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"Thai Suite," With Analysis

Sarinda Soponpong

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THAI SUITE

A Composition with Analysis
Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Music

Sarinda Soponpong

College of Performing Arts
School of Music
Music Theory and Composition

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This Thesis by: Sarinda Soponpong

Entitled: “*Thai Suite*,” with Analysis

has been approved as meeting the requirement for the Degree of Master of Music in college of Performing and Visual Arts in School of Music, Program of Music Theory and Composition

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ABSTRACT

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Thai traditional music can be separated into four major styles as based on each region of Thailand. Although the music is pentatonic (anhemitonic), each style differs in sonority, rhythm, and melody. Western art music, especially the music of the 20th century, employs a wide range of compositional techniques that can be utilized with traditional Thai music to create new sounds. This thesis composition, “*Thai Suite*,” in four-movements for wind ensemble, with analysis, demonstrates how traditional Thai music can be integrated into contemporary Western compositional practices through the medium of the modern wind ensemble.

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CHAPTER 1

INTRODUCTION AND HISTORY



Figure 1: Map of Thailand¹

¹ LJ Biz Co.,Ltd. Travel service, “Thailand Travel,”
<http://www.lets-tour-bangkok.com> (2012), accessed 20 January 2012.

The kingdom of Thailand was established in 1249, although people have lived along the river in Siam since 555.² The people forged the traditions that have become the Thai culture of today.³ Thailand is approximately 513,000 km², in the shape of an axe, and is in Southeast Asia, bordering Laos, Malaysia, Burma, and Cambodia.⁴ There are six geographical regions dividing Thailand including the Northern, Middle, Northeastern, Western, Eastern, and the Southern regions.⁵ This thesis concerns the musical traditions of the Northern, Northeastern, Middle, and Southern region, as those of Western and Eastern do not have musical traditions that are as distinctive as aforementioned four regions.

The Northern region is mountainous and spans 170,000 km² (see figure 1).⁶ It was the administrative area of the historic Lanna Kingdom (อาณาจักรล้านนา, Anajak Laanna). Laanna means “the land with a large field;” and is always followed by “Laanchang” (อาณาจักรล้านช้าง, Lan Xang),

² Moonsilp, Wutthichai, *ประวัติศาสตร์ชาติไทย (History of Thailand)* (Bangkok, Thailand: National Library, 2007), 3.

³ Tourism Authority of Thailand, “History and Tradition,” <http://thai.tourismthailand.org/about-thailand/> (2011), accessed 17 January 2012.

⁴ Tourism Authority of Thailand, “Geography,” <http://thai.tourismthailand.org/about-thailand/> (2011), accessed 17 January 2012.

⁵ Ibid.

⁶ M.R. Abhakorn, Rujaya and Tassanee Srimongkol, *ภูมิทัศน์ไทย (Thai Cultural Landscape): Cultural Landscape of the Northern Region of Thailand* (Bangkok, Thailand: Darnsutakarnpim Inc., 1996), 2.

meaning “the land with many elephants”. The traditions of the Laanna people, including food, dance, music, and clothing, do not belong solely to the Laanna culture, but are derived from several tribes that ultimately combined to form the Laanna kingdom.⁷ Laana’s folk music is quite popular. One of its principal styles is “Saw,”⁸ a singing tradition since 1292.⁹ The popular ensemble, called “Salor Saw Seaung”, involves two instruments, Sa-lor, Se-ung, and one singer. The Sa-lor is a bowed instrument that resembles the “*Er hu*,” a bowed Chinese instrument that is also bowed.¹⁰ The Se-ung is a guitar-like plucked instrument, resembling the shape of a banjo with four strings.¹¹ Moreover, Laanna folk music also has another kind of ensemble called the “Folk Pi Paat” (pee-pat). This ensemble differs from the Sa-lor Saw Se-ung ensemble as it employs percussion and double-reed wind instruments.¹²

⁷ Assoc. Prof. Dr. Sumrongthong, Bussakorn, รายงานวิจัยฉบับสมบูรณ์
โครงการพิธีกรรมและความเชื่อที่เกี่ยวข้องกับการสืบทอดดนตรีล้านนา (*The Rites and Beliefs Associated with the Transmission of Musical Culture in Thailand’s Lanna Region*) (Ph.D. Dissertation, Thailand Research Fund, 2009), 11.

⁸ Ibid, p.17.

⁹ Ibid, p.18.

¹⁰ Ibid, p.22.

¹¹ Ibid, p.23.

¹² Ibid, p.31.



Figure 2: Sa-lor¹³



Figure 3: Se-ung¹⁴

Percussion instruments are important to the lifestyle of the Laanna people. Historically, drums have served several roles, including indicating

¹³ Poonsuk Lukkatuktiyakul, “Salor,” *<http://www.ironeaglecm.com>* (2009), accessed 20 January 2012.

¹⁴ Sahavicha, “Seung,” *<http://www.sahavicha.com/UserFiles/Image/Untitled-3.gif>* (2012), accessed 20 January 2012.

time of day, signaling calls for worship, and were used throughout festivals. Drums would also send orders for troops in battle.¹⁵

The performing techniques, instruments, and function of Laana's music developed over the centuries. In reverence for these established styles, many people are actively trying to preserve this music by sharing the unique Laana sonority.¹⁶

The Northeastern part of Thailand is the largest region of the country and spans 168,854 km² (see figure 1). The Northern music is similar to the Northeastern style due to their close proximity. Similarly, the Northeastern music is akin to Laos' music and has unique traditions. The folk music of Laos and the Northeastern region use rhythms and minor mode melodies unheard elsewhere in Thailand.¹⁷

One of the most popular musical instruments of the Northeastern region is the “Khaen”, a bamboo wind instrument. It is the oldest instrument that can play melody and harmony simultaneously, predating the “panpipe”

¹⁵ Assoc. Prof. Dr. Sumrongthong, Bussakorn, *รายงานวิจัยฉบับสมบูรณ์ โครงการพิธีกรรมและความเชื่อที่เกี่ยวข้องกับการสืบทอดดนตรีล้านนา (The Rites and Beliefs Associated with the Transmission of Musical Culture in Thailand's Lanna Region)* (Ph.D. Dissertation, Thailand Research Fund, 2009), 34.

¹⁶ Ibid, p.46.

¹⁷ Asist. Prof. Sodsuchat, Bunlerd, *ภูมิทัศน์ไทย (Thai Cultural Landscape): Cultural Landscape of the Northern Region of Thailand* (Bangkok, Thailand: Darnsutakarnpim Inc., 1996), 2.

and modern pipe organ. The Khaen has existed for over three thousand years and is found throughout Asia.



Figure 4: Khaen¹⁸

One distinctive Northeastern instrument is the “Wot,” a circular panpipe carved from bamboo. It was originally used as a toy, but it was later acknowledged as a bona fide musical instrument. It is believed that the Wot is over a thousand years old. Having no reed, it is played in the same manner as a flute. Historically, the Wot was played for farmers working in the field and was notably thrown as a projectile in sports competitions (like an axe). In modern times, the Wot is used as an instrument in religious ceremonies helping worshippers to connect with the spirit.¹⁹

¹⁸ Mary Gallagher, “Khaen,” <http://www.bentoncountymuseum.org> (2008), accessed 20 January 2012.

¹⁹ Province of Roi-et, “The Instrument of Roi-et,” <http://www.roiet.go.th/101/index.php/2010-10-14-02-23-31/2010-10-14-04-20-11> (2011), accessed 17 January 2012.



Figure 5: Wot²⁰

Another instrument of the Northeastern region is the Ponglang, similar to the xylophone, and found in many countries throughout Asia. Although the Ponglang is primarily a solo instrument, it is frequently found in Molam or Ponglang ensembles. Ponglang has five pitches, spanning the ubiquitous pentatonic scale (C-D-E-G-A) and was historically used to sound warnings to village populations.²¹ As Ponglang has a very resonant sound, it was played in the evening to help the hunters find their way home.²²

²⁰ Isaan club Chulalongkorn University, “Wot,”
<http://www.isan.clubs.chula.ac.th> (2012), accessed 20 January 2012.

²¹ Kotkanta, Montree, “Ponglang,”
http://www.isangate.com/entertain/ponglang_01.html (2011),
 accessed 17 January 2012.

²² Ibid.



Figure 6: Ponglang²³

The central region of Thailand is an administration center and a center of culture since 557. Foreign nations visited Thailand to explore trade opportunities. While trade was initially with neighboring countries such as China, it expanded to include France, Portuguese, Holland, and the United States of America.²⁴

²³ Office of Academic Resources and Information Technology, “Ponglang,” <http://dusithost.dusit.ac.th/~u52116940031/thaimusic> (2009), accessed 20 January 2012.

²⁴ Tourism Authority of Thailand, “Geography,” <http://thai.tourismthailand.org/about-thailand/geography/> (2011), accessed 17 January 2012.

French Catholic missionaries were among the first Europeans to visit Thailand in 1662.²⁵ A century later, in 1786, the Portuguese came to Thailand followed by the British and Americans.²⁶ As with any cultural exchange, visitors to the Kingdom brought their food, music, arts, clothing, and languages, therefore the culture of central Thailand slowly showed Western influences.²⁷

In spite of these cultural exchanges, the Central region maintained its original folk music traditions through what is called Thai Classical Music. A popular traditional music is “Glong Yao”. Glong Yao is a name of the drum, which came from Burma in 1767 when the Thai and Burmese conflict began.²⁸ During breaks in the conflict, Burmese soldiers sang and played the Glong Yao.²⁹ Later, the Thai people employed Glong Yao to play in special occasions such as Songkran (Thai new year), ordinations, and other religious ceremonies.³⁰ Instruments commonly used with Glong Yao are the Ching (small Thai cymbals), Chaab (Thai cymbals), Grub (Thai Clave), and Mong

²⁵ Meechobtam, Werachai, *สร้างเสริมประสบการณ์ชีวิต (Social Education)* (Bangkok, Thailand: Aksonbandit Inc., 1981), 37.

²⁶ Ibid, p.109.

²⁷ Ibid.

²⁸ Thirawitworagul, Montree, “Glong Yao”, *Suweewiyasarn, Bangkok; Thailand, Tirawitworakul, Montree. กลองยาว: ศิลปะพื้นบ้านของไทยทุกภาค (Glong Yao: The Art of Thai Tradition)* (Bangkok, Thailand: Suriwiyasan Press, 2006), Chapter 3.

²⁹ Ibid, Chapter 3.

³⁰ Ibid, Chapter 3.

(a button gong). Later, double-reed instruments were added to this ensemble.³¹



Figure 7: Glong Yao³²

³¹ Ibid, Chapter 3.

³² Landco Sport & Musical CO.,LTD., “Glong Yao,” <http://www.landco-sportland.com/data/products/55SAMDMYP004.jpg> (2011), accessed 20 January 2012.



Figure 8: Ching³³



Figure 9: Chaab³⁴

³³ Office of Academic Resources and Information Technology, “Ching,” <http://dusithost.dusit.ac.th/~u52116940207/dontreethai/images/ching2.jpg> (2009), accessed 20 January 2012.

³⁴ Landco Sport & Musical CO.,LTD., “Chaab,” <http://www.landco-sportland.com/data/products/55SAMCBCH002.jpg> (2011), accessed 20 January 2012.



Figure 10: Grub³⁵



Figure 11: Mong³⁶

³⁵ Landco Sport & Musical CO.,LTD., “Grub,”
<http://www.landco-sportland.com/data/products/55SAMGPGS003.jpg>
 (2011), accessed 20 January 2012.

³⁶ Landco Sport & Musical CO.,LTD., “Mong,”
<http://www.landco-sportland.com/data/products/55SAMHMJM001.jpg>
 (2011), accessed 20 January 2012.

As the Southern region of Thailand has deep connections with Malaysia, it is no surprise that they share many aspects of music, culture, and Muslim faith.

Among the most significant artistic traditions of the Southern region is “Rong Ngeng”, is a dance influenced by a Dutch dance that displays a beauty of hand and foot motion accompanied by delicate melodies.³⁷ The term “Rong Ngeng” is not a Malaysian or European language, but is believed to stem from onomatopoeia, the sound of tabla and the gong. The tabla sounds “gong gong”, and the Gong sounds “ngeng ngeng”. The musical instruments for “Rong Ngeng” include the Thai tabla (โหม่งระฆัง), Thai gong, and violin.³⁸

³⁷ Watcharasukum, Supa, *รองเง็ง: นาฏศิลป์พื้นเมืองภาคใต้* (Rong Ngeng: The Traditional Arts of the South) (Bangkok, Thailand: Living Company, 1987), 13.

³⁸ Bintasan, Bussakorn, *ดนตรีภาคใต้: ศิลปิน การถ่ายทอดความรู้ พิธีกรรมและความเชื่อ* (Southern Music: Artists, Knowledge Transmission, Worship, and Belief) (Bangkok, Thailand: Chulalongkorn University, 2011), 313.



Figure 12: Thai Tabla³⁹



Figure 13: Rong Ngeng Dancing⁴⁰

³⁹ Landco Sport & Musical CO.,LTD., “Thai Tabla,”
<http://www.landco-sportland.com/data/products/55SAMHMJM001.jpg>
 (2011), accessed 20 January 2012.

⁴⁰ Songkla University, “Rong Ngeng,”
http://finearts.pn.psu.ac.th/E-cattalog/image/images/RongNgeng_10.jpg
 (2012), accessed 20 January 2012.

CHAPTER 2

METHODOLOGY

This chapter serves to identify two aspects of *Thai Suite*. These include the influence of regional Thai music on the composer's compositional language, and its integration with standard Western compositional techniques through into medium of the wind ensemble.

As discussed in Chapter 1, each region of Thailand has its own style of music, and I incorporate unique qualities from each region in *Thai Suite*. Chapter 3 identifies and analyzes traditional Thai influences in the composition. Far from merely providing an instrumental accompaniment for Thai-derived melodies, *Thai Suite* is a work for full wind ensemble employing Western compositional techniques. Chapter 4 identifies composers and compositions that serve as role models for techniques employed in *Thai Suite*.

CHAPTER 3

ANALYSIS

This chapter presents an analysis of *Thai Suites; Laanna, Laam Naam Kong, Jao Praya*, and *Andaman*. The analysis examines influential melodies based on historical background, harmonic structure, large-scale form, and comparisons with similar contemporary pieces.

Ways in which to harmonize traditional Thai melodies and sonorities are explored. Traditional melodies used in this piece show differences in approach to the different regional styles. Finally, as each movement was influenced differently, the last section shows how these compositions are influenced by different cultures.

In the first movement of *Thai Suite*, I imitated the sonority of the “Folk Pi Paat”. As the wind ensemble does not have any string instruments, an oboe is used to imitate the style of the Folk Pi Paat ensemble, which features a double reed instrument as lead voice. Percussion instruments are combined to give the flavor of the Laana’s style into the composition.



Figure 42: Laanna's double reed instrument⁴¹

This movement starts with an oboe solo followed by free counterpoint between woodwinds percussion. More woodwind instruments are added and there is a modulation from A minor to B minor (see figure 44).



Figure 43: *Thai Suite*, 1st movement, mm. 1-8, Oboe.

⁴¹ Office of Academic Resources and Information Technology, “Phi,” <http://dusithost.dusit.ac.th/~u52116940031/thaimusic/menu/images/thai> (2009), accessed 20 January 2012.

3

A tempo

9 17

Fl. 1
mp dolce
mf
mp

Fl. 2
mp dolce
mf
mp

Ob. 1
tutti
mp dolce
mf
mp

Ob. 2
mp
mf
mp

Bsn. 1 & 2
divisi
mf
mp

Cl. 1
mp dolce
mf
mp

Cl. 2
mp
mf
mp

Cl. 3
mp

B. Cl.
mp

A. Sax. 1
mp

A. Sax. 2
mp

T. Sax. 1
mp

Bari. Sax.
mp

Figure 44: *Thai Suite*, 1st movement, mm. 9-18.

In measure 25, the texture changes from counterpoint to a scalar run in the upper voices monophonically set with chords in the lower voices. The scale in the upper voices is a pentatonic scale in C (C-D-E-G-A) harmonized in parallel fifths. The chord in the lower voices is a polychord, which is a combination of A minor chord and E minor chord, that is moving by a semi tone chromatically from A minor chord and E minor chord to Bb minor chord and F minor chord. This section is a transition that is building up to a climax.

5 Con moto ♩=108

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 & 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Con moto ♩=108

25

Tpt. 1

Tpt. 2

Tpt. 3

Flug. 1

Flug. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Bass Drum

Tom Toms

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Figure 45: *Thai Suite*, 1st movement, mm. 25-32.

The next section is a climactic point. All instruments play together to create a large and loud homophonic section. The texture of the section changes three times from homophonic melody (see figure 46) to melody with rhythmic homophonic accompaniment, and from rhythmic accompaniment to long-tone chord in the accompaniment (see figure 47).

Figure 46: *Thai Suite*, 1st movement, mm. 40-48.

In measure 49, the horn section plays the melody in unison supported by a rhythmic G dominant chord. At this point, it shows that a dominant chord is also suitable for a pentatonic melody. The third texture change is in measure 53 from the strong rhythmic sonority to a lyrical passage (see figure 47) in the woodwind section that transitions to the coda, where the oboe plays a solo melody.

Figure 47: *Thai Suite*, 1st movement, mm.49-56.

The movement ends with a percussive sound that references the Laanna style.

Figure 48: *Thai Suite*, 1st movement, mm. 57-64, Percussion.

The 2nd movement of *Thai Suite* starts with a xylophone solo imitating the Ponglang; a popular instrument of Northeastern Thai folk music. As Ponglang has a resonant wooden sound, the xylophone is suitable to represent the instrument.

Figure 49: *Thai Suite*. 2nd movement, mm. 1-6, Xylophone.

Following the xylophone introduction, the sounds of the Wot (Piccolo) and Khaen (Flute and Clarinet) are imitated.

Figure 50 is a musical score for the 2nd movement of the Thai Suite, measures 6-12. The score is written for a woodwind ensemble. The instruments and their parts are:

- Picc.** (Piccolo): Solo part, marked "Freely, Molto vibrato". Dynamics range from *mf* to *f*.
- Fl. 1** and **Fl. 2** (Flutes): Two players, breath alternately. Dynamics range from *p* to *mf*.
- Ob. 1** and **Ob. 2** (Oboes): Two players, breath alternately. Dynamics range from *p* to *mf*.
- Bsn. 1 & 2** (Bassoons): Two players, breath alternately. Dynamics range from *p* to *mf*.
- Cl. 1**, **Cl. 2**, and **Cl. 3** (Clarinets): Two players, breath alternately. Dynamics range from *p* to *mf*.

The score is in 2/4 time and features a complex, polyphonic texture. The Piccolo part is marked "Freely, Molto vibrato" and "solo". The woodwind parts are marked "Two players, breath alternately" and "p". The score ends with a double bar line and a repeat sign.

Figure 50: *Thai Suite*, 2nd movement, mm. 6-12.

As the Khaen is a polyphonic instrument, I scored woodwind instruments to imitate the chords that the Khaen can produce (see figure 50).

In measure 20, part of the horn section joins the chordal texture while the upper horns play a melody based on Khaen's mode. As musicians employ circular breathing while playing the Khaen, I imitate this effect by passing a continuous melodic line between the French Horns.

Figure 51 is a musical score for the 2nd movement of the Thai Suite, measures 20-28. The score is written for six parts: Flute 1 (Flug. 1), Flute 2 (Flug. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), and Horn 4 (Hn. 4). The key signature is one sharp (F#). The tempo/mood is marked 'mp' (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings. Specific instructions include 'Breath alternately' for the flutes and horns, 'divisi' for the horns, and 'f (for moving line)' for the horn parts. The score ends with a 'tutti' marking.

Figure 51: *Thai Suite*, 2nd movement, mm. 20-28.

To imitate the Wot, I used the piccolo in its low register evoking the wooden sound of this instrument in mm. 7, 72, and 94 (see figure 50).

The sound of the Ponglang ensemble is depicted in measure 50. Here the woodwinds evoke Khaen style by playing a melody supported by a drone placed in the trumpet section. I orchestrate the lower brass section and saxophones to play the bass pattern alternately. Moreover, as the character of Northeastern music is lively and rhythmic, percussion is readily employed in this movement, accompanying the aforementioned melodies and bass pattern.

8

50

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1&2 *mf* *tutti*

Cl. 1 *p* *Breath alternately*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *p*

Bari. Sax. *mf*

50

Tpt. 1 *p* *Breath alternately*

Tpt. 2 *p* *Breath alternately*

Tpt. 3 *p* *Breath alternately*

Flug. 1

Flug. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db. *mf* *pizz.* *arco*

Timp. *mf*

Perc. 1 *f* *sub p*

Perc. 2 *f* *sub p*

Perc. 3 *f* *sub p*

Perc. 4 *mf*

Perc. 5 *mf* *To Chimes* *Chimes*

Figure 52: *Thai Suite*, 2nd movement, mm. 49-56.

Northeastern music does not employ a chord progression per se. Therefore, this movement maintains only one chord all the way through. The pitch members include the major pentatonic scale (C-D-E-G-A) and pitches from the Khaen (see figure 50). Therefore, no accidentals appear in this movement.

The 3rd movement identifies the influence of Western dance in Thailand by employing cha cha and waltz rhythms. Also included is the Thai rhythmic pattern called “Pama Glong Yao” (Burmese Drum), which is used for dancing, as explained in Chapter 1. The movement begins with Pama Glong Yao, in the percussion section, imitating the pattern of Glong Yao.

Figure 53: *Thai Suite*, 3rd movement, mm. 1-17.

Figure 53: *Thai Suite*, 3rd movement, mm. 1-17.

Following this introduction, the first dance, a cha cha, is presented. I composed a Thai-influenced melody and arranged a cha cha cha rhythmic pattern as an accompaniment. This technique is influenced by Stravinsky's *Symphony in Three Movements*, especially in his use of the timpani and brass playing a rumba pattern. I imitated this technique by adding a clave pattern in double bass and timpani part of the 1st movement in *Thai Suite* (see figure 54). This movement starts to modulate in measure 47, as it transitions to the Waltz in the next section (see figure 56).

Figure 54 shows the musical score for the 3rd movement of the Thai Suite, measures 24-31. The score is for Double Bass and Timpani. The Double Bass part is in the upper staff, and the Timpani part is in the lower staff. Both parts are marked *mf* (mezzo-forte). The Double Bass part features a melodic line with eighth and sixteenth notes, while the Timpani part provides a rhythmic accompaniment with eighth and sixteenth notes.

Figure 54: *Thai Suite*, 3rd movement, mm.24-31, Double Bass and Timpani.

Figure 55 shows the musical score for the 1st movement of the Symphony in Three movements by Stravinsky, measures 44-50. The score is for the Timpani part. The Timpani part is in the lower staff, featuring a rhythmic pattern of eighth and sixteenth notes.

Figure 55: *Symphony in Three movements*, Stravinsky, 1st movement, mm. 44-50, Timpani.

Figure 56 shows the musical score for the 3rd movement of the Thai Suite, measures 47-61. The score is for a full orchestra. The score is divided into two systems. The first system (measures 47-55) includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, and Baritone Saxophone. The second system (measures 56-61) includes the same instruments. The score is marked *mf* (mezzo-forte) and *p* (piano). The Piccolo part is marked *mf* and *p*. The Oboe 1 part is marked *mf* and *p*. The Bassoon part is marked *mf* and *p*. The Clarinet 1, 2, and 3 parts are marked *mf* and *p*. The Bass Clarinet part is marked *mf* and *p*. The Alto Saxophone 1 and 2 parts are marked *mf* and *p*. The Tenor Saxophone 1 and Baritone Saxophone parts are marked *mf* and *p*.

Figure 56: *Thai Suite*, 3rd movement, mm. 47-61.

The Waltz section starts in measure 68, developing the melody introduced in the previous cha cha section. Although beginning with a waltz,

the music alternates with Pama Glong Yao, that occurs in mm. 96-117. This interruption of one dance style by a contrasting idea stems from Ravel's use of this technique in *La Valse*, where he similarly employs and interrupts a waltz pattern.

12

96 Lively

102 Waltz

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. *tutti* *divisi* *tutti* *divisi*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

96 Lively

102 Waltz

Tpt. 1

Tpt. 2

Tpt. 3

Flug. 1

Flug. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc. 2 *Rim shot*

Perc. 3 *Tom toms*

Perc. 4 *Ching*

Figure 57: *Thai Suite*, 3rd movement, mm. 96-104.

22

15

Gdes Fl.

Hautb.

Cor A.

Clar.

Clar. B.

Bons

C. Bon

Cors

Timb.

1re Harpe

2e Harpe

Vons

Div.

Altos

Velles Div.

C.B.

p

f

mp

cresc.

acc

stacc

arco

p

f

moderato

Mlle - LA

d'ouffez

UT

Mlle - LA

UT

15

Figure 58, *La Valse*, Ravel, mm. 122-126.

As the fourth movement serves to convey the music styles of Southern Thailand, as identified in chapter 1, it is no wonder that the music of this movement contrasts that of the previous three movements. Differing from pentatonic pitch collections previously identified in other Thai traditional music, the music of Southern Thailand is best realized through a harmonic minor scale. This movement emulates the Rong Ngeng of Southern Thailand. The main instrument of Rong Ngeng music is the violin and, as there is no violin in the wind ensemble, I employ an oboe to embody the main characteristic sound of Rong Ngeng.

In measure 4, the oboe introduces the thematic melody (see figure 58). This instrument, playing the harmonic minor scale, gives a flavor of Islamic music.



Figure 59: *Thai Suite*, 4th movement, mm. 4-7, Oboe.

Furthermore, in measure 34, I employ another scale called the “Balinese Pentachord” (see figure 60). This scale represents another culture that influences the South of Thailand. The Balinese Pentachord is presented by the oboe solo in measure 35 (see figure 61).

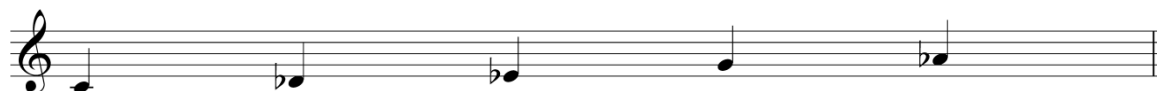


Figure 60: Balinese Pentachord

In support of the oboe melody I orchestrated dance rhythms in the percussion. The tambourine and bongos were used to add to the dance-like qualities of the Rong Ngeng (see figure 61). In considering issues of harmony in this section, the melody was harmonized by chords stemming from the Balinese pentatchord (see figure 60).

Figure 61: *Thai Suite*, 4th movement, mm. 34-38.

From measure 57, both the harmonic minor and Balinese pentachordal scales combined and embody the sonority of the music of the South of Thailand.

10

The musical score is for the 4th movement of the Thai Suite, measures 57-64. It is written for a large orchestra and includes percussion. The score is divided into two systems. The first system includes staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 & 2 (Bsn. 1&2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Timpani (Timp.), and Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*, as well as articulation symbols like accents and slurs. The percussion section includes staves for snare and bass drum, with specific instructions like "To snare" and "To Bass drum".

Figure 62: *Thai Suite*, 4th movement, mm. 57-64

CHAPTER 4

CONCLUSION

Thai Suite is a composition that explores different styles of the music of Thailand as realized through Western compositional techniques and through the medium of the wind ensemble. This thesis has surveyed a variety of pentatonic scales used in both Thai folk music and in my composition. Although the pentatonic scale is presented in many styles of Eastern music, the variety of scale forms, as well as the different rhythmic and melodic approaches indicates their place of origin. *Thai Suite* presents a variety of Thai-inspired folk music through Western compositional techniques and Western instruments to make Thai traditional music accessible to a wider audience while serving to educate new listeners to different styles of Thai folk music. It is hoped that this thesis composition serves as a model for future composers and arrangers wanting to explore viable means of disseminating South East Asian, as well as other world folk music, through the medium of the wind ensemble.

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