from traditional Lanna music. Impressionistic elements that were applied in this composition are the main melodies that lack directed motion, the static harmony, the emphasis on instrumental timbres derived from Pi Jum, and tone painting. In parallel with Kachama

Perez's work to reinterpret local textile art to be presented globally, the composition and performance of *The Bhusa* were aimed at inviting audiences, especially in a more serious western classical music world, to connect with the rich and unique Lanna cultural heritage from northern Thailand.

Acknowledgements

The performance of *The Bhusa* at the International Double Reed Society 2022 Conference were made possible with the fund from the Faculty of Humanities, Kasetsart University.

References

- Benjapong, Janejira. *Dontri Usakanay: The Project of Researching and Collecting Evidence of the Development of Southeast Asian Music to Exhibit in Southeast Asia Music Museum of the College of Music, Mahidol University*. Nakhon Pathom: College of Music, Mahidol University, 2012.
- Burkholder, James Peter, Burkholder-Grout-Palisca, Donald Jay Grout & Claude V. Palisca. "The Early Twentieth Century." Chap. 30 in *A History of Western Music*. New York, NY: Norton, 2006.
- Denes, Alexandra & Pradit, Ajirapa. "Chiang Mai's Intangible Cultural Heritage: Urban Revitalization and Cultural Identity in a Northern Thai City." *Journal of Urban Culture Research* 25 (2022): 3-17.
- Dhamabutra, Narongrit. *Kanpraphan phleng Ruam Samai*. Bangkok: Chulalongkorn University Press, 2009.
- Leesuwan, Viboon. *Potchananukrom Pha Lae Khruangthaktho*. Nonthaburi: Muang Boran Press, 2016.
- Miller, Terry E. "Pi jum." In *Grove Music Online*. 2015. <https://doi.org/10.1093/gmo/9781561592630.article.L2281672> (accessed July 10, 2023).
- Naithongpub (Paothong Thongchua). *Pho Pa ngam so Khong Kin*. Bangkok: Bangkok Bank, 2013.
- Perez, Kachama K. Phone interview by author, June 7, 2023.
- Roongruang, Panya. "Thailand, Kingdom of." In *Grove Music Online*. 2001. <https://doi.org/10.1093/gmo/9781561592630.article.27763> (accessed July 10, 2023).
- Somchandra, Songkran. *Dontri Lanna Bang Bot: Ruam Botkhwam Bang Bot Kieokap dontri lanna / Collected Essays on Lanna Music*. Bangkok, Thailand: Songkran Somchandra, 2015.
- Somchandra, Songkran. *Prawat Dontri Lanna*. Bangkok, Thailand: Songkran Somchandra, 2016.
- Sutton, R. Anderson. "South-East Asia." In *Grove Music Online*. 2001. <https://doi.org/10.1093/gmo/9781561592630.article.43742> (accessed July 10, 2023).
- Thammati, Sanan. *Nattaduriyakan Lanna*. Chiang Mai: Center for the Promotion of Art and Culture, Chiang Mai University. 2007.
- Trakulhoon, Wiboon. *Dontri Satawat Thi 20 / Twentieth-Century Music*. Bangkok: Chulalongkorn University Press, 2015.