

Research Article

Creation of Pari Tanyong

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Abstract

The objective of this creative research entitled “Creation of Pari Tanyong” was to compose Pari Tanyong using qualitative research methodology conducted by studying about the concepts, theories, academic subjects, related research, concepts and theories in Thai music, concepts and theories of Thai music composition, concepts and theories concept of aesthetics, concepts and theories of art creation, academic subjects about Tanyong songs including research related to Thai music composition in order to define the scope and process of composition. There were two types of tools in this research: unstructured interview forms and work assessment forms. The results were presented by using a traditional southern folk song (Rong- Ngeng). The researcher composed the melody using the amplified composition and creating an augmentation to 8th bars by dropping the melody to 8th bar which had the same sound at the end of the original melody. The newly composed melody was discussed by descriptive analysis. The results from the research process of creation of Pari Tanyong were

1. consisted of melodies of 6 songs as follows: Cheerful song (Lagu-Dua song): an instrumental song consisting of 3-verse melodies and 4 sentences per verse.
2. Joyous song (Soi Rakham): lyrics consisted of 1-verse melody and 6 sentences per verse.
3. Yahong song: the researcher used the original melody in order to conform the tradition of Tanyong song consisting of 1-verse melody, 2 sentences per verse, and 2 bars.
4. Relaxing song (Jingli Nona): an instrumental song consisting of the main melody and the ending melody, totaling 8 sentences.

However, when assessing the suitability of the melody by 5 experts, it was found that there was a highly suitable level.

Keywords: Creation, Southern folk song, Pari Tanyong, Tanyong songs, Thai music composition

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Introduction

Thailand has the same unique styles and patterns of music as other Southeast Asian nations and when considered in details, it was also found that music as well as arts in Thailand have the difference depending on each area. Because of this difference, there are music styles known as “Folk songs”.

The south of Thailand is geographically located in the narrow and long line of land from Chumphon to Yala. As it is flanked by both east and west coastlines of southern Thailand where are the places for transportation and trade exchange for a long time. This causes the spread of music cultures that are quite different and are divided into upper southern folk songs (Pi Phat Khrueng Ha or light Thai orchestra consisting 5 groups of woodwind and percussion musical instruments), Kalor musical band, etc.) and lower southern folk songs (Main Teri musical band, Rong-Ngeng musical band). To summarize the style of southern folk song, it was identified by Suthiwong Pongpaiboon (1981: 2) that “The style of music of the southerners is strong, solid, quick and decisive. The tempo of music of the southern people also has a strong rhythm, sharp, sudden, and more upbeat than sweet as well. It focuses on the words and gestures of the body more than using complex symbols”.

Andaman coastal community is one of the most distinctive and diverse communities in terms of history, traditions, music, as well as plays as the result of various activities from past to present consecutively. Moreover, one of the outstanding music cultures of Andaman coastal community is the play called “Tanyong songs”

“Tanyong songs” are indigenous plays that has only been played by Andaman coastal community since ancient times. The form of play is dance performance and music which is the combination of Malay culture and Thai southern culture. As a result, this kind of play is widely popular among Buddhists, Muslims, and Morgan people. It is differently called in each locality, such as Lor-Haeng, Rong-Ngeng Tanyong, Rong-Ngeng Don, etc. (Thailand Cultural Encyclopedia of Siam Commercial Bank, 1999)

Playing Tanyong songs has a pattern to play that is dance and music. It is similar to Rong-Ngeng in three southern border provinces but Tanyong songs have unlimited dance moves like Rong-Ngeng. The dance moves of Tanyong songs are just a way of moving with rhythm of the song. For the musical details of Tanyong songs, it can be divided into 2 parts: instrumental music and singing.

Instrumental music of Tanyong songs is different from Rong-Ngeng in terms of band combination, songs, and playing style. Tanyong songs are not very strict about musical instruments in the band combination. Therefore, the musical instruments are not definitely identified. In addition, choosing musical instruments according to the convenience is important. Sometimes people only use clapping to make the Tanyong songs rhythm along with singing. However, when we consider about most of song structure, it shows that Tanyong songs will focus on playing the main melody relating to singer's improvisation. While playing style of Rong-Ngeng focuses on instrumental music along with dance performance. Therefore, it can be concluded that the playing of Tanyong songs is a broad main melody closely mingling with singing melody. Even though they play the same song, the songs are different depending on the singer's improvisation.

From the study of Tanyong songs in the original local culture, it was found that 3 main musical instruments were used in Tanyong songs: fiddle (violin) Rebana drum, and gong. After the popular trend of dance and western music, the band has changed according to trends by adding the accordion, maracas, and mandolin as well as Rong-Ngeng in three southern border provinces which have similar playing styles and songs. After 1987 with the trend of western music, as well as the expansion of tourism business, electric guitars, bass guitars, drum kits, and other western musical instruments were added according to convenience. In conclusion, band combination of Tanyong songs will be based on 3 main musical instruments: fiddle, Rebana drum, and gong. After that they add other musical instruments depending on band readiness, need of host, and suitability of work.

Songs used in Tanyong play are characterized by broad main melody, allowing the performer to create the melody along with singing which makes the song different according to each performance. The area around Phang Nga Bay which is the prominent and widespread area of culture of playing Tanyong songs. According to the study by Songpon Lertkobkul (2016), it was found that there were 19 songs for playing Tanyong songs: Lagu-Dua, Ma'inang, Burung Puter, Sinadong, Yahong, Burung Timang, Kemina Sayang, Sayangla, Lagu-Dua Jante, Je Mamad, Sapa Jitu, Soi Kam, Pari Hadyao, Pari Koh Panyee, Pari Phuket, Pari Satun, Jampian, Rok Toktok, and Siti Payang. These songs reflect the musical wisdom of the community from past until present.

From the importance and identity of Tanyong songs, the cultural heritage of southern folk songs, are distributed in Andaman coastal community that is outstanding in terms of performance, musical instruments, languages, and unique songs. This inspired the researcher to compose Pari Tanyong by studying and researching various information on Thai music, Aesthetics, and Thai music composition to use as knowledge base for composing and creating melodies. The result of this such creation will be a source of information and will create knowledge that can be applied to create works about Thai music or other artworks. Moreover, it can be used for teaching related Thai music.

Objective

To compose Pari Tanyong

Method

This creative research was conducted by using qualitative research methodology and studying related useful information including the formulation and assessment of creative research tools. The processes were as follow:

1. To study information, concepts, theories, and related information for formulating creative research approach, consisting of concepts and theories in Thai music, concepts and theories of Thai music composition, concepts and theories concept of aesthetics, concepts and theories of art creation, academic subjects about Tanyong songs including research related to Thai music composition.

2. To define key contributors that is a group of experts in Thai or western songs to ask for advice about creation as well as being assessors and critics about creative works. The qualifications of key contributors were as follows:

- 2.1 widely known as an expert in Thai or western songs
- 2.2 at least 30-year Thai or western music experience
- 2.3 expertise in Thai or western music

To provide diversity and comprehensiveness of information, the researcher determined 5 experts to give advice and criticize the results as follows:

- 1) Assoc. Prof. Patcharaphorn Uejitmet
- 2) Asst. Prof. Prapas Kwanpradab
- 3) Asst. Prof. Chaiwut Kosol
- 4) Asst. Prof. Kittichai Rattanapan
- 5) Mr. Bulset Petchprasit

3. Creative framework

3.1 Scope of creation: The researcher aims to compose Pari Tanyong which is set to play with violin, flute or Thai flute, accordion, mandolin, Mong, malachus, tambulin, and tubular bells, creating melodies to suit each period in the independent instrumental music form or to accompany the performance which occurs with the method of composing the melody at a constant rate from the main melody expressing the instrument's uniqueness appropriately.

3.2 Structure of creation: The researcher determined that the melody in the form of the song appropriately and represented the instrument's identity under main melody of each song and the traditions of playing each musical instrument with the lyrics and vocals as well as the characteristics of tempo, consisting of slow, medium and fast tempo. The researcher determined the form of the band for playing which consists of violin, flute or Thai flute, accordion, mandolin, Mong, malachus, tambulin, and tubular bells.

3.3 Melody creation processes: The process of creating and composing the melody in each verse. The researcher composed the melody using the amplified composition and creating an augmentation to 8 bars by dropping the melody to 8th bar which had the same sound at the end of the original melody. As an example of Lagu-Dua as follows:

3.4 Quality assessment of creative works: The researcher formulated the questionnaire about the quality and appropriateness of song creation of Pari Tanyong, which contains both closed-ended and open-ended questions about how the melody of each instrument in the songs was created. It is characterized as a 5-level rating scale, assessed by experts, who are the same group of key informants, in Thai music according to the specified criteria.

4. Research tools There were two types of tools in this research: unstructured interview forms, used for commentary interviews and suggestions from key informants before creating works and work assessment forms, used for evaluating creative works. The assessment was designed as a 5-level rating scale as well as opinions and qualitative advice for creative works that the researcher proceeds to create tools as follows:

4.1 Determine question structure of the tools based on Thai music theory, Thai music composition, theories of aesthetics, theories of creativity and referring to academic facts about Southern folk band (Rong-Ngeng) and Tanyong songs, obtained from literature reviews. After that, it was used as a framework for defining questions in creating research tools.

4.2 Assess the quality of research tools by 3 experts. They considered the questions whether the consistency leads to the intended information. The experts must be Thai musicians who hold an academic position in the field of music at an assistant professor or higher, or have been teaching Thai music in higher education for at least 20-year experience.

4.3 Use the advice from the experts after research tool quality assessment. Furthermore, the researcher improved the tools according to the advice from experts and then used the research tools.

5. Data collection

5.1 Collect data from literature review. The researcher conducted a survey, studied related documents and research, explored and studied related documents, textbooks, thesis and research. Then, the researcher took the information come into the process of separating, analyzing, synthesizing, and compiling to present information and use it in writing research outline which is a process of studying basic knowledge before creating works.

5.2 Collecting the experts' opinions and suggestions. The researcher used the unstructured interview tool to set the question framework broadly for having the experts to express their opinions and suggestions as a starting point for the melody design of Pari Tanyong. However, the information required by the researcher at this stage is only the broad suggestion about the creative work design for determining the creative approach. Afterward, the researcher conducted the unstructured interview form and applied the suggestions to improve the design and structure of the creation of Pari Tanyong.

6. Data organization

6.1 Qualitative data: It is the information obtained from surveys, studies, documents and related research, explored and studied documents, textbooks, thesis and related research by using the obtained information into the process of analyzing the issues of similarity and differences in the data. Later, it was synthesized and defined new sub-elements for each issue to be presented in form of descriptive writing. Furthermore, the researcher presented qualitative data about the processes and results, obtained from the creation of Pari Tanyong which is presented using Thai 8-bar system.

6.2 Quantitative data: It is the information obtained from assessing the suitability of the newly composed melody by 5 experts. The tool is 5-level rating scale using statistical values for calculations: average (\bar{x}) and standard deviation (S.D.) by setting rate opinions as follows: (Boonchom Srisa-ard, 2002: 102-103)

Table 1 The table shows the level of suitability.

Level	Rate opinion
4.51 – 5.00	Most suitable
3.51 – 4.50	Highly suitable
2.51 – 3.50	Moderately suitable
1.51 – 2.50	Less suitable
1.00 – 1.50	Least suitable

The researcher set the suitability criteria at a high level, ranging from the average of 3.51 upwards. Therefore, it is considered that the creative works are appropriate and can be publicized.

7. Public standards

The researcher published this research in the form of academic papers, presented work processes, comments, suggestions from experts, the processes, music composition techniques, knowledge from the creation of works, work description of creativity by sentence including summarizing, discussing the

results, and giving suggestions by referring to the working process according to research methodology so that people who are interested in this research can study for academic use. In addition, the researcher will record a complete video to publicize this work.

Result/Finding

The researcher presented the results in the form of recording Thai 8-bar system with details of melody as follows:

1. Cheerful song (Lagu-Dua song): The researcher recomposed Lagu-Dua song, which is an instrumental song with no lyrics consisting of 3 verses, by augmentation as follows:

Table 2 Creative melody Cheerful song (Lagu-Dua song) Verse 1

- - - -	- - - A	- - - -	G A B C	- B - -	- C - D	- E - -
- - - -	- - - -	- G - F	- E - D	- - - -	- C D E	- D - C

Repeat

Table 3 Creative melody Cheerful song (Lagu-Dua song) Verse 2

- - - -	- - - -	- E - A	- C - E	- - - -	- D E F	- A - G
- - - -	- - - -	- B - -	- C - D	- - - -	- C D E	- E D C
- - - -	- - - -	- B - -	- C - D	- - - -	- E D C	- D C B
- - - -	- - - -	- B - -	- C - D	- - - -	- E D C	- D C B

Repeat

Table 4 Creative melody Cheerful song (Lagu-Dua song) Verse 3

- - - -	- - - A	- G - -	- A - B	- A - -	- B - C	- D	฿ C B A
- - - -	- - - A	- G - -	- A - B	- A - -	- B - C	- D	D C B A
- - - -	- - - A	- - - -	- G A B	- - - -	- A - D	- C - B	- G - A
- E F D	- D E F	- E F G	- F G A	- - - -	- A - G	- - - F	- E - D
- - - -	- C D E	- F - E	- D - C	- - - -	- B C D	- E - D	- C - B
- - - -	- B - G	- F - D	- C - B	- G - -	- A - B	- D - C	- B - A

Repeat**

2. Joyous song (Soi Rakham): It is characterized by instrumental music that the researcher used augmentation and composed new lyrics consisting of 1 verse.

Lyrics

มาพบรโนมตรู	จຶກງຽບ້ານນອງຍຸ້ເຫັນ	ບັງຈິບໄດ້ມື້ຢີ	ອຍາກໄດ້ນ້ອມມາເປັນແພນ
(ໝ.ນອງຍຸ້ຕານີ້	ພື້ນທີ່ດ້າມຂວານໄທຢແລນດີ)	ບັງຂອຄວງແບນ	ເປັນແພນໄປເຖິງກັນໜ້າຍ
(ໝ. ເຖິງວິທີ່ເຫັນທານາ)	ຍະລາບ້ານບັງ	(ໝ. ນອງອຍາກໄປຈັງ)	ເຖິງວັບຈະຄອຍດູແລ
ເຂົ້າໃຈໄດ້ໜ້າຍ	ຜູ້ໜ້າຍເຈົ້າໜ້າຈິງ	ຟັນແລ້ວກີ້ທີ່	ກລອກກິລິ້ງຄ້າຈິງອຍ່າແລ
(ໜ. ບັງມື້ໄຈເສື່ອ	ຄ້າໄມ່ເຂົ້າ	(ໝ. ກລວ້າໄຈເປັນແພນ	ຮັກແຫ້ແກ່ວັນເຖິງວິ
ເຂົ້າຕະ ເຂົ້າຕ້າ)	ຄອຍແລ)	ມາຈັບມືອກນັ້ນ	ຮັກເຮົາຈົ່ວນິຮັນດຣ

Figure 1 Joyous song (Soi Rakham)
source: Chayaporn Chaiyasit

Table 5 Creative melody Joyous song (Soi Rakham)

Melody						
- - - -	- - - -	- G - A	- C - D	- - - -	- E - D	- C - A
- - - -	- - - -	- G - E	- G - A	- - - -	- C - A	- G - A
- - - -	- - - -	- G - A	- C - D	- - - -	- E - D	- C - A
- - - -	- - - -	- G - E	- G - A	- - - -	- C - A	- G - A
- - - -	- - - -	- C - D	- E - G	- - - -	- A - G	- - - E
- - - -	- C - A	- G - A	- C - D	- - - -	- C - D	- G - E

Repeat

3. Yahong song: The researcher used the original melody of Yahong song to have the song along with the tradition of playing Tanyong songs by composing new lyrics as follows:

Lyrics
<p>บุหงาตันหยง หยงไหรเด็นนอง ชุดอกมะรุม (ชุดอกมะรุม) ชุดอกมะรุม (ชุดอกมะรุม) ใต้ตันหยารกมันปักคลุม ขึ้นอยู่รุ่มสุม คลุมโคน</p> <p>บุหงาตันหยง หยงไหรเด็นนอง ชุดอกลำแพน (ชุดอกลำแพน) ชุดอกลำแพน (ชุดอกลำแพน) บังนังหยองยองมองเห็นแล่น เอ...ตัวเท่าแขนแล่นลงรู</p> <p>บุหงาตันหยง หยงไหรเด็นนอง ชุดอกผักบุ้ง (ชุดอกผักบุ้ง) ชุดอกผักบุ้ง (ชุดอกผักบุ้ง) ยะลาบ้านบังยังแต่ยุ่ง หยบอยู่ในมุ้งจนรุ่ง朗</p> <p>บุหงาตันหยง หยงไหรเด็นนอง ชุดอกยอ (ชุดอกยอ) ชุดอกยอ (ชุดอกยอ) เห็นพระอาทิตย์ หัวแดงล่อ สาวส่องแสงทอ เมลีองเมลีอง</p>

Figure 2 Yahong song
 source: Chayaporn Chaiyosit

Table 6 Yahong song

Melody							
- - - E	- D - C	- - G C	- D - E	- - - E	- D - C	- - G C	- D - E
- D - C	- D - E	- D - E	- F - G	- - - A	- G - G	- F - E	- D - C
- A - C	- - - D						

4. Relaxing song (Jingli Nona): It is a newly composed instrumental song consisting of the main melody and the ending melody as follows:

Table 7 Creative melody Relaxing song (Jingli Nona)

Main Melody							
- - - -	- G - -	- B - -	- D - D	- - - -	- G - -	- B - -	- D
- - - -	- G - -	- B - -	- D - G	- - - -	- F G A	- G - F	- E
- - - -	- - - -	- - - A	- B - C	- - - -	- B C D	- - E D	- C
- - - -	- - - -	- G - F	- G - A	- - - -	- B - C	- - - B	- A
- - - -	- - - -	- G - A	- B - C	- - - -	- B - D	- - - C	- B
- - - -	- - - -	- G - A	- B - C	- - - -	- A B C	- B - A	- F
Repeat							

Table 8 Creative melody Relaxing song (Jingli Nona)

Ending Melody							
- - - -	- - - -	- C - B	- A - G	- - - -	- - - B	- C - D	- B - C
- - - -	- - - -	- C - B	- A - G	- - - -	- - - B	- B - -	- B - C

Example songs



Figure 3 QR code Creation of Pari Tanyong
source: Chayaporn Chaiyasit

Discussion

This creation of Pari Tanyong is a concise work for playing folk song in the lower southern of Thailand (Rong-Ngeng). It can be used to play in various occasions and appropriateness. In order for this creative work to be the most beneficial, the researcher agreed that it should be applied to Thai music teaching and learning management. It is used as an example to illustrate the composition process and Thai melodic variation including being used for independent musical performances. Therefore, the song can be brought to perform in the dramatic arts. Consequently, this creative work will be transformed into information resources and knowledge that can be used as a guideline for creating Thai music works or other works.

In this regard, the composition by augmentation as mentioned above. It is also along with slow-composed song "Pu Chan Nakorn Nan" of Patra Komkham (2013), creating augmentation of Klong Poo Cha, based on the principles of composing songs according to the Thai music traditions. There was the structure in the song style, used appropriateness for playing in monk ceremonies and various auspicious ceremonies. It was the structure according to Thai traditional music and was distributed to the public by being recognized by qualified artists from Nan. There were some of the reasons that contributed to the consistency in this song composing process which was the result of experience and the purpose of the researcher. In addition, it may also be the result from same theories review about Thai music, which had clear concept and practice. Although each creation has the different purposes, inspiration, and style, it also had the same point of view.

Suggestion

This “Creation of Pari Tanyong” consists of slow, fast melodies and various forms, Furthermore, it can be considered as a form of Thai music. It is therefore appropriate to bring this new creative melody. to be used to play on other occasions as appropriate Therefore, interested parties can study the details of the songs of other groups in order to create new works and continue research.

Conclusion

1. Conclusion of creation: The creation of Pari Tanyong consisted of Cheerful song (Lagu-Dua song), Joyous song (Soi Rakham), and Relaxing song (Jingli Nona), which were composed by augmentation. Furthermore, the researcher used Yahong song with the original melody in order to conform the tradition of Tanyong songs. The details of each song were as follows:

- 1) Cheerful song (Lagu-Dua song): an instrumental song consisting of 3-verse melodies and 4 sentences per verse.
- 2) Joyous song (Soi Rakham): lyrics consisted of 1-verse melody and 6 sentences per verse.
- 3) Yahong song: the researcher used the original melody in order to conform the tradition of Tanyong songs consisting of 1-verse melody, 2 sentences per verse, and 2 bars.
- 4) Relaxing song (Jingli Nona): an instrumental song consisting of the main melody and the ending melody, totaling 8 sentences.

2. Conclusion of the suitability of the melody by the experts: It was found that Pari Tanyong songs were highly suitable level with a mean (\bar{x}) of 4.73 and a standard deviation (S.D.) of 0.35. When the researcher considered each song, it was found that

- 1) Cheerful song (Lagu-Dua song) is the most suitable ($\bar{x} = 4.56$, S.D. = 0.55).
- 2) Joyous song (Soi Rakham) is the most suitable ($\bar{x} = 4.60$, S.D. = 0.53).
- 3) Yahong song is the most suitable ($\bar{x} = 4.68$, S.D. = 0.42).
- 4) Relaxing song (Jingli Nona) is the most suitable ($\bar{x} = 4.73$, S.D. = 0.33).

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The potential benefits of this research are to preserve, to conserve and to continue Thai music, which is what our ancestors have inherited from generation to generation to express Thai uniqueness.

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