

The Song Composition of Pleng Tub-Ruang, ‘Bua Sam Lao’

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Abstract

The Song Composition of Pleng Tub-Ruang, ‘Bua Sam Lao’ aims to explore the background of Sutta Patika, in Majjhima Nikaya, the second of the three divisions of the Tripitaka or Pali Canon and to create Pleng Mahori Tub-Ruang called “Bua Sam Lao” to propagate the idea to Buddhists. The study found that lotuses have strong connections with religious beliefs and convey an impression of purity and good fortune as seen in various works of art of both Thai and other Buddhist countries. Bua Sam Lao is the Buddha’s teaching regarding human beings’ development of intelligence. Each level of intelligence is compared with different growth level of lotuses. The lotuses rising above water and those being right at the surface of water are compared to higher levels of learning capability or the ability to achieve enlightenment according to each person’s level of intelligence. This concept is found in the book of Sutta Patika in Tripitaka describing the period prior to the Buddha’s propagation. The Buddha compared each group of people with the three types of lotuses: 1) Underwater or a person whose learning and training are hard to practice, 2) At the surface of water: a person who should be trained and explained in order to learn and understand, and 3) Rising above water: a person who understands the lesson as soon as he/she learns or a person who is ready to become enlightened. The comparison was made as a benefit and guideline for the propagation that is suitable for each type of person and for their ability to learn the teaching including the Buddha’s enlightenment

The Song Composition of Pleng Tub-Ruang, ‘Bua Sam Lao’ as a propaganda for Buddhists is considered a consequence of the study of the Buddha’s teaching. Started from the composition process by analyzing the previous songs and use them as a guideline for the song composition.

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The researcher studied a number of Thai songs related to flowers to draw a conclusion to use as a guideline for the song composition. The study of the songs related to flowers found that: 1) To specify the mode, if a musical dialect is Thai, there will be 2-3 modes. However, if a song does not contain Thai musical dialect, 1) To specify the mode, if a musical dialect is Thai, there will be 2-3 modes. However, if a song does not contain Thai musical dialect, one mode is usually specified. 2) The whole song composition involves arrangement of the notes from low to high or from high to low and the dynamic is not emphasized. 3) The beginning of most of the songs is played in two patterns which are the arrangement of the notes from low to high and from high to low and usually ends with the high-to-low.

Moreover, some special methods for the song composition are found. From the study of the Thai song composition methods for Thai performance, it is found that the dance songs regarding flowers composed by Kru Montri Tramote contain the intro or the herald melody to create a distinct musical and dance performance identity.

It is also found that in most dance song melodies, the verses usually end with a syncopation.

For the overture and Pleng Tao talking about flowers, the melody is inserted with Look Lor Look Kat. Moreover, all the songs related to flowers are usually composed in the main melody (non-improvised) and Look Tok sound is normally placed between the first and the latter verse to make it varied across the song.

Then, the researcher composed the song by using the principle as a guideline for composing the melody. The researcher arranged the song set (Tub Pleng) in Mahori pattern which consists of 2 parts.

The first part is the song set that conveys the groups of people who can be compared with the three types of lotuses according to the Buddha's teaching. The song starts with the herald "Pathombhumi" (Primary) and 3 minor songs which are "Pleng Neuyyaboos", "Pleng Boosnamdul", and "Pleng Suriyakomes".

The second part depicts the Buddha's teaching, that is, the knowledge and lessons that the Buddha used to open the eyes of people. The composition was made by the arrangement of the vocal lyrics from the Buddha's teaching that Buddhists should make self-improvement in order to have intellectual potential and to make more effort to learn.

Keywords: Lotus; Three Types of Lotuses; Pleang Tub-Ruang

The teaching of Buddha who is the prophet of Buddhism was spread to many countries across continents. After the Lord Buddha's nirvana, his teaching was delivered by his disciples. The delivery started with the collection and the revision of the Lord Buddha's teaching according mainly to the agreement of the disciples. The revised version is called "Tripitaka" of which key content is divided into 3 categories: Vinaya Pitaka, Suttanta Pitaka or Sutra Pitaka, and Abhidhamma Pitaka.

The researcher has long been inspired by his faith in Buddhism, so he came up with the idea to compose Pleng Mahori to propagate the Buddha's teaching to other people. The researcher selected the content of self-development and a guideline for others to put effort to develop their potential. The researcher therefore created a new song of which the

lyrics convey the story. The song is divided into 2 groups to express 2 objectives as follows:

1) The first group talks about the teaching of self-evaluation (Pleng Bua Sam Lao) which is divided into 3 minor parts:

Ukkatitanyu is a person who can be compared with a lotus rising above the water surface. It is ready to bloom when it is exposed to the morning light. This type of person is blessed with intelligence. Once he/she is acknowledged of dhamma, he/she will be able to attain the Eightfold Path or a way to the cessation of suffering immediately.

Vipajitanya means a person who is compared with a lotus being right at the surface of water, waiting to rise and bloom in the very next days. It is compared with a person whose life are still involved with desires and that he/she should make more effort than the first type of person to understand the message in the dhamma. The message should be described and elaborated for him/her to understand and to finally accomplish the Eightfold Path.

Naya is a person who can be compared with a new-born lotus and is still buried in mud underwater. This type of lotus tends to become food for animals. This kind of person is of low birth and full of lust and desire. No matter how hard he/she is polished, he/she will not be able to accomplish the Eightfold Path within his/her current lifetime.

2) The second group of the song describes the Buddha's teaching that inspires a person to make self-development in learning (Pleng Dhammacakkappavattana Sutta). The content of the song was adapted by the researcher from the teaching found in Bot Dhammacakkappavattana Sutta. It consists of the arrangement of lyrics following the meaning of Ariyasaj 4 or The Four Noble Truths which are Dukkha (Sufferings), Samudaya (Cause of sufferings), Nirodha (Ending of sufferings), and Magga (Noble Eightfold Path). In addition, the researcher drew the concept for the song composition of Pleng Tub-Ruang in this song group from Bot Dhammacakkappavattana Sutta to create the same flavor similar to that of the Buddhists' prayer. The structure of the song is therefore composed following the components of the prayer, that is, Bot Namō Tassa, Bot Kat Dhammacakkappavattana Sutta, and Bot Dhammacakkappavattana Sutta.

In this study, the researcher aims to carry on the traditional pattern of Pleng Mahori. It is found that the traditional Mahori was served as the king's article of use. The composition and pattern were specified by the royal committees and was served as a royal entertainment. This has made Pleng Mahori outstanding and different from other kinds

2.2 The researcher studied the composition methods for composing songs regarding flowers with the experts and the national artists.

2.3 The researcher collected the data from the experts. The data includes the voice clips, video records, observation, analysis, and journals concerning lotuses, composition for songs regarding flowers including lotuses, and Mohori song composition methods.

3. Analysis and Findings

4. Song composition of Pleng Tub-Ruang, “Bua Sam Lao” and performance held at Art and Cultural Hall, Chulalongkorn University

5. Discussion, Analysis, Synthesis, Conclusion, Evaluation, and Recommendation for the thesis

Related Literature

Related literature was studied and can be divided into 6 topics as follows:

1. Artistic Creativity

Artistic Creativity is a theory which many academicians and researchers talk about ways to present the artwork from imagination to create and solve problems by taking actions to prove the artist’s own experience and others’ in order to create new pieces of art and new concepts that are academically and socially valuable (David Bohm, 2557: 45-60). According to Tudor Rickards (Pramoal Boonyahotra, 1992: 19-29), artistic creation involves experiment and actions. Creating a new thing should be done several times. The connection between theories and actions should be observed to make use of techniques and should be examined to find the better ways.

In conclusion, Artistic Creativity is a theory which concerns ways to present the artwork from imagination to create and solve problems by taking actions to prove the artist’s own experience and others’ in order to create new pieces of art and new concepts that are academically and socially valuable.

2. Fundamentals of Lotuses

Lotuses are concerned with religious beliefs and portray good fortune. They are also a symbol of communication regarding ethics. Redeerat Kayaras (1997) stated that lotuses are used as an object to tell a story or parts of a story by being presented in literature and fine arts in both direct and indirect ways. Such presentation is based on the study of physical elements and benefits of lotuses. The data was analyzed to create a kind of artwork. Natural lotuses become universally beneficial. They can be served as food, medicine, and

oblations. This concept is in relation to that of Boobpha Tengsuwan (1978) that lotuses are symbols of beauty and goodness, the origin of aesthetic creation, and beliefs, and they play a role in Thai culture and other cultures from the past to present.

3. Mahori band and Pleng Tub Mahori

A number of academicians, national artists, and experts in Thai music all agree in terms of the study of the arrangement of Pleng Tub Mahori, Mahori bands, and Pleng Tub Mahori. That is to say, Mahori band and Mahori songs are high-class tradition in Thai music. Yomdoei pengpongsa (1996) added that Mahori's development includes forming a band and songs. Until nowadays, Mahori bands have fully developed and featured with Piphat instruments, string instruments, woodwind instruments, and percussions as seen in these days. The songs are separated into melodies and the story is turned into lyrics. The lyrics usually literary masterpiece or literature. This idea conforms with the study of Chalernsak Pikulsri (2003) which added that the lyrics concerning Thai literature are put into 4 categories which are 1) Using the original words 2) Changing some words 3) Adding new words apart from those in the literature and 4) Rewrite the words based on the story in the literature. Moreover, there is one type of which the lyrics are not concerned with Thai literature. This type is believed to exist since the era of the King Rama VII (King Prachathipok). Such lyrics are not related to Thai literature but aim to express true stories or cases. It is found to be in connection with the description of the song composition stated by Yomdoei pengpongsa which includes the characteristics of Mahori lyrics that are famous later. The arrangement of the lyrics is the same as that of literature, that is, neat words following Thai prosody. One of the masterpieces is Pleng Tub Mahori Sangwei Somphod Pra Buddha Maha Maneeratana Patimakorn.

Findings

"Lotuses" is one of well-known seedlings. Lotuses grow in water or soil. Botanically, they are considered a seasonal plant growing from seeds and extend to seed lotuses. The roots of lotus are planted in the soil of the pond or river bottom and the leaves float on the surface of water or above it. Lotuses are colorful, beautiful, and fragrant. People in many areas across the world use lotuses as decorations, offerings to the Buddha's image or gods and goddesses, food, or traditional medicine. Moreover, their beauty and fragrance are unique. The past authors have inherited the existence of lotuses as a symbol

for Brahmanism, Hinduism, and Buddhism in many aspects, for example, the birth of god from a lotus (Brahma), a lotus served as gods' vehicle (Narayana), lotuses as the tiles that support the footsteps (Buddha), a lotus served as a seat (Buddha), and so on.

The background of “Bua Sam Lao” and the propagation methods for thinking process development of Buddhism

The word “Bua Sam Lao” is the teaching in Buddhism in a form of comparison and it was direct from the Lord Buddha who is the prophet of Buddhism. The content of Bua Sam Lao is about the adjustment by learning and putting effort. In the section of Vinaya Pitaka, two sources of references were found: Tripitaka of Mahachulalongkornrajavidyalaya (1996) in the fourth book of Vinaya Pitaka, Mahavegga, Part 1 (of which content is the same as that of Tripitaka of Mahamakut Bhuddhist University (1982) Translated Sutta and Attakatha: Mahavegga 4, Part 1. Bangkok: Mahamakut Buddhist University. Page 32). The two sources are similar as they came from the same revision of Tripitaka. The content of the two sources are as follows:

The Lord Buddha talked about dhamma learning development of creatures when he was invited by Thao Sahambodibrahma. He compared such development with the growth levels of lotuses. The three types of lotuses are: 1) A lotus rising above the water's surface which means a person who can reach the attainment immediately and is called Ukkatitanyu. 2) A lotus being right at the surface of water is a person who needs explanations or additional trainings and is called Vipajitanyu. The last ones are 3) lotuses underwater which are compared with a person who is a slow learner. He/She needs more time to learn and is called Naya.

The Song Composition of Pleng Mahori Tub-Ruang, “Bua Sam Lao”

The song composition of Pleng Tub-Ruang, “Bua Sam Lao”, involves the composition of both melody and lyrics. The researcher takes the principles as a guideline for creating the melody. The principles are the ways to spread Buddha's teaching, thinking process development, and self-development. The structure of Pleng Tub-Ruang, “Bua Sam Lao” can be divided into 2 main parts.

The first part: The composition of melody of “Bua Sam Lao”

Herald

Melody of “Bua Sam Lao” consists of Pleng Neuyyaboos, Pleng Boosnamdul, and Pleng Suriyakomes

Intro				Pathombhumi				
Symbol Pitches	บัวสามเหล่า พระพุทธเจ้า				มอง เหล่ามนุษย์ เป็น สามระดับ			
	Bua Sam Lao, Pra Buddha Chao				Mong Lao Manoos Pen Sam			
	Episode 1							
	Overturen : Pathombhumi							
	----	----	----	--- 2	----	--- 3	--- 5	--- 6
	----	----	----	--- 6	----	--- 7	--- 6	--- 5
	1=C							
	2=D							
3=E								
4=F								
5=G								
6=A								
7=B								

Neuyyaboos

ท่อน 1 ดอกบัว อยู่ใต้น้ำ

Verse 1 Dok Bua Yu Tai Nam

ปัญหามี มากมาย

Punhaa Mee Mak Mai

ได้นำ คำสอนทรงคุณค่า

Dai Num Kum Sorn Song Kun Kha

ท่อน 2 เหมือนกับ มวลมนุษย์

Verse 2 Muean Kab Muan Manoos

ชี้ทางนำ ช่างยาก

Chi Thang Num Chang Yak

ต้องสู้ หนไป ถึงจะ ได้

Tong Soo Ton Pai Tung Ja Dai

ต้องฝ่าฟัน ถึงได้

Tong Fa Fun Tung Dai

ให้พิจารณา

Hai Pijarana

เพื่อมานำทาง รู้ธรรม

Puea Ma Num Tang Roo Dham

สุดท้าย จะเห็นธรรม

Sud Yag Ja Hen Dham

เย็นชื่นใจ

Yen Ken Jai

เข้าใจธรรม

Kao Jai Dham

Neuyyaboos

Section 1

----	---ร	---5	-6-7	----	---2	---3	---7
----	---2	---7	---6	----	---2	----	---6
----	----	---5	---7	----	---6	---5	---3
----	----	---2	---3	----	---5	----	-6-5

Section 2

----	---2	---3	---5	----	---2	---3	---7
----	---2	---1	---7	----	---5	-6-7	-2-6
----	----	---ร	---3	----	----	---5	---6
----	---2	----	-7-6	---7	---2	---3	---5

Boosnamdul

ท่อน 1 ดอกบัว ปริ่มน้ำ

Verse 1 Dok Bua Prim Nam

ต้องเจียมกาย เจียมใจ

Tong Jiam Kai Jiam Jai

ท่อน 2 เหมือนดังผู้

Verse 2 Muean Dang Phu

ดวงจิต จิ่งสว่าง

Duang Jit Jung Sawang

ไม้สดใส ดังบัวบาน

Mai Sod Sai Dang Bua Baan

เตรียมพร้อมไว้ พันธาราวารี

Triam Prom Wai Pon Tara Waree

พึงธรรม นำมาคิด

Fung Dham Num Ma Kit

มองทาง ซึ่งใจ พระธรรม

Mong Tang Sung Jai Pra Dham

Boosnamdul

Section 1

---7	-7-7	---1'	---5	---2	---3	---2	---5
---6	-5-4	---5	---6	---1'	---5	----	----
---2	-2-3	---2	---5	---1'	-1'-7	-6-5	---5
----	-6 5 4	---5	----	-6-4	-5-3	-4-2	-3-1

Section 2

----	---7	-7-7	---1'	---5	---2	---3	---2
---5	---6	-5-4	---5	---6	---1'	---5	----
----	---2	-2-3	---2	---5	---1'	-1'-7	-6-5
----	-6 5 4	---5	-6-4	-5-3	-4-2	-3-1	----

Suriyakomes

ท่อน 1 บัวช่อ เหนือ พื้นน้ำ

Verse 1 Bua Chu Chor Nua Peun Nam

เปรียบผู้มีจิต ฟังข้อธรรม

Priab Phu Mee Jit Fang Kor Dham

ท่อน 2 ก่องแก้ว ดวงจินดา

Verse 2 Kong Kaew Duang Jinda

สุขเกษม เปรมใจ

Suk Kasem Prame Jai

ดอกบัวบาน แข่งแสง อาทิตย

Dok Bua Baan Kang Sang Arthit

เข้าถึง ทันทิ

Kao Tung Tan Tee

แมนเมื่อได้ ฟังธรรม

Man Mua Dai Fang Dham

ตรัสรู้ ในธรรม ฉับพลัน

Trasaroo Nai Dham Chub Plun

Suriyakomes

Section 1

----	----	- 5 - 2	- 3 - 5	----	--- 6	----	- 3 - 5
----	----	- 7 - 2	- 3 - 5	--- 6	--- 1'	- 5' - 3	- 1' - 7
----	----	----	--- 1'	----	--- 3	--- 1'	--- 6
--- 5	--- 4	--- 5	--- 6	- 7 - 6	- 5 - 4	- 5 - 6	--- 5

Section 2

----	--- 5	- 5 -	--- 5	--- 6	--- 7	- 1' - -	----
----	- 1 - 3	- 1' - 1	- 6 - 1	- 5 - 6	- 3 - 5	- 2 - 3	----
----	- 2 - 3	- 4 - 5	- 4 - 6	- 4 - 5	- 3 - 4	- 2 - 3	----
- 5 - 4	- 5 - 3	- 4 - 2	- 3 - 2	- 1 - 2	- 5 - 2	- 2 - 1	----

The second part: The Ground of Dhammachakkappavattana Sutta

The concept for the song composition in this part is to use the melody instead of prayer. It aims to enable people to listen to Dhammachakkappavattana Sutta through the Thai song. Dhammachakkappavattana Sutta is considered the highest prayer in the teaching. Therefore, all the content of Dhammachakkappavattana Sutta is composed to explain all the characteristics of each type of lotuses. All the listeners are all three types of lotuses that have a chance to listen to Dhammachakkappavattana Sutta. The second part consists of the following songs:

Pleng Hantamayung

The melody in this part is an intro served as Bali prayer which can be translated into a phrase that invites everyone to say a prayer, and it is followed by the melody played

instead of the actual Namō Tassa prayer.

The song was composed by specifying the melody using Piang Aw Lang mode including the melody played with Gong Wong Yai and Saw Sam Sai. Starting from “Namō Tassa” in Sam Chan Rhythm, Kan Wa Dok in Saw Sam Sai is served as a prayer. The Saw Sam Sai is played following the lyrics while the Ching is played continuously. Being played continuously means the beginning. Therefore, the distinction of this song is the harmony of Saw Sam Sai and Ching. It is the characteristic of Ching which means to pay respect for the monks. These two parts belong to the same mode.

Episode 2

Pleng Dhammachakkappavattana Sutta

Pleng Hantamayung

--- 1'	- 6 6 6	- 1' - 6	- 6 - 5	5 5 - 6	----	----	----
- 5 5 6	6 7 7 6	- 6 - 5	6 - 6 7	----	----	----	----

Ruar Ching [Ching is played continuously.]

----	- 3 2 1	- 2 2 2	- 2 - 5	- 7 6 5	- 6 - 5	-- ๕ 5	6 7 1 2
- 4 3 2	- 3 - 2	- 4 3 2	- 3 - 2	- 4 3 2	- 3 - 2	- 4 3 2	- 3 - 2
- 5 5 5	- 2 - 5	- 7 6 5	- 6 - 5	- 7 6 5	- 6 - 5	- 3 1' 1'	- 1' 1' 1'

Pleng Bot Kat Dhammachak

The melody in this part explains the prayer of Dhammachakkappavattana Sutta and the place where the Lord Buddha preached the dhamma that no one had ever done before. The researcher used the melody from Bot Kat from Pleng Bot Kat Dhammachak which the monks use for praying. This is followed by the vocal singing the melody of Sarata of Pleng Tra Nimit. The word “Nimit” means existence or ground, and it means the dhamma has existed.

Then, Gong Chai, Klong Chai, Sung, and Bandor are played altogether to convey the meaning of Bot Kat Dhammachakkappavattana Sutta.

Namo Tassa prayer

-- 3 1'	-- 1' 1'	--- 3	1' 3 - 1'	--- 1'	1' 1' - 1'	-- 3 1'	-- 3 1'
---------	----------	-------	-----------	--------	------------	---------	---------

-- 1' 1'

Pleng Bot Kat Dhammachak

Sarata of Pleng Tra Nimit

----	--- 3	----	--- 6	----	--- 7	----	--- 7
----	--- 3	----	--- 6	----	--- 7	----	--- 7
----	--- 3	----	--- 7	----	--- 7	----	--- 5
----	--- 7	----	--- 3	----	--- 5	----	--- 5

Pleng Dhammachakkappavattana Sutta

Pleng Dhammachakkappavattana Sutta is divided into 4 minor songs following the characteristics of Pleng Tub-Ruang.

Pleng Pathom Dammachakka presents the grand beginning and is the primary of the grand prayer. The melody explains the story of the Lord Buddha and where he was. It is the warning the Buddha gave to his five disciples that there are two things that one should not reach. The teaching aims to make listeners follow the moderate practice which is described in the beginning of the song. The researcher extended the melody from Pleng Na Pat including Pleng Pathom Chan Diao from Pleng Choot Hom Rong Yen to Pleng Pathom – Attra Hok Chan accompanied with vocal that imitated Dhammachakkappavattana Sutta prayer. The researcher also changed the prayer's meaning from prose to poem to conform to Thai music vocal.

Pleng Dhammachakkappavattana Sutta

Pleng Pathom Dammachakka

--- 7	- 7 7 7	- 5 6 7	- 3 - 1'	--- 7	--- 1'	- 5' - 3	1' 7 - 6
--- 5	--- 2	--- 5	--- 6	--- 6	- 6 --	- 2 - 5	6 7 1' 1'
--- 1'	--- 1'	- 5 6 7	- 3 - 1'	--- 7	--- 1'	3 1' 5' 3	1' 7 - 6
--- 5	--- 2	--- 5	--- 6	--- 6	- 6 --	- 2 - 5	6 7 1' 1'
----	--- 31'	--- 1'	--- 1'	--- 5'	--- 5'	-- 3 1'	--- 1'
--- 5'	- 1' 1' 1'	- 5 6 7	- 3 - 1'	--- 7	--- 1'	3 1' 5' 3	1' 7 - 6
--- 5	--- 2	--- 5	--- 6	--- 6	- 6 6	2 - 5	6 7 1' 1'
----	--- 31'	--- 1'	--- 1'	--- 5'	--- 5'	--- 31'	--- 1'
- 5 - 7	6 5 - 2	- 5 6 7	1' 2 - 1'	- 1 - 2	- 3 - 4	- 6 5 4	3 - 2

Pleng Koo Payayam and Pleng Plai Payayam means the dhamma that is called The Eightfold Path. The Eightfold Path describes causes of ending sufferings which is called the Five Aggregates including the causes of sufferings, release, causes of ending sufferings. These concepts lead to the gist of Dhammachakkappavattana Sutta which is the Four Noble Truths. This part is divided into 4 acrostics which are said 3 times, in total 12 times and is followed by the conclusion of the Four Noble Truths. After that, it talks about the enlightenment, that is, things exist and things are gone and angels will shout to praise the Lord Buddha

The researcher composed a new song using the composition methods of Pleng Ruang that contains the words “Koo and Kiang” which appear in Pleng Ruang Cha or Pleng Ruang Wian Tian such as Pleng Ba Bon and Pleng Koo Bon or Kiang Ba Bon. The researcher used the methods mentioned earlier and the original song of Montri Tramote called Pleng Payayam as guidelines for his song composition. The researcher also used Thai song composition methods and created a new song called Pleng Koo Payayam of which “Tum-nong Soi” is inserted to additionally describe the Eightfold Path.

The last part of the melody talks about the states of persons and things that arise, exist, and fall. The researcher uses the technique of Pleng Look Tok from Pleng Sam Sao as a guideline to present the meaning of such states occurring in circle. The researcher composed a new melody by using the method from Sorapanya prayer as a guideline.

Pleng Koo Payayam

----	---5	---6	-1'-1'	--1'6	54--	-2-3	-4-5
----	6542	---4	---7	---1'	-6--	-5-6	5645
[6 4 56]	สร้อย	[1245]	สร้อย	[4 1 2]	สร้อย	[56 12]	สร้อย
-1'1'6	1'1'65	1'654	6542	---4	-2--	--16	1'654

Pleng Plai Payayam

Section 1

----	----	---2	---5	----	---1'	---7	---6
----	----	---5	---3	----	---2	---3	---5

Section 2

----	----	---5	---3	----	---1'	---5'	---1'
----	---6	---1'	---1'	-765	---3	--๕5	---1'

Section 3

----	---5	---5	---3	----	---5	---5	---2
----	---5	---5	---3	----	---2	----	---1

Pleng Ariyasaj 4 talks about the dhamma “The Four Noble Truths”. The researcher used the melody “Sathukarn” that is found in the ceremony of “Sathu” in the beginning and the end to convey the meaning of life and death in circle. The researcher extended Siang Tok in the beginning and the end in Sathukarn. Pleng Na Tub is composed to accompany the melody and create a real Thai melody which are Variation or Tang Plian.

Pleng Ariyasaj 4

[Variation composed from “Sathukam” melody]

----	----	----	---6	----	---	----	---1'
----	----	----	---7	----	----	----	---5

Verse 1

---5	-666	---7	-666	-555	--67	-6-7	-1'-1'
---1'	-1'1'1'	-5'-3	-1'-7	-1'-3	-1'-7	77-6	66-5

Verse 2

----	--- 6	- 6 6 6	- 6 - 6	-- 5 5	-- 6 6	-- 7 7	-- 1' 1'
-- 7 7	-- 3 3	-- 5' 5'	-- 1' 1'	-- 3 3	-- 7 7	-- 1' 1'	-- 5 5

Verse 3

--- 1'	--- 6	--- 5	--- 6	----	- 1' - 6	- 1' - 1'	----
-- 5 5	5 5 - 1'	-- 3 3	3 3 - 7	--- 1'	--- 7	- 6 - 5	----

Verse 4

--- 6	- 7 6 5	- 7 6 5	- 6 6 6	- 7 6 5	- 6 6 6	-- 2 5	6 7 1' 1'
--- 2	- 3 2 1	--- 2	- 2 2 2	- ๘° 5' 3	- 1' - 7	--- 6	--- 5

Pleng Dheva Nang and Pleng Pitisarn's meaning is the worship to the Buddha's teaching that spread throughout the 3 worlds. The angels were also listening to the teaching. In this part of the story, Kaundinya was the first who reached the enlightenment.

The composition for this line gives the meaning of the Buddha's enlightenment. The Buddha is portrayed as a delighted, blissful, and carefree lord. The song aims to make the listeners feel the same as the Lord Buddha did. The song was played with Wong Krueng Prakom which means the praise and glory for good fortune. This part also shows the stillness by recomposing the melody of Pleng Ching Tat (Ching Oh). The new melody is called Pleng Dheva Nang (meaning a glorious angel). The researcher used Pleng Dhava Prasit – Attra Song Chan as a guideline for the song composition.

The last part of the fourth melody talks about Kaundinya as the first person who reached the enlightenment. The researcher composed a new song called Pleng Pitisarn (meaning blissfulness) by using Pleng Ground Rum as a guideline to present the key message of the song or “Bua Pon Nam” (Lotuses rising above the water's surface).

Pleng Dheva Nang

Section 1

----	--- 1'	--- 5	- 6 - 1'	- 2 1' 6	- 5 - 1'	- 1' - 3
-- 3 3	2 3 5 6	-- 6 6	7 6 5 3	--- 5'	--- 3	- 1' - 1'
--- 1'	- 1' 1' 1'	- 3 - 2	- 1 - 6	--- 7	--- 3	- 5 - 6
- 2 1' 6	- 5 - 1'	--- 1'	--- 3	--- 5'	--- 3	- 1' - 1'

Section 2

---7	---1'	-3 1' 7	-6-5	---3	---5	-6-1'
--77	6 7 1' 1'	--1' 1'	3 1' 1' 7	---6	---7	-1'-1'
---7	---1'	---5'	---3	---1'	---7	---
---7	---3	---7	---6	---3	---7	-6-5

Pleng Pitisam

-2 2 2	-3-5	-7-1'	-7-6	-1' 1' 1'	-7-6	-2-4	3 2-7
-7 2 3	-5-6	-2-4	3 2-7	-7 2 3	-5-6	-1'-7	-6-5
-2 2 2	-3-5	-7-1'	-7-6	-7 7 7	-1'-6	-7-6	-5-3
-2 2 2	-3-5	-7 2 3	-5-6	-7 7 7	-1'-6	-1'-7	-6-5

Ending

Tathiyabhumi

----	----	-3-3	-2-3	----	---5	---3	-2-3
----	---1	-2-1	---6	----	---5	-6-1	-2-3
----	----	---2	-3-5	----	-5-6	-5-6	-1-2
----	---2	-3-2	-1-6	----	----	---5	-6-1

Discussion

From the study of “Bua Sam Lao” in Tripitaka to the song composition, the researcher found that apart from the comparison with human beings’ different levels of intelligence, lotuses were also found to be related to Thai musical instruments, for example, lotuses as the carving on the instruments. Moreover, the lines from fine arts is brought to specification of the shape of instruments that some of them look like a lotus petal. It is also found in the principle of drawing that “A lotus petal is the basis of every Thai lines in drawing” such as Lai Kanok. Therefore, the concept of lotuses is interesting and can be studied further.

Honorable experts consist of instructors in Thai music including Professors and Associate Professors. The experts gave beneficial recommendations to the researcher that the Mahori song composition in Thai musical dialect can be done by specifying a variety of scales. Moreover, a song should not contain only one scale throughout the song as it may sound like folk songs. Therefore, apart from changing the scale in the song, the technique should be implemented to put a life in the song and express feelings to make it sound more beautiful and flavorful.

In addition, for Thai music creation, the composer should study universally and analyze the data, context, background, components, tendency, advantages, and drawbacks of the topic to make the research complete and can be referenced. Moreover, the research will be distinctive and beneficial, and it reflects the wisdom, national culture, strengths, and strong marketing points in the long run.

Conclusion and Recommendations

The study of the meaning and background of the teaching in Buddhism about “Bua Sam Lao” in Sutta Patika was done to bring the content to specify the concept of the lyrics and melody of Pleng Tub-Ruang “Bua Sam Lao”. It is found that the researcher succeeded in composing the song and conveying comprehensive content to the listeners. The song is in the form of Pleng Mahori as well as the content of the Buddha’s teaching about “Bua Sam Lao”. The song mainly describes the evaluation of self and others of their level of intelligence and learning ability which can be divided into 3 groups: Ukkatitanyu, Vipajitanyu, and Nayya. The lyrics talk about results of having different level of potential in learning lessons. When considering the lyrics in the second part which talk about the Four Noble Truths, the path to ending sufferings, and increasing learning potential for oneself, it can be concluded that a person should understand the Four Noble Truths which are sufferings, the cause of sufferings, ending of sufferings, and the Noble Eightfold Path. The results will occur once a person is righteous. He/She needs to use the Noble Eightfold Path which are right view, right resolve, right speech, right action, right livelihood, right effort, right mindfulness, right concentration, samadhi, practice, and mindfulness. The knowledge from the Buddha’s teaching becomes a part of which will make listeners understand and change their way of thought, decision, and religious operation to make what they have been doing successful and more self-developed. Especially for learning skills and lessons, they need teaching, guidelines, training, caution, and practice to increase more intelligence and abilities.

In this study, the researcher would like to give some recommendations for music creation. Apart from understanding the content or lessons, the researcher or the author should have insight of how to convey such knowledge. That is to say, the researcher should study the content, context, as well as special techniques to make the difficult part easy and should limit the time to make the created work more valuable. The researcher should also has a clear direction of his/her presentation for conservative work, application,

or creation to make the work a model for the next generations who would like to continue the creation in each field in the future.

Figure 1. Pra Thep Metha Korn Kawee



Image source: Author 9th December 2017

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