

Title of Creative Art Disseminating Thai Classical Music Arrangement for Symphonic Band :
Siam Symphonic Band



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- **Abstract**

Siam Symphonic Band is one of the creative research projects in music funded by Thailand Research Fund and led by Natchar Pancharoen who conducted the project concentrating on Thai classical music repertoire of Rattanakosin in 2017. The Siam Symphonic Band project aims to create arrangements of Thai classical music for symphonic bands in order to promote an exquisitely elegant Thai tunes and to show how composers can transcribe Thai classical music into a standard symphonic band repertoire.

The process of this project provides 3 types of musical arranging methods as of the following: 1) a traditional type, which preserves several important elements of Thai classical music such as formal structures and textures, 2) a popular type, which has been favorable among Thai arrangers and mostly consisting of homophonic texture added with some modern harmonic languages, and 3) a new original type, which applies compositional techniques of modern music and a concept of transferring the original sound of Thai music into a sonority of the symphonic band.

The album called ‘Siam Symphonic Band’ consists of 10 new music arranging pieces for symphonic bands and was published as cds with music scores and elucidation. The pieces were recorded by Feroci Philharmonic Winds and conducted by Vanich Potavanich. Later, some of the pieces in the album were selected to frequently perform in both local and international venues.

- **Background**

The development of symphonic band in Thailand

The military band was established in Thailand during a reign of the King Mongkut (1850-1868), and it primarily served for several musical venues required by Thailand army forces at that time. In the beginning, the tradition of English military music training was adopted evidently in marching and brass band music. The band was trained by an English soldier hired by King Rama IV, and was capable of performing marching music, royal anthem to salute the King, and some Thai tunes played in unison among the musical instruments in the ensemble with an elaborated improvisational melodic line known as heterophonic texture found in Thai classical music.

As the military band has been developed continuously, more musical instruments were added into the ensemble in order to achieve a broad range of timbres and to accommodate a demand of new compositions required by the modern composers. Besides musical activities in military services, the band was recently assigned for a new duty to perform concert music. The new terms, such as symphonic band, concert band, wind symphony, wind orchestra, wind band, symphonic wind, or wind ensemble, are applied to the specific types of bands. The concert band will perform only the concert music while marching band is used for the band performing and marching. Nowadays, these bands are not only under the service of army forces but also being, for example, a part of schools, universities, government sectors, and communities.

Symphonic bands in Thailand have become more popular since 1988, due to a rise of music competitions organized by the Department of Physical Education, Siam Music Yamaha, and other organizations. These music competitions have been well-received, and there are many symphonic bands from all over the country participating the events. Many great repertoires, newly

composed, arranged and transcribed for a symphonic band, are featured in performances in both competitions and concerts. A majority of repertoires for symphonic band is written by foreign composers, while only a few pieces are written by Thai composers and arrangers.

- **Problem Statement/ Statement Significance**

The symphonic band is capable of performing various musical genres. Evidently, many popular classical music repertoires composed for an orchestra were transcribed and arranged for the band since the early years. The original compositions for the symphonic band also are increased in popularity. Many great symphony composers, such as Gustav Holst, Arnold Schoenberg, Igor Stravinsky, Paul Hindemith, Ralph Vaughan Williams, John Corigliano, and Narong Prangcharoen, also wrote beautiful pieces for a symphonic band.

Thai music arrangers usually follow the steps of these composers by applying a modern music theory, harmony, and orchestration to broaden sound vocabularies of their works. Even though these arrangements sound more westernized than Thai, some additional Thai musical elements in the arrangements offer a unique sound. Sometimes, Thai instruments are tuned into a desirable key and could be played along with the symphonic band to achieve quasi-Thai ensemble sound. The possibilities to create new compositions and new music arrangements are limitless, and the prosperous Thai classical music awaits for composers and arrangers to explore its musical elements and to use them to create new masterpieces for symphonic bands.

- **Objective / Aim**

In the process of selecting 10 pieces from over 30 pre-selected Thai tunes by Thai music experts to make the new music arrangements for a symphonic band, the researcher found that it is quite difficult to choose a specific one since all of the tunes are incredibly charming and unique. However, the consideration in choosing the pieces for the album must correspond to at least one of these criteria: 1) have a tuneful melody which is easily accessible for all listeners 2) have an important role in Thai symphonic band repertoire 3) have been rarely arranged for the symphonic band. As a result, the researcher decided to select these 10 pieces.

- 1.Chom Sangthong, Old Tune by Unknown Composer
- 2.Khamen Chomdong, Old Tune by Unknown Composer
- 3.Salika Chomduen, Old Tune by Unknown Composer
- 4.Lod Tai Sai, Old Tune by Unknown Composer
- 5.Pathom Dusit by Luang Pradit Pairoh (Sorn Silapabanleng)
- 6.Khaek Mon Bangkhunprom by HRH Prince Paribatra
- 7.Sorngkorn, Old Tune by Unknown Composer
- 8.Khamen Pikaew by Montri Tramot, composer
- 9.Khumhom by Phraya Prasarn Duriyasap (Plaek Prasarnsap)
- 10.Wilanda Ode, Old Tune by Unknown Composer

● Methodology

Music arranging concept

An idea of ‘music arranging’ is to write a new music score by adapting an original piece into a new one with new instrumentation, musical form, texture, key, modulation, rhythm, or some appropriate musical elements. New portions of introduction, transition, and coda could be added in order to help balance a proper musical structure.¹

Knowing the pieces

In order to make a good music arrangement, ones need to study a historical background relevant to the pieces. Some titles of the Thai tunes interpolate with a specific mood or character while the others have a hidden meaning which needs to be disclosed to avoid a misinterpretation. A lack of background knowledge of the pieces could cause a confusion among the audiences who truly know the pieces. To avoid the misunderstanding, the researcher found the information through a number of written sources and consulted with Thai music experts for accurate information.

¹ Redfield, Clayborn Maurice. "Symphonic Dances, Op. 64: A Transcription for Wind Orchestra with Accompanying Historical Context and Transcription Method." Order No. 3295885, University of Nevada, Las Vegas, 2005, p.9.

Sound concept

A concept of sound determines many aspects on how to design a perspective for the music arranging. The researcher has been involved with symphonic bands for 30 years, serving as a performer, conductor, composer, and arranger; therefore, a priority of this project is to arrange Thai music to help promote the sound of symphonic bands in Thailand. Although an improvement for the sound of an ensemble can be done in many ways such as good rehearsal techniques, a virtuosity of musicians, and high-quality musical instruments, a good music arrangement also has a deep impact on an outcome of the ensemble's sound. The

considerable elements for great music arranging which are focused on this project include instrumentation, harmonization, exploitation of percussion instruments, interpretation of Thai music, and musical form and texture.

Instrumentation

The clarity of sound for both ensemble and individual instruments in the symphonic band can be achieved by choosing a proper instrumentation for a particular type of music. By adopting the instrumentation concept by Frederick Fennell (1914-2004), a world-renowned band director, arrangers could have a great opportunity to accomplish a good intonation and sound blending. Fennell suggests that reducing a number of players to have only one player in each part will yield a clear sound to the ensemble.

Figure 1: Instrumentation of Eastman Wind Ensemble² in recording the album

2 Flutes and Piccolo

2 Oboes and English Horn

2 Bassoons and Contra-bassoon

1 E-flat Clarinet

8 B-flat Clarinets, or A

² Dore, Ryan James. "The Contributions of Leonard Bernstein and Frederick Fennell to thorld of Music." Order No. 1557753, The University of Texas at El Paso, 2014, p. 33.

Clarinets

divided in a manner desired or

fewer in number if desired

1 Alto Clarinet

1 Bass Clarinet

2 Alto Saxophones

1 Tenor Saxophone

1 Baritone Saxophone

3 Cornets in B-flat or

5 Trumpets in B-flat

2 Trumpets in B-flat

4 Horns

3 Trombones

2 Euphoniums

1 E-flat Tuba

1 BB-flat tuba or 2 BB-flat

tubas

Fennell, a music director of Rochester Civic Orchestra in 1950's, applied this instrumentation to Rochester Wind Ensemble, a group consisting of music teachers and professors from Eastman School of Music. An ensemble design is somewhat similar to a wind section in a symphony orchestra.

The instrumentation for the band has become a model of the concert bands in the United States since 1953. The researcher believes that this instrumentation concept could allow the Thai melodies to be acknowledged effortlessly and also attempts to adopt Fennell's instrumentation to the one used in this project. Instead of doubling players in some parts, the researcher decided to use only one player per part.

Figure 2: Instrumentation of Feroci Philharmonic Winds in recording the album

2 Flutes and Piccolo
1 Oboes
1 Bassoon
1 E-flat Clarinet
4 B-flat Clarinets
1 Alto Clarinet
1 Bass Clarinet
1 BB-flat Contra Bass Clarinet
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone
3 Trumpets in B-flat
4 Horns
3 Trombones
1 Euphonium
1 BB-flat Tuba
1 String Bass
5 Percussions

As a result, a sound component of Siam Symphonic band is well-balanced even though there is only one player in each part. This method yields a better intonation and a more homogenous sound. It also offers a better projection of sound caused by a well integration of multiple fundamental of sound.

Harmonization

The chord structure used in writing the Siam Symphony Band album is rather simple and is less chromatic if comparing to the harmonic languages in modern music. However, the chromatic chords are utilized when necessary and will only function as embellished chords next to the consonant ones. The sound of harmony should not obscure the Thai melodies since they have a very important role in Thai music. Moreover, a contrast of tonality is accomplished by modulating one key to another. Thai music typically does not possess a clear key modulation, and musical phrases are repeated many times until the music proceeds to a new section with an establishment of a new tempo, gradually faster towards the end of the piece, especially occurred in Pleng Thao.³

Figure 1 demonstrates the chord structure in Pathom Dusit composed by Luang Pradit Pairoh. Instead of using a roman numeric method to analyze a chord progression, favorably suitable for most tonal music, the arranger exploits the one that pop music composers usually use to structure their chords through a form of musical notation, called a lead sheet. This method allows much more freedom in constructing the chord progression.

³ Pleng Tao is a type of Thai music. Frequently the term refers to a form with tripartite structure beginning with Sam Chan, the slowest tempo to Song Chan and Nueng Chan, the fastest tempo.

Figure 2: chord construction in Pathom Dusit

ปฐมดุสิต สามชั้น

ผลงานประพันธ์โดย (ศร สักปกรรณ)

Andante ♩ = 72

ท่อน ๑

Piano

Andante ♩ = 72

10

Pno.

19

Pno.



Chord symbols in the score:

- System 1 (measures 1-5): Eb, C7, Fm, Abmaj7
- System 2 (measures 10-18): Eb, Ab, Bb, Ab/Eb, Eb, C9(sus4), Cm/G, Ab, Eb, Fm
- System 3 (measures 19-27): Cm, Eb, Bb, Cm, Gb, Abmaj7, Fm7(sus4), Abmaj7, F, Cm/G

The role of percussion instruments

Many of the arrangements for Thai classical music often consist of Thai percussion instruments in order to achieve an authentic sound and atmosphere of Thai music. Nevertheless, a lack of knowledge in performance practice of Thai percussion instruments could degrade that particular music arrangements and will not be able to reach the expectation of the arrangers. Evidently, many band directors in Thailand do not usually have an expertise in Thai percussion instruments since many of them do not play any Thai musical instrument. In order to achieve the sonorities of Thai music, It is advisable to have percussionists in the band play Thai percussion instruments. Traditionally, there are around 5 percussionists in a standard-sized school concert band. These percussionists sometimes have to switch to play Thai percussion instruments, which are not easy to play in some circumstances. The researcher was aware of this problem and attempted to imitate Thai percussion instruments by using the drum pattern of Thai music, played by the ordinary percussion instruments that we use in the standard symphonic band, shown in figure 3.



Figure 3: an imitation of Thai drum's pattern in Chom Sangthong mm. 151-158

Furthermore, in figure 4, the researcher substitutes timpani for Glong Tad, a Thai drum, during a transition introducing the F section in Eb major. In order to accomplish the sound of Glong Tad, the timpanist needs to use a large pair of timpani mallets to roll at the center of the drum which is covered by a piece of cloth in order to dampen the sound.



Figure 4: an imitation of Glong Tad's sound with the use of a timpani in Chom Saengthong, mm. 106-113

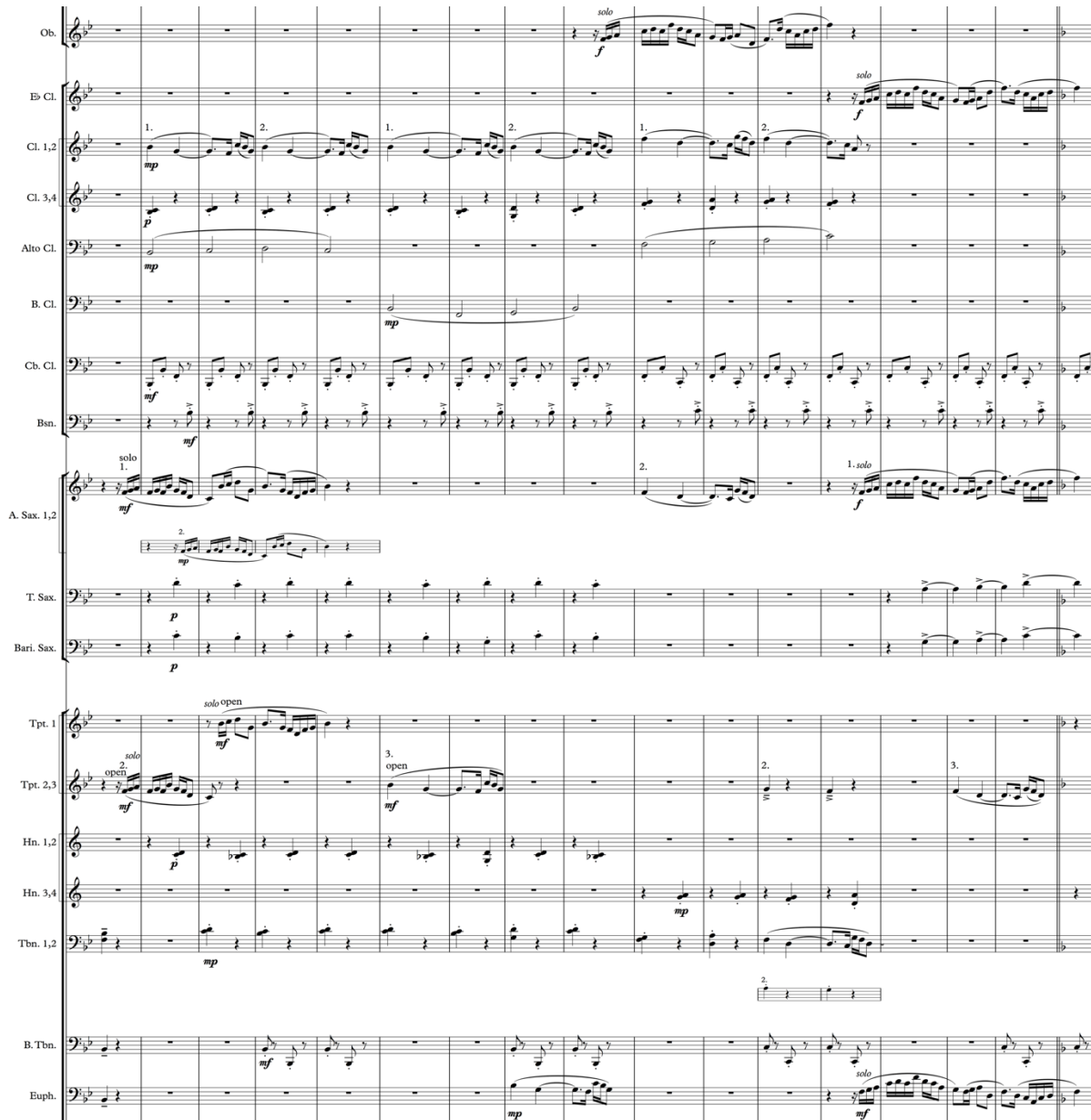
Interpretation of Thai music

A title of a piece often indicates the main musical idea. However, some titles of the Thai music do not reflect its musical concept as a whole. For example, a title called 'Tao Kin Pak Boong' could be literally translated as a turtle eating a morning glory. For the title, one would imagine that the tune should be somewhat comical or lighthearted, but in fact, this tune is one of the many pieces featuring the most gorgeous melody and lyrics in Thai music repertoire. In order to grasp the main concept of the tune, one should not rely only on the title of the tune, which can lead us to an incorrect perception. A thorough study of a historical background and a meaning of the lyrics is a reliable method to perceive an accurate interpretation. A further interpretation could be challenging and might allow the arranger to achieve a unique rendition of the original tune.

According to the tune, Sorngkorn, composed by an unknown composer, it comprises of a remarkable singing style resembling to that of Thai Lanna music, music of the northern part of Thailand. The researcher made a further interpretation of this singing style by adding rhythmic elements of a modern Thai Lanna music called 'Ta-Torn-Yon,' meaning simple or relaxing

composed by Jaran Manopet. These musical materials are presented in bass clarinet, bassoon, and tuba, all playing the rhythmic pattern to accompany a melodic motive played by clarinet, trumpet, and euphonium as shown in figure 5.

Figure 5: demonstrating the use of rhythmic motive on Lanna music in Sornkgorn

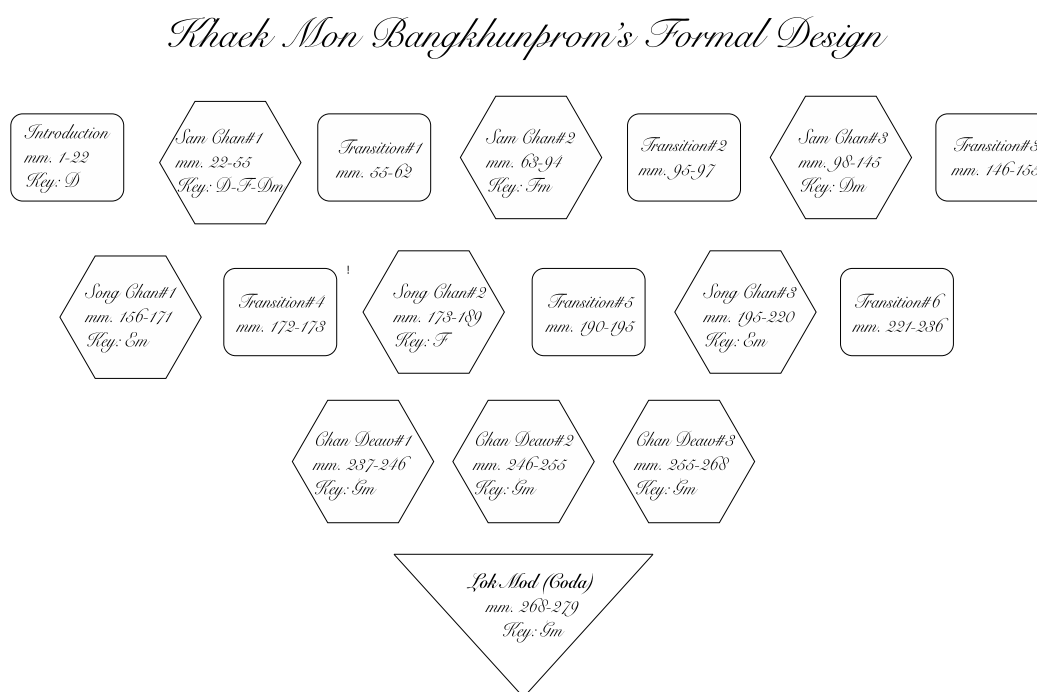


The musical score is for a large ensemble, including Ob., Eb Cl., Cl. 1,2, Cl. 3,4, Alto Cl., B. Cl., Cb. Cl., Bsn., A. Sax. 1,2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2,3, Hn. 1,2, Hn. 3,4, Tbn. 1,2, B. Tbn., and Euph. The score is in 2/4 time and features a complex rhythmic pattern. The key signature is one flat (Bb). The score is divided into two systems. The first system includes measures 1-16, and the second system includes measures 17-32. The score is marked with various dynamics (mp, mf, p, f) and includes solo and open markings. The rhythmic pattern is a 16-measure phrase that is repeated throughout the piece.

An adoption of Thai musical form to use in music arranging

The only piece employing a Thai musical form in this album is Khaek Mon Bangkhunprom, composed by HRH Prince Paribatra. This piece has a longest proportion in the album since it features ‘Thao form,’ the tripartite form. Due to its prominent role in a history of Thai symphonic band, the researcher aims to preserve its original form with some adjustments by adding sections, including introduction, transitions, and coda as well as frequent modulations to create a greater contrast along with a change of tempo from slow to fast between sections, respectively called Sam Chan, Song Chan, and Chan Deaw.

Figure 6: Formal design of Khaek Mon Bangkhunprom



Despite of applying the Thoa form in Khaek Mon Bangkhunprom, the researcher also adopts the musical elements in Khaek Mon Bangkhunprom arranged for piano and Thai string musical instruments and percussion by Natchar Pancharoen. The procedure in arranging the piece

challenges the researcher in many ways. First, the researcher needs to embellish some of the chords to make the piece sound more westernized by avoiding to overshadow a decorative Thai music counterpoint already well written in the piano version. Decision in making choices by omitting or adding counterpoint and chords has to be dealt with carefulness. Although the piece employs an abundant of Thai music counterpoint from a version by Natchar Panchareon, it results somewhat in a hint of Thai musical texture over some colorful chord progressions found in western music.

Creating a musical texture

Thai classical music usually features a texture, called heterophony, a simultaneous sonority caused by a melodic line and a variation of it. To employ only a particular texture in a new music arrangement would be unnecessarily conservative and unattractive to the audiences who seek for a new sound. Creating a new texture will enable an arranger to accomplish a unique sound. As a result, the researcher uses the main motive taken from the melody of Wilanda Ode and applies it over a texture found in chance music. In figure 7, piccolo, flutes, and clarinets are given the designated pitches. The performers are instructed to play these musical materials randomly. This creates a new texture mimicking a fantasy atmosphere of a magic happening in a classic fairy tale, Chinderella, which was also borrowed by a Thai play, featuring a tune of Wilanda Ode.

วีนตาเอต

Con moto ♩=80

Ad lib. Play indicated notes in any order, rapidly or slowly, and sparkingly.

rather play slower than before or less active

Piccolo

mp

Ad lib. Play indicated notes in any order, rapidly or slowly, and sparkingly.

pp

rather play slower than before or less active

Flute 1, 2

mp

Ad lib. Play indicated notes in any order, rapidly or slowly, and sparkingly.

pp

rather play slower than before or less active

Clarinet in Bb 1, 2

mp

Ad lib. Play indicated notes in any order, rapidly or slowly, and sparkingly.

pp

rather play slower than before or less active

Double Bass

Con moto ♩=80

pp

Vibraphone *solo e rubato*

f

p

Mallet Percussion 2
(Vibraphone, Xylophone)

Percussion 2
(Cymbals, Wind Chimes)

วีนตาเอต

พิเชต อึ้งภากรณ์

In summary, the Siam Symphonic Band project demonstrates an attempt to create a new set of repertoire, intended for a symphonic band, which employs both compositional techniques of Thai music and those of the western music. A gather of a historical background of the selected pieces helps the researcher make a proper decision in choosing a suitable music arranging method for a content of each tune. Moreover, observation on an outcome of the pieces in the album can be defined in different categories including 1) popular type, most commonly used by Thai music arrangers and populates the most number in this album. 2) traditional type, as in Khaek Mon Bangkhunprom, employing some of the musical elements of Thai classical music such as formal structure, texture, etc. 3) original type, as in Wilanda Ode, featuring some new musical elements by combining both Thai and western music elements altogether.

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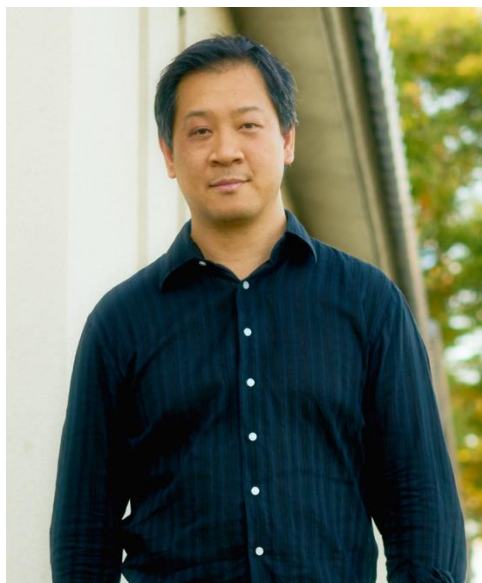
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Program Note Form including these details :

Song title “Siam Symphonic Band”

- 1.Chom Sangthong, Old Tune by Unknown Composer
- 2.Khamen Chomdong, Old Tune by Unknown Composer
- 3.Salika Chomduen, Old Tune by Unknown Composer
- 4.Lod Tai Sai, Old Tune by Unknown Composer
- 5.Pathom Dusit by Luang Pradit Pairoh (Sorn Silapabanleng)
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- 7.Sorngkorn, Old Tune by Unknown Composer
- 8.Khamen Pikaew by Montri Tramot, composer
- 9.Khumhom by Phraya Prasarn Duriyasap (Plaek Prasarnsap)
- 10.Wilanda Ode, Old Tune by Unknown Composer

- **Arranger's name** Yos Vaneesorn
- **Brief history of song -**
- **Presenter's name** Yos Vaneesorn
- **Presenter's profile picture**



- **Brief biography of Presenter**

Yos Vaneesorn graduated with a Bachelor's degree in Music Composition from Chulalongkorn University, Bangkok, Thailand with first-class honor. During the years of study, Yos participated in several music events including ASEAN Youth Orchestra in 1994 and 1995 respectively and Asian Youth Orchestra in 1998 and 2000. After his graduation from Chulalongkorn University in 1997, he was appointed as a principal clarinetist of Bangkok Symphony Orchestra (BSO).

In 2002 and 2004, he was offered full scholarships from Louisiana State University and University of Missouri at Kansas-City to pursue his clarinet study in Master's and Doctoral degrees. His teachers include Noppachai Choltidchantha, Stanley Hasty, Steven Barta, Steve Cohen, and Jane Carl.

In 2007, Yos was granted a teaching position at Kasetsart University. Currently he is teaching at Silpakorn University. Yos also actively performs with several orchestras as a co-principal clarinetist of Royal Bangkok Symphony Orchestra, and a principal clarinetist of Bangkok Opera and Siam Philharmonic Orchestra. Moreover, he also appeared as a soloist with National Symphony Orchestra and Chulalongkorn University Orchestra. Hong Hong Chamber Wind

Philharmonia, and Feroci Philharmonic Winds. In 2013, he organized the Thailand Clarinet Competition, the first clarinet competition in Thailand.

Besides, being active as a clarinetist involving many musical scenes in Thailand Yos is as well a composer who regularly write a new piece. In 2017, he wrote a new music arrangement for concert band for 10 pieces with the title of Music Composition Project : Rattanakosin Classical Music Repertoire under Professor Dr. Natchar Pancharoen as a head of the research project which is funded by the Thailand Research Fund. The new album was recorded in November 2017 by Feroci Philharmonic Winds and conducted by Vanich Potavanich.

- Youtube link <https://www.youtube.com/watch?v=F7dJQpsuXY8&t=2s>

Note:

- The performance of creative works must be research-based and should be clearly stated in the abstract
- The performance of the creative work may be solo or ensemble based
- Please provide a Youtube link to a four minute video except of your performance in the space allocated in the online submission form. This performance video must not be more that 12 months old. 2-3 pages description of the research component (background, contribution & significance) should also be submitted.

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