

การสร้างสรรค์บทเพลงร่วมสมัยจากบทเพลงประเภททยอยและฟิวก์

Composition of Contemporary Thayoy and Fugue

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บทคัดย่อ

บทเพลงประเภททยอยและฟิวก์เป็นบทเพลงที่มีความสลับซับซ้อน แสดงถึงความสามารถในการบรรเลงของนักดนตรีและการสร้างสรรค์บทเพลงของผู้ประพันธ์ ถือได้ว่าเป็นเพลงชั้นสูงของทั้งสองวัฒนธรรม ควรค่าแก่การอนุรักษ์และสืบสาน งานวิจัยนี้เป็นการสร้างสรรค์บทเพลงร่วมสมัยจากบทเพลงประเภททยอยและฟิวก์ มีวัตถุประสงค์เพื่อสร้างสรรค์บทเพลงร่วมสมัย โดยใช้ลักษณะทางดนตรีของเพลงประเภททยอยและฟิวก์ บรรเลงด้วยวงเครื่องสายสีซิ่น เพื่อแสดงให้เห็นถึงลักษณะต่างๆ ของการตั้งกระทู้ (ทำนองเอก) และกระบวนการเลียนทำนองในรูปแบบต่างๆ การศึกษาวิจัยครั้งนี้ ผู้วิจัยได้กำหนดระยะเวลาในการดำเนินการวิจัย โดยเริ่มตั้งแต่ เดือน มีนาคม พ.ศ. 2556 ถึง กรกฎาคม พ.ศ. 2558 คัดเลือกกลุ่มตัวอย่างแบบเจาะจง การสร้างสรรค์บทเพลงร่วมสมัยจากบทเพลงประเภททยอยและฟิวก์ เป็นการวิจัยเชิงคุณภาพ โดยใช้วิธีการศึกษาทางดนตรีวิทยาเป็นแนวทางในการดำเนินการวิจัย ผลการวิจัยพบว่า เพลงประเภททยอยและฟิวก์นั้นเป็นเพลงที่แสดงถึงความสามารถของผู้บรรเลงและผู้ประพันธ์ มีลักษณะทางดนตรีที่คล้ายกันหลายประการ บทเพลงร่วมสมัยทยอยและฟิวก์ เป็นบทเพลงที่ผสมผสานและหลอมรวมองค์ความรู้ด้านดนตรีทั้งสองวัฒนธรรม นำเสนอในรูปแบบที่เป็นสากล มีการบันทึกเป็นโน้ตเพลงสากล ซึ่งสามารถสื่อสารเป็นที่เข้าใจและสามารถนำบทเพลงไปใช้บรรเลงในเวทีสากล

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Abstract

Thayoy and fugue music are complex musical forms and reveal the ability of the musicians and the composer. In this regard, they are higher forms of culture that should be conserved and inherited. This investigation concerns the composition of contemporary thayoy and fugue music for string quartet. This investigation was conducted from March 2013 to July 2015. The research sample was selected using a purposive sampling technique. This is a qualitative investigation using a musicological research method. The aim is to create a piece of contemporary music combining the different characteristics of thayoy and fugue, the musical conventions and the different imitation processes. Results show that these two forms of music are very similar in a number of areas and require highly skilled musicians and composers. Contemporary *thayoy fugue* uses the collective knowledge of two musical cultures. It is recorded using modern musical notation, enabling it to be performed on the international stage.

Keywords: Thayoy, Fugue, Music Composition

Introduction

Composition of contemporary *Thayoy Fugue* involves the combination of traditional Thai *Thayoy* music and western Fugue music. The two styles are very similar in their musical conventions, imitation processes and scales.⁴ They reveal the ability of the composer to create complex and complicated music. The composer must analyse and compare the two styles of music to find ways to combine the sounds and create new compositions.

⁴ Narongrit Dhamabutra, *Explanation and Analysis of the Compositions of Narongrit Dhamabutra* (Bangkok: Tana Press, 2010), 24.

Research Objectives

This investigation is aimed at developing and composing contemporary music using the characteristics of both *thayoy* and *fugue* music

Research Scope

This is an analysis of *thayoy nok*, *thayoy nai*, *thayoy khamen* and *thayoy yuan*.⁵ The investigation analyses the musical conventions, scales, rhythm, bars, divisions, verses, repetition, length, theory and techniques of *thayoy* in order to compare them to western *fugue* music and identify similar elements that can be combined in contemporary compositions.

Research Method

This is an analytical study of the musical characteristics of traditional Thai *thayoy*. These characteristics were then compared to western *fugue* music in order to identify overlapping features. These features were then used to create new, contemporary compositions for string quartets. The researchers studied documents, research papers, related musical scores and structured and unstructured interviews from the field. The investigation began in March 2013 and finished in July 2015. The data was collated and used for a comparative analysis of *thayoy* and *fugue* music.

Results

Thayoy Music

Thayoy music is popularly composed in biphonic style and can be adapted to have a polyphonic texture. Some scores are not called *thayoy* but use the same techniques as *thayoy* music, so can be called *thayoy-style*. One factor that has encouraged more musicians and composers to popularise *thayoy* music is newer instruments, such as the *ranat tum* (lower xylophone) and the *khong wong lek* (higher gong circle). The introduction of these instruments saw the creation of newer ensembles, including the *wong piphat krueang ku*, where the instruments are arranged in pairs of triple bass, allowing interaction

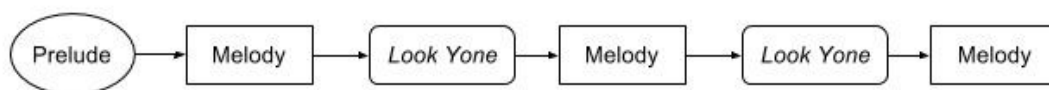
⁵ Narongchai Pidokrajt, *Thai Music Encyclopaedia* (Bangkok: Ruean Kaew Printing, 1988), 120-121.

between the front and rear instruments. These differences from traditional ensembles afford composers more freedom and greater variety in their creation of new music. Thayoy music is popular during *piphat* competitions or on occasions showcasing the ability of the performers. The style of performance is a combination of rhythmic performance and musical duel, including an introductory segment, the *look law* performed by the principal instruments, the *look kat* performed by the accompanying instruments and the concluding segment, when all instruments perform together. The *look law* and *look kat* sections are when musicians must use their skill and quickness of thought to respond to the music around them.⁶

Structure of Thayoy Music

There are two to four sections in thayoy music and there is no repetition. The melody is performed with alternate principals and accompanying instruments, the *look law* and *look kat*. Occasionally there is a bridge between the two sections. From an analysis of the different types of thayoy music, the researchers found that the musicians are free to improvise and create their own performances as they play. The performance becomes more structured as the musicians draw upon the introductory section and the musicians before them.

Figure 1. Structure of thayoy music



Components of Thayoy Music

1. Melody

This is when musicians play the primary melody of the score. It is common for composers to draw upon traditional biphonic melodies and make them polyphonic. The duration of the melody varies according to the length of the original piece used to inspire the composition but there is no fixed limit.

⁶ Panya Rungruang, *History of Thai Music* (Bangkok: Thai Wattanapanit Publishers, 2003), 150.

2. *Look Yone* Segment

This is the most important identifying feature of thayoy music and is made up of a number of different parts.

Look Nam (Look Yone) is the introductory part of this segment and lasts 4 bars. The *look nam* acts to prepare the musicians for the following parts.

Figure 2. An example of *look yone*.



Kratu is a short melodic pattern before the *look law* and *look kat*, lasting from half a bar to four bars (or, very occasionally, longer because it is an improvised part).

Figure 3. An example of a 2-bar *kratu*.



Look Law and *Look Kat* are imitation sections where the ensemble is divided into two groups of instruments: principal and accompanying. After the *kratu*, the instruments will play the *look law* (principal instruments), *look kat* (accompanying instruments), bridge and ensemble. Following this, the melody will be played for half the length of the *kratu*.

After the *look law* and *look kat*, there will be a *ton kratu*, or change. This may happen only once or multiple times. After the final *look law* and *look kat*, the *ton kratu* will be played for four consecutive bars. The length of the *ton kratu* can vary throughout the score.

The *look job* is the concluding part of this segment, where all instruments play together. The musicians will go through the scales.

Figure 4. An example of the *look job*.



3. Bridging melody

This is a short melody to complete the bar and to lead into the closing segment.

4. Concluding melody

This is the concluding segment of the score. It is common for the musicians to slow to a stop in this segment.

Figure 5. An example of the concluding melody.



Fugue

Fugue comes from the latin fuga, meaning to fight. The texture is polyphonic, with three or four melodies.⁷ There is one subject melody and the major technique used in the performance is imitation. Other techniques present are sequence and repetition, which mean that the overall composition of the music is highly complex. This type of music was at the height of its popularity during the baroque period. The two archetypal pieces of *fugue* music are considered to be Bach's *The Well Tempered Clavier* and *The Art of Fugue*. When theories of major and minor scales and cadence had become popular, fugue compositions became more complete. Fugue scores are generally shorter than other pieces.⁸

⁷ James Higgs, *Fugue* (London: Novello Company, 1878), 32-57.

⁸ Natcha Saktiyanurak, *Characteristics and Analysis of Musicales* (Bangkok: Chulalongkorn University Press, 2001), 171.

Structure of Fugue

The exposition is the first part of the fugue. The subject (musical theme) will be played, which will recur throughout the performance. Once the subject has been played, it will subsequently be repeated in one or more different voices. Usually, the performance will move on to the next segment, however, in some fugue compositions there will be a counter exposition with no modulation.

The middle section of the *fugue* is the segment when all elements of the ensemble play together. They will play variations on the subject using modulation and, especially, false entry.

The final section, or recapitulation, is a repeat of the subject in the main tonic key of the performance. This is usually more difficult than the first two segments.

Components of Fugue

The subject is the melody upon which the majority of the performance is based. The melody lends itself to contrapuntal techniques. The subject is always the first voice of the performance.⁹

The answer is repetition of the subject in a different key. Usually, the keys will interchange between dominant and subdominant. There are two categories of answer: real answer and tonal answer.

The countersubject is the secondary melody of the performance. It can be an entirely new composition or a composition based on the original subject. The melodies are contrapuntal and there may be more than one countersubject present in a fugue performance.

Counterpoint is the relationship between polyphonic voices that are independent in rhythm and colour.

An episode is a part of the performance where the subject and answer are not present.

⁹ Natchar Pancharoen, *Dictionary of Musical Terms* (Bangkok: KateCarat Press, 2009), 120-131.

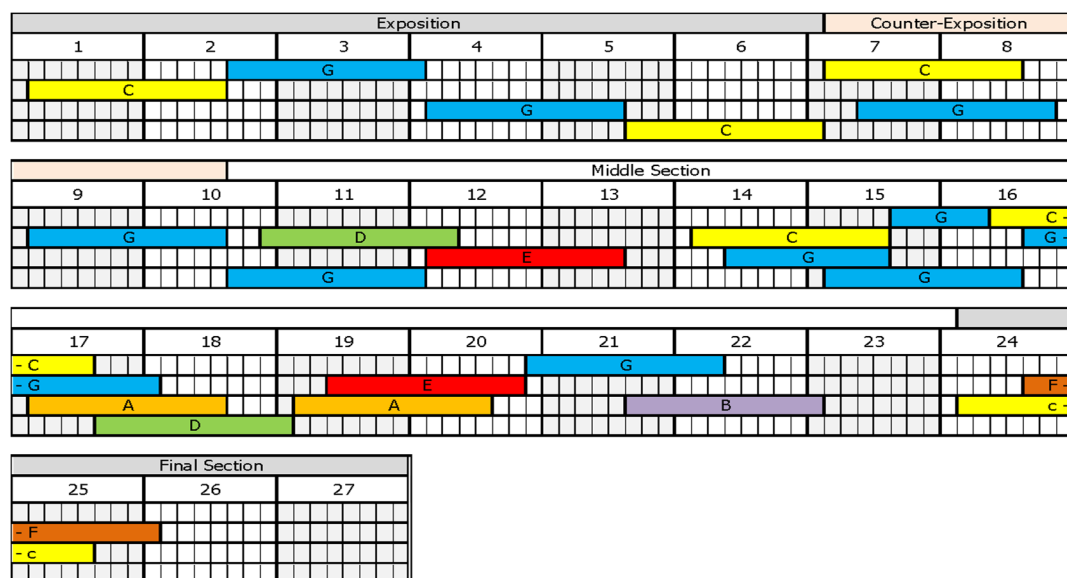
Some *fugue* performances include *stretto* to increase the intensity of the music. This is when the answer begins before the subject has finished being played.

The *codetta* is a short conclusion played after the subject and answer to break up the composition.

Some *fugue* performances include false entries, where the start of the subject is played but not finished, heightening the build-up to the subject-proper.

The *coda* is the conclusion of the performance.¹⁰

Figure 6. Structure of *Fugue* no.1 in C Major (*The Well Tempered Clavier, Book I*)



The Creation of *Thayoy Fugue*

The creation of contemporary *thayoy fugue* involves the combination of elements of both styles. There are a number of theories related to the composition of *thayoy fugue*. First, the most appropriate type of ensemble suited to *thayoy fugue* is the string quartet, consisting of two violins, a viola, and a cello. This is because these instruments are well-suited to the long sounds of the style and the musical variations involved. Second, the most striking feature of both *thayoy* and *fugue* is the switch between keys. For this reason

¹⁰ Ebenezer Prout, *Fugue* (London: Augener Ltd, 1891), 72-109.

the main key of the performance should be the foundation for all other keys in the composition. Third, the composition of *thayoy fugue* should include a subject, but it must not be in the traditional fugue model so that the Thai voice is allowed to permeate the music. Fourth, traditional thayoy ripostes should be a strong feature of *thayoy fugue* music. Fifth, a variety of methods and techniques should be employed in composition of imitation sections of the performance.

Steps in the Composition of *Thayoy Fugue*

Step 1: Define form

Use the model of *fugue* as the foundation for the composition in three parts: the exposition, the middle section and the final section.

Step 2: Select key

Base the composition in D major, using a pentatonic scale for the melody. This could be called a pentatonic fugue.

Step 3: Define markers and rhythm

Use a 2/4 signature to best suit the elements of fugue and thayoy.

Step 4: Define melody

Use a basic polyphonic melody, with a homophonic melody in parts to suit the voice of both styles.

Step 5: Define harmony

This has been left open to interpretation because traditional Thai music does not place importance on harmony.

Step 6: Arrangement of instruments

There are four ranges in the ensemble played, in order, by the first violin (highest), second violin, viola and cello (lowest). This allows for multiple answers in the tradition of fugue and also permits instrument groupings for the *thayoy look law* and *look kat* (violin 1 and violin 2 together, viola and cello together).

Step 7: Modulations

D major is the primary key, with subsidiary keys being G major in the middle section and A major at the end of the middle section.

Step 8: Add other techniques

Other techniques can be added to the composition to enhance the sound and difficulty, including imitation, melodic repetition, sequence, augmentation, diminution, melodic extension, melodic contraction, motivic development, melodic variation, counterpoint, counter melody, pedal point, syncopation and modulation.

Step 9: Arrangement of composition

Arrange the music so that the four instruments are interchanging at appropriate intervals.

Analysis of a *Thayoy Fugue* Music Composition

Based on the findings of the investigation, the researchers composed a new piece of *thayoy fugue* music. The subject for the composition was taken from Khmer thayoy music and is played in D major, beginning with the viola (Figure 8).

Figure 7. Newly Composed *Thayoy Fugue* – Subject

Following the first play of the subject in the exposition, the real answer is played by the first violin. The viola will then play countersubject 1. The subject is played by the second violin, with the first violin playing the countersubject 2, accompanied by the viola. The cello will then play the subject, the viola will play the countersubject 2 and the second violin will play the countersubject 1, accompanied by the first violin.

Figure 8. Newly Composed *Thayoy Fugue* - Real Answer

The bridge is adapted from thayoy music. In this particular piece, the bridge (from bars 17 to 42) comprises *look yone*, *look law-look kat* and *look job*. The introduction (*look*

yone) lasts from bars 17 to 22. The *look law-look kat* lasts from bars 23 to 30 and consists of a two-bar *ton krathu* repeated by each of the instruments in sequence (viola, followed by violin 1, cello and violin 2). There is a second *look law-look kat*, lasting from bars 31 to 34. This is a one-bar *ton krathu* repeated in the same order. From bars 35 to 38 there is a third *look law-look kat*, which consists of a half-bar *ton krathu* played repeatedly by pairs of instruments (viola and cello, violins 1 and 2). The segment is completed by a four bar *look job* played by the two violins.

Figure 9. A two-bar *krathu* and *ton krathu* played during the *look law-look kat* segment of the performance.



The counter exposition is played between bars 42 and 50 and sees the return of the subject, which is played in *stretto* by each of the instruments in order, starting with the cello and following with the second violin, the viola and the first violin.

Figure 10. Counter exposition

The middle section of the performance begins with a change of key from D major to G major during bars 50 to 54. The second violin will play the subject at the same time

as the first violin plays the dominant subject. The pair plays a perfect fifth while the viola and cello play a pedal tone in major third.

Figure 11. The middle section of the new *thayoy fugue* composition



Episode 1, from bars 54 to 94, is the second *look law-look kat* segment. The segment begins with a similar introductory part and follows with a repeat of the first *look law-look kat* and a half-bar *krathu*. The sound is made more interesting by using a string pizzicato technique and a variation on the subject.

Figure 12. The second *look law-look kat*.



Bars 74 to 82 are the third part of the second *look law-look kat*. This segment is played arco (with the bow) to contrast to the pizzicato style in the previous section. This

segment also includes a perfect fifth. Bars 82 to 94 are the fourth part of the second *look law-look kat*, which is closed with a four-bar *look job* (the same as ended the first *look law-look kat*). This is followed by a second middle section where the dominant subject is played in C by the first violin in a similar style to Khmer *thayoy* music. At the same time, the viola plays a false entry in F.

Figure 13. Subject taken from Khmer *thayoy* music.



Episode 2, from bars 107 to 161, includes the third *look law-look kat* in five parts. This section is heavily influenced by Yuan *thayoy* and the first violin and viola play a large part, using paddle tones.

Figure 14. Subject influenced by Yuan *thayoy*.



Bars 161 to 165 mark the end of the middle section and the key is changed to A major by the first and second violins, while the viola plays a subdominant subject in D using a pedal note. The cello plays a tonic sound in A. The final section of the piece lasts from bars 165 to 181 and is a return to the subject in D major, played by the second violin. The final section includes a subject, answer, countersubject, and false entry.

Conclusion

Contemporary *thayoy fugue* is a mixture of musical styles and newly created forms, using the collective knowledge of two musical cultures. It is a combination of Thai and Western music, arranged in a modern way and played by a string quartet. The music is recorded using modern musical notation, enabling it to be performed on the international stage.

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