

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 Neuyyaboo", "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.

The part consists of 3 songs: “Pleng Hantamayung”, “Pleng Bot Kat Dhammachakkappavattana Sutta” and “Pleng Dhammachakkappavattana Sutta”. Especially, “Pleng Dhammacakkappavattana Sutta” has 7 minor songs which are Pleng Pathom Dammachakka, Pleng Koo Payayam, Pleng Plai Koo Payayam, Pleng Ariyasaj Si, Pleng Dhevanang, Pleng Pitisarn, and Pleng Tatiyabhumi. The researcher composed the lyrics including the content which is in the form of Glon Suphap (a type of Thai sonnet) following the pattern of that of Mahori. The melody was also composed by using the principles following the conclusion of the approach to composing the songs related to flowers as mentioned earlier. These approaches are accompanied with the following methods: 1) Extend the melody of the old songs together with extending the rhythm 2) Contract the melody of the old songs and reduce the rhythm 3) Compose a new song from imagination and 4) Insert Look Lor Look Kat melody

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

Introduction

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.

Before Tripitaka was spread to each country, it had had to be translated and elaborated to make people understand and be able to follow in a correct way. Therefore, the disciples as well as the experts in Buddhism in each country operated this mission in different ways. As a result, some parts of the collection are found to be the same as the original version while other parts may be found elaborated and analyzed. This case is also found in the teaching of “Bua Sam Lao” or Three Types of Lotuses that the story was turned to be “Bua Si Lao” or Four Types of Lotuses.

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 Namo 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

of songs. Its distinctions are the use of scales of the key musical instruments in a Mahori band which are the string instruments including Saw Sam Sai, chord instruments, woodwind instruments such as Khlui Phiang Aw, Khlui Lib, and percussion. The notes are arranged and made different from Piphat Krueng Ha band and other bands. Therefore, the song composition was done using the scale which mainly supports the instruments in Mahori band rather than mainly using other scales. In this study, the researcher composed the song by mainly using the notes from 4 scales which are Phiang Aw Bon scale (C D E x G A x), Phiang Aw Lang scale (G A B x D E x), Shwa scale (F G A x C D x), and Thang Nok scale (D E F x A B x). The researcher wrote the lyrics and content in the form of Glon Suphap following that of Mahori and composed the melody using the principles from the conclusion drawn from the composition of the songs related to flowers. The song composition also consists of 1) Extend the melody of the old songs together with extending the rhythm 2) Contract the melody of the old songs and reduce the rhythm 3) Compose a new song from imagination and 4) Insert Look Lor Look Kat melody.

Methodology

This study is conducted following the qualitative research method described as follows:

1. Documentary Research

1.1 The researcher studied the Buddha's teaching about "Bua Sam Lao" in Sutta Patika, in Majjhima Nikaya from the resources in the Office of Academic Resources, Chulalongkorn University including textbooks, papers, printed matters, and religious media.

1.2 The researcher explored the context of Mahori patterns, Mahori songs, and Mahori song composition

1.3 The researcher studied the approaches to Thai and Mahori song composition and the songs regarding flowers from the notes, books, and other printed matters.

2. Field Research

2.1 The researcher learned about "Bua Sam Lao" and related stories from monks.

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. Mohori band and Pleng Tub Mohori

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 Chalermsak 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 Mohori 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 Neuyyaboons, Pleng Boosnamdul, and Pleng Suriyakomes

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

Neuyyaboos

ท่อน 1	ดอกบัว อยู่ใต้น้ำ	ต้องฝ่าฟัน ถึงได้
Verse 1	Dok Bua Yu Tai Nam	Tong Fa Fun Tung Dai
	ปุณฑามี มากมาย	ให้พิจารณา
	Punhaa Mee Mak Mai	Hai Pijarana
	ได้นำ คำสอนทรงคุณค่า	เพื่อมานำทาง รู้ธรรม
	Dai Num Kum Sorn Song Kun Kha	Puea Ma Num Tang Roo Dham
ท่อน 2	เหมือนกับ มวลมนุษย์	สุดยาก จะเห็นธรรม
Verse 2	Muean Kab Muan Manoos	Sud Yag Ja Hen Dham
	ชี้ทางนำ ช่างยาก	เย็นเข็ญใจ
	Chi Thang Num Chang Yak	Yen Ken Jai
	ต้องสู้ ทนไป ถึงจะ ได้	เข้าใจธรรม
	Tong Soo Ton Pai Tung Ja Dai	Kao Jai Dham

Neuyyaboos

Section 1

----	--- ៥	--- 5	- 6 - 7	----	--- 2	--- 3	--- 7
----	--- 2	--- 7	--- 6	----	--- 2	----	--- 6
----	----	--- ៥	--- 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
----	----	--- ៥	--- 3	----	----	--- 5	--- 6
----	--- 2	----	- 7 - 6	--- 7	--- 2	--- 3	--- 5

Boosnamdul

ท่อน 1 ดอกบัว ปริมน้ำ

Verse 1 Dok Bua Prim Nam

ต้องเจียมกาย เจียมใจ

Tong Jiam Kai Jiam Jai

ท่อน 2 เมื่อันดังผู้

Verse 2 Muean Dang Phu

ดวงจิต จึงสว่าง

Duang Jit Jung Sawang

ไม่สดใส ดังบัวบาน

Mai Sod Sai Dang Bua Baan

เตรียมพร้อมไว้ พันธารา华ี

Triam Prom Wai Pon Tara Waree

พึงธรรม นำมายิด

Fung Dham Num Ma Kit

มองทาง ชี้ใจ 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	บัวชูช่อ เหนือ พื้นน้ำ	ดอกบัวบาน แข็งแสง อาทิตย์
Verse 1	Bua Chu Chor Nua Peun Nam	Dok Bua Baan Kang Sang Arthit
	เปรียบผู้มีจิต พังข้อธรรม	เข้าถึง ทันที
	Priab Phu Mee Jit Fang Kor Dham	Kao Tung Tan Tee
ท่อน 2	ก่องแก้ว ดวงจันดา	แม่นเมื่อได้ พังธรรม
Verse 2	Kong Kaew Duang Jinda	Man Mua Dai Fang Dham
	สุขเกشم เปรมใจ	ตรัสรู้ ในธรรม ฉบับลับ
	Suk Kasem Prame Jai	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 Namo 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 “Namo 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	- - ៥ 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 dharma 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 dharma 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	5 4 --	- 2 - 3	- 4 - 5
----	6 5 4 2	--- 4	--- 7	--- 1'	- 6 --	- 5 - 6	5 6 4 5
[6 4 56]	ສ້ອຍ	[1245]	ສ້ອຍ	[4 1 2]	ສ້ອຍ	[56 12]	ສ້ອຍ
- 1' 1' 6	1' 1' 6 5	1' 6 5 4	6 5 4 2	--- 4	- 2 --	-- 1 6	1' 6 5 4

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'	- 7 6 5	--- 3	-- 5	--- 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	- 6 6 6	--- 7	- 6 6 6	- 5 5 5	- - 6 7	- 6 - 7	- 1' - 1'
--- 1'	- 1' 1' 1'	- 5' - 3	- 1' - 7	- 1' - 3	- 1' - 7	7 7 - 6	6 6 - 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	- 8° 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'
-- 7 7	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 have 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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