

**MELODIC ORGANIZATION AND IMPROVISATION IN THAI MUSIC,
WITH SPECIAL REFERENCE TO THE THAANG RÁNAÂT EÈK**

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Abstract

This thesis is concerned with the analysis of *thaang ránaât eèk* (the melodic path of the principal Thai xylophone) and associated methods of improvisation. The first chapter provides general information on Thai melodic percussion instruments: their history, instrumental characters, role, range, and notation systems. The second chapter is concerned with the performance theory of the *ránaât eèk*, including the method of learning, practising and improvising. The next chapter examines improvisation on the *ránaât eèk* in terms of its idiomatic patterns and phrases (*thaang*). The major part of the thesis is an analysis of a famous standard of the Thai classical repertoire, *phleeng Saãthúkaan*, with a detailed consideration of improvisation options for each of its 55 melodic sentences. The final chapter further refines this analysis by grouping similar melodic sentences and considering the most appropriate *thaang ránaât eèk*. The conclusion assesses these analyses in relation to the broader issues of improvisation in Thai classical music.

Acknowledgements

I am very grateful to Dr Somsak Ketukaenchan, who advised me to study at York. Reading his unpublished doctoral thesis (The thang of the khong wong yai and ranat ek: a Transcription and Analysis of Performance Practice in Thai Music, University of York, 1989) gave me many more ideas about what and how to study, as well as how to extend our understanding of improvisation, with special reference to thaang ránaât eèk (which is my special interest). I must express my deepest gratitude to Khruu (Master) Prasit Thavorn, not only for his teaching but for his kindness and generosity in allowing me to live in his home, sharing everyday life with him and his family between 1983 and 1987. It was during this period that I learnt most of what I know about Thai music theory, as well as technique of the ránaât eèk. My thesis therefore provides details of learning, practising and improvising ránaât eèk which are mostly based on the theories and performance skills of this national artist, acknowledged as one of the best ránaât eèk performers in Thailand. This gratitude should also be extended to Khruu Luuang Pradit Phailoh (Sorn sinlapabanleeng) who passed on a rich legacy to my teacher of knowledge relating to the ránaât eèk. I should like to thank Dr Neil Sorrell for his supervision and understanding during my study. This dissertation would not be complete or in a more easily-readable form without his kind assistance. I am also grateful to Khruu Boonchouye Sowat, Senior Lecturer in the Music Department, Chulalongkorn University, Bangkok, who helped me transform my hand-written notation into the computer versions used in the thesis. Khruu Pichit Chaiseree, Assistant Professor in the Music Department, Chulalongkorn University, always unhesitatingly met my requests for help from Thailand, in matters of books, other musical materials and information.

Finally, I should like to thank my sponsors, the Academic Division and Alumni Foundation of Chulalongkorn University, and The University of York, who made my study in England possible.

Transliteration of Thai terms

The Cornell University Library system is used in this thesis with corrections to some small errors I have noticed. Other scholars, notably David Morton (1964) in Robert Jones's adaptation, and Jearaditharporn (1973) in her own adaptation, have used this system. My system, given below, also allows for some simplification of the typing and reading processes, which is especially desirable in a tone language such as Thai.

Tones

Tone	Mark	Example	Meaning
mid	(none)	sɔɔng	an envelope
low	`	sɔɔ̀ng	to shine, to shed, to look through
falling	^	sɔɔ̂ng	a den, a brothel
high	´	sɔɔ́ng	to praise, to cheer, to acclaim
rising	ˇ	sɔɔ̌ng	number two, twice, double

Table of Vowels (Cornell system)

Vowels		My adaptations	Vowels		My adaptations
၂, ၂	a		၂-၂	ya	ယယ
၂	ā	aa	၂-း	ua	
၂	am		၂	ūa	uua
၂	i		၂-, ၂-, -း, ၂-ယ	ai	
၂	ī	ii	-ယ	āi	aaī
၂	u	u	၂-	ao	
၂	ū	uu	-၂	āo	aaō
၂	u		၂	ui	
၂	o	oo	၂-ယ	ōi	ooi
၂-, ၂	e		-ယ	oi	ooi
၂	ē	ee	၂-ယ	ōēi	ooeei
၂-း, ၂	ae		၂-ယ	yai	ယယai
၂-	āē	aaee	-ယ	oi	uuai
၂-း	o		-ယ	iu	
၂-	ō	oo	၂-	eo	
၂-း	o		၂-	ēo	eeo
-၂	ō	oo	၂-	āēo	aaeeo
၂-း	oe		၂-ယ	īeo	iieo
၂-၂, ၂	ōē	ooee	၂	roe, ri, ry	
၂-း	ia		၂	ry	ယယ
၂-ယ	īa	īia	၂	ly	
၂-း	ya	ya	၂	ly	ယယ

Table of Consonants (Cornell System)

Consonants	Initial	Final	My adaptations
ก	k	k	
ข ฃ ก ฃ ฃ	kh	k	
ง	ng	ng	
จ	ch	t	
ฉ ฃ ฃ	ch	t	
ญ	y	n	
ด ฃ ฃ	d	t	
ต ฃ	t	t	
ถ ฃ ฃ ฃ ฃ ฃ	th	t	
น ฃ	n	n	
บ	b	p	
ป	p	p	
ผ ฃ ฃ	ph	p	
ฝ ฃ	f	p	
ม	m	m	
ย	y	-	y
ร	r	n	
ล ฃ	l	n	
ว	w	-	w
ซ ฃ ฃ ฃ ฃ ฃ	s	t	
ห ฃ	h	-	
อ	q	-	

Notation

Thai traditional music is transmitted orally and learnt by rote. As a result of contacts with the West and its culture from the middle of the 19th century, attempts were made to notate the music. Staff notation was used for the Thai military band. In this century, the famous musicologist Phra Chen Duriyanga published Thai classical music in staff notation. He expressed his motivation in the following statement:

It is still vivid in my memory, that one day in 1929, he [H.R.H Prince Damrong Rajanuphab] requested me to call on him at his palace, Vang Voradis. He was then, if I remember well, the president of the Royal Institute, the Rachabandit Sapha, as it was then called in Siamese. His Royal Highness expressed to me his great anxiety over the gradual disappearance of the traditional Siamese music, through the death of Siamese music masters, and asked me if I could do something to prevent further loss and to preserve the national music from extinction. I replied to him that it was a great honour for me to be useful in this line of work, and for the sake of the nation and art, I would try my best to devise a system, in which this traditional music could be rendered into Western notation and later edited. (Duriyanga 1948:1)

He was, of course, aware of the fact that the Thai tuning system, based on an equidistant heptatonic division of the octave, does not lend itself readily to Western staff notation, which tends to assume a basis in equal temperament (another equidistant division of the octave, though radically different).

Nowadays, at least three different notation systems are widely used in Thailand, for teaching beginners, for example in schools, and for publications. A cipher system, similar to that universally used for Indonesian gamelan music, is popular. Another uses Thai letters in an equivalent to the sol-fa system. Staff notation is used in several publications and has found favour among scholars, both in Thailand and throughout the world. It has the advantages of being easily accessible and clear in rhythmic details, as well as giving the best visual impression of melodic shapes. These outweigh the problem of tuning discussed earlier. In any case, it can be said that any notation system will involve significant compromises. For these reasons staff notation has been adopted in this thesis.

As a guide to the actual pitches, I give below the 22 notes of the ránaât eèk, as they are shown in this thesis, with their frequencies (Hertz):



Note (from low to high)

Frequency (hertz)

F	170
G	187
A	207
B	229
C	252
D	279
E	308
F	340
G	375
A	414
B	457
C	505
D	557
E	615
F	679
G	750
A	828
B	914
C	1009
D	1114
E	1230
F	1358

CHAPTER ONE

An introduction to Thai musical instruments

Thai musical instruments may be classified under the standard four groups of the Sachs-Hornbostel system. Since the focus here is on the ránaât eèk, more information will be provided on it and the other instruments of the tuned idiophone ('percussion') group, the other Thai instruments being mentioned only for context.

The only plucked chordophone commonly used in the Thai musical ensemble is the chàkheê. It is assumed that it was named because its shape resembles that of a crocodile (chọqrákheê.) There are three kinds of bowed chordophones, known as sọọ : sọọ duuâng, sọọ uû and sọọ saãm saãy. Aerophones fall into two main types: end-blown flutes (khlùy) and reed instruments (piì). Various membranophones are used according to the kind of piece and ensemble. The most respected drum is the small hand-beaten barrel drum with two heads, called tàphoon. It is the one most directly related to this thesis, as it is used to keep the rhythm cycle in *phleeng Saãthúkaan* (analysed later).

Thai idiophones, however, require more detailed discussion here. Tuned and untuned 'percussion' instruments constitute the major part of the Thai instrumentarium, in that respect relating the main Thai traditional ensembles to those of the other southeast Asian countries, most notably the gamelans of Indonesia and Malaysia. The untuned instruments include the ching (cymbals) and gràp (wooden clappers). The group of six tuned instruments, discussed in more detail below, is the most important and includes the ránaât eèk, which is the focus of this thesis.

1.1) Ránaât eèk

Xylophones are found throughout southeast Asia, notably in Thailand, Cambodia, Indonesia, the Mòon or Peguan region of southern Burma (Myanmar) and elsewhere in Burma. The Thai believe (for example Yupho 1960: 12-14) that the ránaât (a xylophone) evolved from the gràp, two small pieces of wood used to keep the rhythm. Several gràp were made and put in a series, but the notes were coarse and out of tune. They were then laid on two tracks or supports. Further improvements were made and the gràp were constructed in different sizes and supported to allow the notes to resonate freely. To accomplish this, a heavy string was treaded through holes made near the ends of the gràp. The gràp were then placed close together and hung on a supporting stand. Two long, slender beaters with knobs at the end were used. The instrument could now be used to play melodies. Further improvements were made to the shape of the gràp, and a mixture of beeswax with lead shavings was applied to the underside of each one, permitting fine tuning and improving the tone. (The use of tuning wax is common to all of the main tuned idiophones discussed in this section, the only exceptions being the metal versions of the ránaât eèk and ránaât thúm.) This original instrument was called ránaât, and the constituent gràp were named luûk ránaât. The full series of gràp which are strung on the cord, forming a continuous flat surface, is call phųñ. The luûk ránaât were made at first of two varieties of bamboo called phaì bong and phaì tong. Later, varieties of hard wood were used, such as maí ching chan, maí máhaât and maí pháyuung, but maí phaì bong has always been preferred because of its beautiful tone.

The supporting resonator case has a shape similar to that of a Thai river boat, curving upwards at each end. This boat-shaped case is called raang ránaât. The two pieces which close each end are called khoon, literally 'mask,' (the same word used for masked drama.) This boat-shaped body rests on a squat, pyramid-shaped base, the bottom of which is 22.5 cm

(9") square and the height 8 cm (4"). This base often has carved designs on it. The same type of support is used under large ceremonial bowls, such as the *phaan waeñ faá*, and may have been copied from them. The entire instrument may also be referred to by the generic name for xylophones: *raang*. In the first Thai musical ensembles only one *ránaât* was used, with fewer wooden bars than the present model. More bars were gradually added until the number became too large for one stand to hold conveniently. So another *ránaât* was devised to contain the lower notes. This new model was called *ránaât thúm* (low *ránaât*) and the original instrument which retained the higher notes was called *ránaât eèk* (first or principal *ránaât*).

The typical traditional *ránaât eèk* has 21 bars. The range is shown below (Figure 2). The final note in brackets is increasingly found on modern instruments. The lowest in pitch is 38 cm (15") long, 5 cm (2") wide and 1.5 cm (1/2") thick. The bars decrease in size but become thicker as the pitch rises. All are hung on a cord which passes through holes at the nodes: 7.9 cm (2.75 - 3.50") from the ends. The whole 'keyboard,' spanning about 120 cm (47.5"), is suspended over the boat-shaped body from two metal hooks inserted into the wood at each end of the case. Some patterns in this thesis show the full range of the modern instrument. The majority, however, are conceived for the traditional 21-bar version (as in the main analysis of *phleeng Saãthúkaan* in chapters 4 and 5). The player needs to know how to adapt patterns which would naturally want go beyond the range (at either end) of this instrument. Basically there are two options: transposition up or down one (or two) octaves; reducing the octave gap between the mallets.

Figure 1 Ránaât eèk



Figure 2 The range of ránaât eèk



The ránaât player is a leader of the pìi phaât (percussion) ensemble, taking responsibility for performing the introduction to pieces and indicating changes of tempo. The main playing style is a regular sequence of notes in octaves, known as kèp.

Ex.1 The kèp style on the ránaât eèk



1.2) Ránaât thúm

The ránaât thúm originated during the reign of King Rama III (1824 - 1854) and was modelled on the ránaât. The bars are made of similar kinds of wood, or bamboo, but they are longer and wider. The body has a different shape from that of the ránaât. It does not have the boat shape or pivot on a small support but is shaped like an ordinary oblong wooden box, about 126 cm (49.5") by 29 cm (11.6"), with the two ends (khoõn) slightly curved at the top, and there are short legs at each corner to which castors are sometimes attached. The 17 or 18 bars are suspended in the manner of the ránaât. The mallets have larger heads than those of the ránaât eèk, and only soft sticks are used on the ránaât thúm.

Figure 3. Ránaât thúm



A somewhat wayward syncopated playing style is used for the ránaât thúm in order to enliven the sound of the complete ensemble. As a result, the ránaât thúm is sometimes considered the clown of the ensemble. Techniques of playing in octaves or other intervals by both hands simultaneously or alternately are used.

Ex. 2 A typical ránaât thúm melody



1.3) Ránaât eèk lèk

Although the ránaât eèk and ránaât thúm xylophones are standard instruments, metal versions of each were created. The latter add the suffix 'lèk' (iron) and sometimes the former use the suffix 'maí' (wood) to distinguish them, although it is always assumed that they are referred to when no suffix is used. The heavier metal bars are not strung in the manner of the wooden ones but rest on the resonator case and are held in position by pins through holes at the nodes. Tuning is done by filing the underside of the bar. The shape of both the ránaât eèk lèk and ránaât thúm lèk is similar to that of the ránaât thúm (mai). The mallets have bamboo sticks with heads made from thick pieces of untanned hide cut into circles, similar to those of the two khọ́ng wong (discussed later).

The ránaât eèk lèk originated in the reign of King Rama IV (1854 - 1868). At first the bars were made of brass and the instrument was called ránaât thọ́ng. Later, they were also made of iron or an alloy, but in any case they closely resemble those of the ránaât (mai).

Figure 4 The ránaât eèk lèk



The technique of beating in simultaneous octaves is used, similar to the technique usually employed on the ránaât (maí), but the metal instrument does not share the other's leading role.

Ex.3 A typical ránaât eèk lèk melody



1.4) Ránaât thúm lèk

The idea for this instrument, a lower-pitched version of the ránaât eèk lèk, is attributed to the brother of King Rama IV who was known during that reign as the 'second king'. There are 16 or 17 bars, larger than those of the ránaât lèk.

Figure 5 Ránaât thúm lèk



The technique of performing ránaât thúm lèk is different from that of the ránaât thúm (mai) because of its brigher sound and the greater sustaining power of the undamped sounds. The ránaât thúm lèk player chooses the important note in each sentence and embellishes it as a bass part in the ensenble. The technique of syncopation is still used but not as often as on the ránaât thúm (mai).

Ex. 4 A typical ránaât thúm lèk melody



1.5) Khoóng wong yai

The khoóng wong - 'circle of gongs'- is a development from the single gong, pair of gongs and row of gongs, the framework, placed on the floor and about 24 cm.(9.5") high, is almost a complete circle or oval, inside of which the player sits and it is made of a type of large, round rattan. The large inner and outer pieces of rattan, between which the gongs are suspended, are 20 cm (8") apart at the end with the lowest-pitched gongs, narrowing to 17.5 cm (7") at the end with the highestpitched gongs. There are 16 small knobbed gongs, the largest being about 17 cm (6.25") in diameter, and the smallest 12.5 cm (5"). They are placed with the knob upwards, in ascending order of pitch. The player sits inside the circular frame to play the instrument. The pair of beaters consist of circles of thick, untanned hide into the centre of which a wooden handle is inserted. The khoóng wong probably originated before the ránaât because there are old wood carvings which picture pì phaât percussion ensembles

which contain the *khọng wong* but do not show the *ránaât*. In the olden times, such as in the Ayutthayaa period (A.D. 1350-1767) there was probably only one size of *khọng wong* in the *piì phaât* ensemble. Later, when another smaller-sized *khọng wong* was devised, this older and larger one was called *khọng wong yaì* (large gong circle).

Figure 6 *Khọng wong yaì*



The *khọng wong yaì* plays the simplest melodies, closest to the basic melody, in order to lead the other instruments and clearly indicate the position of the melodic sentences in the piece. (More will be said on this topic in chapter 3.)

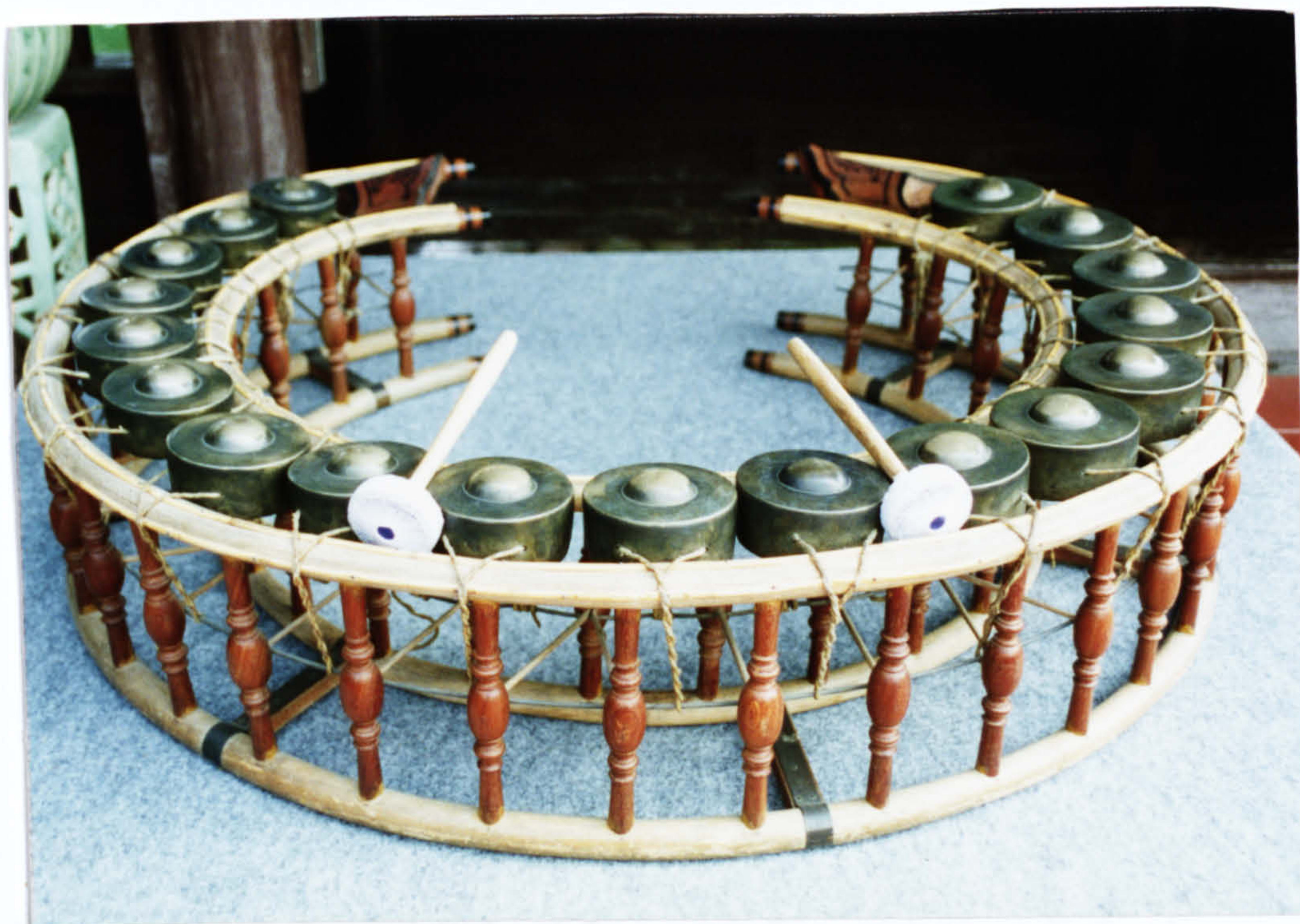
Ex.5 A typical *khọng wong yai* melody



1.6) *Khọng wong lék*

It appears that the *khọng wong lék* ('small gong circle') was invented during the reign of King Rama III (1824-1854) by skilled musicians. They decided to make an exact, though smaller, copy of the *khọng wong yai* to be played in the same *piì-phaât* ensemble. (Smaller models of both instruments were designed for use in the *máhođrii* ensemble, in which a softer sound is required to balance with the predominant strings). The height of the standard *khọng wong lék* is 20 cm (8"). There are 18 gongs, the largest of which measures 13 cm (5.25") in diameter, and the smallest 9.5 cm (3.75"). The beaters are slightly smaller versions of those used on the *khọng wong yai*.

Figure 7 Khọng wong lék



The technique of performing khọng wong lék is a kèp style, similar to that of the ránaât. The khọng wong lék, however, is usually played with the hand alternately (sàp) and in a variety of intervals, usually smaller than an octave.

Ex. 6 The kèp style on the khọng wong lék



The information on these six important instruments is summarised in the table below, for easy reference.

4.7 Table of Thai tuned (melodic) percussion instruments

Instrument	Material	Pitch range	Method of Playing	Musical Functions
ránaát èèk	wood	middle 3 octaves 21-23 bars	basically octaves, both hands together	leader, sometimes plays the introduction to a piece
ránaát thúm	wood	low 2 octaves 17-18 bars	usually fourths or octaves, both hands together or alternately	uses rhythmic irregularities to comic effect
ránaát èèk lèk	metal	middle 3 octaves 20-21 bars	basically octaves, both hands together	add emphasis to its wooden counterpart (but does not play introductions)
ránaát thúm lèk	metal	low 2 octaves 16-17 bars	usually fourths or octaves, both hands together or alternately	sparse sounds in the bass register of the ensemble
khooń g wong yai	metal	middle 2 octaves 16 gongs	octaves or a variety of intervals, both hands together or alternately	closest to the basic melody
khooń g wong lék	metal	high 2 octaves 18 gongs	fourths or a variety of intervals, alternate hands	enlivens and enhances the upper register

CHAPTER TWO

Ránaât eèk

2.1 Learning the ránaât eèk

Having examined the ránaât eèk in the context of other Thai instruments, the next stage is to discuss how the musician learns to play the instrument, both in the beginning stages and at a more advanced level, when techniques of improvisation are gradually absorbed. As will be seen, the training is both rigorous and methodical, and this fascinating aspect of Thai culture has never been documented.

Among the Thai melodic percussion instruments, the ránaât eèk is unique because the method of playing in octaves throughout the piece distinguishes its technique from those of the khọ́ng wong yaì, khọ́ng wong lék, and ránaât thúm. These other instruments can play by alternating left and right hand and by varying the interval between them.

Tii khuû paaèt is the technique of playing in octaves on the ránaât eèk. There are two ways of doing this: tii krọ́, where the hands alternate, slowly or in a fast tremolo manner, and tii khuû paaèt thamadaa, where the hands play simultaneously.

i) Sitting position (nâng)

Before even holding the mallets, the student must practise how to sit. There are two postures.

a) Nâng khàt samaathí (crossing legs) or the Buddha posture

This sitting position enables the base of the body to support and control the balance of the body, maintaining it upright and stable when playing either at the lower end (with the left hand) or at the higher end (with the right hand).

Figure 1 Nâng khàt samaathí (crossing legs)



In this position, one leg is inserted beneath the body of the ránaât eèk and the big toe can be used to stop the instrument from shaking or swivelling. The other foot is inserted under the opposite thigh, preferably under the buttock, since this helps to raise the body and give more weight, energy and clarity to the sound, which becomes essential in the advanced stages. Moreover, the knee of the front leg can be raised to stop the movement of the keys. The player's body must be upright from the base to the top of the head, to create an elegant appearance.

b) Nâng pháp phiiâp (traditional sitting style)

This style of sitting is the traditional Thai posture for formal occasions, such as the ceremonies of the Royal family.

Figure 2 Nâng pháp phiiâp (traditional sitting style)



This sitting position also ensures that the legs and base of the body are ideally positioned to support the body vertically. To this end, a technique called nâng chaàk is used, in which the legs are placed at a right-angle, with the left foot resting against the right knee (some prefer to reverse this, and even alternate them). Care must be taken to avoid placing the foot under the knee, as this would restrict the blood circulation.

By comparison to nâng khàt samaatí, nâng pháp phiiâp is less useful in advanced performance because the player cannot use particular parts of the body to control the balance and movement of the ránaât eèk, but it is more suitable for showing the polite way of sitting in the Thai traditional style. Because of the length of some Thai pieces, the ránaât eèk player must practise ways of changing the sitting position during the performance, without disrupting the flow of the music.

ii) Holding the mallet (chàp maí)

As a first step, the beginner should learn and practise basic techniques of placing the fingers and thumbs and correctly aligning the sticks against the palms. Any deviation from the fundamental position would prevent the student from becoming an advanced player.

Figure 3 Holding the mallets

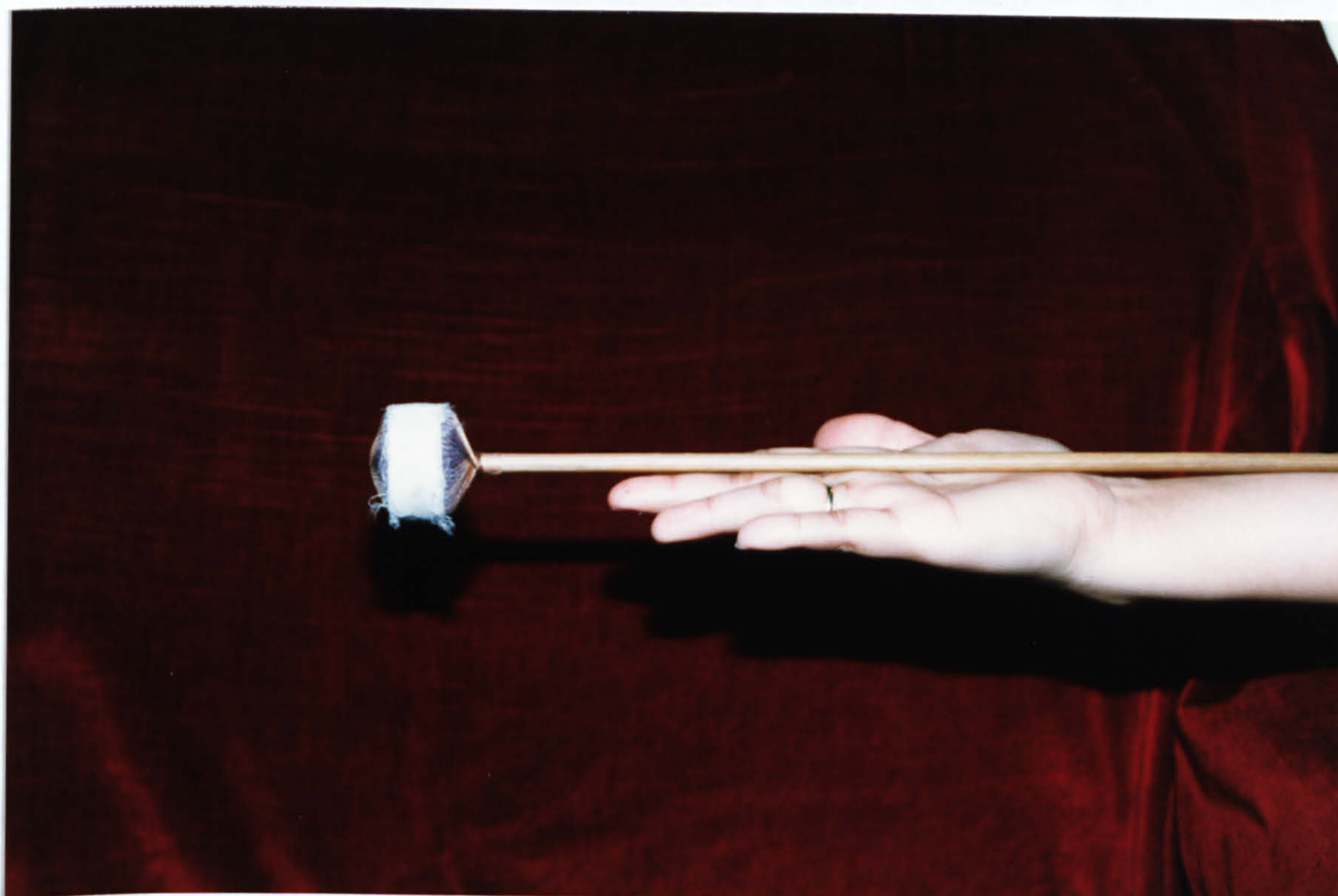


Figure 3 shows the correct way of holding the mallet. (Where one hand only is shown, it can be assumed that both hands hold the two mallets in the same way.) If the stick deviates from the correct position, along the centre of the palm, the sound will lose its focus, and the mallet might even slip from the hand, especially in fast tempi.

Figure 4



Figure 4 shows the position of the forefinger and thumb. The forefinger knuckle must be directly above the mallet stick, in other words the hand must not twist at all. The tip of the thumb rests against the side of the stick, opposite the first point of the other three fingers, which grip the stick from below. The end of the stick maintains contact with the underside of the wrist and the first couple of inches of the forearm.

Khruu Prasit Thavorn, a leading authority on Thai music and expert performer on the ránaât eèk who was also honoured in 1988 with the title Silápin haèng chaât (National Artist), described, during my lessons with him, the techniques of holding the mallet by comparison to the shape of bird's beak. He in turn acquired this knowledge from his teacher, Luuang Pradit Phairoh (Sorn Silapabanleeng), who was the most famous musician and ránaât eèk teacher during the reigns of Kings Rama VII-IX (1881 - 1954).

Four ways of holding the mallet are:

a) Paàk kaa (crow's beak)

The way of holding the mallet as shown in figure 4 is called paàk kaa (crow's beak). This technique is best suited to beginners; not only is it the easiest, but also it helps strengthen the fingers, especially the first. The first finger and thumb are straight, and hold the mallet between the tips, which must touch each other, the thumb gripping the side of the stick and the first finger pressing from above. The other fingers curl under the stick, their grip countering the downward force of the first finger and pressing the end of the stick against the middle of the heel of the hand. When using the paàk kaa grip, the whole arm (rather than just the forearm or from the wrist) must be used, as though the mallet is an extension of the arm, in a straight line. This aspect is called tii thág khaaeñ (beating with the whole arm). In practice, the movement comes from the forearm, and the elbows must remain next to the player's body. In order to ensure that this happens, some teachers insert books under the student's armpits. Nevertheless, the player must feel the energy coming from the shoulder, which is why this technique is so-called and conceptualised.

b) Paàk kài (chicken's beak)

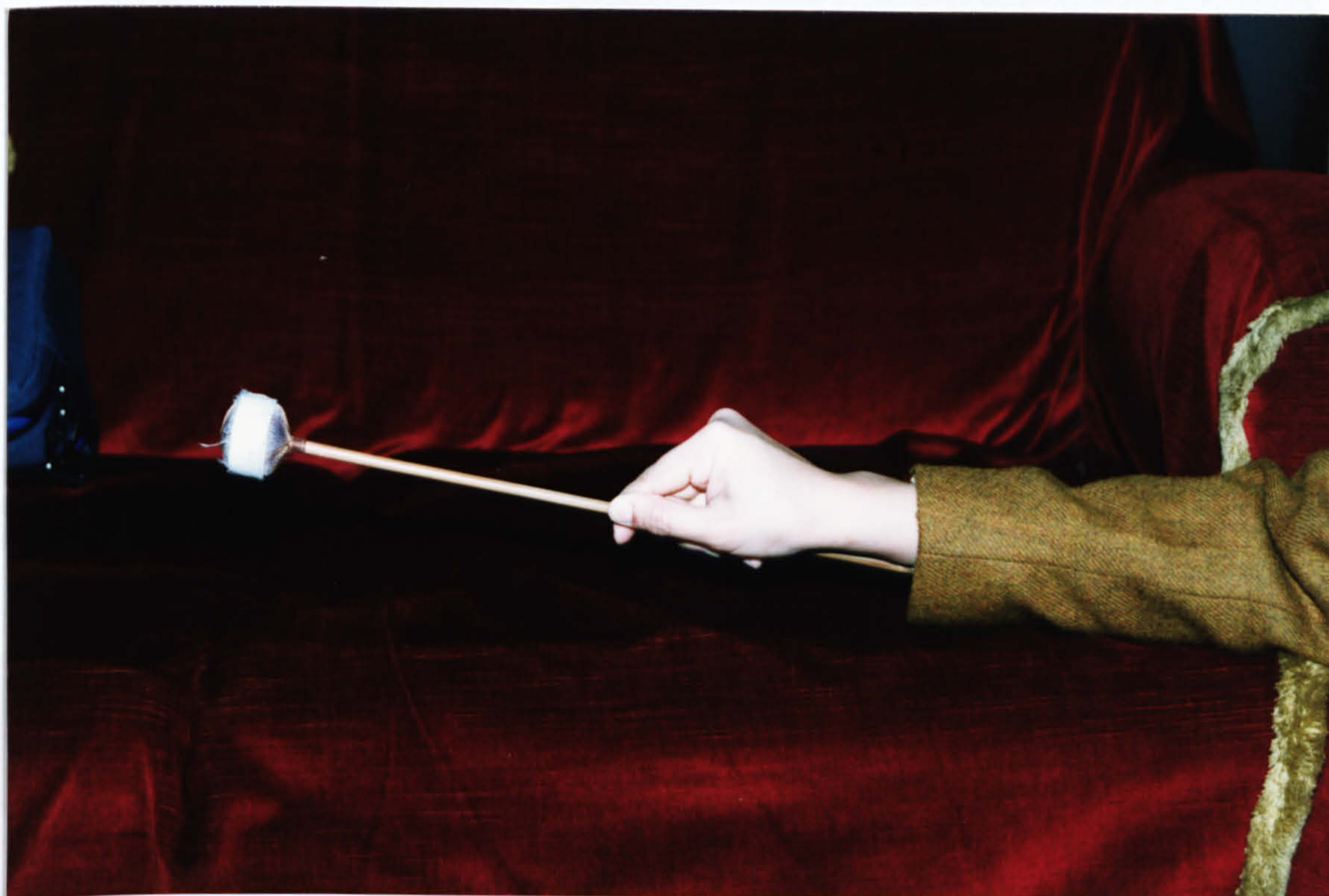
Figure 5 Paàk kài (chicken's beak)



This is almost identical to the paàk kaa grip, but the first fingertip lies a little lower, i.e. it rests against the side of the stick, rather than on top of it. Although the fingers must be stressed correctly in both grips, the wrists may be slightly relaxed, allowing a very small movement, in the paàk kài style, which further distinguishes it from the paàk kaa style. Furthermore, while the tii thág khaaeñ technique (using the forearm) is used for paàk kaa, in paàk kài the technique is modified to permit a slight movement of the wrist, and is known as tii khruñg khòq̄ khruñg khaaeñ (using the wrist and the forearm).

c) Paàk nók kaaeêw (parrot's beak)

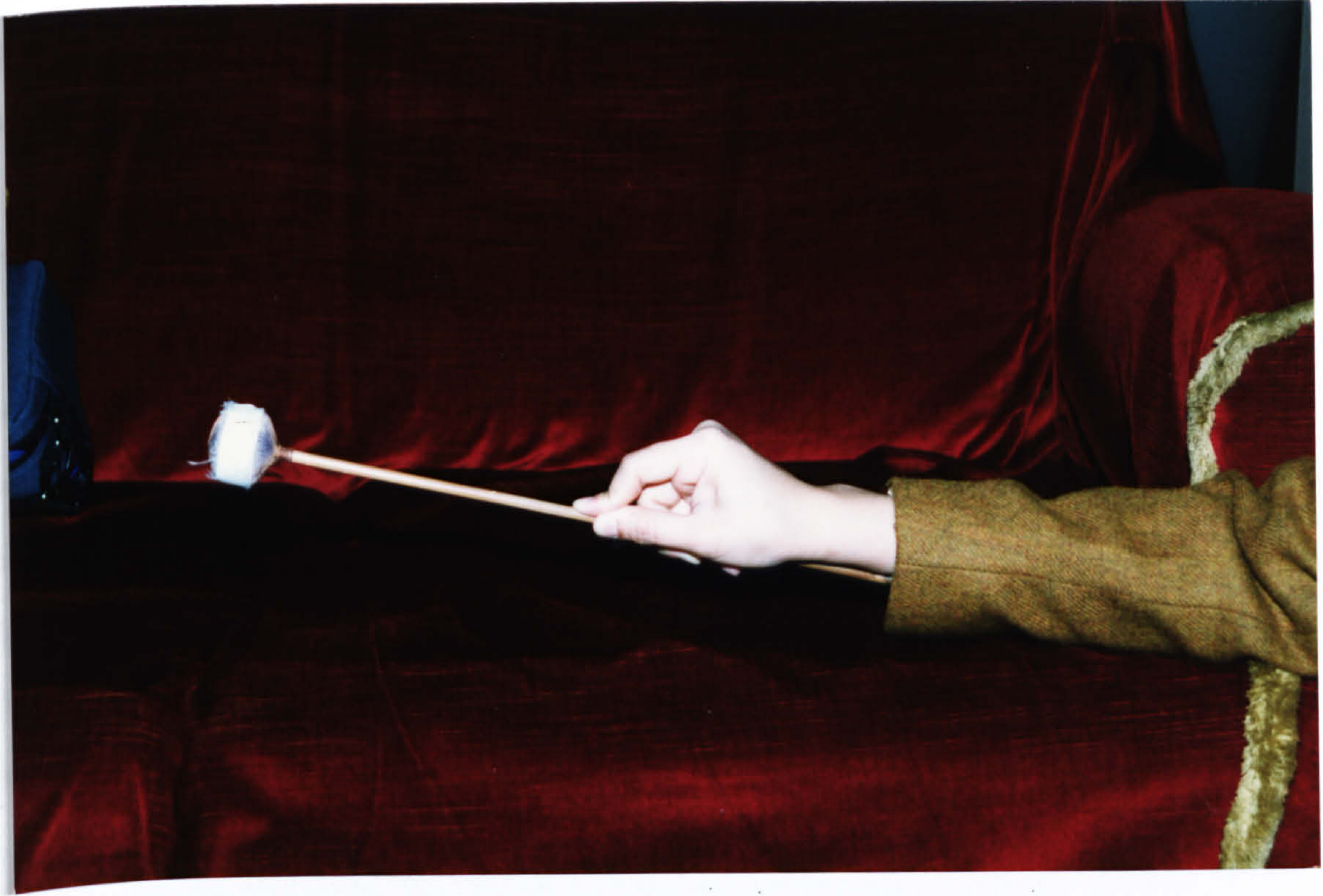
Figure 6 Paàk nók kaaeêw



Here the first fingertip moves lower than in paàk kaì, so that the thumb presses the stick against the first joint of the finger. Otherwise, the fingers are stressed the same as in the paàk kaì grip, and the forearm and wrist motion of tii khruñg khọqđ khruñg khaaeñ (described later) is retained.

d) Paàk nók huuăw khwaăn (woodpecker's beak)

Figure 7 Paàk nók huuăw khwaăn



This resembles the paàk kaa grip, in that all fingers and thumb are in the same position, but with one crucial difference: the first finger, instead of being straight, is now bent inwards at the first joint, with the result that the downward pressure is significantly increased. With this tight grip on the stick, a more relaxed version of the tii khruñg khỏỏ khruñg khaaeăn technique, permitting more swing by the wrist and forearm, is employed. Because of the wider swing of the mallet, this technique is used when a louder and sharper sound is required, even at fast tempi. It can also be used to save energy, because the movement can come almost entirely from the wrist.

iii) Methods of beating (tii)

The following is a more detailed description of techniques already mentioned in connection with ways of gripping the mallets. There are four beating techniques, classified according to parts of the body.

a) Tii thág tuuaw (beating with the whole body)

The paàk kaa grip is used, which, as discussed earlier, involves the energy of the whole arm, although the elbows remain close to the body and the forearm swings through an angle of 45 degrees. (Care must be taken to ensure that the mallets always remain level, stopping together at their highest point, and striking the keys simultaneously at their lowest.) In addition, especially in the early stages of learning, the vigorous action will shake the whole body, and the player must indeed feel that the energy is coming from the whole body. In the beginning, it is easier to practise in the middle of the three octaves. Care must always be taken to ensure that the elbows remain close to the body. (Beginners tend to allow them to bend away from the body.)

Figure 8 The incorrect position of the elbows



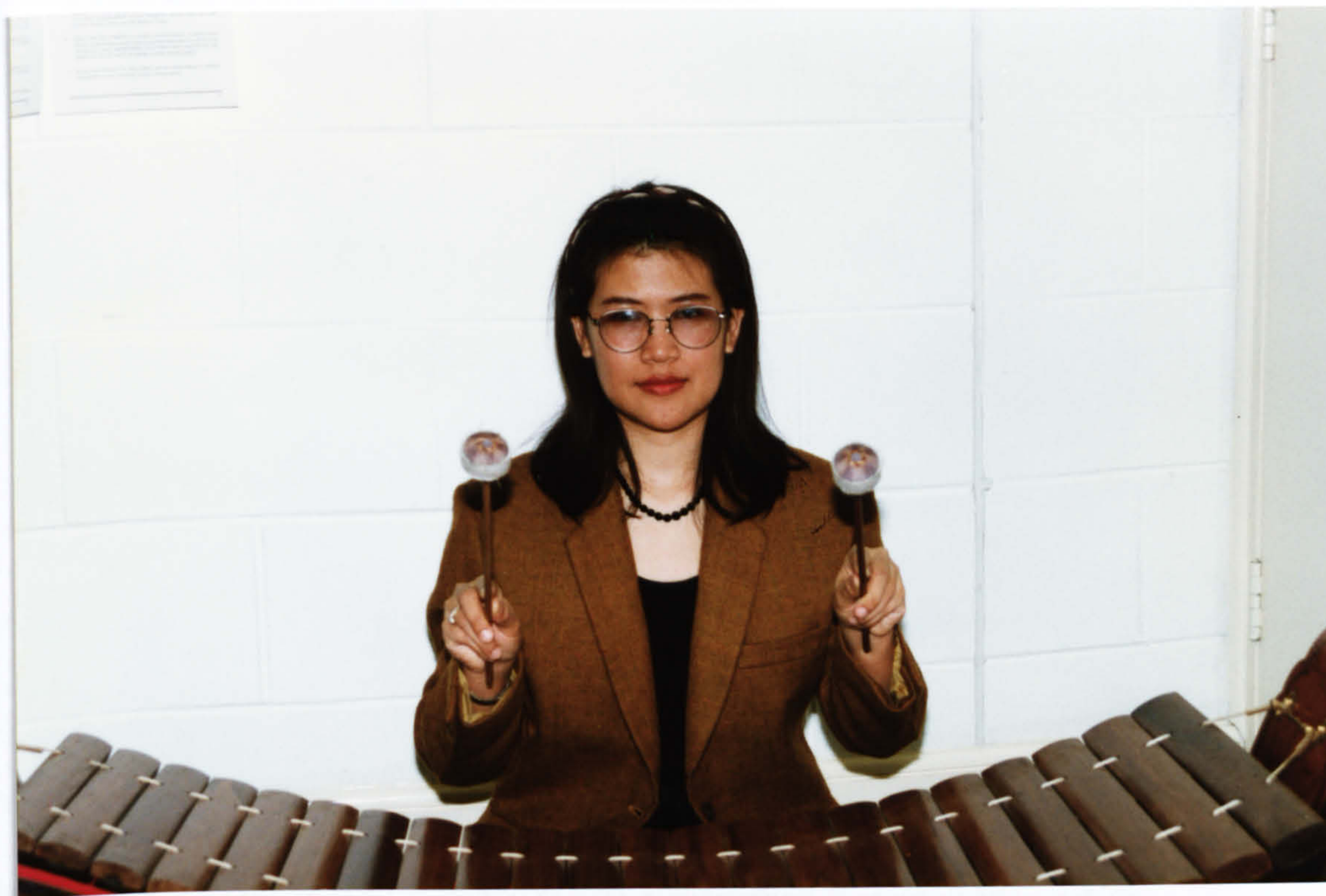
When the mallet strikes the key, the angle at the elbow should be an approximate right-angle, known in Thai as *mum chàk*. Khruu Prasit Thavorn (oral communication: 1990) has emphasised the importance of the correct angle (*tii chàk*, meaning right-angled beating) from the beginning stages. It is also a way of ensuring that both mallets strike at the same time, making a single sound ('teng'), rather than the slightly spread 'ting-neng', which would be incorrect and must be rectified before the beginner can proceed to the next stage.

Khruu Prasit Thavorn also stated that awareness (*kaan kamnòt ruú*) of how to play the *ránaât eèk* depends on the simultaneous recognition (*maaeên*) of the ears (*huũ*), eyes (*taa*) and heart (*chai*), hands (*mụu*) and their interrelationship. The reliance on the ears is obvious. The use of the eyes might seem unusual in what is traditionally an oral culture, but they are important to keep a constant check on the correct position of the arms and mallets. The reference to the heart would seem to relate more to the emotions than the intellect, as would also be expected in the West. Thai culture, however, does not separate the heart from the head in the same way, so a question like 'what are you thinking?' would be translated by 'what is in your heart?' rather than 'what is in your head?' The head is more associated with storing information and memorising than with creative thought.

b) *Tii thág khaeên* (beating with the whole arm)

When practising this technique, after mastering *tii thág tuuaw*, the wrists and fingers must be tensed and straight. The arms are used to control the direction of the mallet as in the *tii thág tuuaw* style, but only half of the energy is required, as the two names would suggest. The arms are slightly relaxed, with the result that their movement no longer has the effect of shaking the whole body. The *tii chàk* technique is still used, in order to ensure an even sound. During practice, the forearms swing quite emphatically, and this is reduced in actual performance, which will also reduce the loudness.

Figure 9 Tii thág khaeñ (beating with the whole arm)



c) Tii khruñg khooñ khruñg khaeñ (beating using half wrist and half arm)

This technique is generally used as a third step of beating practice after the previous two have been mastered, and is the preferred technique for performance, as opposed to just practice. It gives a smoother and softer sound, which is appropriate for a wide range of pieces, especially those in phleeng thaang phuñ style (discussed in chapter 3).



d) Tii khooñ (beating using only the wrists)

The use of the wrists alone requires minimum energy, compared to the first three techniques. When practising, the speed must be increased step by step, until it is as fast as possible, since the aim of this technique is performance in tempi which are too fast for

the other techniques. Even though the quality of sound in this technique is not as good as the *tii khruŋ g khòq̄ khruŋ g khaeěn*, it is useful to preserve the player's energy when performing at high speed for long periods.

Figure 10 *Tii khòq̄*



When performing in fast tempo, some *ránaât eèk* players would not be able to produce a clear sound on every key properly, though they must maintain the *luúk tòk* (focal note, discussed in chapter 3) clearly. The technique of glossing over the other keys (to save energy, the mallets are allowed to slide across them) is called *tii khiiày* (casual beating). The only advantage of *tii khiiày* is that it enables the player to continue to the end of the song, without needing to rest. A *ránaât eèk* player who could not even reach the end of the song without stopping while resorting to this inferior technique would be chastised for what is known as *tii chon taaìy*, which means 'playing while dying.' 'Chon' literally means 'poor', so its use as a prefix to a *thaang* implies that the performer is not very competent, if at all, in improvisation and cannot fit an appropriate *thaang* to the basic melody. According to Khruu Montri Tramote (1964: 7) 'chon' means the incapacity of the performer who cannot play to the audience's expectation' (my translation).

2.2 Practising ránaât eèk

After understanding the sitting position and the method of beating, the next step is how to prepare and preserve the player's energy. As a leader of the ensemble and the performer on the most difficult instrument, the ránaât eèk player must learn this, and also develop the ability to practise very hard. Practice methods vary according to the school of playing and the individual teacher, but they may all be divided into three parts:

i) Physical practice

The objective of physical practice is to prepare the most important parts of the body which are normally used when playing ránaât eèk, namely the fingers, wrists and arms. The more difficult the technique, the more repetitive practice is required for each of these parts of the body.

a) Finger practice

The first fingers are the most important, and determine the style and name of the mallet-holding technique, e.g. paàk kaa, paàk kai, paàk nók kaaeêw, etc. The thumbs support the first fingers, and the other three fingers help control the mallets, ensuring that they remain in the middle of the palms. The method of practice for the fingers is to grip the mallet firmly with the fingertips of one hand, and use the other hand to try and dislodge the mallet by shaking the arm that holds it.

b) Wrist practice

There are three kinds of wrist position involved in ránaât eèk playing, appropriate to the piece being performed:

- **Tensing**

The wrists are tensed, as though in a splint, making the hands and the forearms in a straight line. This method produces a loud and hard tone, because the body's energy is transmitted directly to the hands. It is practised by shaking one arm with the other, ensuring that the wrist remains rigid. This is essential to master the beating technique, called *tii thág khaeěn* (described above), and the wrists must be strengthened through it, before proceeding to the next stage;

- **Releasing**

The objective of this is to make the sound less aggressive than that produced by tensed wrists. The wrists are allowed to move a little up and down, which releases some of the body's energy before it reaches the fingers. This not only gives a smoother sound but also reduces the player's stress. It is practised in a similar way to the tensed wrist technique, but a small movement of the wrist is sought, with an attendant reduction of stress. This is essential to master the beating technique, called *khruñg khọqđ khruñg khaeěn* (described above);

- **Relaxing**

The aim of this technique is to relax the wrists, in order to be able to perform in a fast tempo. It must be practised with the wrists free to rotate, while still maintaining control of the fingers and their grip of the mallet. Although this would appear to be the easiest and most natural of the three wrist positions, in fact it is quite hard to learn how to relax the wrists after so much effort has been expended on the other techniques, especially that which involves keeping the wrists completely tense. The relaxed position does not

produce as good a sound quality as the others, but it is needed when the ránaât eèk player is running out of energy, and is the appropriate wrist position for the tii khiiày beating technique (described above)

c) Arm practice

The arms are significant for the way they can regulate the amount of energy passing through the wrists to the fingers. The degree of tension depends on the circumstances of the particular performance situation. The stress between the two arms must be equal, so care must be taken to ensure that they are balanced while practising, otherwise asynchronous beating, described by the sound ting neng, would occur, instead of the sound teng, which is sought in the octave playing style (see above, page 24). Four of the commonest ways to build up the strength of the arms are discussed below. They were used in the past, but less so today, because they are considered too demanding of the student's time and patience:

- Inserting lead inside the tops of the mallets.

An equal amount of lead is inserted inside the tops of both mallet before they are wrapped in cloth. The aim of this technique is to make the arms get used to carrying the heavy weight so that when performing with the normal mallet, the ránaât eèk player can play more easily and without stress.

- Wearing iron bracelets.

Special iron bracelets are put on the wrists, which also strengthens the arms, and makes their movement easier and faster when the bracelets are removed. This method could be painful for the beginner in the first week but the pain will abate when the muscles become accustomed. It is very important to note that the weight of each bracelet must be

the same, otherwise the familiarity with unbalanced weights would cause some defects in performance, such as a correspondingly unbalanced sound.

- Covering the keys with a blanket.

The blanket is used for covering the keys of the ránaât eèk entirely, in order to make the practice more arduous. This also assists technique in two ways: when practising by beating on the blanket without looking at the keys for some time, the ránaât eèk player learns to judge the distance between the arms in each octave; the player can naturally increase the speed of playing when performing on the normal keys because the surface is smoother than when covered with the blanket. Khruu Prasit Thavorn makes an analogy between this method of practice and a running exercise performed on the beach in Thailand: 'Playing on the blanket is similar to running on the sand: more energy must be put in to overcome the resistance, so afterwards it is easier to run fast on normal surfaces' (personal communication, 1990).

- Peeling a coconut shell

Some music schools require the students to practise by beating a coconut shell with the ránaât eèk mallets until it is broken and the fruit inside revealed. This technique builds up the arm muscles, and also strengthens the fingers. The technique of tii ruua (tremolo, described below) is used for this style of beating practice.

Any single method discussed above requires a minimum period of an hour a day of constant practice. The teacher recommends which method or methods (it could be one or more) is/are most appropriate for this daily practice.

ii) Memorisation

Because Thai music is an oral tradition, it relies principally on the performer's ability to memorise huge amounts of music. For this reason memorisation is regarded as an integral part of learning and practising.

Phra Chen Duriyanga (1948:2) wrote about the role of memory in the Thai musical learning process:

All Siamese musicians received their training in playing and singing orally from their teachers, through constant playing and singing in their presence. They had nothing else to rely upon except their own memory which they perhaps possessed in a very remarkable degree, and if they happened to forget any passage, they could fall back on their teachers. It was only through much laborious grinding that they gained their technical experience and practical knowledge in the arts of playing and singing.

Generally, the way of studying Thai music is by rote. The student will be taught each lesson step by step by the teacher, without notation. The most important thing for the student to consider is the way of imitating and memorizing the sentences of the *thaang ránaât eèk* before proceeding towards improvisation, which requires a more advanced technique. Moreover, the thought processes involved in improvisation depend on the assimilation, allowing an intuitive grasp of the *ránaât eèk*'s repertoire.

The process of memorizing the *thaang ránaât eèk* comprises imitation of the teacher, assiduous repetition, and the ability to recognise similarities and differences in the learnt material. In the early stages, the student is given a small phrase, of approximately half a sentence, by the teacher and required to play it back. The process continues with the second half of the sentence, and then both halves are connected. Repetition, to the teacher's satisfaction, ensures that the whole sentence is memorised before proceeding. The same thing is then applied to the next sentence. Once a sentence has been learnt, the next sentence is similarly learnt. At this point, the student must think about the direction of each sentence, how they are similar, i.e. to what extent repetition is used, and how they may be differentiated. This can be done in a variety of ways, and the student can use any aide-memoire, for example visualisation, as discussed below.

Silkstone recounts his observation of the learning process according to the method of memorisation:

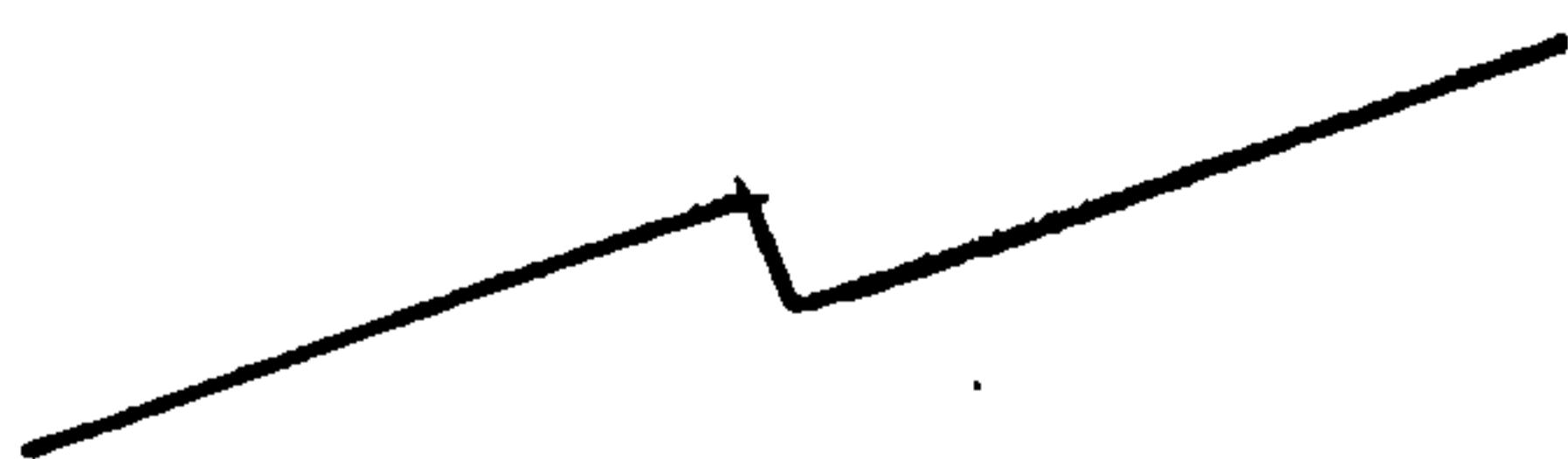
The teacher plays a phrase of a quarter of a Metrical Cycle and then pauses. He (or she) then plays it again while the student joins in. He then continues into the next phrase while the student listens. At the end of the second phrase the teacher pauses again, he goes back to the beginning, and the student joins in while he plays both phrases. The student stops at the end of the second phrase and listens as the teacher goes on into the third phrase and pauses. Teacher and student then start from the beginning, and continue in this manner until the student can play the whole movement through in unison with the teacher. If at any point the student fails to remember a new phrase, the teacher either repeats it, or repeats just half of it, and then adds the second half when the student has absorbed that. Sometimes, if the student's playing is not sufficiently confident, teacher and student repeat a segment of the piece over and over again without adding any new phrases. Sometimes, later in a lesson, the teacher will return, not to the beginning of the movement, but to somewhere in the middle (starting at the beginning of a Metrical Cycle) so that the new passages are repeated often without going over what has already been reliably memorised (1993: 36-37).

The steps of memorizing may be shown by the following examples (Ex.60):

Ex.1 Thaang ránaât eèk first bar (repeat)



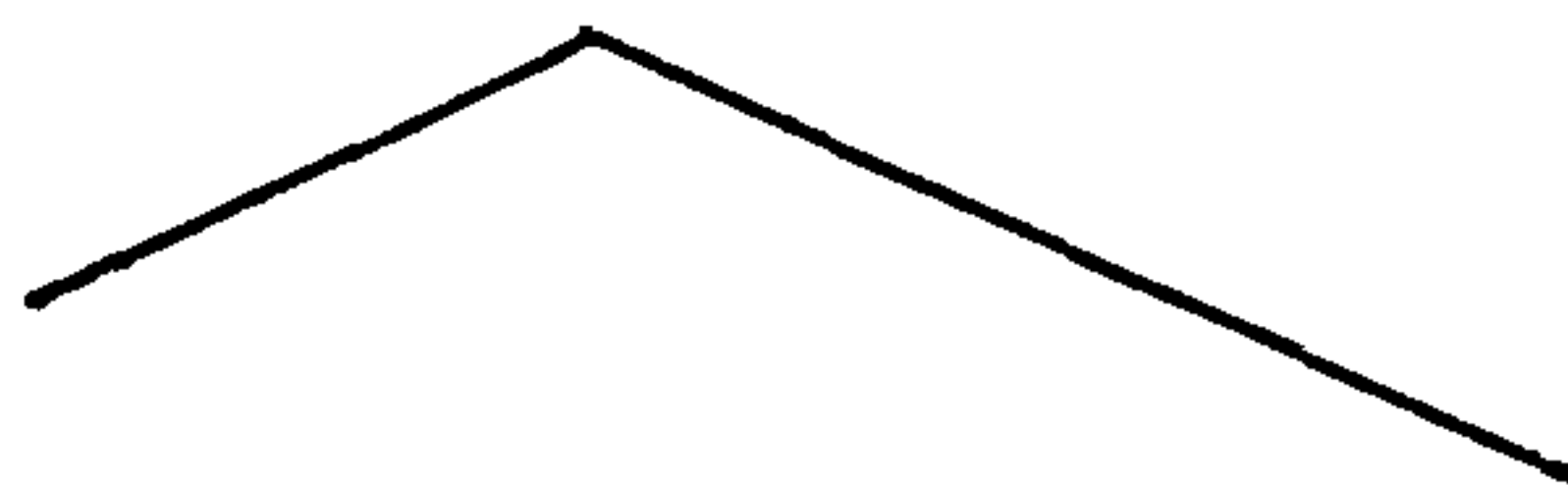
This melodic line is often visualised thus:



Ex. 2 Thaang ránaât eèk second bar (repeat)



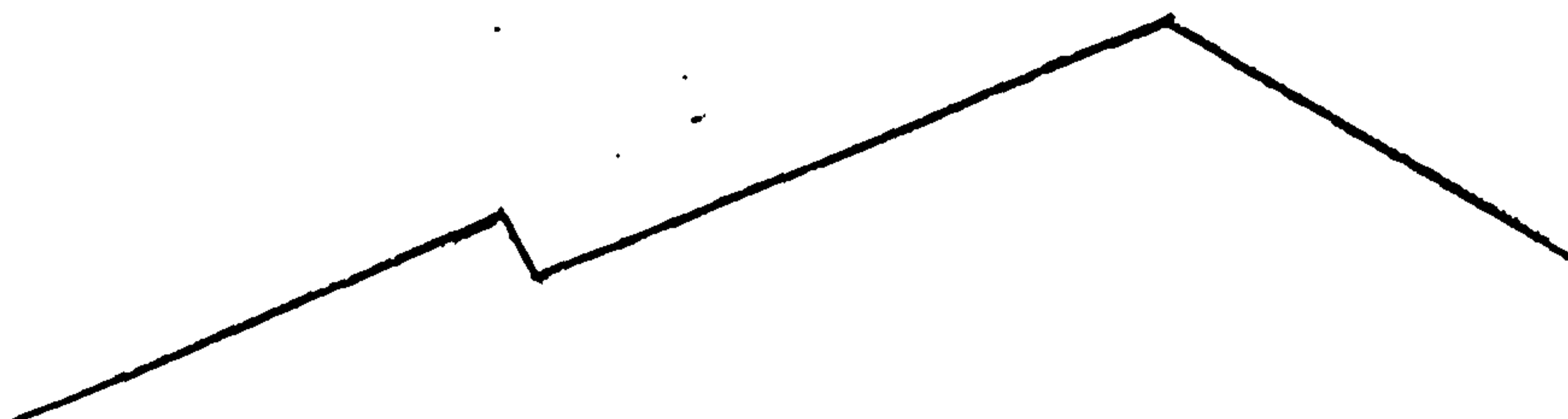
This melodic line is often visualised thus:



Ex. 3 One sentence of thaang ránaât eèk (repeat)



This combination of Ex.1 and Ex.2 is often visualised thus:



iii) Improvisation

Improvisation - *kaan praaee tamnoong* in Thai music - refers to the transformation of the basic melody according to the way (*thaang*) of each instrument (discussed in chapter 3). Improvisation in Thai music need to be learnt and practised and is totally involved with the process of memorisation. This clearly conflicts with certain Western understandings of the term: for example, Michael Kennedy (1994: 428) writes that

Improvisation (or extemporization) is performed according to the inventive whim of the moment, i.e. without a written or printed score, and not from memory.

Robina Beckles Willson (1976:189-90) has also stated about improvisation in jazz that

As the jazzman improvised freely on the agreed harmonic basis of a tune, he not only produced cross rhythms with the other players, but also dissonant clashes.

Kennedy's definition of improvisation, which rules out memorisation, does not adequately define the meaning in Thai music in which the memory plays an essential part in the process. Although there is some kind of harmonic basis in Thai music (enshrined in the concept of *luuk tok*, discussed in chapter 3) Willson's mention of dissonant clashes is also inapplicable to Thai improvisation.

Mantle Hood (1975:26) proposed a different definition of improvisation which allows for memorisation, both as a mental process and a kinetic (muscular) one:

Improvisation cannot proceed without reference to memory both abstract and kinetic (or muscular). It may or may not refer to sketches or manuscripts. From improvisation to improvisation the process of revision, polishing, and cultivation may take place without writing.

The difference between Thai and western improvisation has been discussed by Ketukaenchan (1986:133) as follows:

But in Thai music, 'improvisation' is far less extensive and free than in some other types of music in which improvisation is generally recognized as having a major role to play. The Thai musician has to observe very strict rules, thus his 'freedom' is limited. At the same time this presents a special challenge to his imagination and skill.

Before any attempt is made at improvisation, the student must first memorise many patterns. Next, the student will be taught the method of choosing the appropriate way to arrange the thaang patterns to fit each sentence of the song. The improvisation on ránaât eèk can be learnt step by step as discussed below.

a) Imitation

First of all, the student learns how to fit various improvising patterns of thaang ránaât eèk into each sentence of the basic melody by observing and then imitating the teacher. Later on, the student must try to fit correctly each pattern to a sentence on his/her own, so, through increasing experience, a greater variety of patterns evolves.

b) Arrangement

After understanding and recognizing all the patterns studied, the student tries to apply each pattern to fit different sentences of the basic melody, or find different patterns for the same sentence of the basic melody.

c) Spontaneous decisions

Two main kinds may be distinguished:

- applying thaang ranaât eèk which have already been learnt to the basic melody;
- creating new patterns (during performance). This skill can be acquired through the methods of practice outlined below.

- Tii sàp (following the basic melody)

The essence of learning improvisation is to proceed methodically from extremely basic beginnings. Firstly, the teacher gives a technique of tii sàp: subdividing the regular notes of the main melody. The aim of this technique is to make the student get used to the way of performing the fast regular notes which characterise the ránaât eèk beating style, and to make both hands more stable before practising the real thaang ránaât eèk which can involve leaps. So, the simplest possible first step will be merely to beat each note of the main melody twice.

Ex. 4 Basic melody



Ex. 5 Tii sàp on the thaang ránaât eèk to fit Ex.4



- Extensions to the tii sàp technique

- *Improvising a sentence*

After understanding the way of performing the regular note-patterns of the thaang kèp, the student will then start improvising the sentences which involve the technique of adding notes.

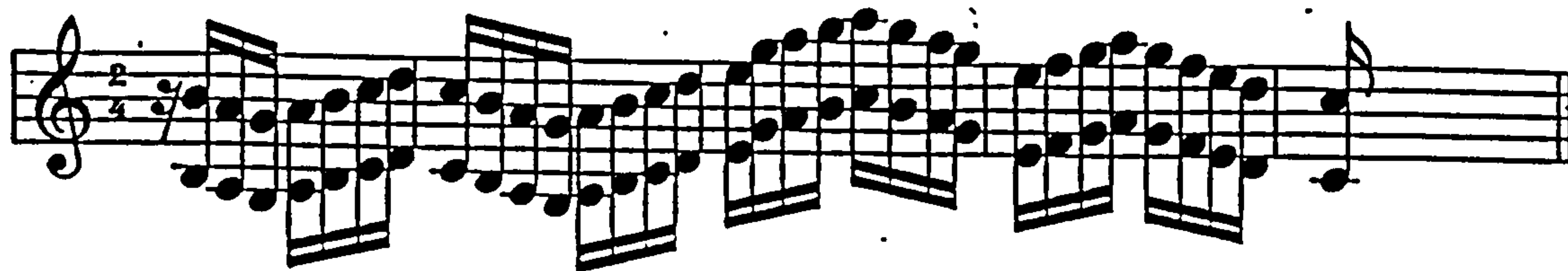
The technique of adding a few notes into the tii sàp technique as described earlier can be the starting point for the beginner to understand clearly the way of improvisation. This is because after receiving the exercises of adding some notes, the student will become automatically used to the way of adding notes to each sentence, and then understanding of the first level of improvisation will be gradually developed and improved.

Normally, the sentence of the basic melody is always repeated several times in each piece, hence, the more the student practises, the more variations of thaang ránaât eèk patterns may be considered. The lessons of one piece, in which the student develops earlier exercises and imitates an example of adding notes to the tii sàp technique, can be applied to another piece which uses a similar sentence.

- *Improvising a poetic sentence*

The patterns of improvisation constantly apply to the poetic style such as kloøn tai luuât, kloøn yooñ tàkhèp, etc. (which will be discussed in chapter 3). The student must be very clear about the ways in which the different poetic sentences converge and diverge, as, for example, in Exx.8-10 below:

Ex.8 Klọn tài luuât



This shows the shape of the klọn tài luuât which is characterised by conjunct motion, both in ascent and descent.

Ex.9 Klọn yọọn tàkhèp



Ex.10 Klọn doocen tàkhèp



Exx.9 and 10 share the same overall undulating characteristic, but their beginnings are different. Moreover, as explained below in chapter 3, each klọn, has a name which describes its motion, and this assists the student to memorise its musical features.

2.3) Difficulties of practising improvisation

i) Restrictions of range

The patterns learnt for one piece can become problematic in another piece if the overall pitch is different, because the transposition can take the pattern outside the range of the instrument.

The same basic melody at different pitches, showing the adjustments necessary to keep within the range of the ránaât eèk

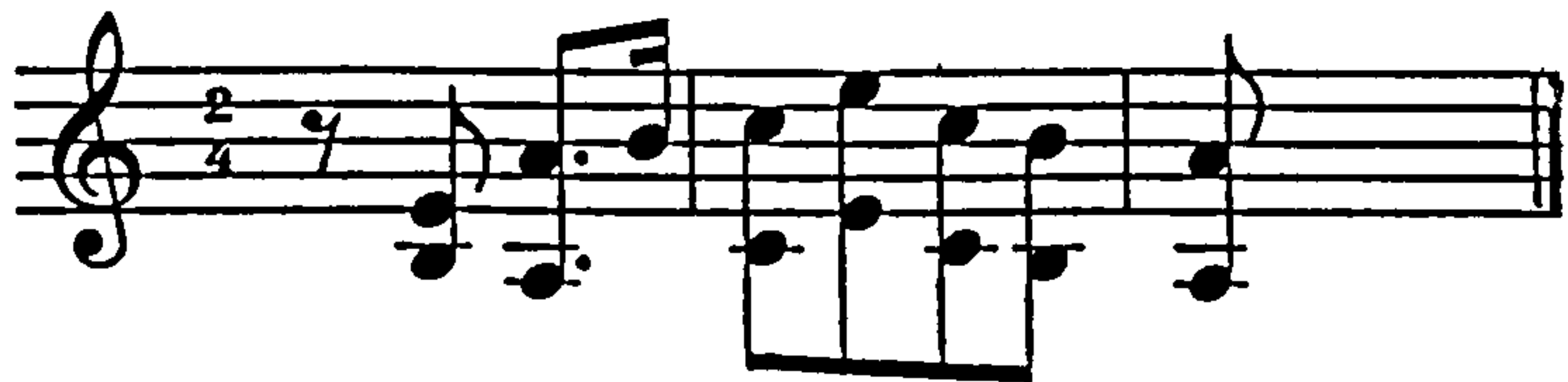
Ex.11 Basic melody



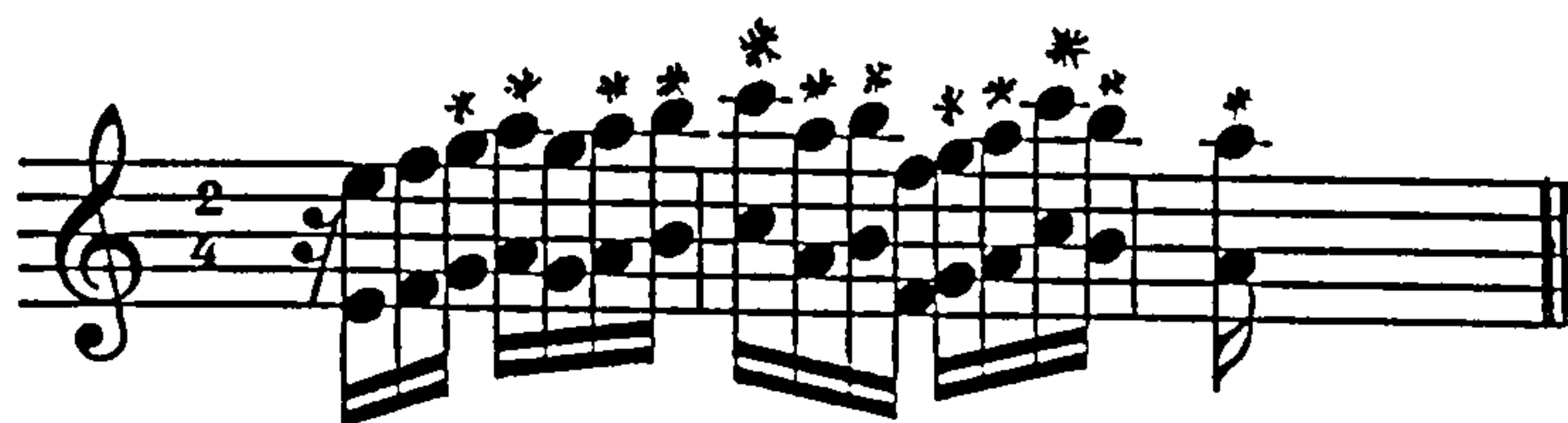
Ex.12 Thaang ránaât eèk to fit this could be



Ex.13 Basic melody, transposed up



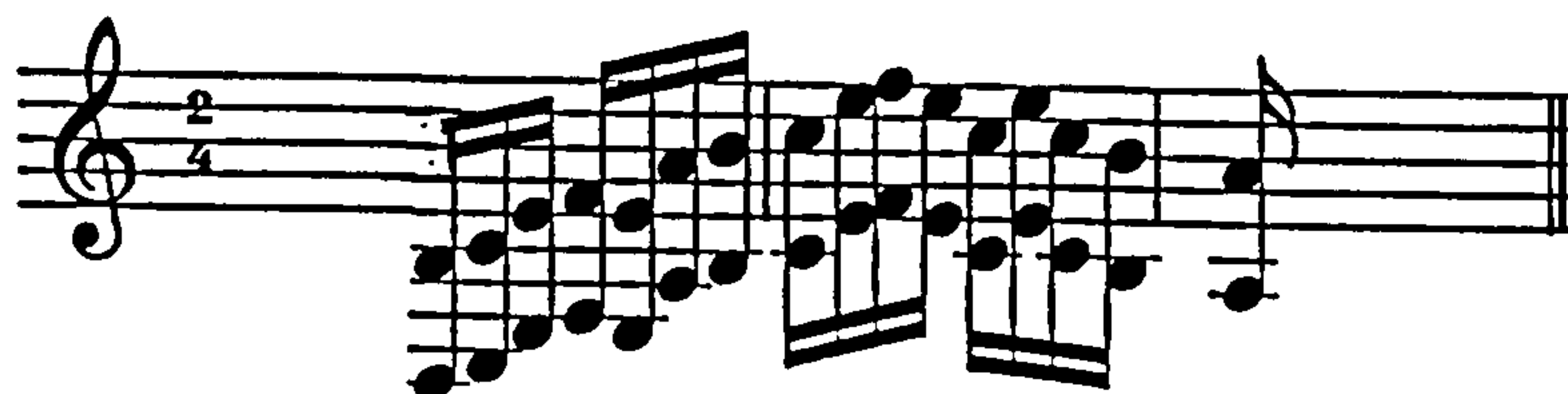
Ex.14



The transposed version of the *thaang ránaât eèk* in Ex.14 is unavailable because the notes indicated by * are not on the instrument.

A possible variant to take account of this problem would be

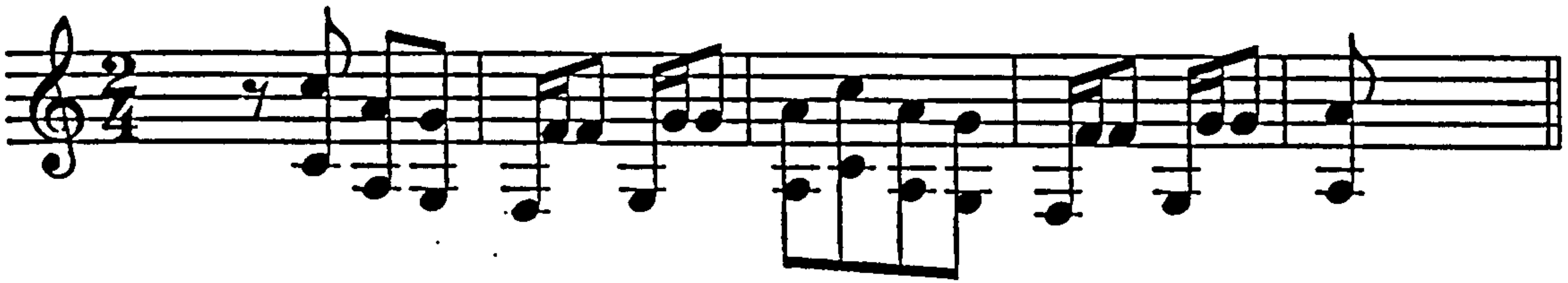
Ex.15



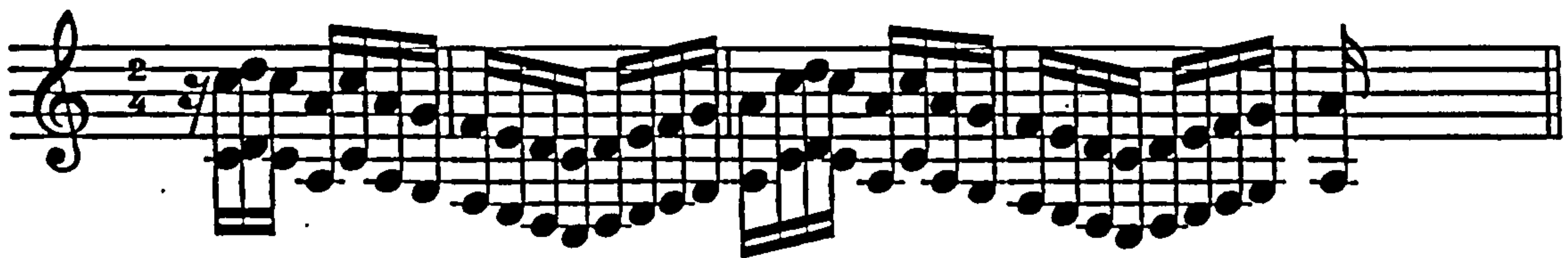
ii) Repetition

As already explained, the basic melody consists of various melodic patterns or sentences which sometimes appear many times in the same piece. Occasionally, a pattern can be repeated immediately, in other words the basic melody may be played with the same phrase or sentence twice or more without any change; however, the ránaât èek must not repeat the same thaang to fit the basic melody, but instead find variations. If two repeated sentences of thaang ránaât èek are not far apart, the repetition would create a certain tedium, which should be avoided. The following examples show how different possibilities of thaang ranat ek may be improvised to fit identical basic melodies.

Ex.16 The same sentence repeated



Ex.17 Possibility 1



Ex.18 Possibility 2



These two possibilities can therefore be used to avoid the problem of repetition. It is important to note that the placing of each sentence depends on the characteristics and poetic styles (kloṇ) of adjacent sentences. (This important topic will be discussed in chapter 3.)

2.4 Advanced techniques

The discussion above of physical practice, memorisation and improvisation is directed at beginners. It remains to survey some of the options available to the advanced performer. After mastering the initial stages of beating, which are based on the parallel octave tii khuû paaèè style, the player moves on to more advanced techniques, which are divided into two main groups: those techniques which are based on the tii khuû paaèè style (and which extend it), and those which are not.

i) Techniques based on the tii khuû paaèè style

a) Sàbàt

Sàbàt (literally shaking, fluttering) means the embellishment of one note by the insertion of notes (usually no more than five) within the same time. There are five variants of the sàbàt technique:

- Sàbàt luûk diiaw

This is sàbàt on one note, in other words the main note in the tii khuû paaeèt style is embellished by the same note repeated very rapidly a given number of times, as shown in the following examples. The function is to make the mùsic more exciting, and it is frequently used in solo items and certain special pieces. In the examples one hand is shown, and it is understood that both hands play the same material, an octave apart. The first example (Ex.19) is a basic pattern of unadorned notes, and subsequent examples (Exx.20 to 35) show various sàbàt techniques applied to it.

Ex.19 Khuû paaeèt unembellished



Ex.20 Sàbàt luûk diiaw (two short notes)



Ex.21 Sàbàt luûk diiaw (three short notes)



Ex.22 Sàbàt luûk diiaw (four short notes)



Ex.23 Sàbàt luûk diiaw (five short notes)



- Sàbàt sọn̄g luûk

This is sàbàt on two notes, in other words the main note in the tii khuû paaèt style is embellished by a second note, usually adjacent, repeated very rapidly a given number of times, as shown in the following examples. Of course, the main note can be approached either from above or below.

Ex.28 Sàbàt sọŋ g luúk (three short notes below)



Ex.29 Sàbàt sọŋ g luúk (four short notes below)



- Sàbàt saám luúk

This is sàbàt on three notes, in other words the main note in the tii khuû paaèt style is embellished by two other notes, usually adjacent, repeated very rapidly a given number of times, as shown in the following examples. As in sàbàt sọŋ g luúk the main note can be approached either from above or below.

Ex.30 Sàbàt saám luúk (three notes descending)



Ex.31 Sàbàt saəm luûk (three notes ascending)



These are the commonest forms. It is possible, though very rare, to leap from the short notes (in other words the second note) to the main note, and the gap can vary from small to large.

- Sàbàt sii luûk

This is sàbàt on four notes, in other words the main note in the tii khuû paaèet style is embellished by three other notes, following the same principles as sàbàt saəm luûk

Ex.32 Sàbàt sii luûk (four notes descending)



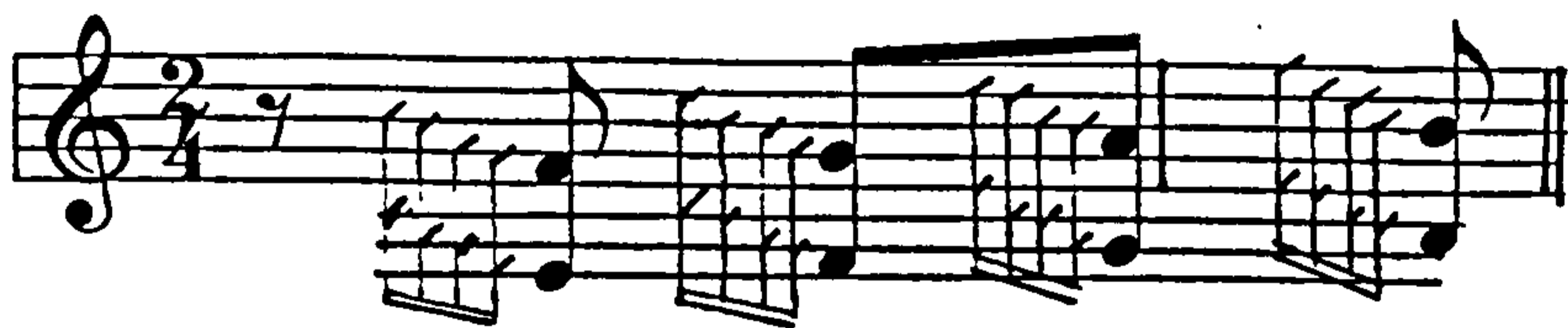
Ex.33 Sàbàt sî luûk (four notes ascending)



- Sàbàt haâ luûk

This is sàbàt on five notes, in other words the main note in the tii khuû paaèt style is embellished by four other notes, following the same principles as sàbàt sî luûk.

Ex.34 Sàbàt haâ luûk (five notes descending)



Ex.35 Sàbàt haâ luûk (five notes ascending)



b) Tii krøø

- Tii krøø khuû paaeèt (the technique of tremolo in octaves)

Tii krøø is one of two techniques of tremolo (the other being tii ruua), and khuû paaeèt specifies the interval of one octave (other intervals may be used). Its main function is to prolong notes, creating the illusion of sustained notes. Its use is governed by conventions, determined by the composer or director of the ensemble, and the student must learn these.

It is very important to note that, when practising tii krøø technique, the left hand must always start what is a rapid alternation of the hands. (Tii krøø is never performed by both hands striking simultaneously.) The correct sound, starting with the left hand, is called ting neng. The reversal of the hands (commencing with the right) gives the sound described as neng ting, which is regarded as incorrect by the great masters, although some players mistakenly perform it. The notation below (and elsewhere in this thesis) follows the usual Thai method of showing the correct way of performing tii krøø.

Ex.36 Tii krøø khuû paaeèt



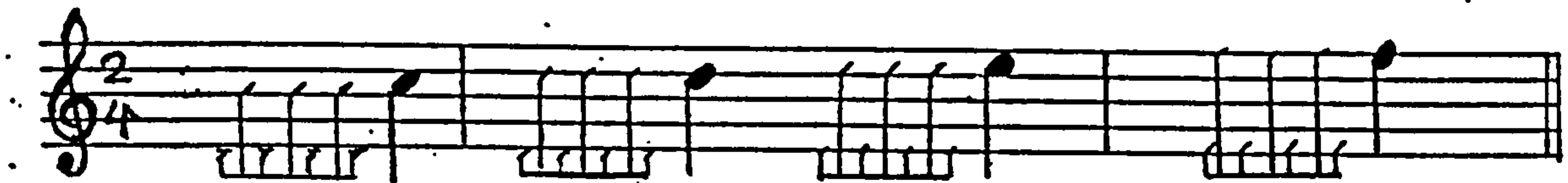
The technique of tii krøø may be divided into two general styles.

- Tii krøø yaàp (rough tremolo) in which the note is preceded by a group of four to seven short notes

Ex.37 Tii khuû paaèet without tii krøø



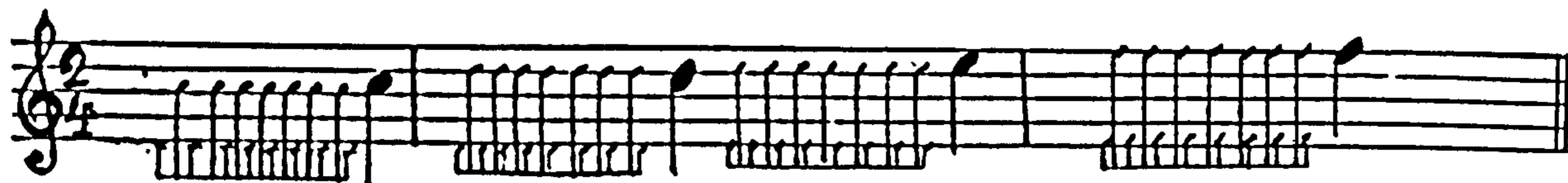
Ex.38 Tii krøø yaàp to fit the khuû paaèet in Ex.37



- Tii krøø láqiiàt

The note is preceded by a group of more than seven short notes. In practice the number (including the main note) is a multiple of eight. The following example, therefore, represents the simplest solution:

Ex.39 Tii kroq láqiàt to fit the khuû paaèt in Ex.37



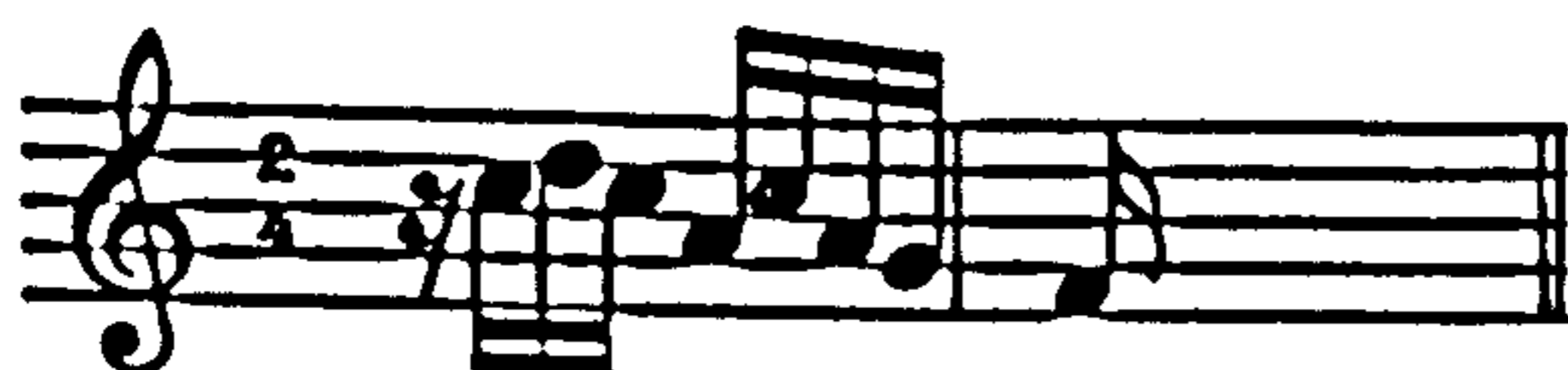
c) Tii khayiî (embellishing the thaang)

In the same way as improvising thaang ránaât eèk the improvised melodies are used as the basic melodies for the tii khayiî method. Four or eight notes are improvised to embellish every note in each sentence for example:

Ex.40 Basic melody



Ex.41 Normal improvised sentence of thaang ránaât eèk (without tii khayiî)



Ex.42 Tii khayiî (four notes)



The objective of **tii khayiî** is to add spice to the normal **thaang ránaât eèk**, thereby pleasantly shocking the audience, and to change the emotion of the sentence from smooth to unexpected, even aggressive. Generally, the **sàbàt** technique is used in the percussion ensemble called **wong pìi phaât mǎf khaěng**, which performs with hard mallets.

ii) Techniques of performing not based on the tii khuû paaeèt (octaves) style.

a) Tii ruua (tremolo style)

The techniques of **tii ruua** require the same basic practice as **tii krøø** because of the similarity of performing even though it is not performed in octaves. There are various kinds of **tii ruua** which depend on the piece and aims of the composer. In ordinary pieces (performed by ensembles rather than as solos) the **tii ruua** technique is used for embellishing some special sentences. Occasionally, the conductor who acts as coach of the ensemble, will suggest embellishing some sentences by using the different styles of **tii ruua** to make the piece more colourful.

Ex.43 Basic melody



Ex.44 Ruua lu0k diiaw to fit Ex.43

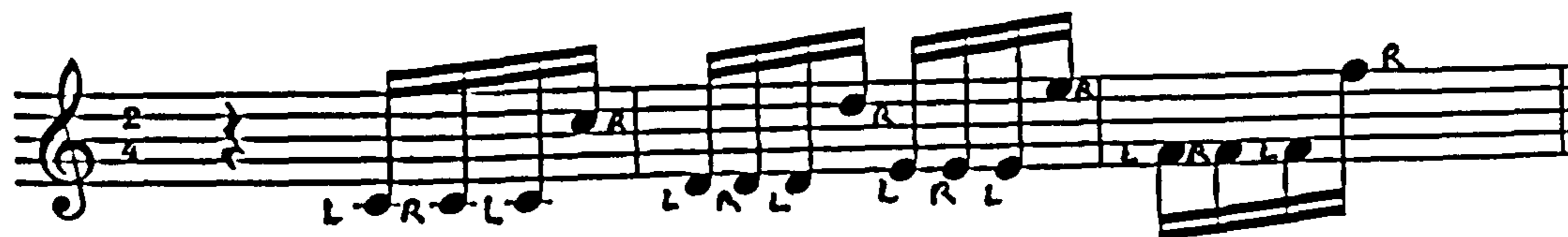


b) Tii ruua khaap lu0k khaap dook

Ex.45 Basic melody



Ex.46 Ruua khaap lu0k khaap dook (a mixture of unison and broken octaves) to fit the basic melody in Ex.45



According to Tramote (1964:6) *khaâp luûk khaâp dọk* refers to a method of performing in solo ránaât eèk pieces and consists of an alternation of *kèp* and *ruua*. The aim is to show the difficulty of the soloist's advanced technique.

CHAPTER THREE

Thaang rànaât eèk

3.1 Definition of 'thaang'

'Thang' literally means 'a way' or 'a path'. Thang, in Thai musical terminology, can be said to have several meanings, depending on the word that follows it (Ketukaenchan 1989:7). For example, thaang can indicate a characteristic embellishment of melody as described by Silkstone:

Thaan kroo - slow, 'sustained - melody' realisation of Fixed - Melody phleeng in an ensemble.

Thaan wǎan - slow, 'sweet - melody' realisation of a Foundation - Melody phleeng in a solo.

Thaan kèb - medium to fast tempo, 'full - melody' realisation of a Foundation - Melody phleeng in an ensemble or solo (i.e. a continuous stream notes) (Silkstone 1993:22)

Khruu Montri Tramote (1964: 17) offers three definitions of Thaang:

The word thaang has various meanings which can be separated into three kinds:

- 1)Thaan can refer to the characteristic way of realising a melody on each instrument [i.e. Instrumental style], such as the styles (thaang) of the ranâad eeg [high xylophone], the ranâad thúm [low xylophone], and the soo [the various bowed string-instruments]. No two instruments realise a melody in the same manner; each has its own distinctive way.
- 2)Thaan can refer to specially invented ways of realising the melody of a phleeng - such as those by Khruu A or Khruu B, or for a solo or ensemble - which will each be different even if played on the same instrument.
- 3)Thaan can refer to the pitch-level at which a phleeng is being played (key). There are established and generally accepted names for each pitch-level. (tr. Silkstone 1993:20)

Because the rànaât eèk has a greater range than the other percussion instruments, there are more possibilities of patterns in playing and improvisation. The experienced player must understand the following constraints in improvisation.

3.2 Nụqá phleeng (basic melody)

'Nụqá ' means 'meat' or indirectly means an essential part or a core of something.

Some Thai people make an analogy between nụqá as the meat of the fruit and speech which contains more nụqá than nắm (water): it makes better sense and is more attractive to the ear than one which contains more nắm. Phleeng means a composition. 'nụqá phleeng' means the core of a composition, referring to the basic melody.

Nụqá phleeng, discussed in this chapter, refers to the basic melody which is not transformed as a thaang of a particular instrument. In practice, the basic melody is a concept which shapes the piece, and is not performed literally on any instrument. The thaang khỏ́ng wong yaì comes closest and is therefore sometimes treated as virtually synonymous with the basic melody. (In this rather paradoxical situation, for Westerners at least, wherein the real melody of a piece is not actually heard but rather felt, a useful comparison may be made with the balungan, often considered the basic melody, of Javanese gamelan music which is played by the saron group of instruments yet with certain modifications, so it is not quite the same as the unplayed true melody which guides the musicians.)

The knowledge of the nụqá phleeng as played by the khỏ́ng wong yaì is essential to the other performers before they can even start to improvise.

The melody of the nụqá phleeng usually consists of four quarter phrases (wák lék) or two half phrases (wák), making one musical 'sentence' (pràyoòk). The concept of the sentence is crucial to this thesis, and forms a major part of the analyses in chapters 4 and 5.

Thaang in this thesis follows the simplest definition, referring to the way of performing on a particular instrument, and its characteristic realisation / embellishment of the basic melody.

Ex.1

The musical notation for Ex.1 is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of several phrases. Above the staff, brackets indicate the following structure: a long bracket labeled 'Prayoök' spans the entire piece; a bracket labeled 'W' spans the first two phrases; another bracket labeled 'W' spans the last two phrases; and four individual brackets labeled 'WL' are placed under each of the four phrases.

WL = wák lék (small phrase)

W = wák (full phrase)

The prayoök is usually constructed in wák taäm - wák toḡḡ (question-answer) form. It is important that an appropriate answering phrase is given to each questioning one, for example:

Ex.2

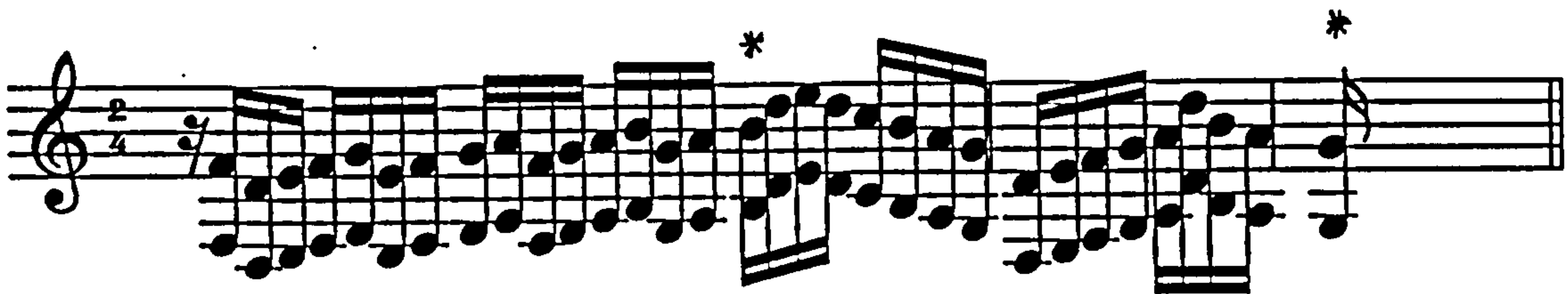
The musical notation for Ex.2 is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of a sequence of notes and rests, with some notes beamed together. The notation is similar in style to Ex.1, showing a melodic line with a key signature of one flat and a time signature of 2/4.

It is important to note that the wák taãm - wák toqòp (question-answer) analogy is only to explain the relative position of the wák (ie. first and second) rather than any intrinsic questioning or answering characteristic. Therefore, the two wák of this example could be reversed and still referred to as question and answer.

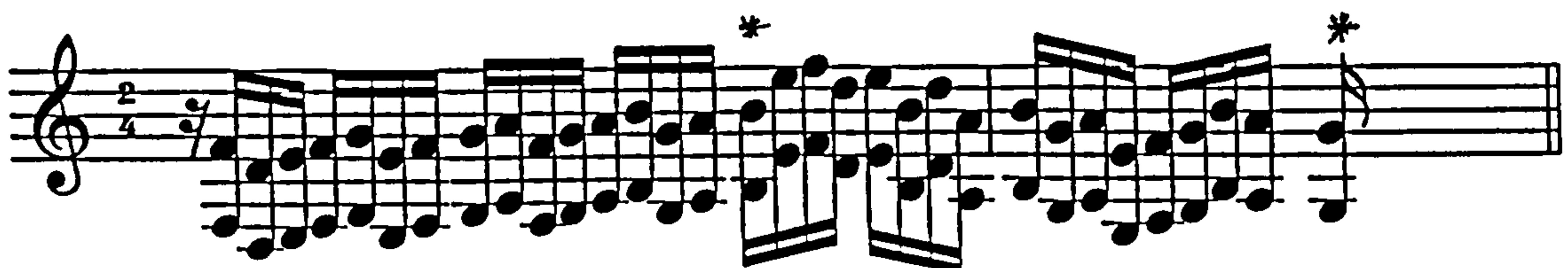
3.3) Thaang ránaât eèk

The way of playing ránaât eèk is to improvise on the basic melody to create its own thaang. Typically, it performed in a regular pattern in octaves, known as kèp, which fills the gaps in the basic melody. This predominant performance technique is represented by semiquaver figurations in 2/4. A possible thaang ránaât eèk to fit Ex.2 could be:

Ex.3



Ex.4



The comparison between *nụá phleeng* and *thaang ránaât eèk* in Exx.3-4 shows important points of convergence (shown by *). These focal points of the melody are called *luúk tòk* (cadential note). They help to keep all the performers together from one structural point to the next, thereby maintaining the clear melodic shape directed by the basic melody. Each *luúk tòk* must therefore be prepared in the melodic line of the *ránaât eèk*. This can present problems of anticipation, since the player must always be aware of the melody ahead and find a suitable line to reach the next *luúk tòk*.

i) The direction of *thaang ránaât eèk* and *nụá phleeng*

Some ways of improvising on a sentence of *nụá phleeng*, observing the *luúk tòk* (final note here) are shown in the following examples:

Ex.5 *Nụá phleeng*



Ex.6a Thaang ránaât eèk 1



Ex.6b Thaang ránaât eèk 2



From the examples above, Ex.6a shows the appropriate harmonization between thaang ránaât eèk and nuá phleeng because both melodies proceed directly from the first note to the same luúk tòk in the same direction, whereas Ex.6b proceeds by contrary motion.

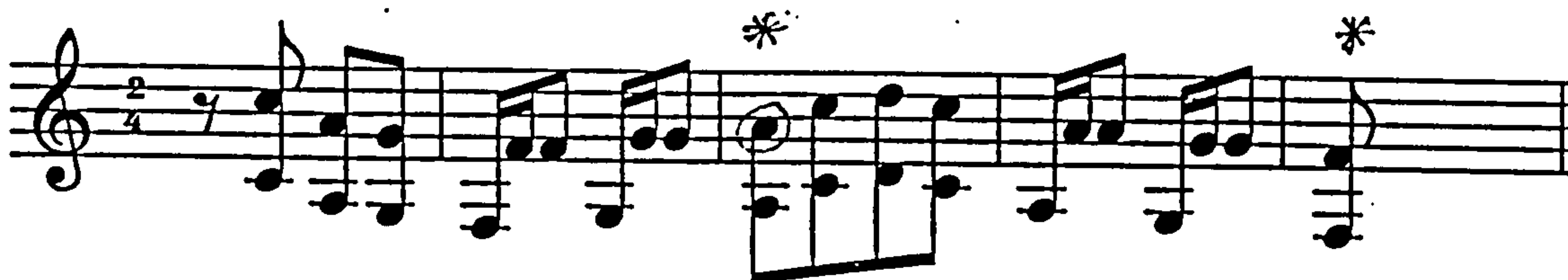
Ex.6a is more suitable than Ex.6b because it retains the shape of the nuá phleeng better, and therefore assists its clarity. Moreover, it can assist the other instrumentalists if they are lost. The drawback of Ex.6b is that, because it does not keep as well to the nuá phleeng, it is relatively unhelpful in following its shape and actual notes. However, it does not mean that Ex.6b is absolutely wrong when performing because there are various appropriate thaang ránaât eèk which depend on the performance style and objectives of the ránaât eèk player.

ii) Two principal aims of performance on the ránaât eèk .

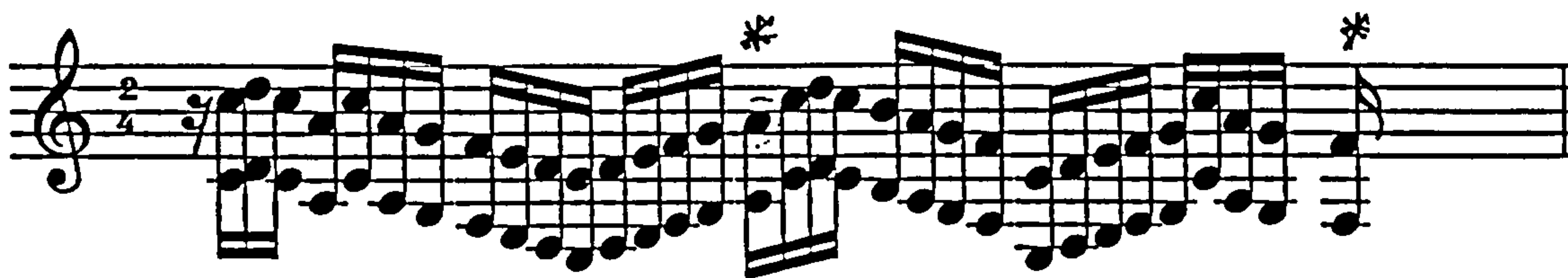
a) Retaining the same luûk tòk .

The ránaât eèk player chooses the same luûk tòk as the nuá phleeng when the nuá phleeng permits the ránaât eèk to continue from that note without a leap, for example:

Ex.7 Nuá phleeng



Ex.8 Thaang ránaât eèk

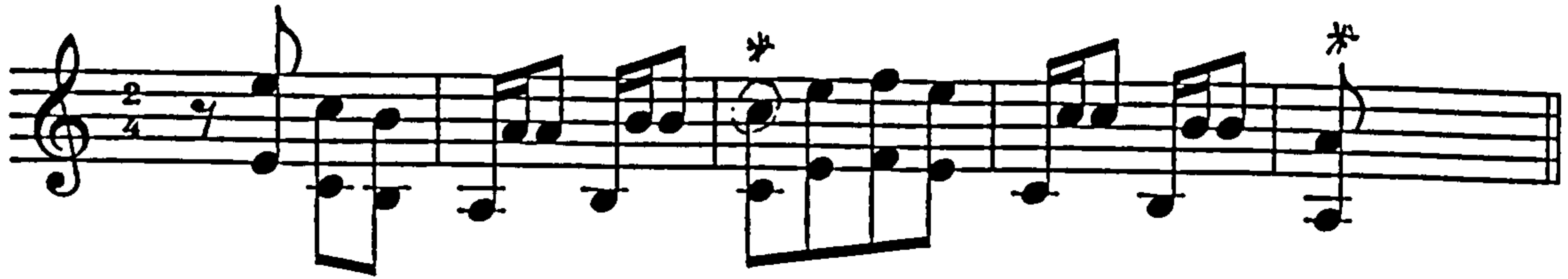


This follows the shape of the basic melody.

b) Transposing thaang ránaât eèk (up/down)

In the next example, the basic melody rises above the range of the ránaât eèk . It therefore cannot follow the shape of the basic melody, but instead transposes down one (or sometimes two) octaves.

Ex.9 Nụqá phleeng



Ex.10 Thaang ránaât eèk



iii) Thaang ránaât eèk in poetic style

Several poetic styles can be used to improvise on a nùqá phleeng for example:

Ex.11



Ex.12



These show how internal symmetry creates a good poetic style. Playing Ex 12 immediately after Ex.11, however, would disrupt the symmetry and such a mixture of patterns would normally be rejected.

In Thai tradition this balance is extremely important, and is related to language, in particular poetic rhyme, for example:

Ex.13

↓-----↓

proek sòp phàkaa sọǎn qìk kunchọn qan plòt plong

↓-----↑

thoothon saneeng khong sǎmkhan maăy nai kaay mii

↓-----↓ ↓-----↑

nọráchârt tì waang waay málaay sîn thág qin sii

↓-----↓ ↓-----↑

sàtìt thuuâw taaeè chuuâw dii pradâp waí nai loogaa.

The balance of the rhyming sounds called klọn is essential to Thai poetry, and, in a comparable fashion, to Thai music.

In the thaang ránaât eèk, there are various kinds of thaang patterns which are called kloøn. The kloøn of the ránaât eèk is named according to its parallel movement, as in the example below:

Ex.14



This kloøn is called kloøn tàì luuât, which means walking on a tight-rope, because of the stepwise movement. The objective of this kloøn is to continue the sound from note to note without the leap. The ránaât eèk player must be careful when using this kloøn style because it is very difficult to balance the energy of both hands.

Ex.15



This kloøn is called kloøn tàì maí, which means walking on a small and narrow wooden bridge. The feature of kloøn tàì maí is the mixture of the opening four-note motif, later repeated sequentially, with step-wise movement analogous to walking across the narrow bridge with the mixture of normal steps and one foot in front of the other (in the manner of a tight-rope).

Ex.16



This kloḡn is called kloḡn dooen tàkhèp, which describes the action of sewing, because of the sequential repetition of the initial four-note motif.

Ex.17



This kloḡn is called kloḡn yḡḡn tàkhèp, which also describes the action of sewing, though the pattern is different from that of kloḡn dooen tàkhèp in Ex.16, while retaining the sequential repetition of the initial four-note motif.

Ex.18



This kloøn is called kloøn loøf taakaày, which means trapping the fish, thereby altering its course.

Ex.19



This kloøn is called kloøn roøý luúk soô, which describes a chain because of the repetition of the first four notes and the second three-note motif, which are like the alternating upper and lower links of a chain.

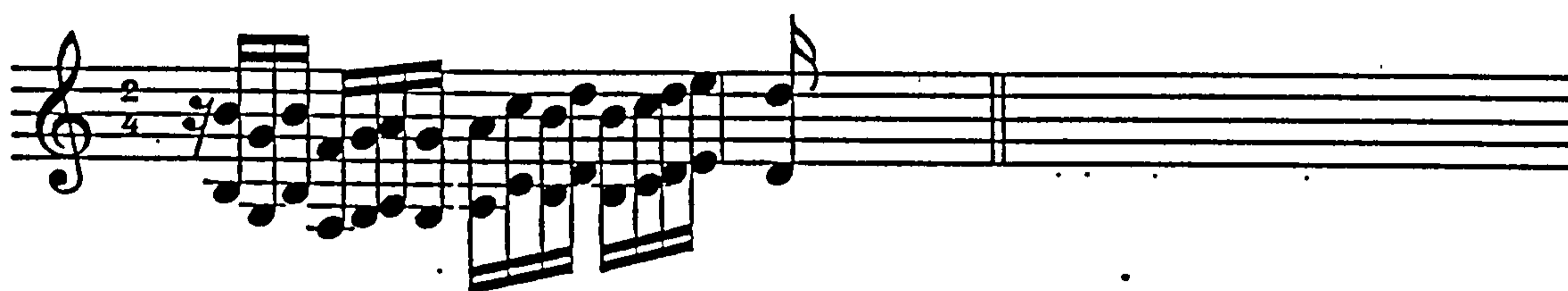
Ex.20



This kloøn is called kloøn phan, which is unique because of the complicated

characteristic of the whole pràyoòk. This kloøn cannot be broken down into wák because it is conceived as a continuous unit. In other words, the luúk tòk at * is not the same as in the nuqá phleeng . It is used specially, by more experienced players, to demonstrate their virtuosity and imagination in complex disguises of the nuqá phleeng, which in turn will challenge the other musicians and audience.

Ex. 21



This kloøn is called kloøn soøn tàkhèp which means the technique of sewing with hidden stitches. The intention of this kloøn is similar to that of kloøn phan by hiding the nuqá phleeng, but this style of kloøn is more special because it is essential as a symbol of thaang ránaât eèk .

Ex. 22



This kloøn is called kloøn sàp. 'Sàp' describes the action of chopping. It is

also used on the *khon* g *wong lék* by both hand alternately. It can also be applied to reiterations of the same note (both hands together) since Thai musicians consider this to be as much of a chopping action.

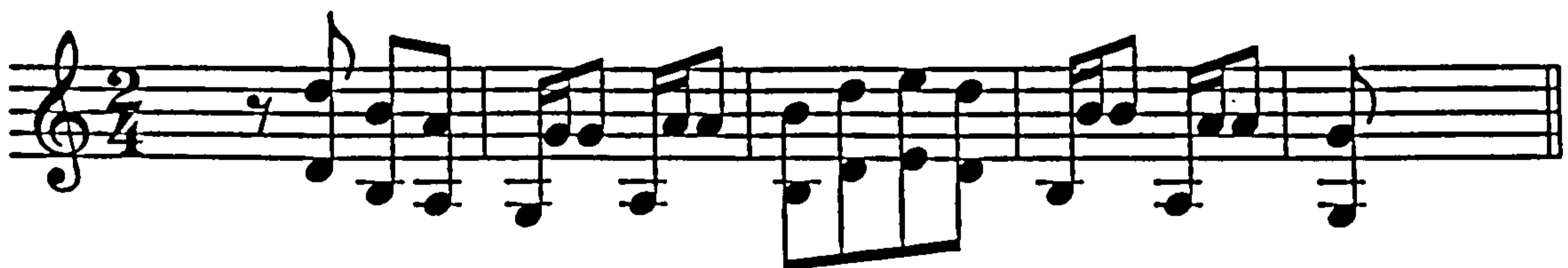
iv) **Thaang ránaât eèk in various kinds of compositions**

a) **Thaang ránaât eèk in phleeng thaang phụn (or phleeng damnooen tamnong)**

Thaang, in this case, refers to a version of a composition. ‘Phụn’ literally means ground, surface, base or foundation. When Thai says ‘phụn phụn’ it could mean very common, or very basic. Phleeng thaang phụn (or phleeng damnooen tamnong) means a composition which allows the performer to improvise thaang of his / her own throughout the piece.

The method of playing the *ránaât eèk* in phleeng thaang phụn is to play in *kèp* style. The difficulty of using *klon ránaât eèk* in this style of composition is the similarity of the sentences of the basic melodies. The *ránaât eèk* player must avoid performing the same *klon* for the same basic melody because it would make not only the repetition tedious but also make the audience aware of the *ránaât eèk* player’s inexperience. The *ránaât eèk* player should have the ability to anticipate similarities in the basic melody and improvise suitable thaang avoiding repetition.

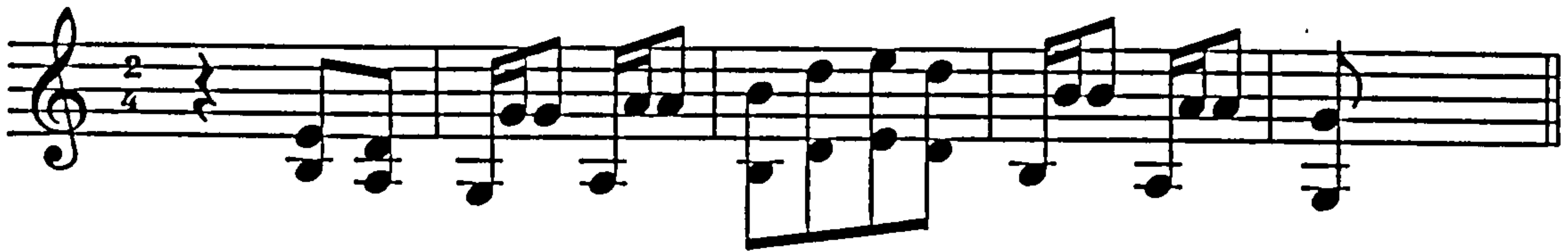
Ex.23



Ex. 24

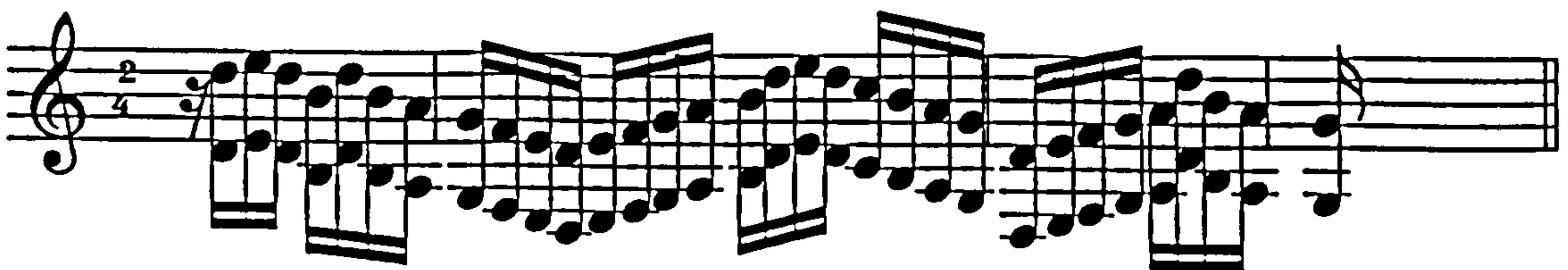


Ex 25

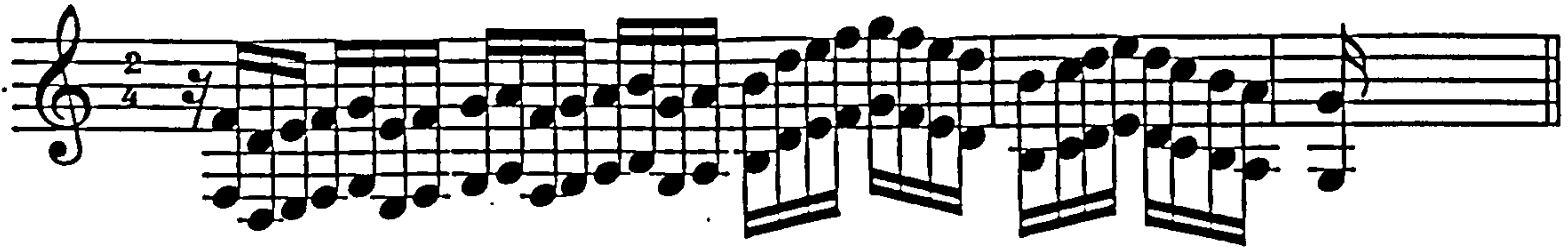


Exx.23- 25 (basic melodies) seem to be different from each other, but in their general shape and luûk tòk they are similar. The thaang ránaât eèk (Exx.26-28) can each be used for any of these basic melodies (though the same one would not be repeated).

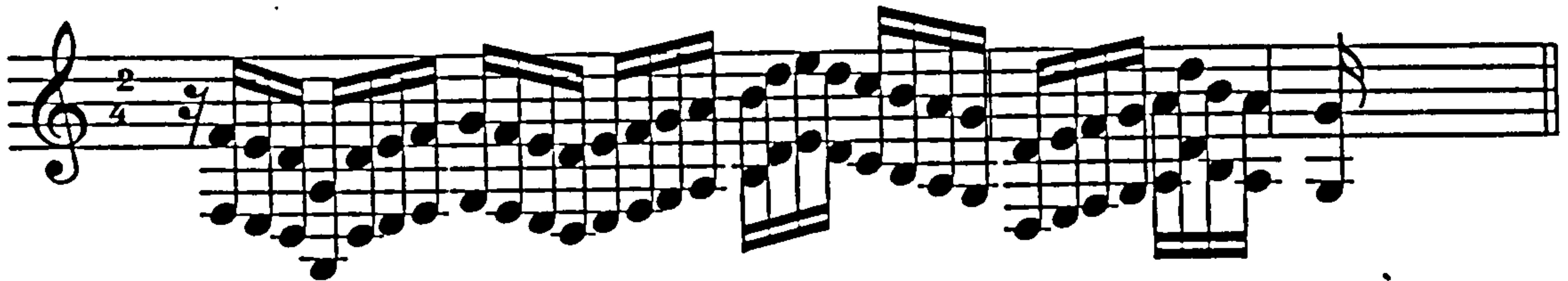
Ex.26



Ex.27



Ex.28



b) Thaang ránaât eèk in phleeng thaang kr̥̥

Kr̥̥ is the technique of playing long, sustained notes on tuned percussion instruments by means of a tremolo (alternating hands). It is usually played in octaves, but sometimes in fourths or seconds.

When playing the ránaât eèk in phleeng thaang kr̥̥, the ránaât eèk player must copy the nuá phleeng or slightly embellish it. Occasionally, thaang phuñ sentences are inserted into the basic melody (Ex. 31). This combination is typical of the way in which koo is used, and the whole sentence could be referred to as phleeng thaang kr̥̥.

Ex 29 Thaang kṛṇṇ



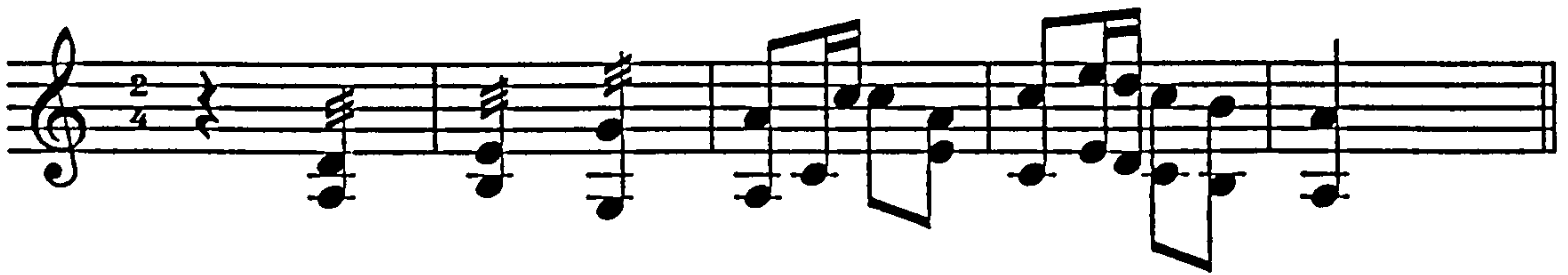
Ex30 Thaang phṛṇṇ



The mixture of the sentence of phleeng thaang kṛṇṇ and the sentence of phleeng thaang phṛṇṇ could appear in the phleeng thaang kṛṇṇ for example:

Ex. 31

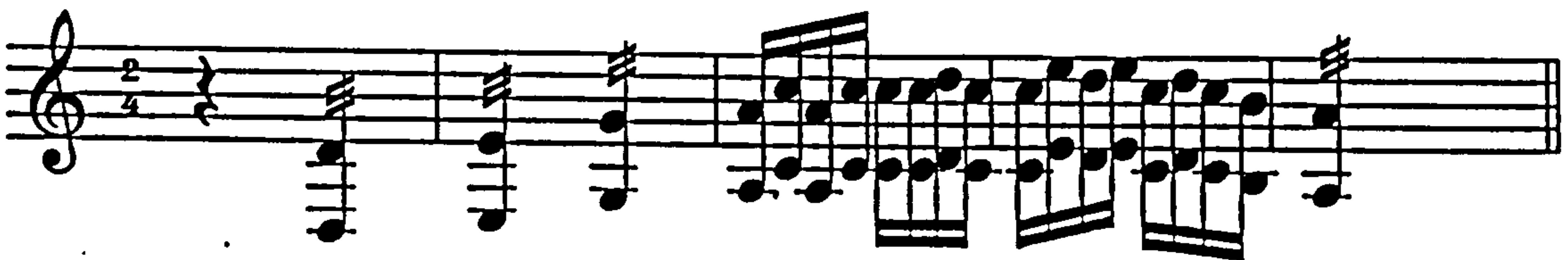
|----- thaang krọọ -----| |----- thaang phụn -----|



The appropriate way to play ránaât eèk for such a sentence which has a mixture of phleeng thaang krọọ and phleeng thaang phụn is to play thaang krọọ with that part of the basic melody which also has krọọ, and play the thaang phụn part using the kẹp style. The thaang ránaât eèk to fit Ex. 31 could therefore be:

Ex. 32

|----- thaang krọọ -----| |----- thaang kẹp -----|



c) Thaang ránaât eèk in phleeng thaang luúk Íᵠᵠ luúk khàt

'Íᵠᵠ' means doing something by imitating; 'khàt' means doing something in contrast, in a different way, or by interrupting. Phleeng luúk Íᵠᵠ - luúk khàt is the composition consisting of the sentences performed in Íᵠᵠ and khàt style. Luúk Íᵠᵠ luúk khàt is a technique in which the instruments play in dialogue.

In the Thai percussion ensemble, when playing phleeng luúk Íᵠᵠ - luúk khàt, the melodic instruments are divided into two groups, which are called phuâk naâ (consisting of ránaât eèk, pìi nai, khᵠᵠᵠᵠ wong lék and ránaât eèk lèk) and phuâk lăng (consisting of ránaât thúm, khᵠᵠᵠᵠ wong yaì and ránaât thúm lék). These combinations may be altered by the director.

The phuâk naâ instruments perform a phrase which is repeated by the phuâk lăng instruments, either by exact repetition (luúk Íᵠᵠ) or by an answering phrase (luúk khàt).

Basic melody luúk Íᵠᵠ:

Ex.33a Phuâk naâ



Ex.33b Phuak lăng



Basic melody luok khàt:

Ex.34a Phuak naâ



Ex.34b Phuak lăng



Thaang ránaât eèk to fit luûk lóo in Ex.33a could be:

Ex.35a



or:

Ex.35b



In Ex.35a, the ránaât eèk performs in normal kèp style, but in Ex.35b performs by slightly embellishing the second half of the second bar. This technique is called môt kọòn changwá (finishing before the beat).

After playing the thaang ránaât eèk in Ex.35a or Ex.35b, the performer could play the last luûk tòk using a different technique called leèn chang wà, which is divided into two styles:

Firstly, yuq̄n changwà is a technique of supporting and emphasising the last luûk tòk with a fixed rhythmic pattern which gives a clear sense of resolution.

Secondly, lák changwà is a technique of interrupting or accompanying the rhythm of the phuâk lăng (answering phrase).

Ex.36a Yuqun changwa



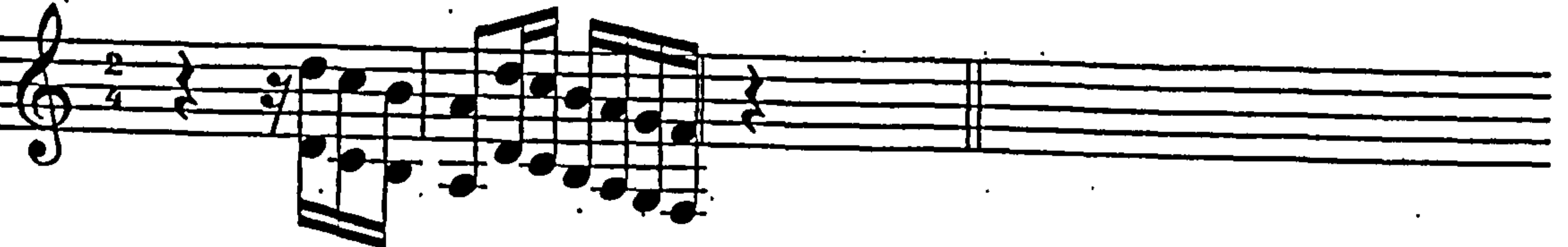
Ex.36b Lak changwa



Ex.37a Yuqun changwa



Ex.37b Lak changwa



d) Thaang ránaât eèk in phleeng sǎmniiang phaasǎ (foreign melodic style)

'Sǎmniiang' means dialect and 'phaasǎ' means language. The meaning of phleeng sǎmniiang phaasǎ in musical terms is the style which expresses the character of a foreign melody in a Thai piece.

Morton (1965:21) has discussed the derivative idea of phleeng sǎmniiang phaasǎ as follows:

Thus the main stream of Thai traditional music as it is known today is probably a composite of musical elements from several cultures; blended with early Thai music itself are influences from Chinese, Indian, and Khmer music. Musical influences from other neighboring cultures--Burma and Malay, for example--were possibly also absorbed into the evolving Thai traditional style. It has been the custom in Thai music to use old traditional melodies as the bases of new compositions, the result being in reality an arrangement, rather than an original piece per se. Not only traditional Thai melodies, but often melodies borrowed from neighboring cultures were used by the Thai composers. To show the origin of these pieces, the name of the original country or culture is retained as the first word of the title, even though the resulting composition is distinctly Thai. Melodies have been borrowed from all the cultures surrounding Thailand - Chinese, Burmese, Javanese, Khmer or Cambodian, Mon, Laotian, and possibly Indian. But regardless of the strong influences from other cultures and the borrowing of melodies, Thai music developed into a distinct musical system that is one of the principal members of the family of high musical cultures of Southeast Asia.

There are three strategies available to the composer: to use sǎmniiang phaasǎ material for the entire basic melody; to use 'normal' Thai material for the entire basic melody; the use a mixture of the two. It must be clear to the ránaât eèk player which strategy has been adopted. In the second instance he or she will use Thai thaang for the entire piece, but in the other two he or she must use thaang sǎmniiang phaasǎ for the entire piece. Even when the basic melody is a mixture, the ránaât eèk player must understand that the composer's aim is to permeate the entire piece with a particular

sǎmniiang phaasǎ. Usually the title of the piece will make clear which sǎmniiang phaasǎ has been used, for instance, phleeng chiin khǐm yaì ('chiin' means Chinese), phleeng laaow phaaeen ('laaow' means Lao), or phleeng khàmeén yaì ('khàmeén' refers to the Khmer of Cambodia).

The following examples (Exx. 38a-f) show different sǎmniiang phaasǎ styles of basic melody. From these short extracts, it will almost certainly be difficult for the outsider to notice the distinctive features of each style. Thai musicians will, however, sense them though practice and experience. Even more importantly, they will have a feeling for the overall context in which each extract occurs, so the extract will remind them of a larger piece of music which had the distinctive style in question.

Ex.38a Normal Thai style



Ex.38b Sǎmniiang phaasǎ khàmeén (Khmer style)



Ex.38c Sǎmniiang phaasǎ laaow (Lao style)



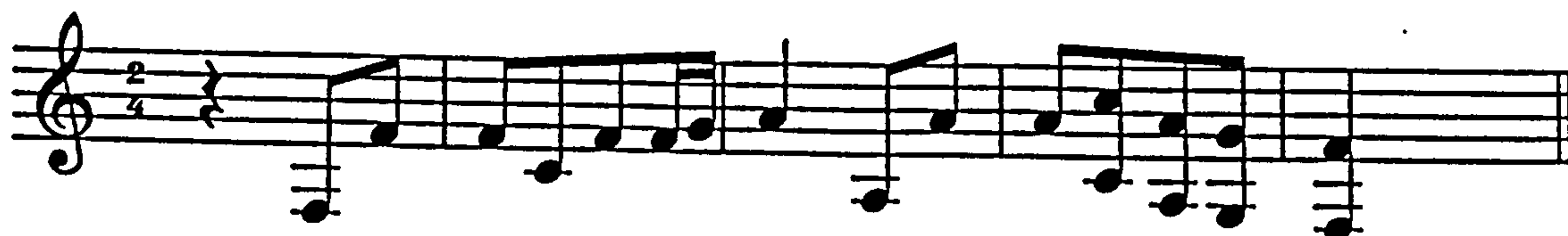
Ex.38d Sǎmniiang phaasǎ khaaeèk (Malaysian style)



Ex.38e Sǎmniiang phaasǎ chiin (Chinese style)



Ex.38f Sǎmniiang phaasǎ phàràng (Western style)

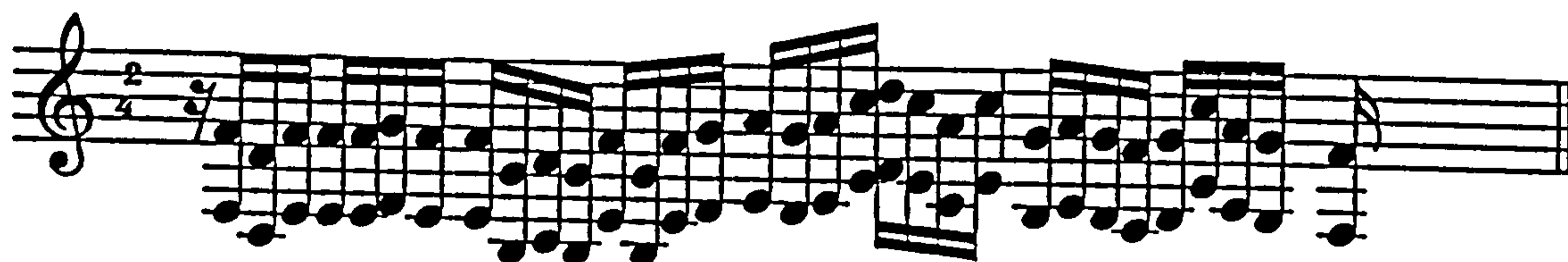


The following thaang ránaât eèk (Exx. 39a-f) can all be used with the Thai basic melody (Ex.38a). In addition, each one can be used with its corresponding sǎmniiang phaasǎ basic melody, though not with any other. Ex.39g is just a rare extra, to give an example of yet another foreign style, and it can be played with Ex.38a.

Ex.39a Thai style



Ex.39b Sǎmniiang phaasǎ khàmeěn (Khmer style)



Ex.39c Sǎmniiang phaasǎ laaow (Lao style)



Ex.39d Sǎmniang phaasǎ khaaeèk (Malaysian style)



Ex.39e Sǎmniang phaasǎ chiin (Chinese style)



Ex.39f Sǎmniang phaasǎ pháràng (Western style)



Ex 39g Sǎmniang phaasǎ yî pùn (Japanese style)



In general, Thai musicians consider Thai kløon and the sãmniiang phaasã khaaeèk to be distinguished from the others (mainly pentatonic) by a predominantly heptatonic feel. It is very important to note that basic melody in Thai traditional piece requires Thai kløon exclusively.

e) Thaang ránaât eèk in special sentences

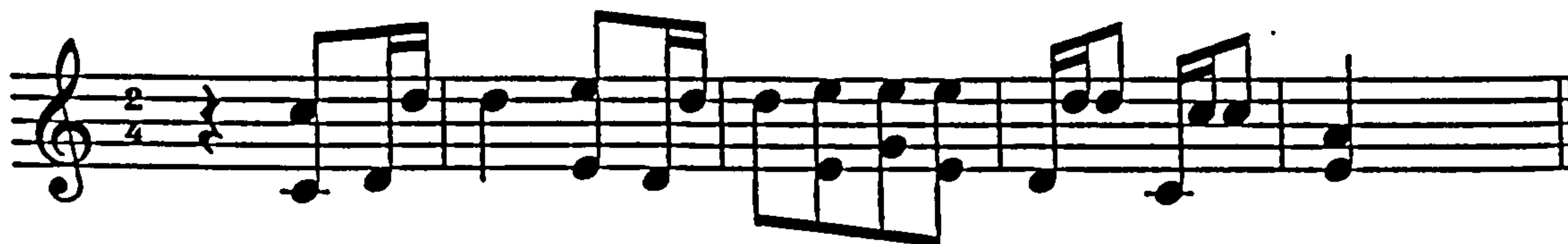
In addition to the thaang already discussed, the player must learn how to improvise in pieces containing special sentences.

- Thaang ránaât eèk in thaô styles

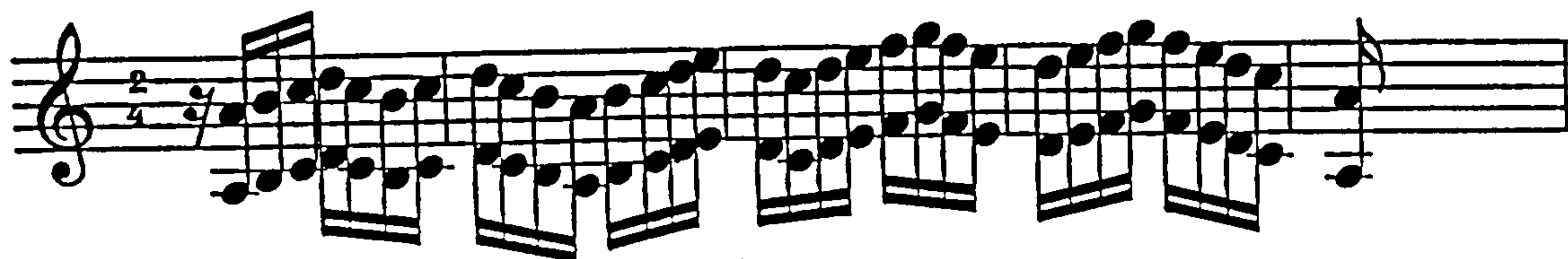
Thaô is a melodic sentence which usually fits a half rhythmic unit known as naâtháp pròp kaì . (In the subsequent notations this appears as a duration of four bars. The drumming pattern which identifies it need not be shown here.) But a thaô sentence, when used, must come only at the beginning of a section.

Usually, this thaô is used in a famous variation form of Thai music called phleeng thaõ (the two words should not be confused) built in three sections in three different tempi, from slow to fast (marked by doubling of the rate of ching-chap cymbal pattern, and contracting length of phrases). It also includes a large number of phleeng naâtháp pròp kaì, and the following examples (Exx.40-45) are of half nathap prop kai in the relevant section, each one being half the length of the previous one. The first section of phleeng thaõ, in the slowest tempo, is called sãm chán (level three).

Ex.40 Basic melody thaô sãm chán



Ex.41 Thaang ránaât eèk thaô saãm chán



The next section, in roughly double the tempo of the saãm chán, is called sọŋg chán (level two).

Ex.42 Basic melody thaô sọŋg chán

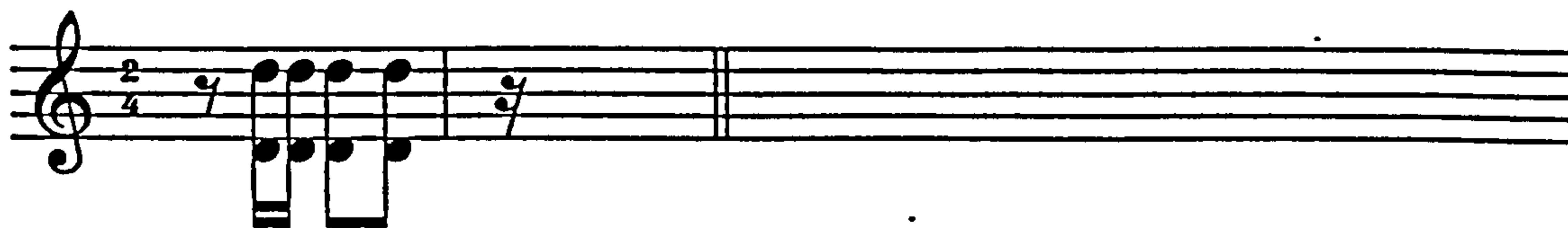


Ex.43 Thaang ránaât eèk thaô sọŋg chán

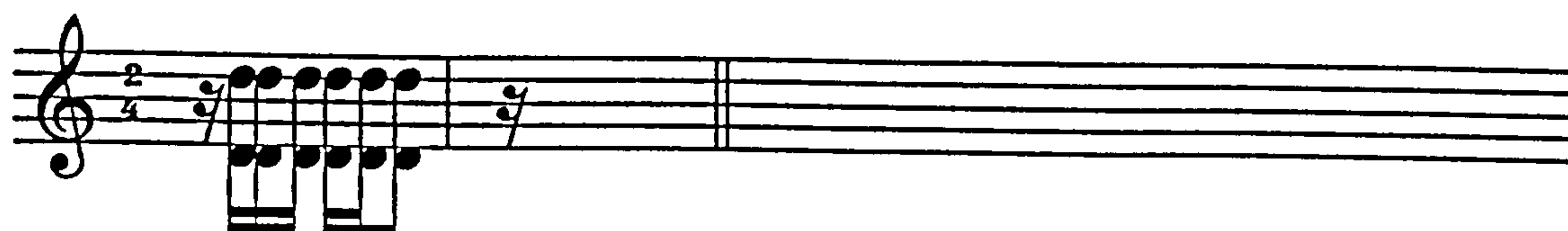


The last section of phleeng thaõ, in the fastest tempo, is called chán diiaw (level one).

Ex.44 Basic melody thaô chán diiaw



Ex.45 Thaang ránaât eèk thaô chán diiaw



Moreover, thaô are divided into two style. Exx.40 - 45 are examples of thaô mài khaâm (without leap), which must begin with conjunct phrases. The other style of thaô is called thaô khaâm (leaping), which means that there will be a leap at the beginning. In Ex.46 the opening melodic sequence is C-D-F (rather than C-D-E, as in Ex.40)

Ex.46 Basic melody thaô khaâm saâm chán



Ex.47 Thaang ránaât eèk thaô khaâm saãm chán



Ex.48 Basic melody thaô khaâm sọ̣ng chán



Ex.49 Thaang ránaât eèk thaô khaâm sọ̣ng chán



Ex.50 Basic melody thaô khaâm chán diiaw



Ex.51 Thaang ránaât eèk thaô khaâm chán diiaw



The ránaât eèk player must choose a style to mark the difference between these two kinds of thaô. In the case of thaô khaam, the luúk tòk (D at the beginning of the second bar) is given additional emphasis by using the sàp technique (repeating the note) instead of performing a more complicated thaang.

- Thaang ránaât eèk in yoon style

Yoon is the construction of melodic sentences which maintain the same luúk tòk. The thaang ránaât eèk in yoon style may be divided into two types: one that keeps very close to the basic melody, merely sustaining the long notes by the use of kroo; the other where a more elaborate and idiomatic thaang ránaât eèk is improvised. Ex.52 shows the beginning of a yoon passage in which the repeating luúk tòk is A. Ex.53 shows the first type of thaang ránaât eèk, and Exx. 54-56 show the second type.

Ex.52 Basic melody



Ex.53 Thaang ránaât eèk



Ex.54 Thaang ránaât eèk



Ex. 55 Thaang ránaât eèk



Ex.56 Thaang ránaât eèk



Yoon is a very complicated aspect of Thai music, and far more could be written on it. Since, however, it does not occur in phleeng saǎthúkaan, which is the focus of this thesis, the brief introduction here (as one of the many essential areas of the ránaât eèk player's knowledge) will suffice.

CHAPTER FOUR

The analysis of thaang ránaât eèk in *phleeng Saãthúkaan*

To clarify the understanding of improvisation on the ránaât eèk, this chapter aims to analyse the possibilities of the thaang ránaât eèk improvising method by referring to *phleeng Saãthúkaan*: a piece consisting of 55 basic melodic sentences (referred to as S1, S2, etc.) which is the first compulsory piece for the beginning percussionist. The accompanying cassette recording will give the reader a good idea of how the piece sounds when played by an expert Thai ensemble (the musicians from the Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok). The ránaât eèk player (who is clearly audible above the others in the ensemble) is in fact one of my former students. What he plays is, therefore, what I taught him, following what I learnt from Khruu Prasit Thavorn, though it is not exactly what appears in the notations in this thesis.

First a general introduction to the legend surrounding it and its current performance context will be given. Secondly, seven possibilities of improvisation on the individual sentences will be offered (referred to as RS, and the number referring to the sentence and the list from 1 to 7, eg. RS1.1, being the first thaang ránaât eèk for S1, RS 1.2, being the second thaang ránaât eèk for S1, etc.), along with an explanation of the characteristics of each thaang. I have chosen to limit the number in each sample to seven, because this seems to be the ideal number to allow the main basic shapes to emerge, both in broad outline and in detail. Moreover, the number is auspicious in Thai culture. Thirdly, a selection of the most suitable thaang will be made. The source of the basic melody and all thaang ránaât eèk (by oral communications, of course) is my teacher Khruu (Master) Prasit Thavorn, a celebrated master of performance and acknowledged scholar acclaimed as Thailand's greatest living musician. There are other schools of

playing in Thai classical music, so I cannot claim that my sample is exhaustive. I do believe, however (and confidently expect other Thai musicians to agree with me), that the examples in my thesis are unsurpassed. It is interesting to note that Somsak Ketukaenchan, whose own thesis largely inspired my own, also chose seven *thaang* in his analysis. They come from different masters, thereby offering a particular insight into the breadth of the tradition. My approach, as a specialist on the *ránaât eèk*, is significantly different, apart from its obvious homogeneity. I have chosen to go as deeply as I can into the subject of *klõõn* and the poetic style and identify not only which *thaang* is being used but why.

4.1 The legend of *phleeng Saãthúkaan*

This story was related to me by Khruu Pichit Chaiseree (oral communication, 1993).

Once upon a time in the kingdom of heaven, all the angels (*theevádaa*) were listening attentively to the teaching of the Buddha, as was usual during nights of the full moon. The Lord Siva commanded the angels to dance and entertain him nearby, but none was interested, preferring to listen to the Buddha. This caused Siva to be angry and jealous of the Buddha. He went to meet him and challenged him to play a game of hide-and-seek. If he won, all the angels would have to return with him and entertain him as dancers. But if the Buddha won, Siva would allow the angels to continue listening to his dharma. First Siva hid, but the Buddha found him. Then the Buddha hid by turning himself into the dust on Siva's head, sticking to one of his hairs. As a result, Siva could not find him and gave up, asking the Buddha to appear to him. But the Buddha made a condition that he would not appear unless Siva arranged a performance of *phleeng Saãthúkaan* for him. Siva responded by arranging it according to the Buddha's wish. Finally,

the Buddha turned himself back to normal. Despite his anger, Siva allowed the angels to continue listening to the Buddha's teaching according to the wager.

From that time on, *phleeng Saăthúkaan* has been traditionally performed to entreat the Buddha to be present at a ceremony and give his protection. But nowadays, *phleeng Saăthúkaan* is also used for performance in various other ceremonies, although it is still respected as a symbol of the God of Thai music and when it is performed both musicians and audience will make the 'wâi' gesture (hands together in front of the face, which is the traditional Hindu / Buddhist sign of greeting or respect, universally adopted in Thailand).

4.2 The usage of *phleeng Saăthúkaan*

Being a sacred piece, *phleeng Saăthúkaan* is used not only in sacred ceremonies, but also as the opening section of the special overture form called *phleeng hođm roong*, which is divided into three main types:

- i) *phleeng hođm roong chaó* (morning suite);
- ii) *phleeng hođm roong klaang wan* (afternoon suite);
- iii) *phleeng hođm roong yen* (evening suite).

Any of these three types consists of various kinds of pieces, but *phleeng Saăthúkaan* is performed before the others as the starting piece of the performance. This is because of the Thai belief that every performer has his or her own teacher to whom he or she must pay respect and acknowledge the generous teaching, before the performance starts.

The ways of honouring the teacher can be divided into three:

i) by performing the *wâi* gesture with thoughts of gratitude;

ii) by asking for his or her blessing;

iii) by invoking the teacher 's protection during performance, and to guard against a bad one.

Apart from being performed as a first piece in each *phleeng hoõm roong* above for paying homage to the teacher, *phleeng Saãthúkaan* is used as a first lesson for the student for the following reasons:

i) *phleeng Saãthúkaan* consists of the basic patterns of the basic melody of which a large number of sentences are performed in almost every *phleeng* . It is considered an archetype of the basic melodic patterns;

ii) the great length of *phleeng Saãthúkaan* enables the teacher to evaluate whether the student has enough patience and ability to continue studying until the end of this piece. Only the student who can finish studying *phleeng Saãthúkaan* is accepted for further study;

iii) because *phleeng Saãthúkaan* consists of complicated repeating sentences the student has to concentrate on the place of each sentence carefully to avoid getting lost. At the same time, the repeating sentences are useful for practising improvisation on each instrument, especially in studying *thaang ránaât eèk*.

4.3 The rhythmic pattern of *phleeng Saãthúkaan*

Phleeng Saãthúkaan requires the participation of instruments to mark the rhythmic structure: *chìng* (small cymbal) and *tàphoon* (drum). The basic melody is in *saãm chán*, which corresponds to the first part of *phleeng thaõ*, performed in a

slow tempo. Since this is not actually a phleeng thaõ, the tempo is much faster.

The rhythmic patterns on the Thai drums are called naâtháp. In *phleeng*

Saãthúkaan one naâtháp is used, and played on the tàphoon:

Naâtháp phíseèt 0 = ching (the two cymbals struck and left to vibrate; the closed chàp sound is not used in this piece).

0	0	0	0
		--tubting	--tubtheng
----	----	----	----
----	---theng	---tha	--tubting
----	----	----	----
----	----	----	---ting
----	----	----	---ting
----	---ting	--tubting	--tubtheng
----	----	----	---ting
----	---ting	--tubting	--tubtheng
----	---ting	---ting	--tubtheng
---ting	--tubtheng	---tha	---tub

(Narkong 1992:57)

(See Appendix 2 for the full version)

4.4 Form of *phleeng Saãhúkaan*

Phleeng Saãhúkaan consists of 55 sentences. There is a large repeated section within it: the sentences S2-19 are repeated in S34-51. It is therefore possible to perform shorter versions without destroying the sense of the piece. They are selected from the available 55 sentences according to rules established by tradition (which are too complicated to explain here and outside the scope of the thesis). Two of these possible performance schemes are shown as follows (but other short forms are possible):

- i) full form: S1-S55 (S = sentence);
- ii) short forms: S1 then S34-55.

4.5 The analysis of *thaang ránaât eèk* in *phleeng Saãhúkaan*

The analysis of the possibilities in improvising *thaang ránaât eèk* will be given sentence by sentence from 1 to 55 respectively in order to illustrate the thought processes involved in improvisation. The process of analysing the *thaang ránaât eèk* in *phleeng Saãhúkaan* must take account of the improvising methods in each sentence with reference to the fundamental knowledge described in chapter three. For each sentence, a representative sample of possible *thaang* will be given, from which the best will be selected, with supporting reasons. There are five main criteria for the choices of most appropriate *thaang*:

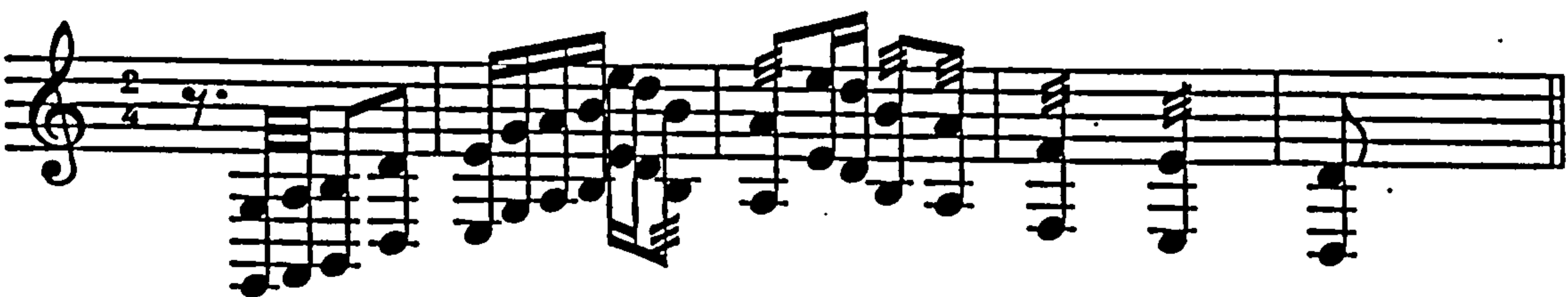
- i) smooth join (to the preceding *thaang*);
- ii) contrary motion from the basic melody;
- iii) motion across a wide range of the *ránaât eèk*;
- iv) complete *klõn*, which usually gives a good poetic style (as explained in chapter 3);
- v) correct *luúk tók*.

S1



S1 is a special starting sentence which is usually played by the leading instrument such as *piì* (Thai oboe), or the *ránaât eèk*. In the third bar, the main melody is the lower part. In all other cases it should be assumed that it is the upper of two notes. In case the conductor needs the *ránaât eèk* to be the leading instrument, the *ránaât eèk* player must play the introductory *thaang ránaât eèk* style instead of the normal *kèp* (regular stream in octaves). The possibilities of improvisation on the *thaang ránaât eèk* to fit this sentence are:

RS1.1



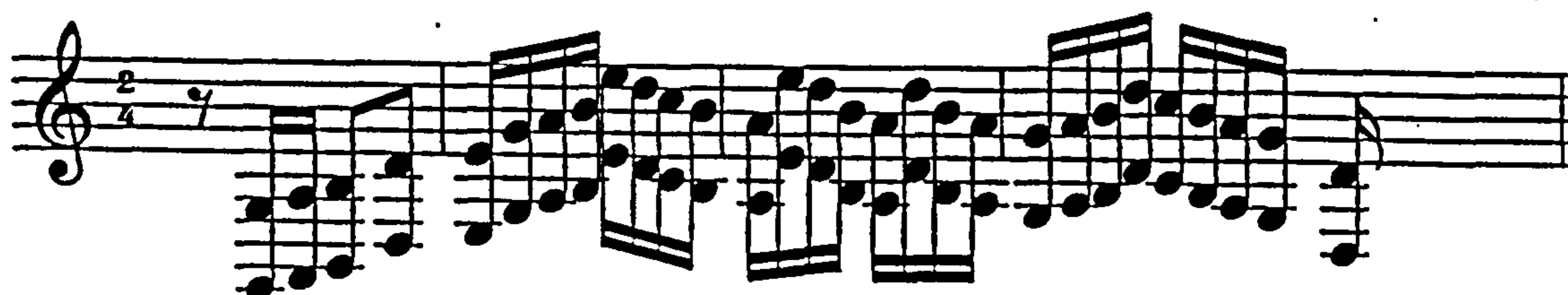
The technique of *sàbàt saãm luúk* is used at the starting point, followed by *kèp* style, interrupted in the second bar by *tii krøø* (tremolo).

RS1.2



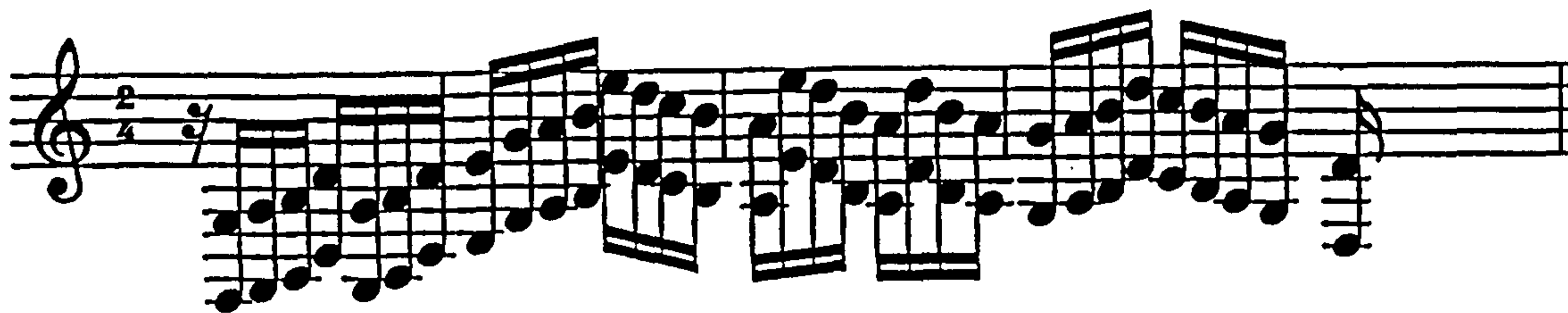
The technique of *tii kroo* is used at the starting point. In the fourth bar of both RS1.1 and RS1.2 the *thaang ránaât eèk* appears a third below the basic melody. This is a special feature only at this point in the piece, and may be explained as a way of making the *thaang ránaât eèk* as smooth (conjunct) as possible.

RS1.3



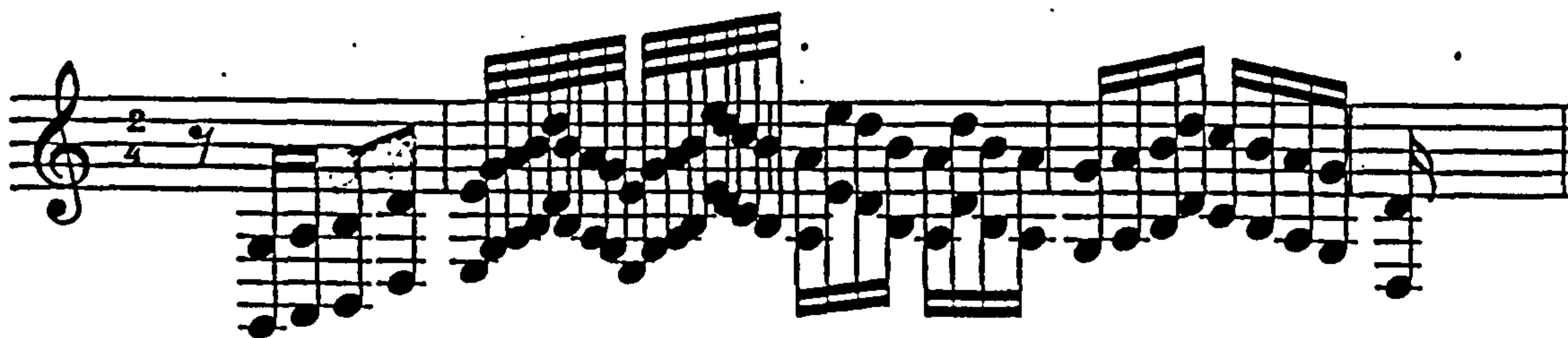
The technique of *sàbàt saám luók* is used at the starting point.

RS1.4



Kèp is used in the entire sentence. The full improvising sentence appears from the first note without the indication to inform the other instrumentalists of the starting point.

RS1.5



The first bar is identical to the first bar of RS1.3. The second bar shows the technique of khàyiî (rapid notes).

RS1.6



The first bar is identical to the first bars of RS1.3 and RS1.5, followed by fragments of *kloøn dooen tàkhèp* in the second bar, and *kloøn yooń tàkhèp* in the last two bars.

RS1.7



Sàbàt technique is used in the first bar, followed by *kloøn sàp*.

RS1.1 - RS1.7 are possibilities for improvising the *thaang ránaât eèk* to fit the basic melody (S1). But according to the restrictions of traditional practice relating to this special piece, the *ránaât eèk* may only perform the introductory form of *thaang* at this starting point, which applies to RS1.1, RS1.3, RS1.5, RS1.6 and RS1.7. The remaining two, RS1.2 and RS1.4, are not accepted at this point because the former uses the *krq̄* (tremolo) style and the latter uses *kèp* style

throughout, and both would be less appropriate to begin this piece. Even though RS1.3, RS1.5, RS1.6, RS1.7 are among the possibilities, each contains some drawbacks, as follows:

RS1.3: the improvisation in the kèp style begins too early, which also means that the important melodic and rhythmic features at the beginning of the second bar (clearly heard in RS1.1) are lost;

RS1.5: the khàyiî technique is used in the second bars, but it is not appropriate as an introductory sentence in this piece, where a normal kèp style is preferred;

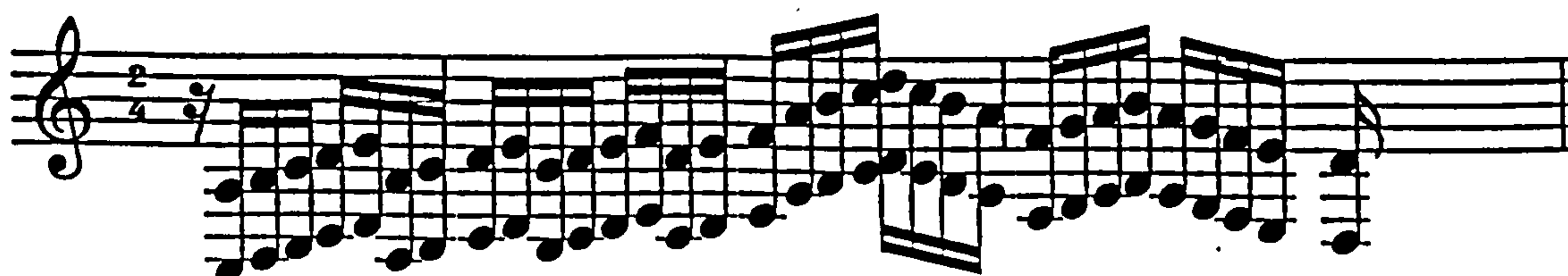
RS1.6: the improvisation in kèp style begins too early, and kloṛn yṛṛṇ tàkhèp is not usually considered appropriate for the introductory sentence;

RS1.7: again, the improvisation in kèp style begins too early, and kloṛn sàp is not appropriate for the introductory sentence in this piece.

S2



RS 2.1



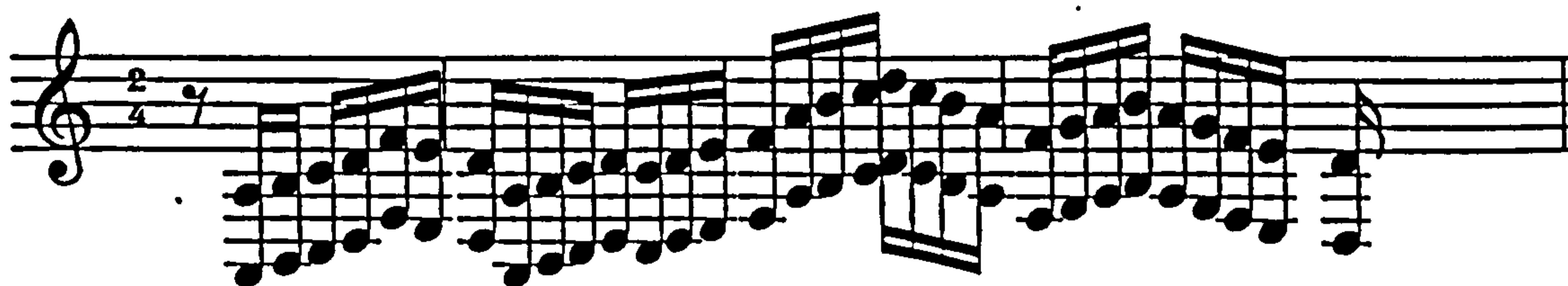
The first half of the thaang ránaât eèk RS2.1 is improvised by using kloøn dooëen tàkhèp style but omitting the first note. To a certain extent, this is in order to leave a little gap for the player to jump across the three notes which separate the end of RS1.1 from the beginning of RS2.1, but a more important reason is to make it clear that the kèp style is starting in S2. So the small gap makes this structural point clearer and gives a more elegant sense of a real beginning to the piece.

RS2.2



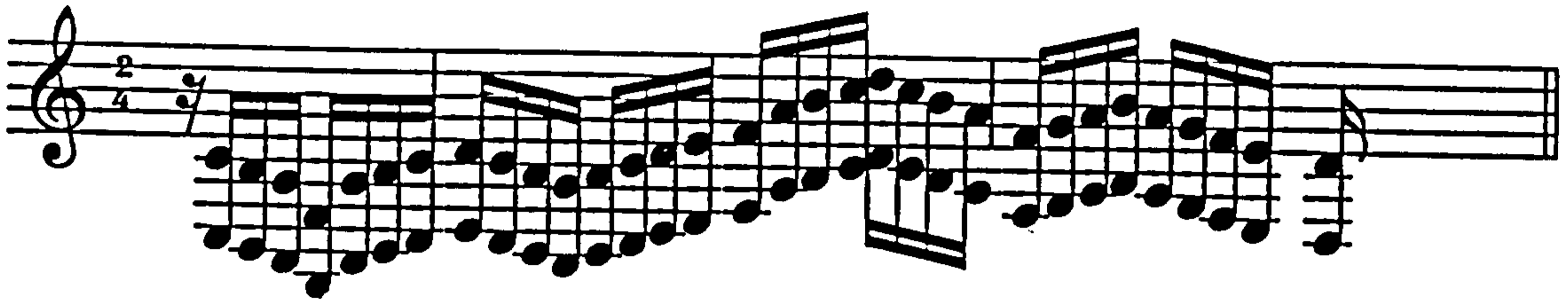
The first half of this sentence starts with a kloøn similar to that in RS2.1, but does not use the omitted note technique, and the second half is different in its descending shape.

RS2.3



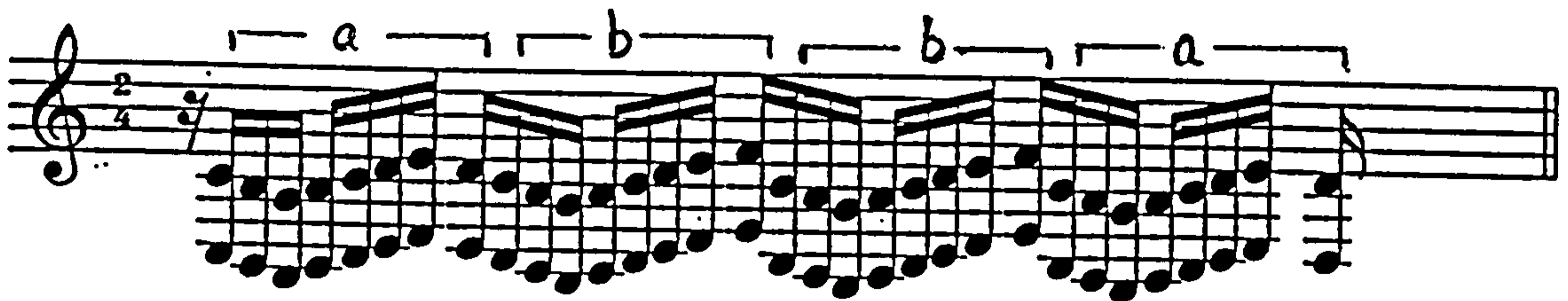
Kloøn tài luuât is used to improvise the whole sentence, omitting the first note, as in RS2.1.

RS2.4



Klọn tòi luuât is also used in the first half of the sentence, but the interval of a third is used instead of the normal octave, at the fourth note of the first bar.

RS2.5



Klọn tòi luuât is used for the entire sentence. The symmetrical arrangement of this thaang can be clearly seen: the opening and closing bars are identical (a), as are the middle two bars (b).

RS2.6



Klọn sàp is used in the first half of the sentence, followed by klọn tòi luuât in the second half.

RS2.7



The first half of the sentence starts in the same way as the first half of RS2.5, but the second half starts by disrupting the *kløøn tàì luuât* style, by leaping a fifth.

Of these seven *thaang ránaât eèk* (RS2.1-RS2.7), RS2.3 is the most appropriate to fit S2, for the following reasons:

the *kløøn tàì luuât* is used for virtually the whole sentence, which gives the smoother shape and maintains the poetic style (explained in chapter 3) better than the other *thaang* ;

the second half moves into the upper register, thereby exploiting the range of the instrument;

the omitted note technique (at the very beginning) makes this sentence unique, and makes the start of *thaang kèp* style more obvious.

Even though RS2.1 omits the first note, it contains a mixture of *kløøn* which is less appropriate than a complete *kløøn* as in RS2.3. Although RS2.2 and RS2.4-7 are in good poetic styles, they do not feature the omitted note and therefore do not provide a clear signal that the *kèp* style is beginning, and for that reason they are less appropriate than RS2.3.

S3



RS3.1



Mixed kloṅ are used in this sentence, kloṅ tai luuât is used in the second half, in contrary motion to the corresponding part of S3.

RS3.2



Mixed kloṅ are used in this sentence, the first half is the same as RS3.1 but it continues by following the direction of the basic melody more closely, and ends the sentence on the same note.

RS3.3



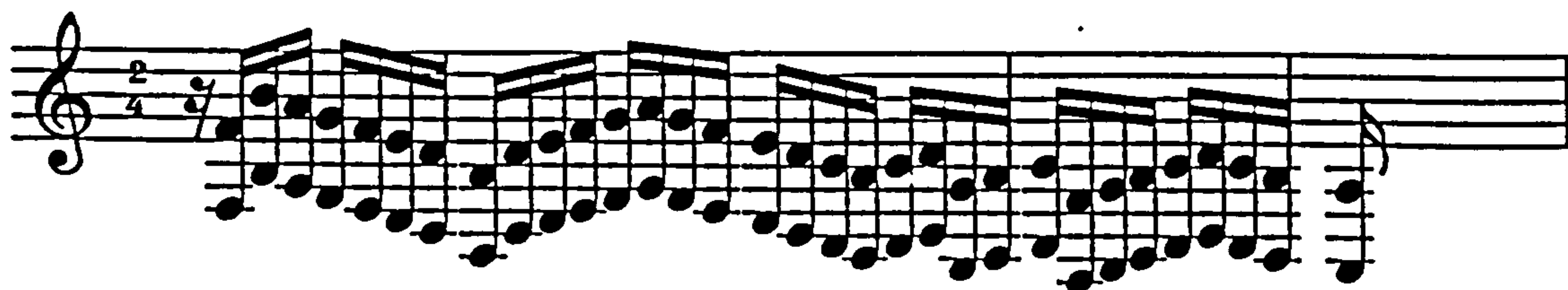
Klọn tài luuât is used for the entire sentence.

RS3.4



Klọn tài luuât is used for the entire sentence, the last two bars ascending to the high register.

RS3.5



Klọn tài luuât is used for the whole sentence.

RS3.6



RS3.6, kloḡn tai luuât is used in the first two bars, and kloḡn sàp is used in the last two bars.

SR3.7



Kloḡn tai luuât is used in the second bar through the rest, with a repeated pattern in the second and third bars.

Of these seven possibilities (RS3.1-RS3.7), RS3.5 is the most appropriate thaang ránaât eèk to fit S3, for the following reasons:

Kloḡn tai luuât is used in a full sentence, which gives a smooth poetical sentence following the previous appropriate thaang ránaât eèk, which was RS2.3;

the second half of RS3.5 is in contrary motion, compared to the basic melody, which brings the thaang ránaât eèk to the lower octave at the end, thereby creating a nice contrast with what occurred in S2;

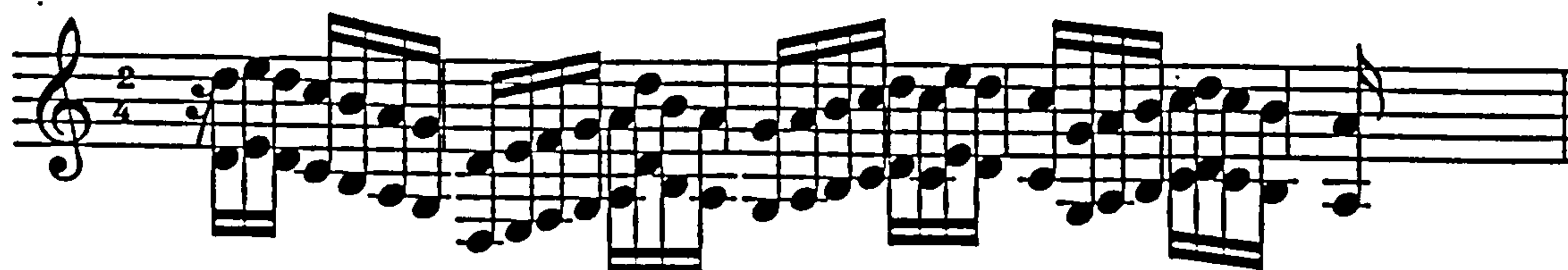
the second appropriate thaang ránaât eèk for S3 is RS3.3 because it shows certain similarities with RS3.5, namely at the beginning and end, and in the contrary motion in the middle. A poetic style is also achieved through the repetition of the pattern shown by the brackets.

RS3.1, RS3.2 and RS3.6 are mixed kļoņ, and are therefore less appropriate. Although RS3.4 consists of a complete kļoņ, the direction of the ending note is in the same as the ending note of the basic melody which is a less attractive solution. RS3.7 is also less appropriate because its repetitive patterns would become tedious.

S4



RS4.1



Kļoņ tai luuât is used for the whole sentence

RS4.2



'a' and 'b' appear in klọn rọy luuk soô style, followed by klọn tài luuât in the last two bars.

RS4.3



Klọn sảnniang khàmeăn, phaasaả style, appears in 'a' and continues with klọn tài luuât in the last three bars.

RS4.4



Klọn lọt taakhaây is used for the entire sentence.

RS4.5



The first half is kloṅ tài luuât, followed by kloṅ sàp.

RS4.6



Mixed kloṅ are used in this sentence.

RS4.7



The second half is similar to the second half of RS4.2

Of these possibilities, SR4.1-RS4.7, RS4.4 is the most appropriate thaang to fit S4 because it contains a complete kloøn looŋ taakhaày which is used for the first time, and it starts in the low register (continuing from the previous sentence) and ascends to the upper register with a variety of melodic shapes, thereby exploiting smoothly the range of the instrument. It is also the most appropriate version to continue the previous sentence (either RS3.3 or RS3.5) without a leap.

RS4.1 and RS4.7 are less appropriate because they have a leap when continuing from the previous thaang. RS4.2, RS4.3, RS4.5 and RS4.6 are less appropriate because each one contains mixed kloøn and are not in good poetic style.

S5



RS5.1



Kloøn sàp is used for the entire sentence.

RS5.2



Klọn sàp is used in a different way from that of RS5.1: it starts on a higher note and continues with a different, and more obvious sequential pattern, based on shorter phrases.

RS5.3



This combines a sequence of four ascending notes in the first two bars, followed by klọn tài luuât in the last two bars

RS5.4



A complete klọn tài luuât is used for the whole sentence.

RS5.5



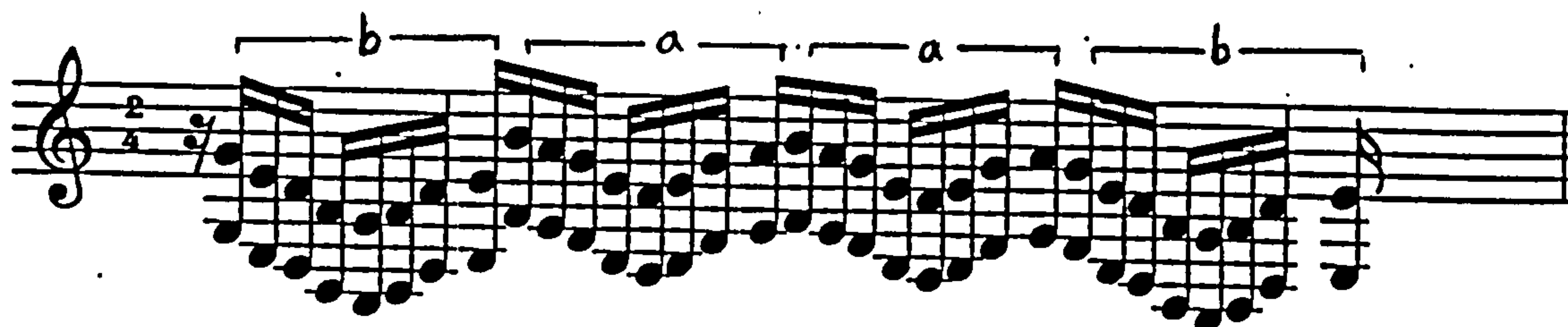
RS5.5 is a complete klọng tài luuât, descending to the lowest register. The left hand cannot play the last note at the octave, but must remain on its penultimate note (shown by '*')

RS5.6



This uses klọng sập, but varies it in each bar.

RS5.7



This uses a kind of reverse set of repeated phrases, as indicated by the letters 'a' and 'b'.

Among RS5.1-RS5.7, the most appropriate thaang ránaât eèk to fit S5 is RS5.4 because it maintains the poetic style of the single kloøn, and follows the previous thaang (RS4.4) smoothly.

RS5.1 and RS5.3 consist of a leap when continuing from the previous thaang, RS5.2 and RS5.6 are kloøn sàp in a version normally played on the khọ́ng wong lék. Although RS5.5 is a complete kloøn taì luuât, it has a problematic ending note, and RS5.7 consists of repetitive fragments. These six thaang are therefore less appropriate to fit S5.

S6



RS6.1



Kloøn sàp appears at the beginning and is followed by kloøn taì luuât.

RS6.2



Repeating pairs of notes appear in the first half-sentence, which then continues with a descending line to end in the lower register.

RS6.3



The first half is kloḡn dooen tàkhèp, followed by kloḡn tài luuât in the second half.

RS6.4



The first half is by kloḡn tài maí, followed by kloḡn tài luuât.

RS6.5



Klọn tài maí is used for the entire sentence.

RS6.6



Klọn dooen tàkhèp is used for the whole sentence.

RS6.7



Klọn sàp is used for the whole sentence.

Of RS6.1-RS6.7, the appropriate thaang ránaât eèk to fit S6 are RS6.4 and RS6.6 because they are complete poetic styles, and create the best continuity from the previous thaang (RS5.4). Although RS6.5 and RS6.7 also contain complete kloṅ, they do not create as good continuity from RS5.4. RS6.1-3 are mixed kloṅ, and are therefore less appropriate.

S7



RS7.1



The first two bars are kloṅ tài luvât, and then becomes indistinct, because the thaang is not in poetic style and does not use any recognisable kloṅ.

RS7.2



This consists of kloṅ sàp for the first bar, followed by three bars of kloṅ tài luuât.

RS7.3



The low octave is used, starting with kloṅ dooen tàkhèp for the first half, and kloṅ tài luuât in the second, remaining in the low register.

RS7.4



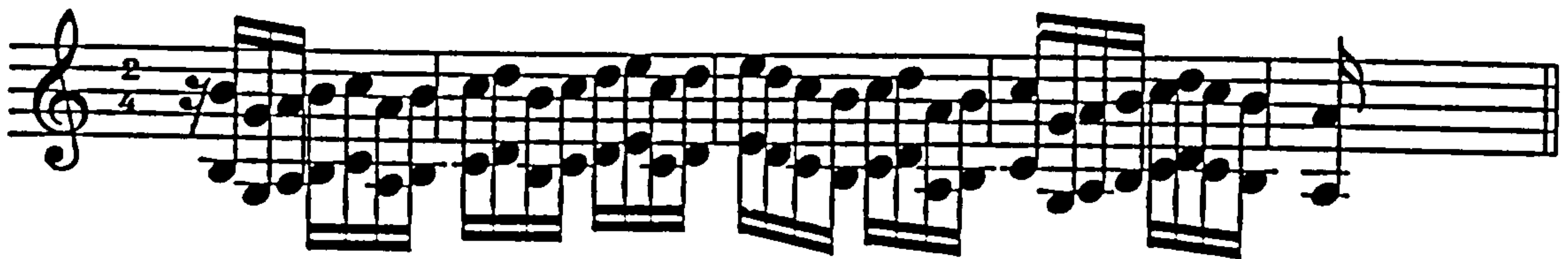
A complete kloṅ tài luuât is used for the whole sentence.

RS7.5



The first half is *klọn sàp*, followed by *klọn tàì luuât* in the second.

RS7.6



The first half is *klọn dooen tàkhèp*, followed by *klọn tàì luuât* in the second.

RS7.7



The first half is *klọn phan*, followed by *klọn tàì luuât* in the second.

Among the thaang RS7.1-RS7.7, the most appropriate to fit S7 are RS7.4 and RS7.7 because the first notes of both thaang involve only a small leap from the end of the previous thaang (RS6.5 or RS6.6). RS7.4 contains a complete kloøn tai luuât, starting in the high register and then decending to the lower register smoothly. If the performer wishes suddenly to change the mood of the audience RS7.7, which is kloøn phan, is a good choice, because its complicated pattern will impress.

RS7.1-3, RS7.5 and RS7.6 are less appropriate because they consist of mixed kloøn. Moreover, RS7.1 and RS7.3 do not continue from the previous thaang smoothly (without a leap).

S8

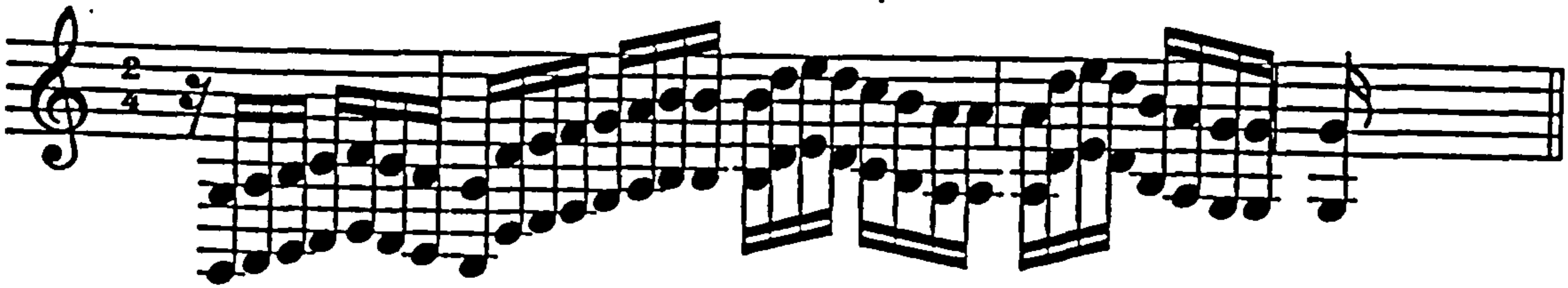


RS8.1



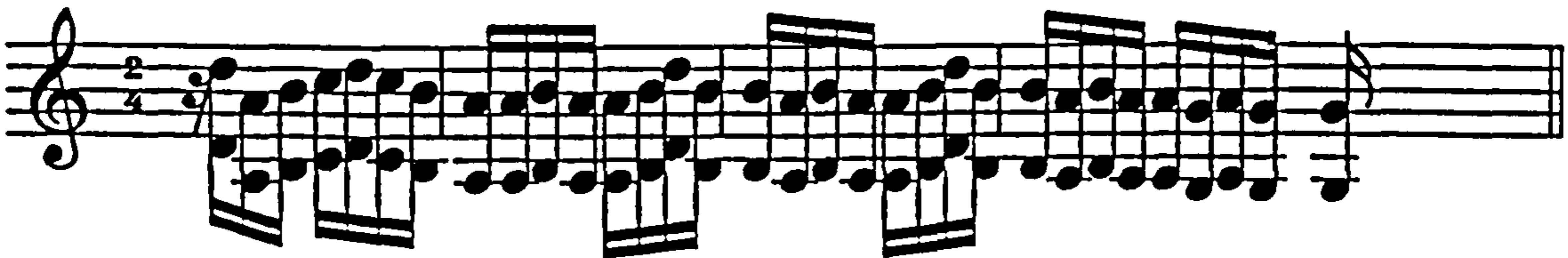
The first half is kloøn tai luuât, and the second is kloøn sàp.

RS8.2



Special, more elaborate klon, normally reserved for solo performance, are used in this sentence.

RS8.3



Klon tai luuat is used in the first bar, and klon sap is used from the second bar to the end.

RS8.4



The first half is kloøn döøeen tàkhèp and the second is kloøn yooñ tàkhèp

RS8.5



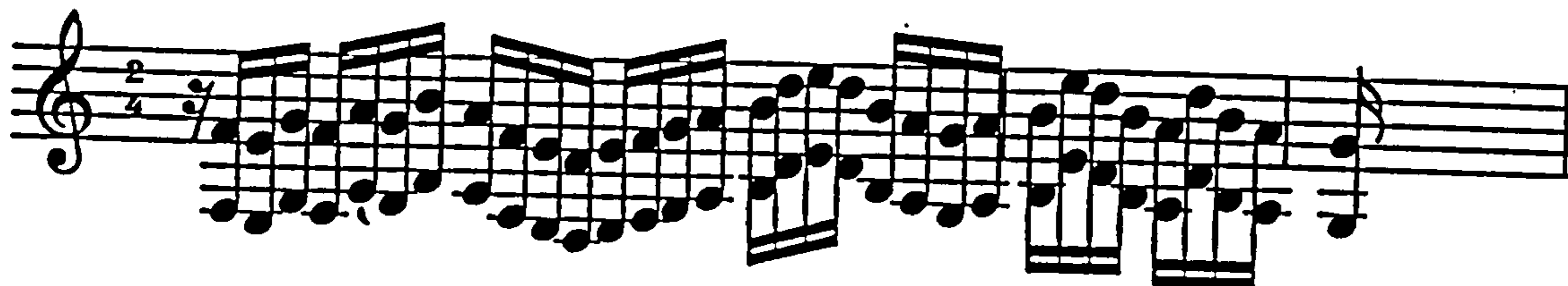
This is a kind of kloøn tài lưũât, moving in a repetitive wave-form. The second and the third bars are identical.

RS8.6



The kloøn here is a type of kloøn sañniang phaasaă (regional style, discussed in chapter 3), in this case kloøn sañniang phaasaă mọøn.

RS8.7



This starts with kloṅn sàp, followed by various kinds of kloṅn which are not in poetic style, and the constituent kloṅn are only presented in fragments.

Of RS8.1-RS8.7, RS8.1 is the most appropriate thaang to fit S8, despite the fact that it mixes two kinds of kloṅn, because it starts in the lower register which creates a continuity from the previous thaang (RS7.4 and RS7.7) without any leap. Even though RS8.2 is also a complete kloṅn, it is a special kloṅn used for only a solo piece, and therefore it is not suitable for this piece. RS8.3-7 are less appropriate because they continue from the previous thaang with a leap.

S9



RS9.1



The principal feature of this *thaang ranaat eek* is that it remains in the lowest register from the second bar to the end.

RS9.2



Kloun tai luuat is used for the entire sentence.

RS9.3



Kloun tai luuat is again used, but the second bar is repeated in the third.

These two thaang, RS9.2 and RS9.3, also reveal important aspects of the poetic style. They are so similar apart from their opening bars. In RS9.2, the opening bar descends to the low A because this shape is needed to balance that of the third bar. In the corresponding parts of RS9.3, a similar balance is maintained by keeping the tessitura higher.

RS9.4



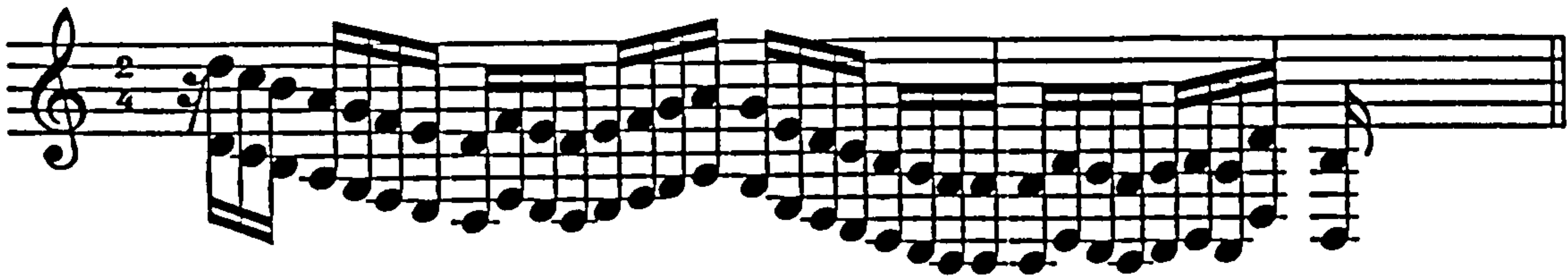
Thaang ránaât eèk in kloṅ sàp style is used for the whole sentence.

RS9.5



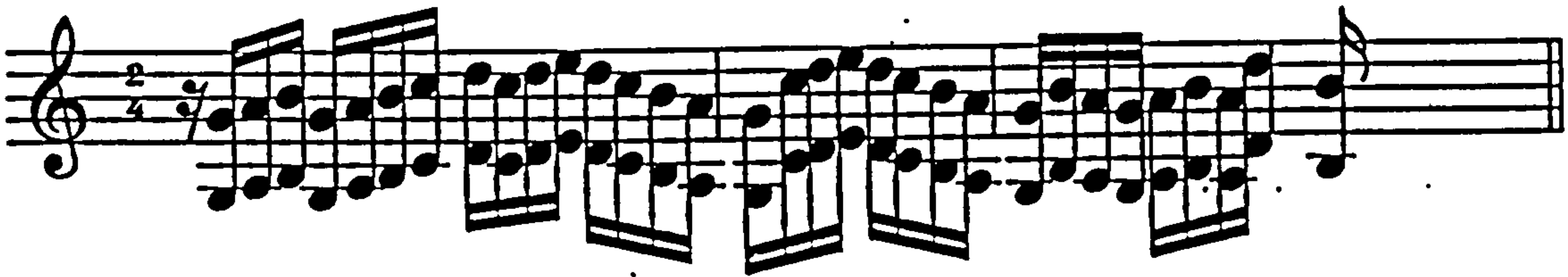
Kloṅ tàì luuât is used in the first half, followed by kloṅ dooeen tàkhèp in the last two bars.

RS9.6



A more elaborate and flamboyant *thaang ránaât eèk*, typical of the solo style, is used.

RS9.7



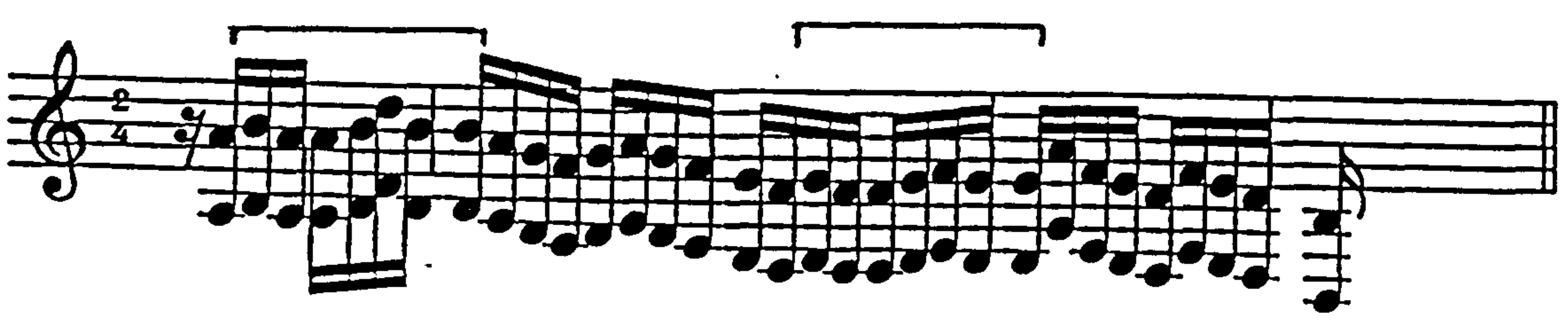
This features a three-note ascending pattern at the beginning of the first three phrases, and also the repetition of the second bar in the third.

Of these *thaang ránaât eèk* (RS9.1-RS9.7), the most appropriate ones to fit S9 are RS 9.2 and RS9.3, because both *thaang* contain complete *klõn tàl luuât* and make smoother transitions from RS8.1 than the others. The next choice of appropriate *thaang* to fit S9 is RS9.7 because it creates a beautiful poetic style by using the three-note ascending pattern, in the first three bars. The last bar, however, contains another style of *klõn* which makes this sentence less appropriate than RS9.2 and RS9.3.

RS9.1 is less appropriate because it contains mixed kloøn and remains in the low register. RS9.4 is a kloøn sàp used on the khòóng wong lék, while RS9.5 and RS9.6 continue from the previous thaang with a leap. These four thaang are therefore less appropriate to fit S9.



RS10.1



A similar kloøn sàp, indicated by the brackets, is used to start each half sentence. Fragments of kloøn tài luuât appear in the second and fourth bars.

RS10.2



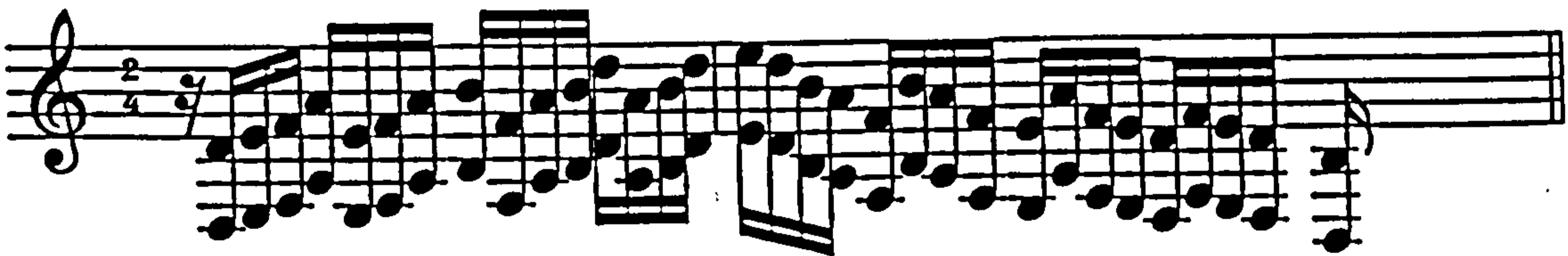
The entire sentence is kloḡn sàp, in the low octave.

RS10.3



Various kinds of kloḡn are used in this sentence.

RS10.4



This has a clearly symmetrical shape: the first half is a sequence based on four ascending notes, while the second half inverts this idea, creating a sequence based on four descending notes.

RS10.5



Klọn tậ lưuât is used for the entire sentence.

RS10.6



The main characteristic is the leap (followed immediately by a smaller one, in the same direction) at the beginning of the third bar.

RS10.7



Two **klọn tậ lưuât** are used, the second being a transposition of the first (first two and last two bars, respectively).

Of RS10.1-RS10.7, the most appropriate thaang to fit S10 is RS10.5 because it is the finest poetic thaang and can continue the previous thaang (RS9.2, RS9.3) without any leap. RS10.1, RS10.3 and RS10.7, while theoretically possible, are less appropriate to fit S10 because they mix various kinds of klọn in the same sentence. RS10.2, RS10.4 and RS10.7 would not proceed smoothly from the previous thaang, therefore, they are less appropriate.

S11

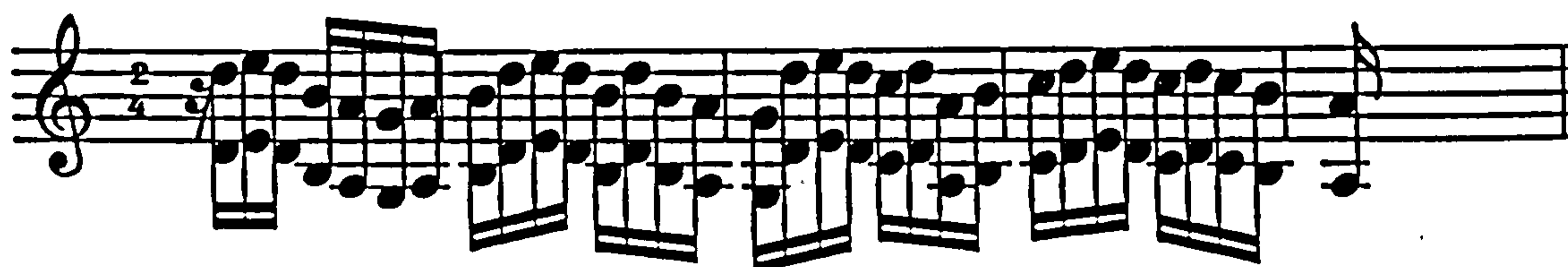


RS11.1



Klọn tài luuât is used for the entire sentence

RS11.2



The first half is klọn rọy luúk soô, while the second half is klọn tài luuât.

RS11.3



The second half is again *klɔn tɔi luuât*, but the first half rises sequentially from the low note, with a falling group of three notes at the end of the second bar to revert to the shape of the main melody.

RS11.4



The first two bars are *klɔn rɔy' luuk soô* in the low register, followed by *klɔn sàp* in the third bar and a mixed *klɔn* in the fourth.

RS11.5



Klɔn saəmniang phaasaã Khmer is used in the first two bars, followed by *klɔn tɔi luuât* for the last two bars.

RS11.6



The entire sentence is *klọn tài luuât*

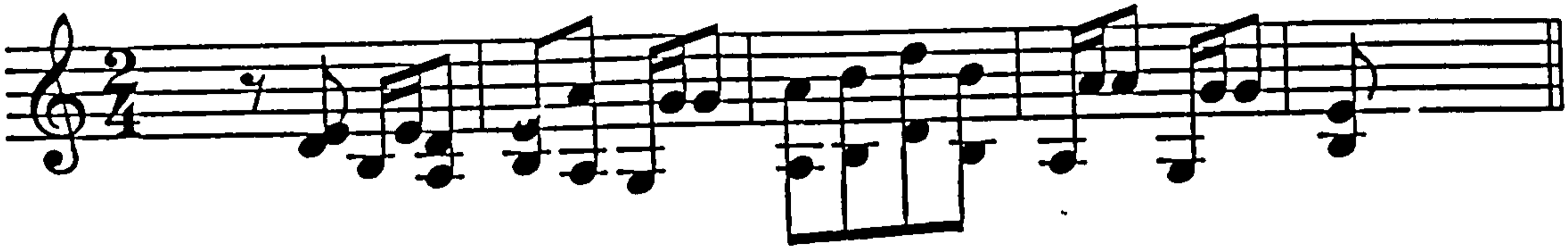
RS11.7



Klọn sàp is used for the whole sentence, but the leap at the beginning of the third bar detracts from its effectiveness.

Of RS11.1-11.7, RS11.3 is the best *thaang* to fit S11 because it contains a complete *klọn tài luuât* and can continue the previous *thaang* (RS10.5) smoothly without any leap. RS11.1-2 and RS11.6 continue from the previous *thaang* with a leap, while RS11.4 and RS11.5 are mixed *klọn*, and these five *thaang* are less appropriate. Even though RS11.7 is a complete *klọn sàp*, it is less appropriate because of the leap in the third bar.

S12



RS12.1



Klọn sàp is used for the first three bars, and klọn tài luuât for the fourth.

RS12.2



Four ascending notes are used in each bar, and the second and third bars are identical. There is also a problematic leap at the beginning of the third and fourth bars.

RS12.3



Klọn yọn tàkhèp is used for the whole sentence.

RS12.4



Klọn tài luuât, in the lowest register, is used for the entire sentence.

RS12.5



This is complete klọn sàp, but borrowing the style which is usually characteristic of the khọng wong lék.

RS12.6



Klọn tậ luuật is used for the whole sentence, with identical second and third bars.

RS12.7



This is a complete klọn tậ luuật

Of RS12.1-12.7, RS12.7 is the most appropriate thaang to fit S12 because it is a complete klọn tậ luuật which can continue the previous thaang (RS 11.3) smoothly. Although RS 12.4 and 12.6 are also complete klọn tậ luuật, RS12.4 uses only the lowest register, while the repeated bar in RS12.6 is relatively inelegant.

RS12.1-3 do not continue from the previous thaang smoothly, while RS12.5 is a klọn sậ which is played on the khọng wong lẹk, and these four thaang are therefore less appropriate.

S13



RS13.1



Klon sap is used in the first two bars, followed by mixed klon in the last two bars.

RS13.2



This is all klon tai luât, but in the lowest register.

RS13.3



Klɔŋ dooen tàkhèp is used in the first two bars, followed by klɔŋ tà maf in the last two.

RS13.4



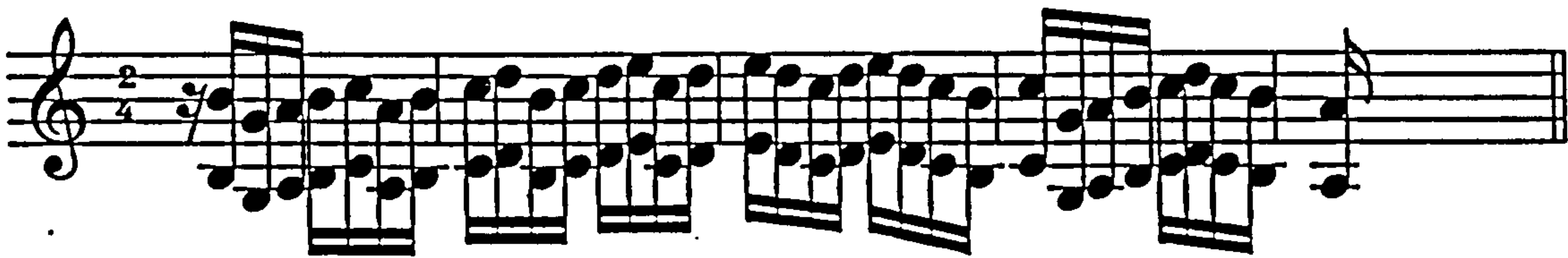
Klɔŋ lɔŋ taakhaày is used in the first two bars. The poetic style is shown by the distinctive shape of the first three notes, repeated in the second bar, and a repetition of four notes in the third and fourth bars.

RS13.5



Klọn tòi luuât is used for the whole sentence, with a leap in the middle.

RS13.6



Klọn dooen tàkhèp is used for the whole sentence.

RS13.7



Klọn tòi luuât is used for the entire sentence.

Of RS13.1-13.7, RS13.4 is the most appropriate thaang to fit S13 because it consists of a beautiful poetic style without any repetition, leap or deviation from the main melody. Even though RS13.5-7 are also complete kløon, they do not fit S13 as well, because they do not continue from the previous thaang without a leap. RS13.1 and RS13.3 are mixed kløon which are also less appropriate, while RS13.2 is not chosen because it remains in the lowest register.

S14



RS14.1



A complete kløon tài luuât is used for the entire sentence

RS14.2



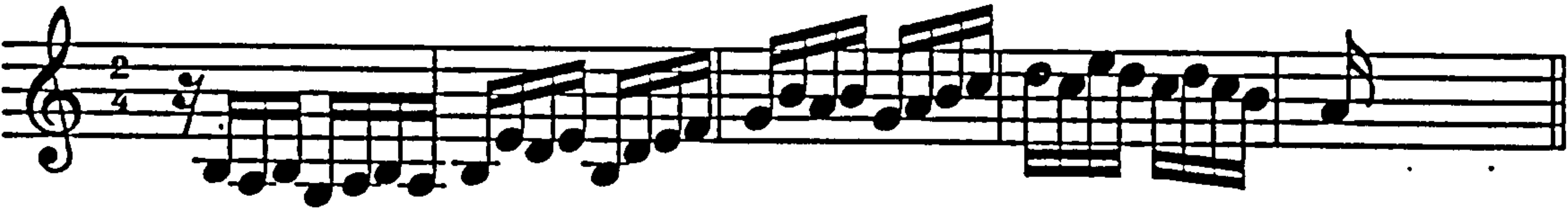
Kløon tài luuât, in the lowest register, is used for the whole sentence.

RS14.3



The first two bars consist of *klõn tàí maí*, continuing with a different *klõn* after the leap at the beginning of the third bar.

RS14.4



This sentence is *klõn tàí maí*, with a sequential repetition of four notes in the first three bars.

RS14.5



This is *klõn rợợy luûk soô*, remaining in the lowest register.

RS14.6



Klọn tà luuât is used throughout, and in the lowest octave after descending from its starting point.

RS14.7



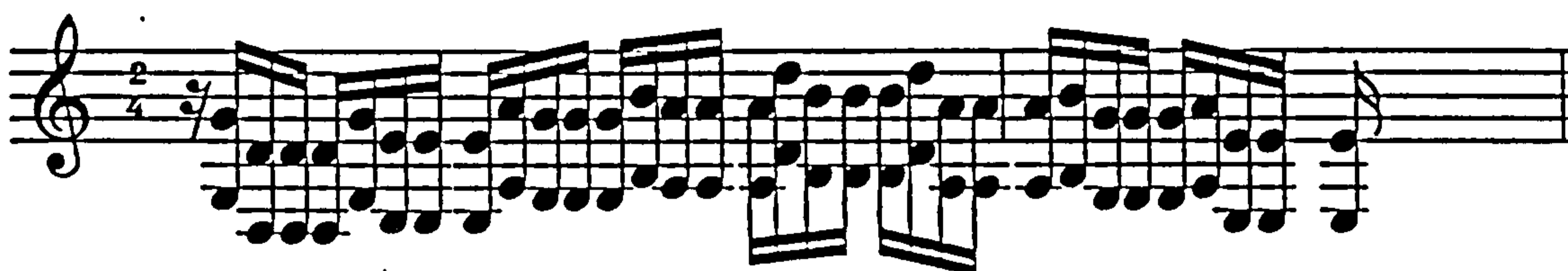
Mixed klọn sàp are used in the first two bars, followed by klọn tà luuât for the last two bars.

Of RS14.1-14.7, the most appropriate thaang ranaât eèk to fit S14 is RS14.4 because it consists of a complete poetic style, using the sequential repetition and a wide range. Although RS14.1 and RS14.6 use a wider range than RS 14.4 they do not continue from the previous thaang (RS13.4) without a leap. RS14.3 and RS14.7 consist of mixed klọn, RS14.2 is a complete klọn tà luuât but remains in the lowest register, and RS14.5 is not suitable because of its repetitive question-answer style. These six thaang are therefore less appropriate.

S15



RS15.1



This is *klọn sàp*, played in the style of a *thaang khọng wong lék*, and it is used for the whole sentence.

RS15.2



The first bar is *klọn sàp* the second and third bars are *klọn tài maí*, followed by a fragment of *klọn tài luát* in the last bar.

RS15.3



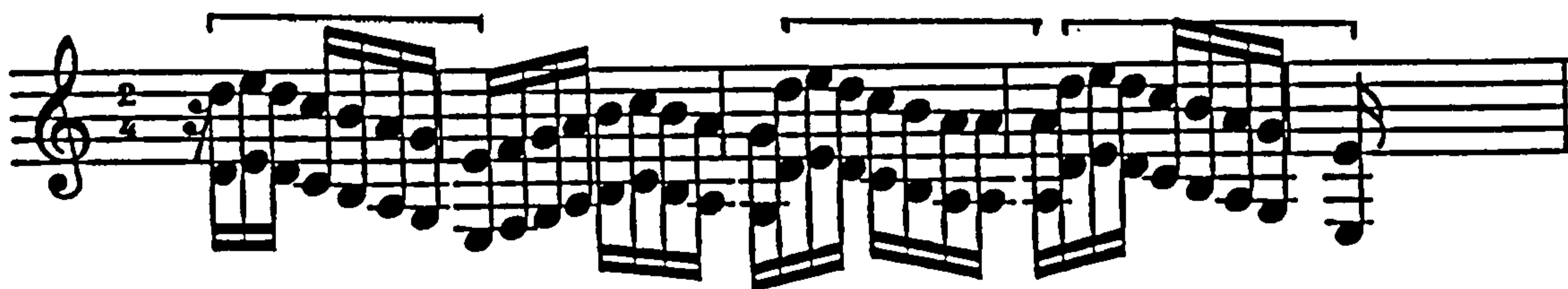
Klọn lọt taakhaày is used for the entire sentence.

RS15.4



Klọn tài luuât, in the lowest register, is used for the whole sentence.

RS15.5



The similar descending pattern, shown by the brackets in the first, third and fourth bars, are indicative of a good poetic style.

RS15.6



Klọn tài luuât is used in the first two bars, followed by klọn phan in the last two.

RS15.7



Klọn yọón tàkhèp is used in the first two bars, followed by klọn tài luuât in the last two bars.

Of RS15.1-15.7, the most appropriate thaang to fit S15 are RS15.3 and RS15.7 because they are in a complete poetic style which continues the previous thaang in RS14.4 without any leap. RS15.7 would be the best choice if the performer wished to lead the thaang ranaât eèk to the high pitch in order to make a difference from the previous thaang (RS14.4) of which the last bar is effectively an inversion of the corresponding part of this thaang. Although RS15.1, RS15.4, RS15.5, RS15.6 show good poetic style, RS15.1 is

less appropriate because the *klọn sàp* borrows the *khọng wong lék* style. The other three *thaang* necessitate a leap at the point of continuation from the previous *thaang* (RS14.4).

S16



RS16.1



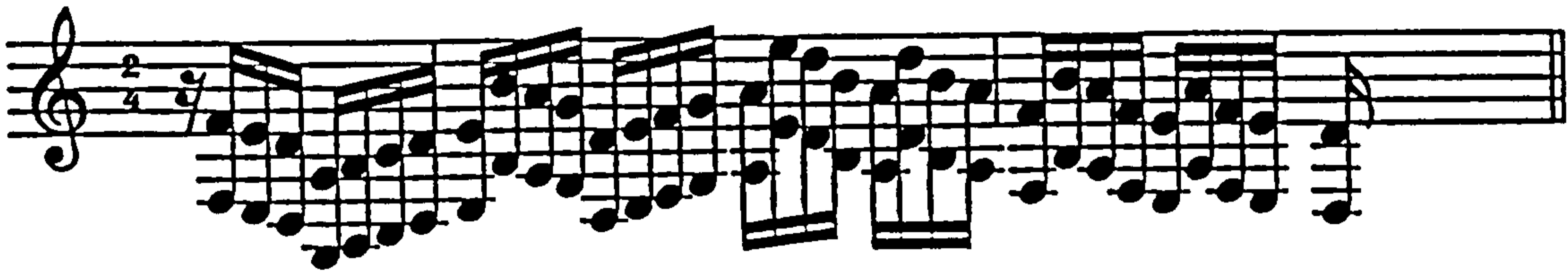
Klọn sàp is used in the first two bars, followed by mixed *klọn* in the last two.

RS16.2



First two bars are *klọn tài luuât*, starting on the same note that concluded the previous *thaang* (RS15.3). The last two bars are *klọn sàp*.

RS16.3



Klõn lqõf taakhà is used in the first half. Each bar contains a pattern of four descending notes in the second half.

RS16.4



Klõn sqõf t`akhèp is used in the first two bars, followed in the last two by klõn s`ap.

RS16.5



A pattern of four ascending notes appears four times in the first two bars, followed

by mixed kloon for the last two bars.

RS16.6



Kloon tài luuât, in the upper register, is used in the first half, followed by Kloon kloon tài maí in the second half.

RS16.7



Kloon tài luuât, is used in the first two bars, followed by a sequential repetition of four descending notes in the last two bars.

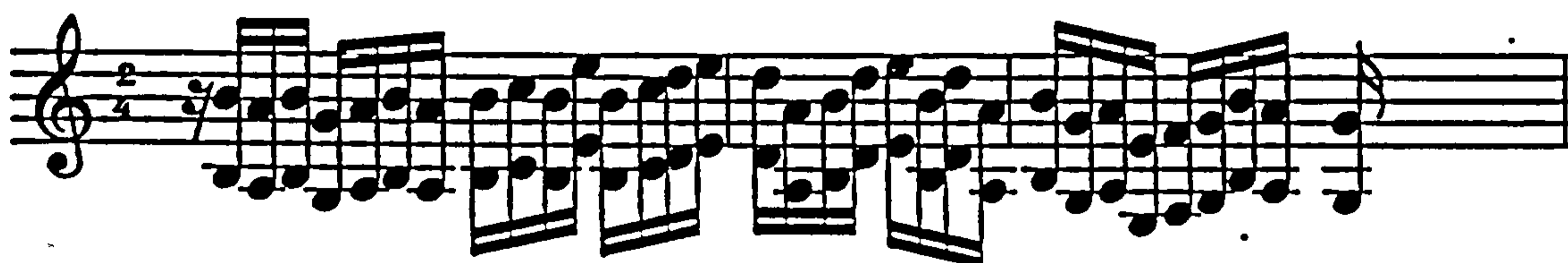
Among RS16.1-16.7, there are two appropriate thaang to fit S16. RS16.4 is one because it introduces kloon sọpfi tàkhèp to the piece, and it is therefore wise to take this opportunity of making a welcome addition to the repertoire of this point. It follows smoothly from RS15.3. The most appropriate thaang to follow from RS 15.7 is 16.7. Despite its mixed kloon, it has no other problems and continues the previous thaang (RS15.7) without a leap. (It would not be appropriate to continue from RS15.3 because of

the leap). RS16.1-3 and RS16.5-6 are mixed kloṅn which consist of some drawbacks as follows: RS16.1 and RS16.5 could cause a leap when continuing from either RS15.3 or RS15.7; RS16.2 consists of the same note as the last note of RS15.3; RS16.3 has a leap in the second bar; RS16.6 deviates from the basic melody. These five thaang are therefore less appropriate than RS16.4 and RS16.7.

S17



RS17.1



The first two bars are similar to those of RS16.4, transposed down, but the remaining two bars follow a similar course.

RS17.2



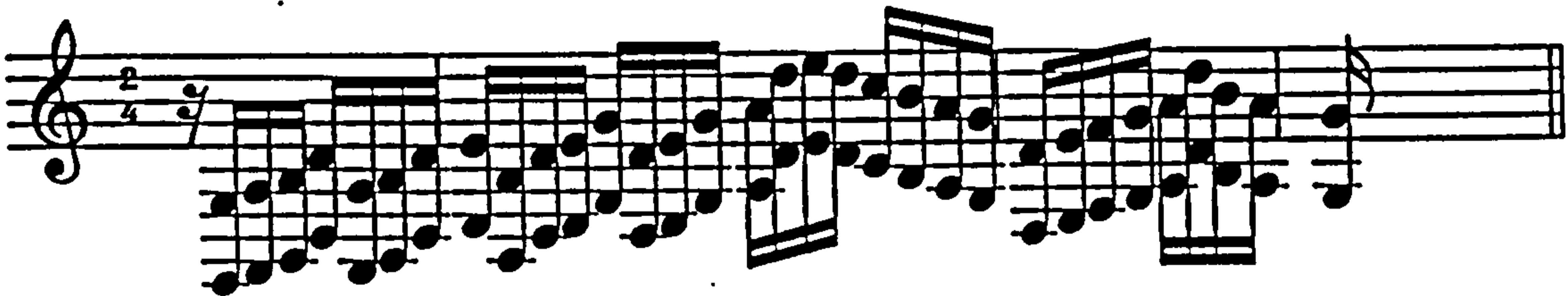
This is effectively a repetition of RS17.1 but an octave lower. It is exact in the first two bars, while the last two contain modifications to achieve a poetic style and also to keep within the range of the instrument.

RS17.3



Kloq̣n sàp is used in the first two bars, followed by kloq̣n tà lưuât in the last two.

RS17.4



This starts with a sequential pattern of four ascending notes, four times in the first two bars. Kloq̣n tà lưuât follows in the last two bars.

RS17.5



Klọn yọn takhèp is used in the first two bars, followed by a sequence of four descending notes, four times, in the last two bars.

RS17.6



Klọn sàp is used in the first three bars, followed by the last half of the sequence at the end of RS17.5.

RS17.7



Klọn tài luuât is used in the first two bars, followed by the same sequence as in the second half of RS17.5.

Among RS17.1-17.7, the most appropriate thaang to fit S17 is RS17.2 because it is in a good poetic style and continues the previous thaang (RS16.7) without a leap. It is not suitable to follow RS16.4 because it repeats the same special kloøn in the first half, but in the lower register. RS17.4 is in a good poetic style, and it can be used to follow RS16.4 in order to avoid the repetitive special kloøn.

RS17.1 would commence with a big leap, continuing from either RS16.4 or RS16.7, and is therefore less appropriate. Although RS17.3 and RS17.7 proceed from the previous thaang without a leap, they actually start on the same note as last note of RS16.4, which must be avoided. RS17.5 is less appropriate to follow RS16.7 because it repeats the same poetic style as the second half of RS16.7 in its own second half. RS17.7 is a kloøn sàp which is normally played on the *khỏõng wong lék*, and is therefore less appropriate.

S18



RS18.1



Kloøn sàp is used in the first bar, kloøn tài luuât in the second, followed by the four-note descending sequence of RS17.5 and RS17.7.

RS18.2



Klõn tòi luuât is used in the first two bars, followed by mixed klõn in the last two.

RS18.3



Klõn dooen tàkhèp is used in the first two bars, followed by klõn tòi luuât in the last two.

RS18.4



The brackets reveal a Klõn rõy' luûk soô, which is then reversed.

RS18.5



Klọn tầ luuât, over a wide range, is used for the whole sentence.

RS18.6



Klọn tầ luuât is used for the entire sentence. First bar is the same as the first bar of RS18.5.

RS18.7



Klọn sàp is used for the entire sentence.

Of RS18.1-18.7, the most appropriate thaang to fit S18 are RS18.5 and RS18.6 because they are complete kloqn tai luuat which use a wide range and continue the previous thaang (RS17.4) smoothly without any leap. Although RS18.3 also uses a wide range, it is not a complete kloqn and the last two bars repeat the last two bars of RS17.4, which disrupts the smooth sequence of the thaang. RS18.4 is not appropriate because the symmetrical repetition of its kloqn would sound tedious. RS18.1-2 are less appropriate because of the mixed kloqn.

S19

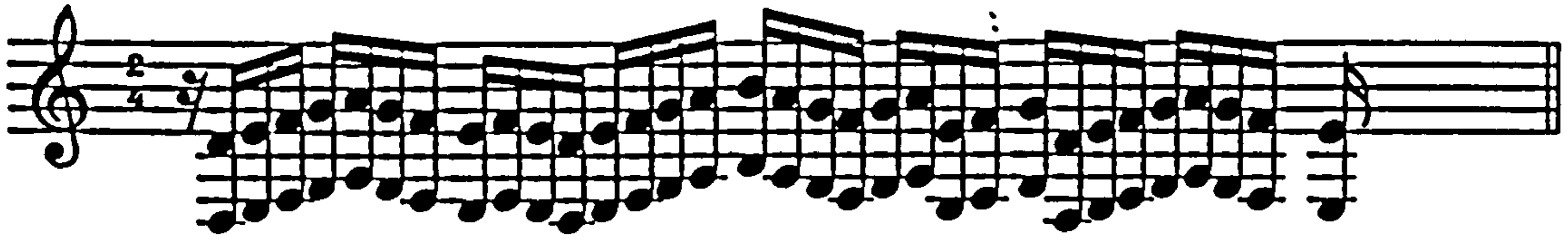


RS19.1



Kloqn tai luuat is used in the first two bars, and kloqn sap in the last two.

RS19.2



Klõn tòi luuât is used for the entire sentence.

RS19.3



Klõn tòi luuât is used in the first two bars, followed by klõn sàp in the last two.

RS19.4



Klõn lqõf taakhaây is used in the first two bars, followed by a sequence of four ascending notes, four times, in the last two bars.

RS19.5



Mixed kloḡn are used in this sentence.

RS19.6



The last note in the previous thaang ránaát eèk (RS18.5 and 6) is repeated for the first note. The first two bars are kloḡn taì luuât, followed by kloḡn sàp in the last two.

RS19.7



This features pairs of repeated notes, occurring twice in each bar.

Of RS19.1-RS19.7, the most appropriate thaang to fit S19 are RS19.2 and RS19.4 because they show good poetic styles, which can continue the previous thaang (RS18.5,RS18.6) without any leap. RS19.4, which ends in the upper register, is an especially good choice to contrast with the previous thaang (RS18.5, RS18.6) which followed the direction of the basic melody. Even though RS 19.6 ends on the same note as RS19.4, a problem arises at the beginning, which repeats the last note of RS18.5 and RS18.6.

RS19.1, RS19.3 RS19.5 and RS19.6 are less appropriate because of the mixed kloøn. RS19.7 is a special kloøn which is used in solo pieces, so it is not appropriate to this piece (in which normal kloøn are required).

S20



RS20.1



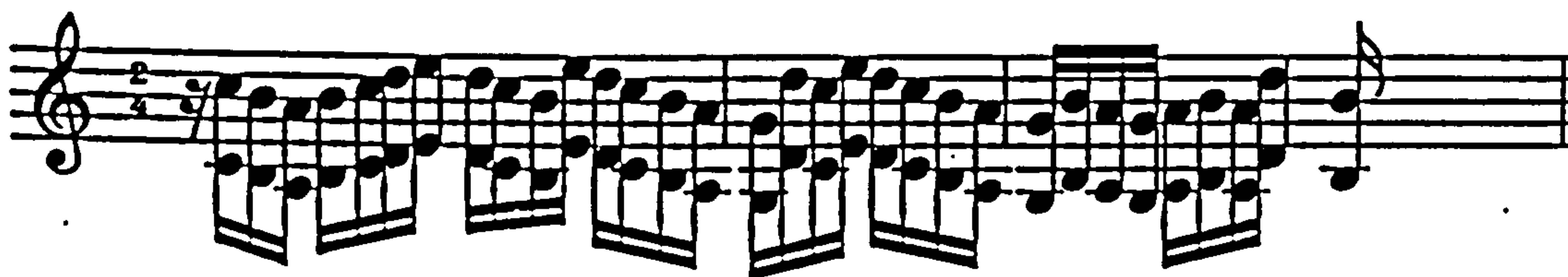
This features repeated notes in the first three bars, and identical second and third bars. The last bar is kloøn sàp.

RS20.2



A complete *klon tai luuat*, across a wide range, is used for the whole sentence.

RS20.3



The second and third bars are identical, and the whole sentence uses a limited range.

RS20.4



This uses *klon tai luuat* which appears in a wave style.

RS20.5



Klọn tậ luuât is used for the whole sentence.

RS20.6



A complete klọn tậ luuât is used for the entire sentence, and the second and third bars are identical.

RS20.7



Klọn tậ luuât is used in the first two bars, followed by klọn dooen tậ khèp in the last two bars.

OF RS20.1-RS20.2. RS 20.2 is an appropriate thaang to fit S20 to continue from the previous thaang (RS19.4) because it is a complete kloqn tai luuat which continues from RS19.4 without any leap. RS20.4 is also appropriate to continue without any leap from RS19.2 in a further complete kloqn tai luuat. Although RS20.1, RS20.3 and RS20.6 are complete kloqn, they each contain repetitions of their second and third bars, which is inappropriate.

RS20.5 contains a leap when continuing from either of the previous chosen thaang, while RS20.7 contains mixed kloqn, so neither thaang would be considered appropriate.

S21

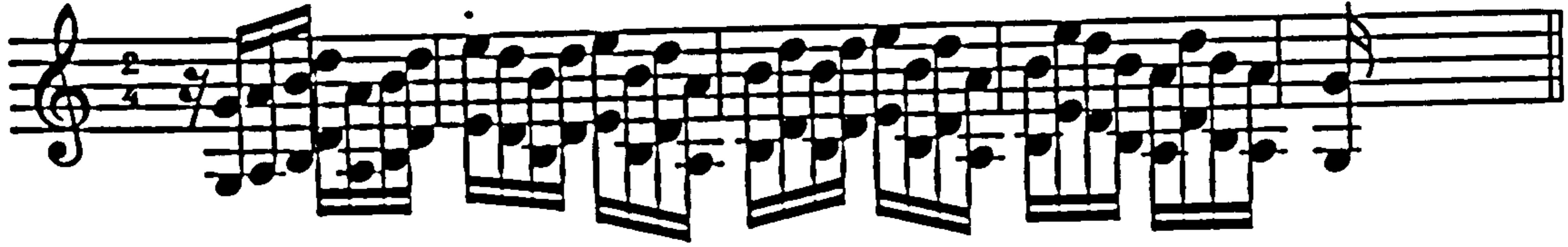


RS21.1



The main feature is a sequential repetition of four ascending notes in the first bar, followed by a sequence of four descending notes through the remainder of the thaang.

RS21.2



Mixed kloøn are used in this sentence.

RS21.3



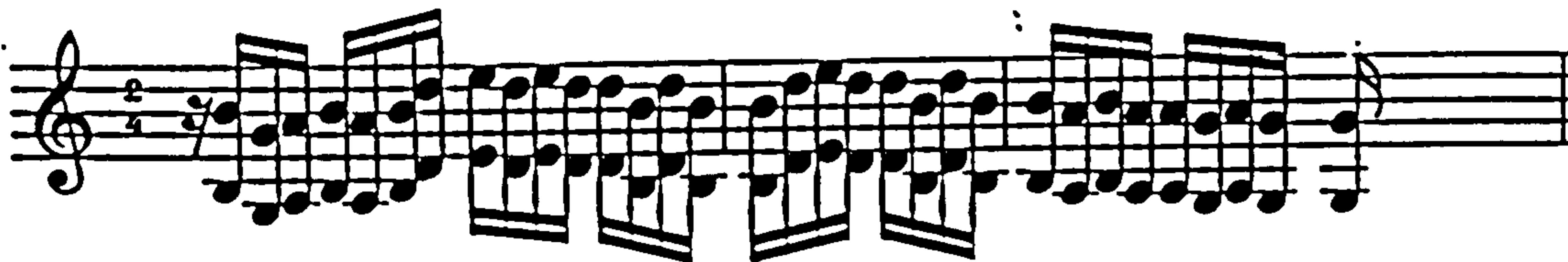
Kloøn taì luuât, in the wave style, is used in this sentence.

RS21.4



Mixed kloøn are used in this sentence.

RS21.5



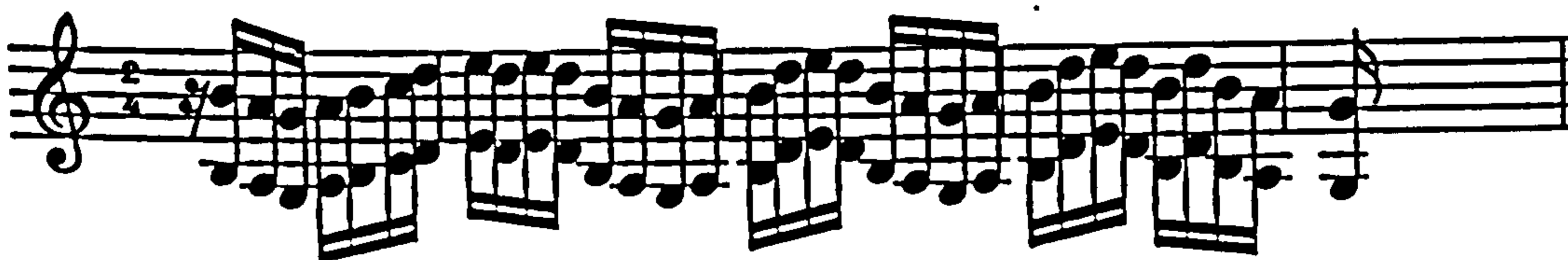
Klõn sàp is used for most of this, in fact from the second bar.

RS21.6



Mixed klõn are used in this sentence.

RS21.7



The last three bars contain a structure of a klõn rõy luók soô.

Among RS21.1-RS21.7, the most appropriate thaang to fit S21 is RS21.1 because it is a good poetic style which continues the previous thaang (either RS20.2 or RS20.4) smoothly (without any leap). Although RS21.3 is also a complete kloṇ tòi luuât, a leap occurs when continuing from the previous appropriate thaang ranaât eèk.

RS21.7 would also be considered an appropriate thaang if it did not repeat the final note of the previous thaang (RS20.2 or RS20.4) at the beginning.

RS21.2 and RS21.4-6 are not appropriate because they consist of mixed kloṇ and are not in good poetic styles.

S22



RS22.1



Kloṇ yooṇ tàkhèp is used in the first two bars, followed by kloṇ tòi luuât in the last two.

RS22.2



The first and second bars contain a sequential repetition of the phrase in brackets, followed by kloq̃n taì luuât in the third and fourth bars.

RS22.3



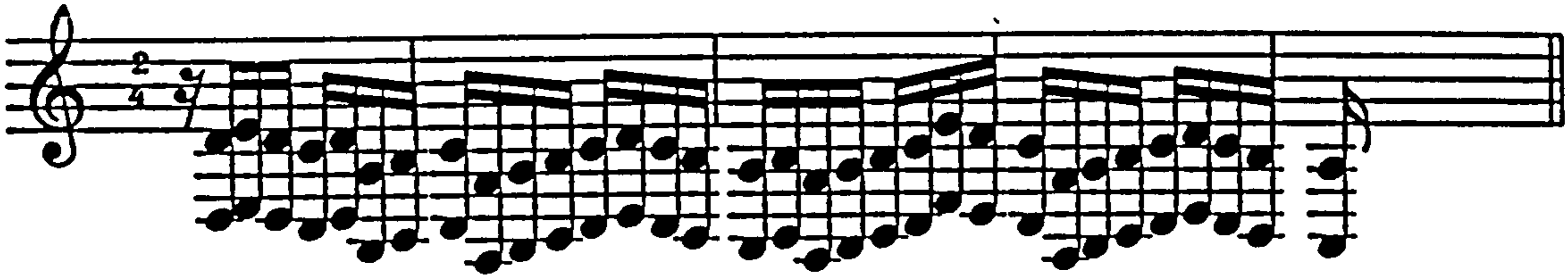
Kloq̃n taì maf is used for the whole sentence.

RS22.4



Kloq̃n sàp is used for the whole sentence.

RS22.5



Klọn tài luuât is used for the entire sentence, with a repetition of the second bar in the fourth.

RS22.6



The first half of the sentence is klọn sàp, followed by klọn tài luuât in the second half.

RS22.7



A complete klọn sàp is used for the whole sentence.

leap. The main point is that it is the only complete kloṅ sàp among RS22.1-RS22.7, and the first opportunity to present this particular kloṅ in the piece.

Although the RS22.3, RS22.4 and RS22.5 are also complete kloṅ (though not kloṅ sàp), RS22.3 would begin with a bigger leap when continuing from RS21.1, and the style of RS22.4 suits the *khòṅg wong lék* more than the *ránaât eèk*. RS22.5 is in the low register. RS22.2 and RS22.6 are mixed kloṅ which are not in good poetic styles, therefore, they are less appropriate.

S23



RS23.1



Mixed kloṅ are used in this sentence.

RS23.2



Klon tai luuat is used in the first two bars, followed by a sequence of four descending notes four times in the last two bars.

RS23.3



Klon tai luuat is used in the last two bars. (The first two contain mixed klon.)

RS23.4



Mixed klon are used in this sentence.

RS23.5



The sequence of four descending notes, used in the last half of RS23.2, is the main feature of this kloṅ, and its second half is identical to that of RS23.2.

RS23.6



Mixed kloṅ are used in the first two bars, and kloṅ sàp in the last two.

RS23.7



A special kloṅ, for solo performance, is used for the entire sentence.

Of RS23.1-RS23.7, the most appropriate thaang to fit S23 is RS23.2 because it shows the best poetic style. Although it does not consist of a complete kloṅ, it fits the basic melody best and continues the previous thaang RS22.7 without any leap. RS23.5 also exhibits a good poetic style, but in performance the four-note descending pattern throughout the sentence would be tedious, and therefore it is less appropriate than RS23.2.

RS23.1 and RS23.4 would continue from the previous thaang with leap, while the first note of RS23.3, RS23.5 and RS23.7 repeats the final note of the previous thaang (RS22.7), and RS23.6 is not in a good poetic style, so these six thaang are not appropriate to fit S23.

S24

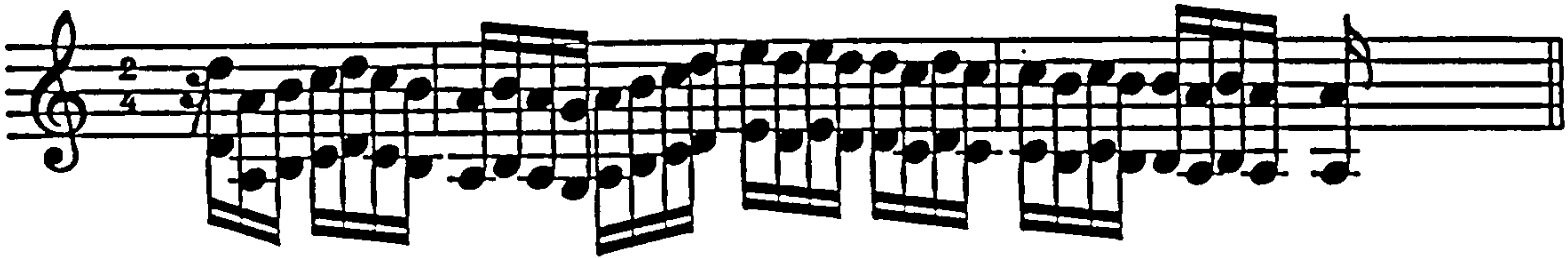


RS24.1



Kloṅ saǎmniang phaasaǎ Khmer is used in this sentence.

RS24.2



Klọn tài luuât is used in the first two bars, followed by klọn sàp in the last two.

RS24.3



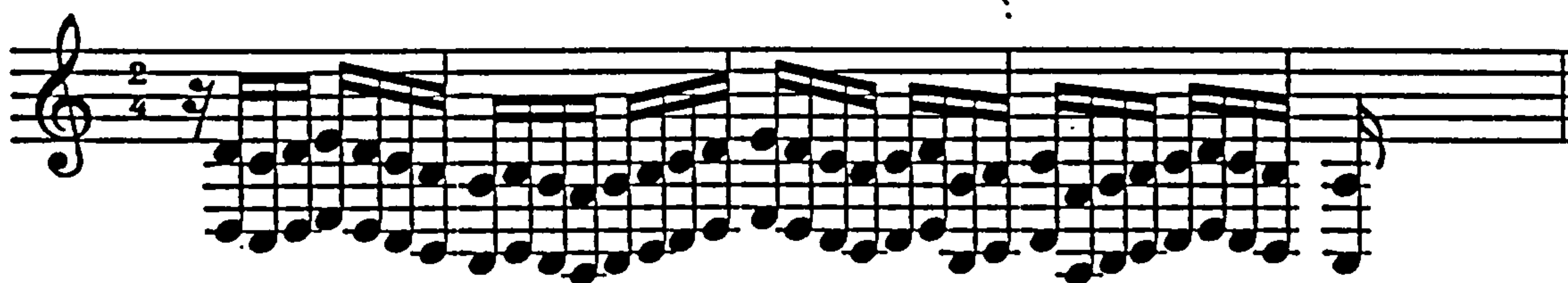
Klọn tài luuât, over a wide range, is used for the whole sentence.

RS24.4



Klọn tài luuât is used in the first two bars, followed by klọn sàp in the last two.

RS24.5



Klọn tài luuât, in the low register, is used for the whole sentence.

RS24.6



Klọn phan, over a wide range, is used for the entire sentence.

RS24.7



The first two bars are klọn tài luuât, followed by klọn rọy luôk soô in the last two, after the wide leap at the beginning of the third bar.

Of RS24.1-RS24.7, the most appropriate thaang to fit S24 are RS24.3 and RS 24.6 because: RS 24.3 is a complete kloṅn taì luuât, using a wide range. RS24.6 is a complete kloṅn phan, which also uses a wide range. Even though it would continue with a large leap from the previous thaang (RS23.2) this is acceptable in view of the fact that this kloṅn phan is so special.

RS24.2, RS24.4-5, and RS24.7 are less appropriate because they are not in a good poetic style. RS24.1 is not appropriate because kloṅn saãmniang phaasaã Khmer is not suitable for this piece, in which only kloṅn saãmniang phaasaã Thai should be played.

S25



RS25.1



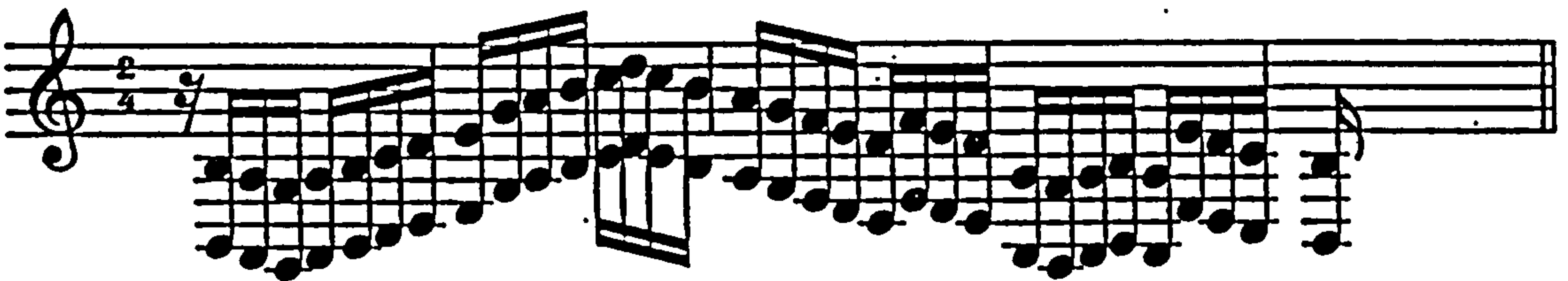
Kloṅn taì luuât is used for the entire sentence.

RS25.2



This is also a mixture of kloḡn: a fragment of kloḡn yḡḡn t`akhèp appears in the second bar, and the last two bars are identical to the last two bars of RS25.1.

RS25.3



Kloḡn t`ai luu`at, over a wide range, is used for the whole sentence. The last bar is same as the corresponding bars of RS25.1 and RS 25.2, an octave lower.

RS25.4



Kloḡn dooen t`akhèp is used in the first two bars, followed by mixed kloḡn.

RS25.5



The first bar is repeated a fourth higher in the second, followed by a phrase of kloṇ tòi luuât in the third bar and a phrase of kloṇ sàp in the last.

RS25.6



Kloṇ sàp is used for the entire sentence.

RS25.7



Kloṇ tòi luuât is used for the entire sentence. The fourth bar is identical to the

fourth bar of RS25.3 (and similar to that of RS25.4).

Of RS25.1 - RS25.7, the most appropriate thaang to fit S25 are RS 25.3 and RS25.7 because they are complete klõn tài luuât which continue from the previous thaang, RS24.3 and RS24.6, without any leap. RS25.3 is preferable to RS25.7 because it covers a wider range.

RS25.1, RS25.4, RS25.5 and RS25.6 are less appropriate because of the leap from the previous thaang, while RS25.2 consists of mixed klõn, which therefore makes it also less appropriate.

S26

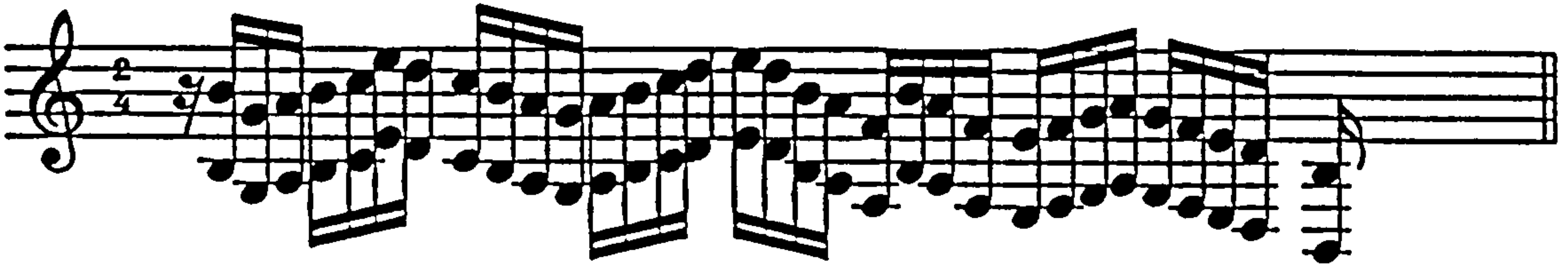


RS26.1



Klõn sàp is used in the first two bars, followed by klõn tài luuât in the last two.

RS26.2



Mixed klon are used in this sentence.

RS26.3



Klon sap is used for the whole sentence.

RS26.4



Klon loq taakhaay is used for the first three bars, followed by a phrase of klon tai

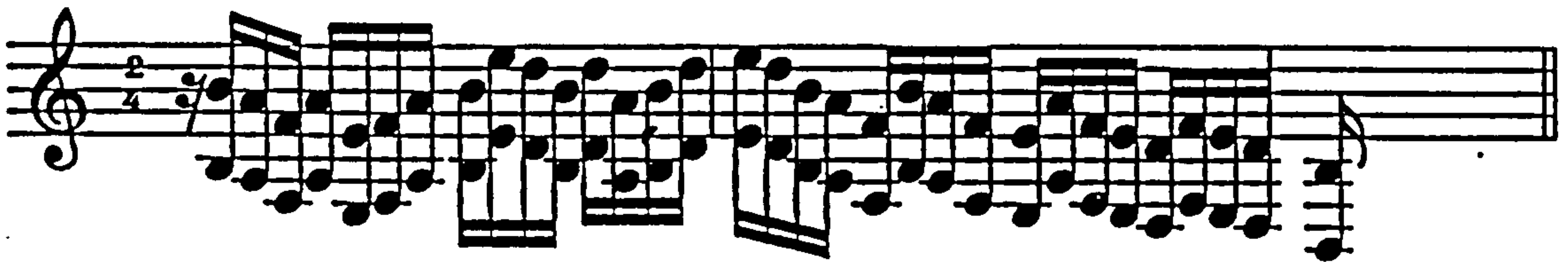
luuât in the last bar.

RS26.5



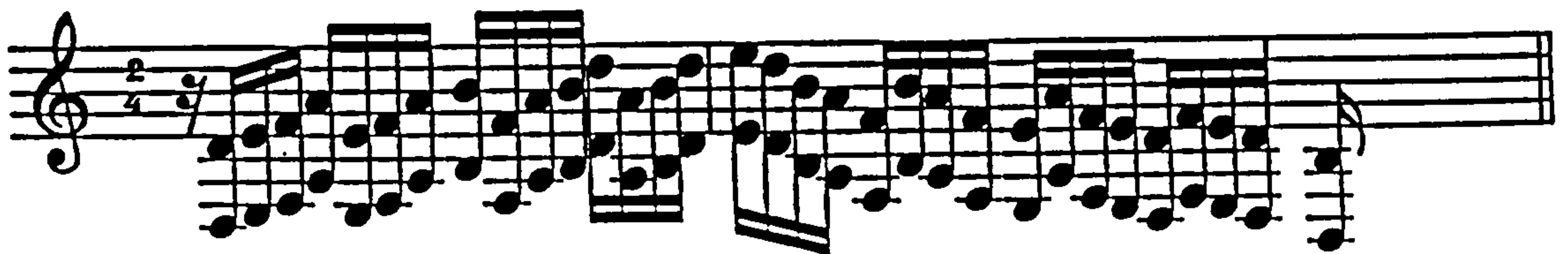
Klõn sàp, featuring a variety of shapes, is used in this sentence, followed by klõn tài luuât

RS26.6



The second bar is effectively a repeat of the first, a fourth higher. The last two bars contain a descending sequence of four notes, four times.

RS26.7



RS27.2



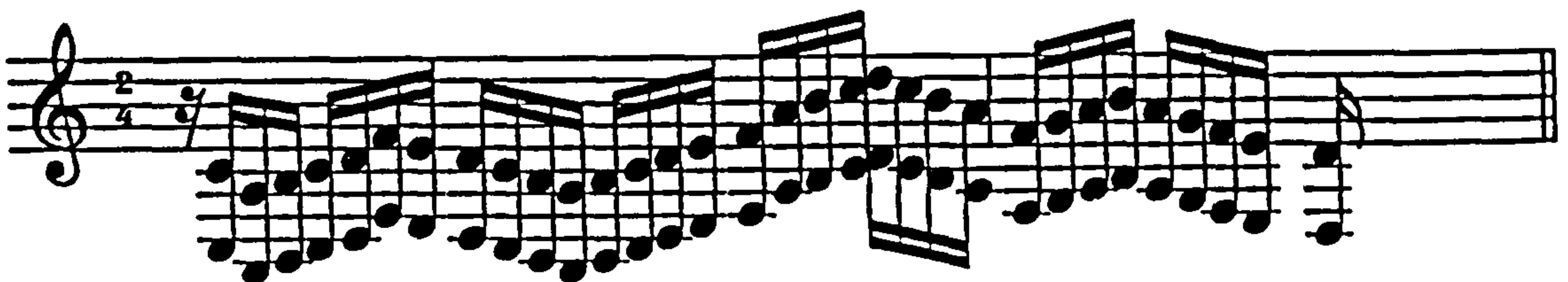
Special thaang, used in solo performance, is used in this sentence.

RS27.3



Klọn tài luuât is used for the entire sentence, and the second and third bars are identical.

RS27.4



Klọn tài luuât is used for the entire sentence.

RS27.5



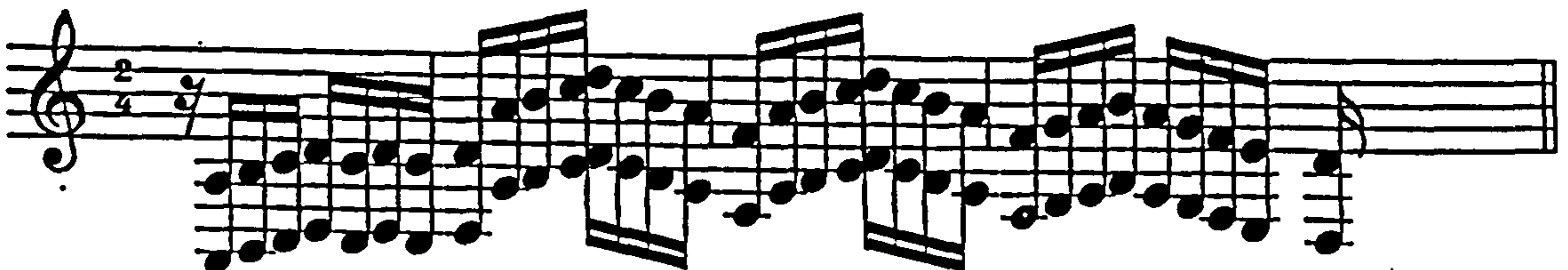
Klọn dooen tàkhèp is used in the first two bars, followed by klọn tà luuât in the last two.

RS27.6



Klọn tà luuât is used for the entire sentence. The main phrase of each bar is identical, but the cadential notes are different, yet paired in a symmetrical way: one pair in the middle and the other pair at either end.

RS27.7



Klọn tà luuât is used from the second bar to the end, and the second and third

bars are identical.

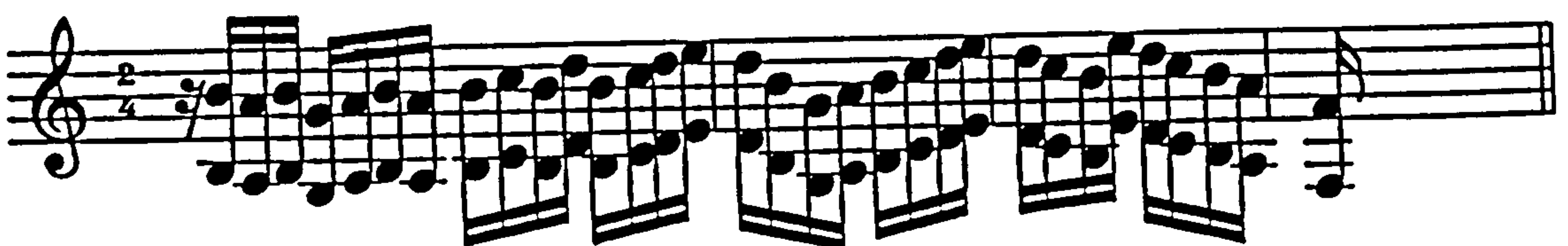
Of RS27.1 - RS27.7. RS 27.4 is the most appropriate thaang to fit S27 because it is a complete kloøn tài luuât and continues the previous thaang RS26.7 without a leap. RS27.5 also could be considered an appropriate thaang but it consists of two different kloøn, and is therefore less suitable than RS 27.4.

The remaining thaang are less appropriate for the following reasons: the first note of RS27.1 repeats the final note of the previous thaang; RS27.2 is a kloøn which is used in a solo piece; RS27.3 would continue from the previous thaang with a leap; RS27.6 is not in a good poetic style because of the repetition: RS27.7 consists of a mixture of kloøn and also has a leap in the second bar.

S28



RS28.1



Kloøn soạn tắkhèp is used in the first two bars, followed by kloøn tài luuât in the last two.

RS28.2



Mixed kloḡn are used in this sentence.

RS28.3



Kloḡn taì luuât, in the low register, is used for the entire sentence.

RS28.4



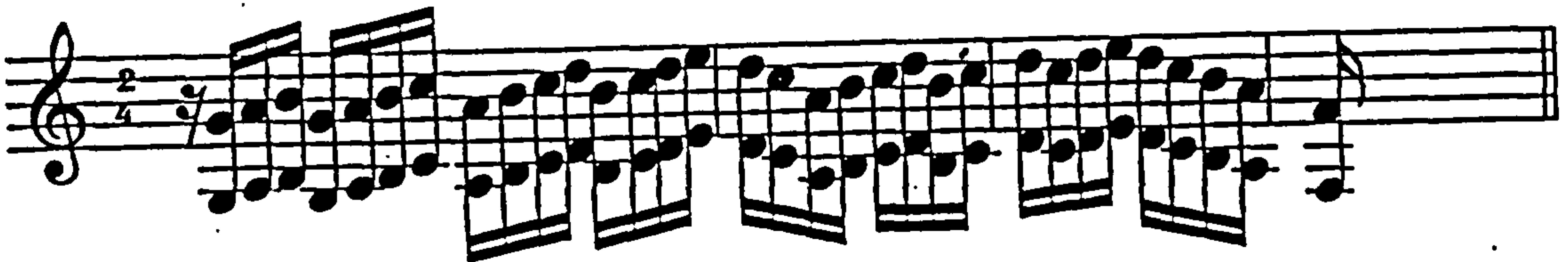
Kloḡn yḡḡn tâkhèp is used in the first two bars, followed by kloḡn dooēen tâkhèp in the last two.

RS28.5



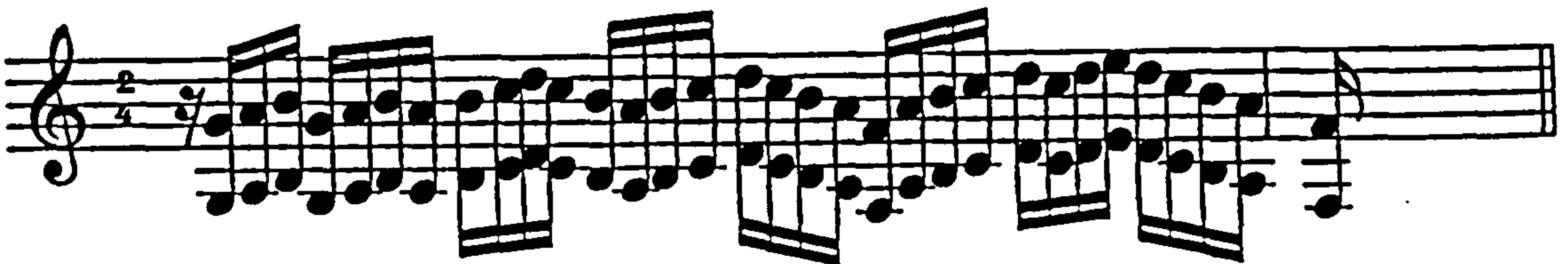
Klọn tậ maí is used for the entire sentence.

RS28.6



Klọn yọn tậhẹp is used in the first two bars, followed by mixed klọn in the last two.

RS28.7



Klọn tậ luuật is used for the entire sentence.

Of RS28.1-RS28.7. RS28.3 and RS28.7 are the most appropriate thaang to fit S28 because they continue from the previous thaang (RS27.4. RS27.5) without a leap, and they are complete klọn tòi luuât. Although RS28.5 is also a complete klọn it does not continue from the previous thaang smoothly.

RS28.1, RS28.4 and RS28.5 are less appropriate because of the leap at the beginning. RS28.2 and RS28.6 are less appropriate because they are mixed klọn.

S29



RS29.1



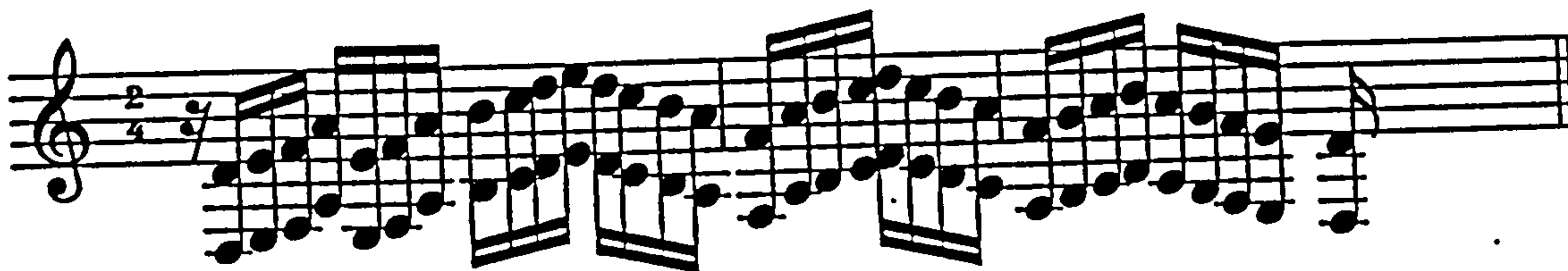
Klọn tòi luuât is used in the first two bars, followed by klọn sàp in the last two.

RS29.2



The last two bars feature a sequential pattern of four descending notes, four times.

RS29.3



Klọn tài luuât is used for the entire sentence.

RS29.4



Klọn dooen takhèp is used in the first two bars, followed by klọn tài luuât in

the last two.

RS29.5



This uses mixed kļoon, and the second bar is repeated in the third. The last bar is identical to the corresponding one of RS29.2.

RS29.6



A kļoon which is usually associated with solo performance is used in this sentence.

RS29.7



Mixed kļoon are used in this sentence.

Of RS29.1-RS29.7, the most appropriate thaang to fit RS29 is RS29.3 because it is a complete klọn tài luuât which continues the previous thaang. RS28.3 and RS28.7 without a leap. Even though RS29.6 is also a complete klọn with a good poetic style, it is a special klọn and is usually for solo performance.

RS29.1-2, RS29.4-5 and RS29.7 are less appropriate because they consist of mixed klọn. The first note of RS29.2 repeats the last note of the previous thaang, and RS29.7 commences with a leap, so these thaang are also less appropriate.

S30



RS30.1



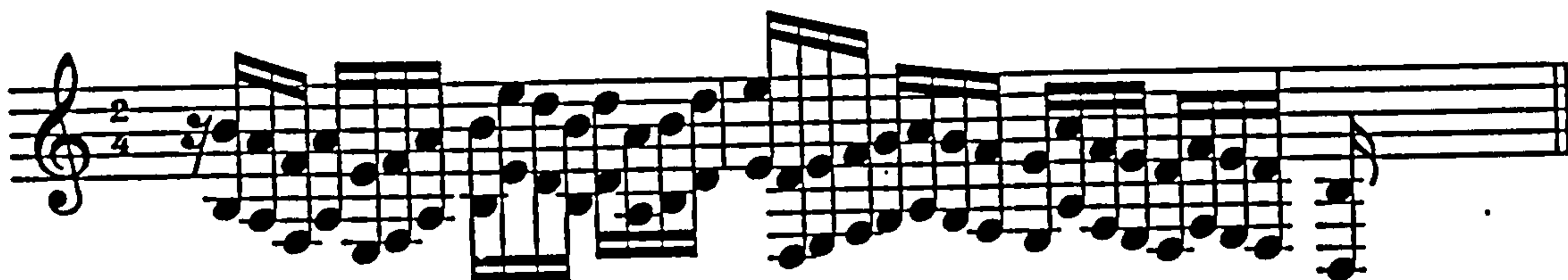
Klọn sàp is used in the first two bars, followed by klọn tài luuât in the last two.

RS30.2



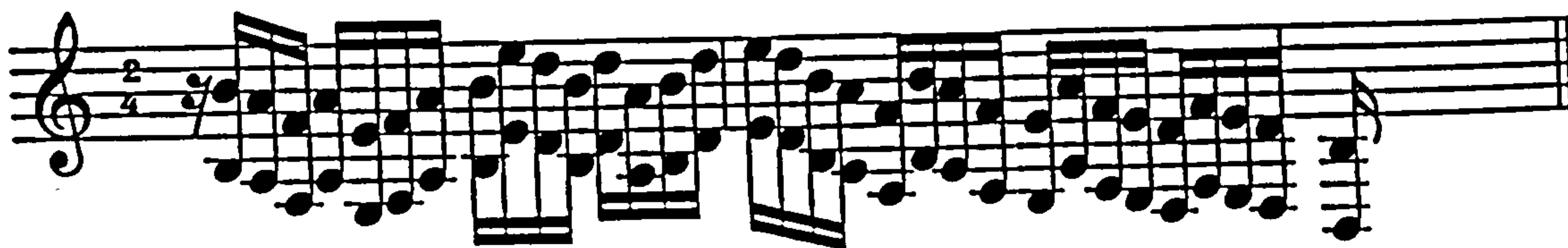
The first three bars of this sentence are identical to the first three bars of RS30.1, but the last bar ascends to end an octave higher than the previous thaang .

RS30.3



The first two bars are a transposition up of the corresponding part of RS 25.5 (and the second bar is also a sequential transposition of the first). The last two bars are kloøn tai luuât.

RS30.4



First two bars are identical to the first two bars of RS30.3, followed by the

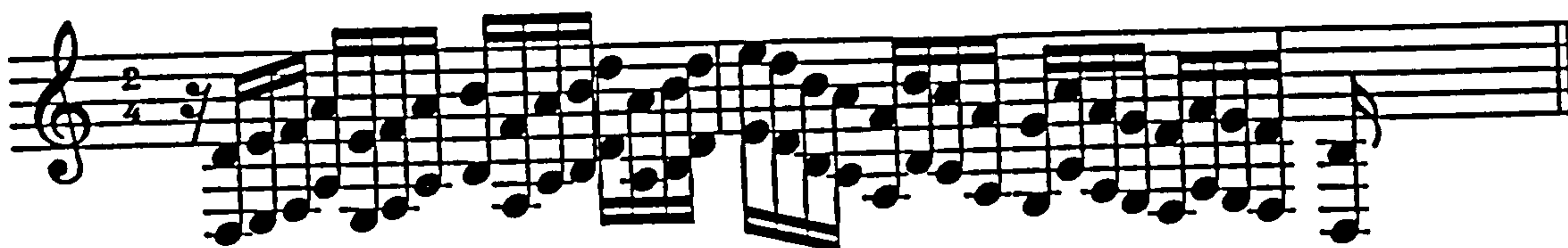
sequence of four descending notes. four times. in the last two bars.

RS30.5



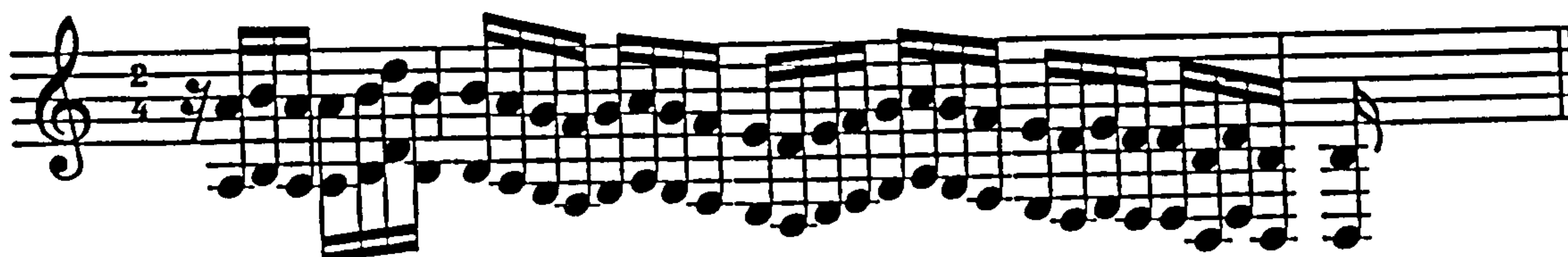
A complete kloq̄n sàp is used in this sentence.

RS30.6



This is identical to RS26.7.

RS30.7



Phrases of *klõn sàp* are used in the first and fourth bars, and *klõn tà luuât* is used in the second and third bars.

Of RS30.1- RS30.7, the most appropriate *thaang* to fit S30 are RS 30.1 and RS30.2. Even though they are not in the best poetic style, they are the only *thaang* which continue the previous *thaang* RS29.3 without a leap. RS30.5 and RS30.6 would be appropriate, were it not for the fact that they start on the same note as the final note of the previous *thaang* (RS29.3).

RS30.3, RS30.4 and RS30.7 are less appropriate because of the leap at the beginning. RS30.5 and RS30.6 are also less appropriate because the first note of each *thaang* repeats the final note of the previous *thaang* .

S31



RS31.1



Klõn sàp is used in the first two bars, followed by mixed *klõn* in the last two bars.

RS31.2



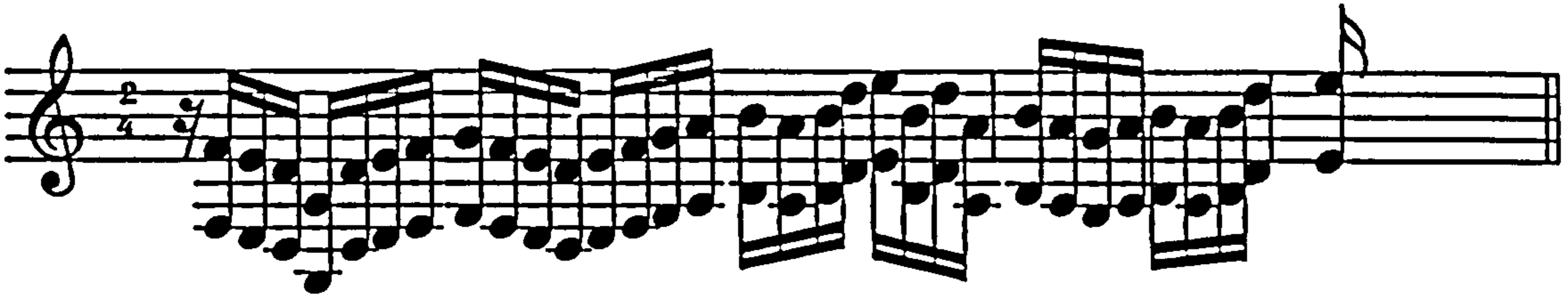
The first bar is identical to the first bar of RS31.1. but the second bar descends to the lower register. The unusual feature of two leaps (in the same direction) at the beginning of the third bar brings the thaang back to the middle register. from which point it continues with klọn tòi luuât.

RS31.3



Klọn dooen tàkhèp is used in the first two bars, followed by klọn tòi luuât in the last two.

RS31.4



Mixed kloḡn are used in this sentence.

RS31.5



The first two bars are kloḡn tài luuât, followed by mixed kloḡn for the remainder.

RS31.6



Kloḡn rḡḡy' luûk soô is used in the first two bars, followed by mixed kloḡn in the last two.

RS31.7



Klõn yõn tàkhèp is used in the first two bars, followed by klõn taì luuât in the last two.

Of RS31.1- RS31.7, RS31.7 is the most appropriate thaang to fit S31 because it is a good poetic style and continues the previous thaang (RS30.1) without a leap. If the choice for the previous thaang were RS30.2, then the most appropriate thaang of this set to follow it smoothly would be RS31.3.

Although RS31.5 would proceed as smoothly from RS30.1, it is a mixture of klõn which is not in a good poetic style. Similarly, RS31.1, RS31.2, RS31.4, RS31.6 would proceed as smoothly from RS30.2, but they are also mixed klõn, hence all of these thaang are less appropriate.

S32



RS32.1



Klõn tòi luuât is used for the entire sentence.

RS32.2



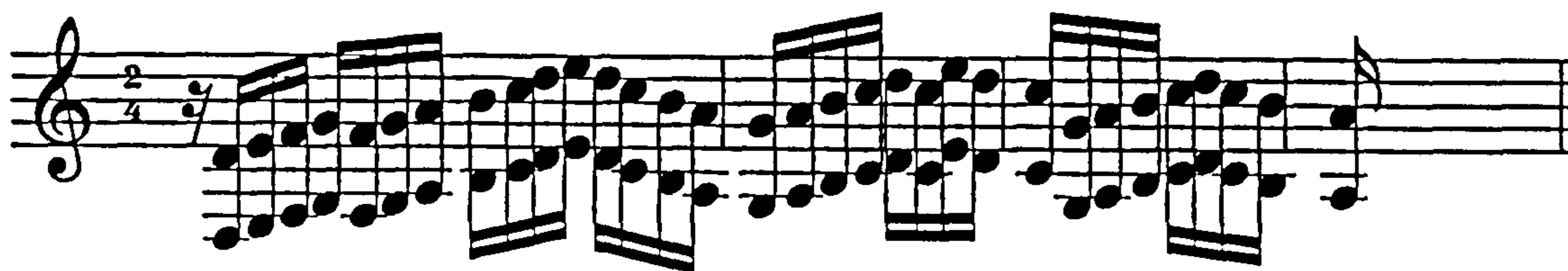
Klõn saṁniang phaasaă khaaèek is used for the entire sentence.

RS32.3



A special klõn for solo pieces is used in this sentence. RS32.4 klõn tòi luuât is used for the entire sentence.

RS32.4



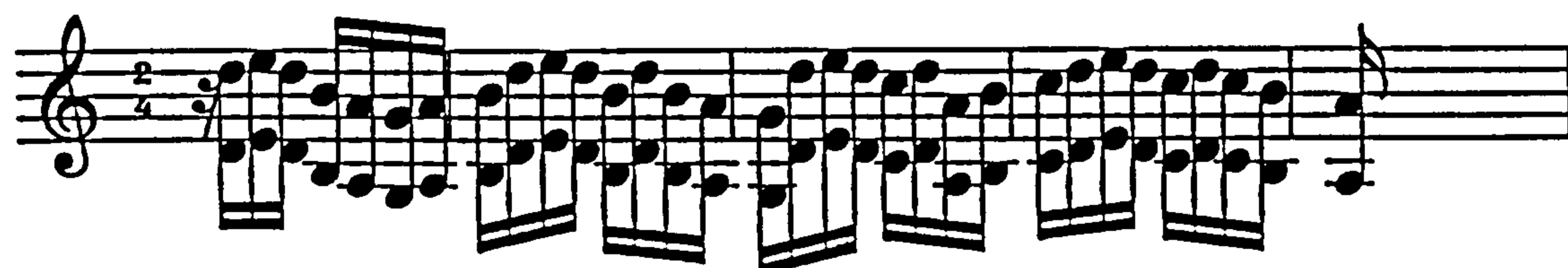
Klõn tòi luuât is used for the entire sentence.

RS32.5



Klọn tậ lưuât is used in the first three bars, followed by klọn sập in the fourth bar. The first bar is repeated a fourth higher in the third bar.

RS32.6



Klọn rọy lưk soô is used for the entire sentence.

RS32.7



Klọn tậ lưuât is used for the entire sentence.

Of RS32.1-RS32.7, the most appropriate thaang to fit S32 is RS 32.5 because it maintains the luûk tøk (discussed in chapter 3) at the beginning of the fourth bar, and it is also in a good poetic style. Although RS32.2 maintains the same luûk tøk, it is kloñ sañniang phaasaă khaèk, a dialect kloñ and therefore unsuitable for *phleeng Saăthúkaan*.

RS32.1 and RS32.4 are complete kloñ taì luuât, but they consist of the wrong luûk tøk in the fourth bar. RS32.3 is a kloñ which is normally used in solo pieces. RS32.6 and RS32.7 would commence with a leap when following the previous thaang. These thaang are therefore less appropriate to fit S32.

S33

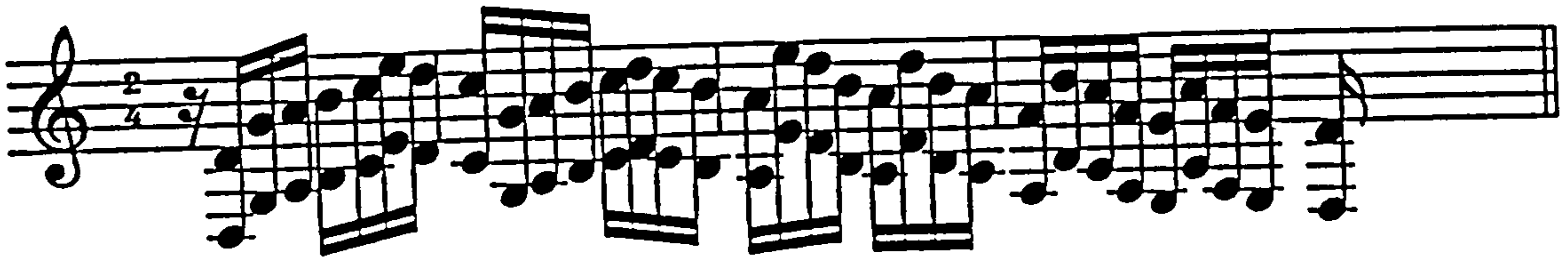


RS33.1



Kloñ sàp is used in the first two bars, followed by mixed kloñ in the last two.

RS33.5



Klõn taì luuât is used in the first two bars, and last two are identical to the second half of RS33.2.

RS33.6



Mixed klõn are used in this sentence.

RS33.7



Klõn taì luuât is used in the first half, followed in the second by klõn yõõí

tàkhèp, in the low register.

Of RS33.1-RS33.7, RS33.5 is the most appropriate thaang to fit S33 because it is in a good poetic style. Although a leap is involved when continuing from the previous thaang, it remains the best choice. RS33.4 would be an appropriate thaang because it is a complete klõn tài luuât, but it would start by repeating the final note of the previous thaang, and should therefore be avoided.

RS33.1 and RS33.2 contain a leap and are not in a good poetic style, while RS33.3, RS33.6 and RS33.7 are mixed klõn, so these thaang are less appropriate.

S34



RS34.1



Klõn tài luuât is used for the entire sentence.

half is identical to the second half of RS34.1.

RS34.5



A special kloøn, for solo pieces, is used for the whole sentence.

RS34.6



Kloøn tài luuât is used for the whole sentence, with the first bar repeated in the fourth, and the second bar repeated in the third.

RS34.7



The first half is kloøn dooen tãkhèp, followed by kloøn tài luuât.

Of RS34.1-RS34.7, RS34.1 is the most appropriate thaang to fit S34 because it is a complete kloøn tài luật and continues the previous thaang (RS33.5) without a leap. Even though RS34.7 consists of two kloøn, it can be considered as a second choice because it continues the previous thaang smoothly. RS34.4, RS34.5 and RS34.6 are also complete kloøn, but they are less appropriate for the following reasons: there would be a leap at the beginning of RS34.4 (from the previous thaang, RS33.5); RS34.5 is a kloøn which is normally used in a solo piece; RS34.6 consists of repetitive phrases

S35



RS35.1



The first half is kloøn dooen tàkhèp, followed by kloøn yoon tàkhèp in the second half.

RS35.2



Klọn tậ lưuât is used in the low register for the entire sentence.

RS35.3



Klọn tậ lưuât is used for the entire sentence, and the last three bars are identical to the last three bars of RS35.2.

RS35.4



Klọn tậ lưuât is used in this sentence, and the last bar is identical to the the last

bar of RS35.2 and RS35.3.

RS35.5



Klọn phan is used for the entire sentence.

RS35.6



Klọn tài luuât is used for the entire sentence, and the second half is identical to the second half of RS35.2 and RS35.3.

RS35.7



The first half contains mixed klọn, followed by klọn tài luuât in the second half.

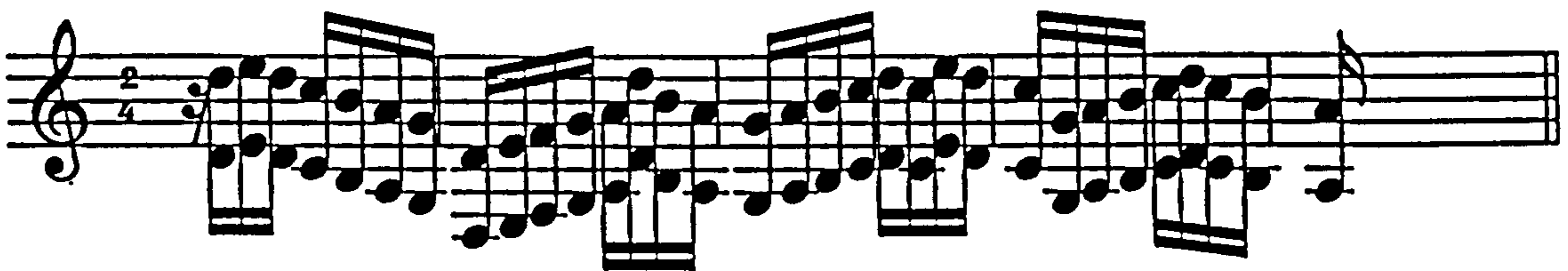
Of RS35.1-RS35.7, the most appropriate thaang are RS35.2 and RS35.6 because they are complete kloøn. RS35.6 is a complete kloøn tài luuât which continues the previous thaang (RS34.1 and RS34.7) without a leap. Although RS35.2 is a complete kloøn and continues the previous thaang without a leap, it covers a narrower range, and is therefore less appropriate.

RS35.1 and RS35.7 consist of mixed kloøn, while RS35.3-5 would not continue from the previous thaang smoothly, so they are less appropriate for S35.

S36



RS36.1



Kloøn tài luuât is used for the entire sentence.

RS36.2



Klọn tàí mắf is used for the entire sentence.

RS36.3



Klọn rọọy luúk soô in the first half, followed by klọn tàí luuât in the last two bars.

RS36.4



Klọn tàí mắf is used for the entire sentence.

RS36.5



The first half is *kløṇ yṇṇí tàkhèp*, followed by *kløṇ tàì luuât* in the second half.

RS36.6



Mixed *kløṇ* are used in this sentence.

RS36.7



Kløṇ tàì luuât is used for the entire sentence.

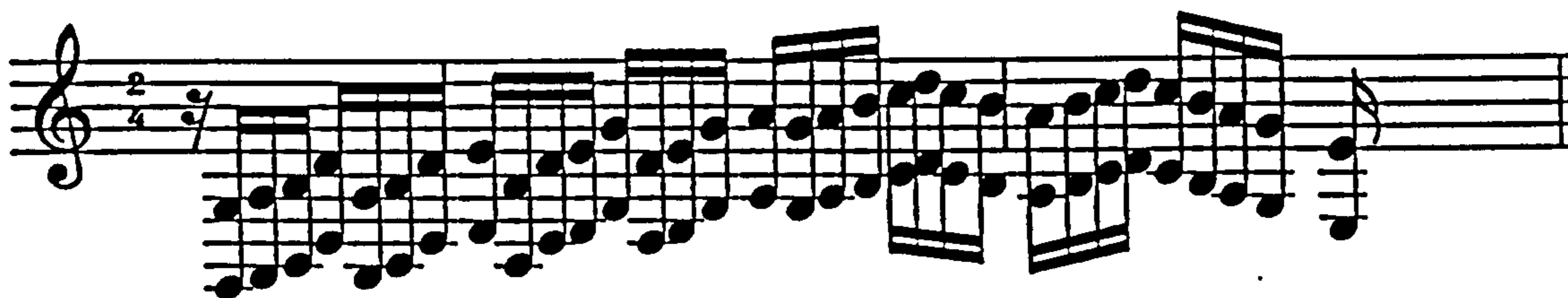
Of RS36.1-RS36.7, the most appropriate thaang to fit S36 are RS36.2, RS36.4 and RS36.7 because the first two are complete kløon tòi maf, while RS36.7 is a complete kløon tòi luuât, and all these thaang continue from the previous thaang RS35.2 and RS35.6 without a leap.

Although RS36.1 is also a complete kløon tòi luuât, it consists of a leap when continuing from the previous thaang. RS36.3, RS36.5 and RS36.6 are also less appropriate, because they are mixed kløon.

S37

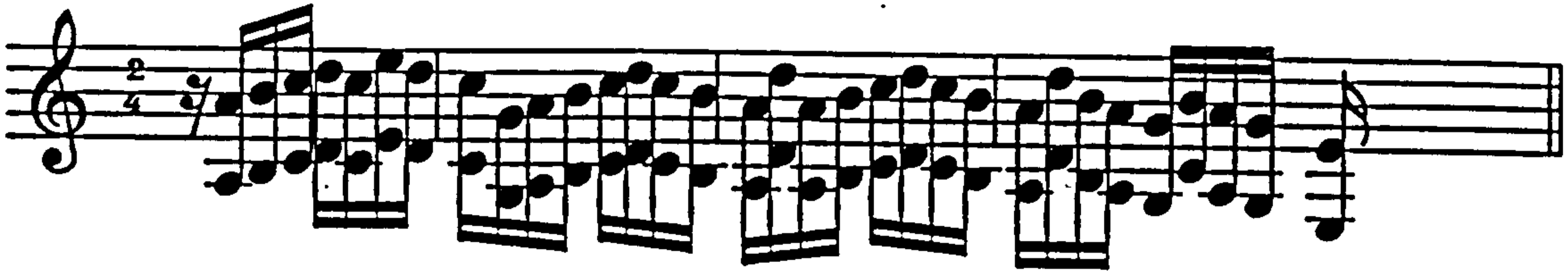


RS37.1



An ascending sequence of four notes, four times, is used in the first half, followed by kløon tòi luuât in the second half.

RS37.2



Klọn tòi luuât is used in the first half, followed by klọn lọq̄ taakhaày in the second half.

RS37.3



Klọn tòi luuât, in the upper register, is used for the entire sentence.

RS37.4



Klọn tòi luuât, over a wide range, is used for the entire sentence.

RS37.5



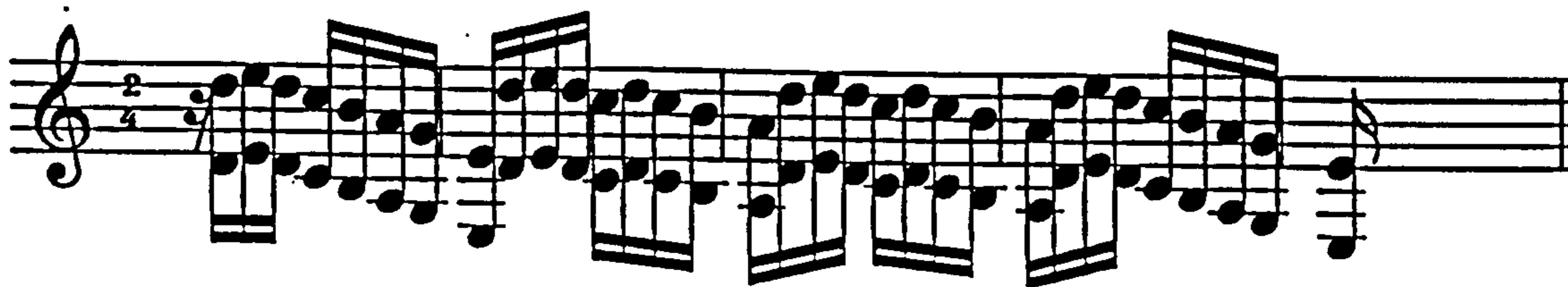
Two different types of *klọn sàp* are used in each half of the sentence.

RS37.6



Klọn tài luuât is used in the first half, followed by mixed *klọn* in the second half.

RS37.7



Klọn rọy luúk soô is used in this sentence. The first bar is repeated in the fourth,

and the second bar in the third.

Of RS37.1- RS37.7, RS37.4 is the most appropriate thaang to fit S37 because it is a complete klọn tài luuât, covering a wide range and continuing the previous thaang (RS36.2, RS36.4 and RS36.7) without a leap. RS37.2 could be considered a good thaang, except for the fact that its first note repeats the last note of the previous thaang. Although RS37.3 is a complete klọn and continues the previous thaang without a leap, it is used only in the high register, and is therefore less appropriate.

RS37.1 and RS37.5 would continue from the previous thaang with a leap, RS37.6 is a mixture of klọn, and RS37.7 contains repetitive phrases, so these thaang are less appropriate.

S38



RS38.1



The first bar is klọn sàp, followed by klọn tài luuât for the remainder.

RS38.2



Klõn tòi luuât is used for the entire sentence.

RS38.3



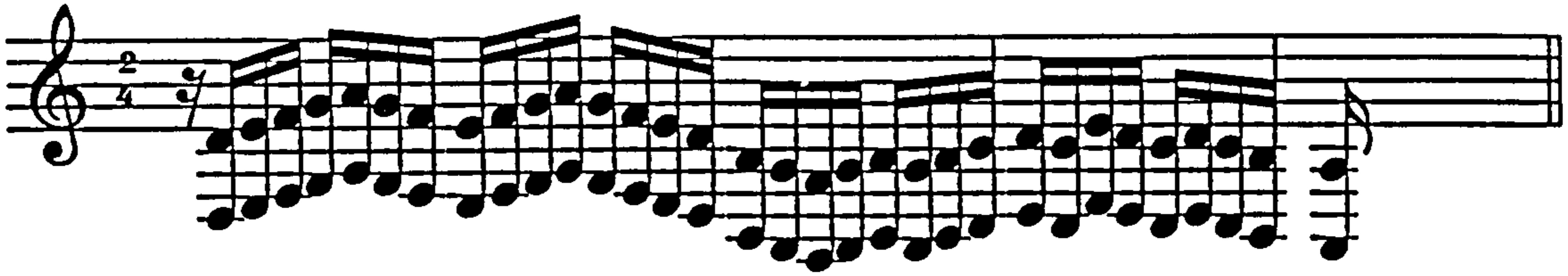
Klõn tòi luuât is used for the entire sentence, and the last bar is identical to the last bar of RS38.2.

RS38.4



Klõn saãmniang phaasaã khameñ used for the entire sentence.

RS38.5



Klọn tòi luuât is used for the entire sentence.

RS38.6



A different klọn tòi luuât is used for the entire sentence.

RS38.7



A further klọn tòi luuât is used for the entire sentence.

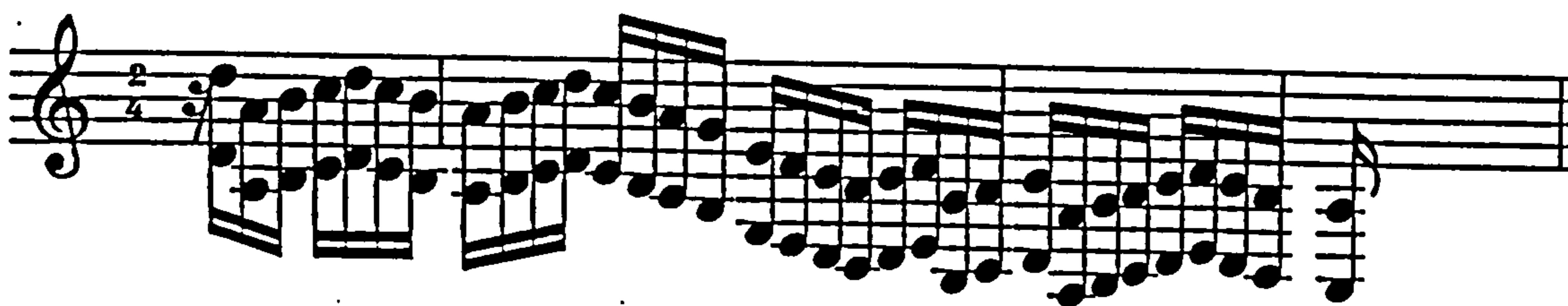
Of RS38.1-RS38.7, RS38.7 is the most appropriate thaang to fit S38 because it is a complete kloṇ tòi luuât and continues the previous thaang (RS37.4) without a leap.

Although RS38.4 is a complete kloṇ, it is a kloṇ saãmniang phaasaã which is not suitable for this traditional classical Thai piece, because it is in a regional style. RS38.3 and RS38.6 are also complete kloṇ tòi luuât, but they would continue from the previous thaang with a leap. RS38.2 and RS38.5 are also complete kloṇ tòi luuât, but they do not fit S38 as well as RS38.7 because of their wrong luúk tòk in the second bar.

S39

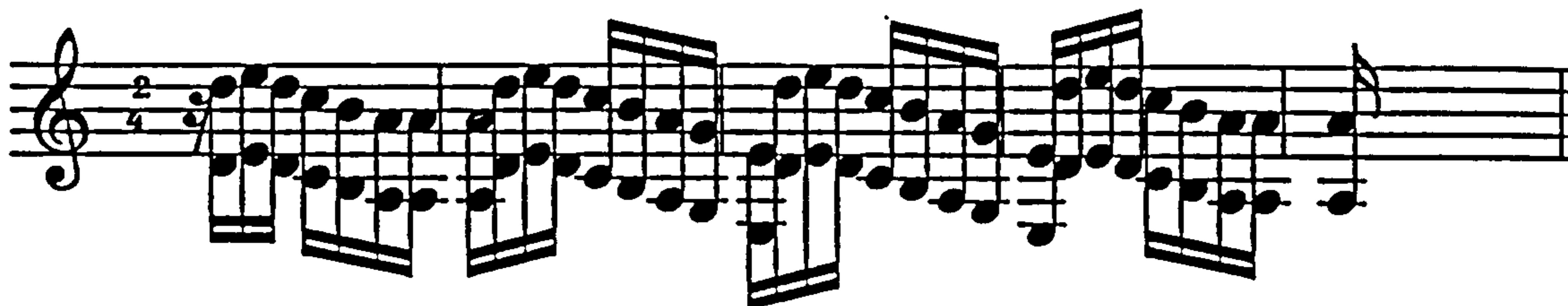


RS39.1



Kloṇ tòi luuât is used for the whole sentence.

RS39.2



$\bar{K}l\bar{o}n\ r\bar{o}y\ lu\bar{u}k\ so\bar{o}$ is used in this sentence. The first bar is repeated in the fourth bar, and the second bar is repeated in the third.

RS39.3



$Kl\bar{o}n\ doo\bar{e}en\ t\bar{a}k\bar{h}\bar{e}p$ is used in the first two bars, and $kl\bar{o}n\ t\bar{a}i\ luu\bar{a}t$ in the last two.

RS39.4



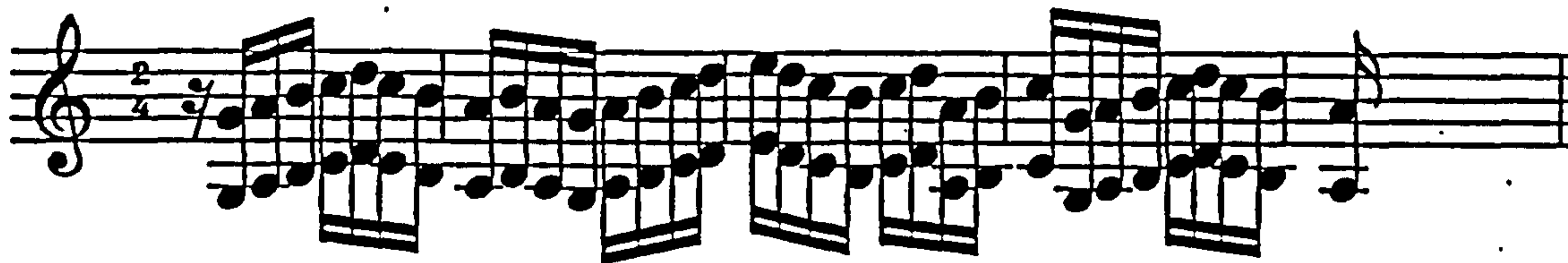
$Kl\bar{o}n\ t\bar{a}i\ luu\bar{a}t$ is used for the entire sentence, in the low register.

RS39.5



Klọn tà luuât is used for the entire sentence, and the last bar is identical to the last bar of RS39.4, but an octave higher.

RS39.6



Klọn tà luuât is used for the entire sentence, in the upper register.

RS39.7



The first half is klọn lọt taakhaày, followed by klọn tà luuât in the second half.

Of RS39.1-RS39.7, the most appropriate thaang to fit S39 is RS39.1 because it is a complete kløon taì luuât and continues the previous thaang (RS38.7) without a leap. Another choice would be RS39.7. Even though it is not a complete kløon, it is kløon lqoŕ taakhaây which has hardly been chosen before as the appropriate thaang. Its use now is an effective way of introducing variety and avoiding tedious repetition of the same kløon. Although RS39.5 is also a complete kløon, it is used only in the upper register. Although RS39.2 is in a good poetic style, it contains too much repetitive material.

RS39.3 and RS39.4 would continue from the previous thaang with a leap, while RS39.6 contains a wrong luûk tòk at the beginning of the fourth bar, so these thaang are less appropriate.

S40

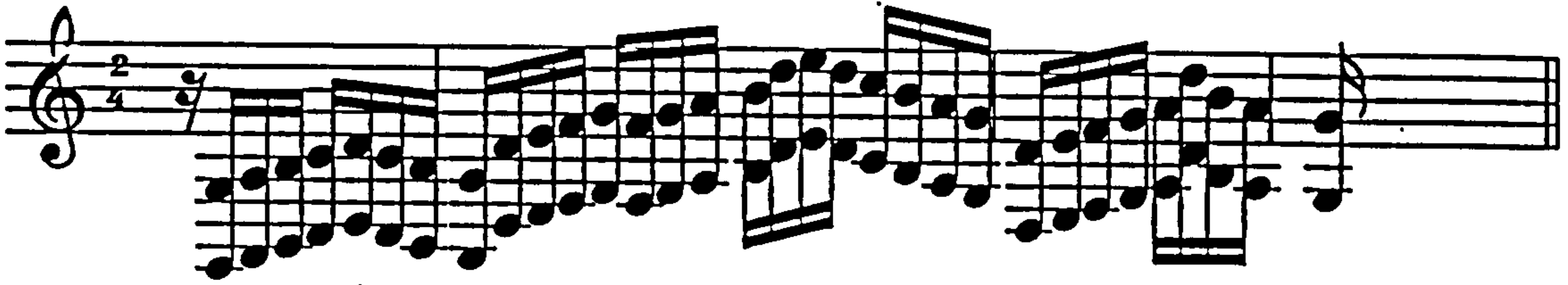


RS40.1



Kløon saämniang phaasaă Khmer is used for the entire sentence.

RS40.2



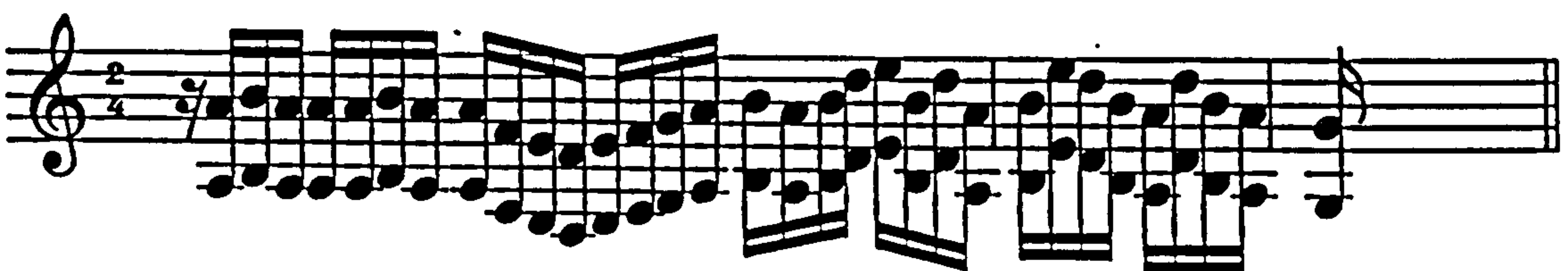
The first two bars are mixed kloḡn, followed by kloḡn tài luuât in the last two.

RS40.3



Kloḡn dooen tàkhèp is used in the first two bars, followed by mixed kloḡn in the last two.

RS40.4



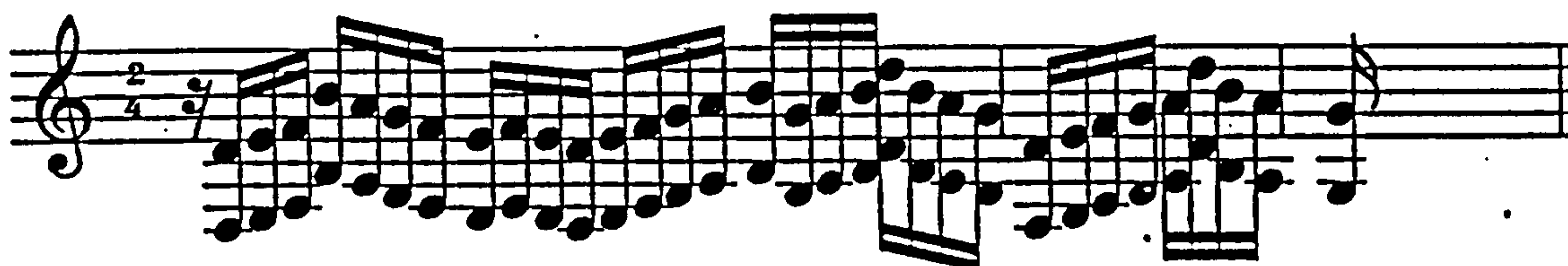
Mixed kloḡn are used in this sentence.

RS40.5



Klọn tòi luuât is used for the entire sentence, and the last two bars are identical to the last two bars of RS40.4.

RS40.6



Klọn lọt taakhaày is used for the entire sentence.

RS40.7



Klọn tòi luuât is used for the entire sentence. The second and third bars are identical, and there is a similarity between the first and fourth bars.

Of RS40.1-RS40.7, the most appropriate thaang to fit S40 are RS40.5 and RS40.6 because they are complete kloṅn tòi luuât and kloṅn loṅf taakhaây, respectively. and continue the previous thaang, either RS39.1 or RS39.7, without a leap. RS40.1 is a complete kloṅn but it is kloṅn saămniiang phaasaă Khmer, in a regional style, and therefore unsuitable for this piece. RS40.2 is less appropriate because of mixed kloṅn. Although RS40.7 is a complete kloṅn, it consists of repetitive phrases and is therefore not a good choice.

RS40.3, RS40.4 and RS40.7 are less appropriate because they would continue from the previous thaang with a leap.

S41



RS41.1



The first two bars are kloṅn tòi luuât, followed by mixed kloṅn in the last two bars.

RS41.2



Kloḡn tài luuât is used in the first two bars, followed by kloḡn dooeen tàkhèp in the last two bars.

RS41.3



Kloḡn tài luuât is used in the first half. The first bar is identical to the first bar of RS41.2. The remaining three bars are kloḡn yḡḡn tàkhèp.

RS41.4



Kloḡn tài luuât is used for the whole sentence.

RS41.5



Klọn tài luuât is used for the whole sentence. The second and third bars are identical, while the last bar is identical to the fourth bar of RS41.4.

RS41.6



Klọn sạp is used for the whole sentence, and the second and third bars are identical.

RS41.7



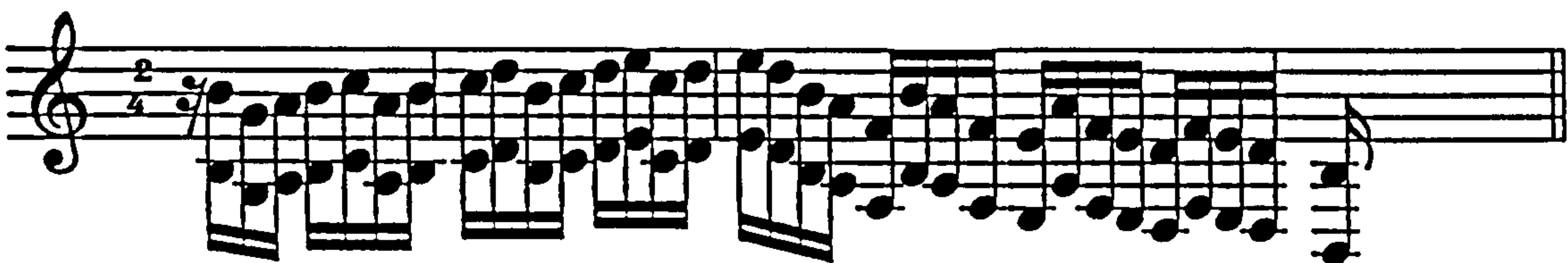
A special klọn for solo pieces is used for the whole sentence.

Of RS41.1-RS41.7, the most appropriate *thaang* to fit S41 is RS41.4 because it is a complete *kløøn taì luuât* and continues the previous *thaang* without a leap. RS41.2, although two different *kløøn*, could be a second choice because it remains in a good poetic style and also continues the previous *thaang* without a leap. Although RS41.3, RS41.5, RS41.6 and RS41.7 are in good poetic styles, RS41.3 consists of a leap in the middle of the sentence, RS41.5 and RS41.6 contain repeated phrases, and RS41.7 is a special *kløøn* which is more appropriate to solo pieces. These four *thaang* are, therefore, less appropriate than RS41.4 and RS41.2.

S42



RS42.1



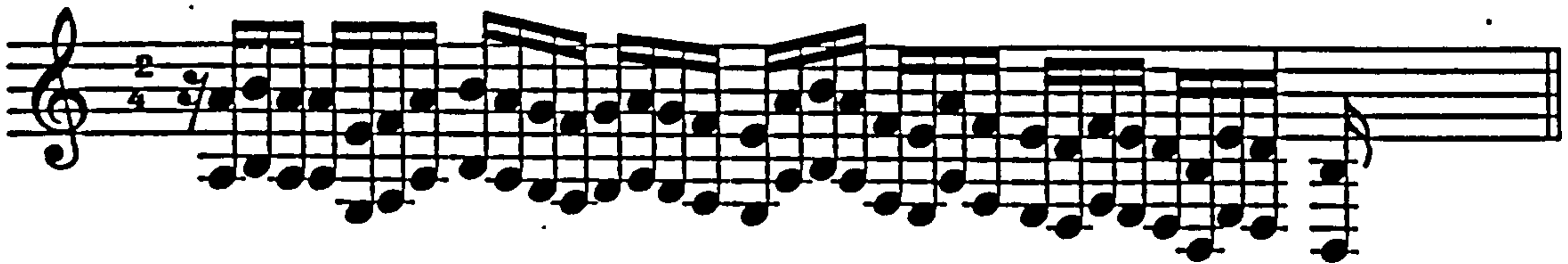
Kløøn dooen tàkhèp is used in the first two bars, followed a descending sequence of four notes, four times, in the last two bars.

RS42.2



The first bar is *klọn sàp*, the second bar is a transposition up a fourth of the first bar, and the last two bars are identical to the last two bars of RS42.1.

RS42.3



The first bar, which is identical to the first bar of RS42.2, is *klọn sàp*, the second bar is *klọn tàl luuât*, while the third and the fourth bars are *klọn yọọn tàkhèp*.

of four descending notes in the second half.

RS42.7

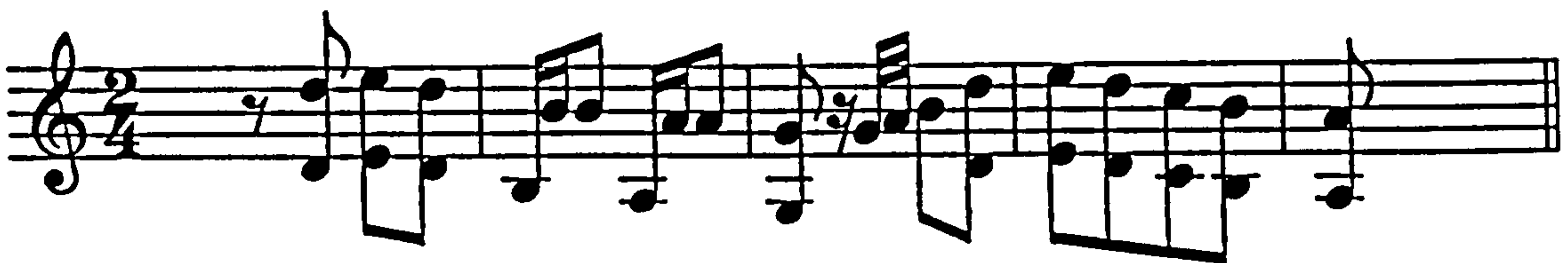


Klõn sàp is used for the whole sentence.

Of RS42.1-RS42.7, the most appropriate thaang to fit S42 is RS42.2. Although it contains two different klõn, it continues the previous thaang (RS41.2 and RS41.4) without a leap. RS42.1 also consists of two different klõn but the first note repeats the last note of the previous thaang, which is less appropriate.

RS42.2, RS42.3 and RS42.4 consist of fragments of three klõn in each sentence, therefore they are not in a good poetic style, while RS42.5-7 does not continue the previous thaang smoothly, so these thaang are less appropriate.

S43



RS43.1



Mixed kloøn are used in this sentence.

RS43.2



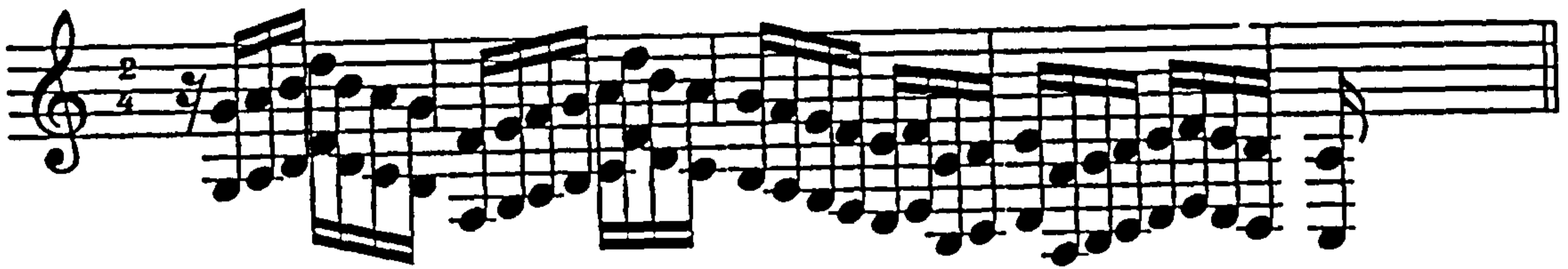
Kloøn loøt taakhaày is used for the whole sentence.

RS43.3



Kloøn tài luuât is used for the entire sentence.

RS43.4



A different *klọn tài luuât* is used for the entire sentence.

RS43.5



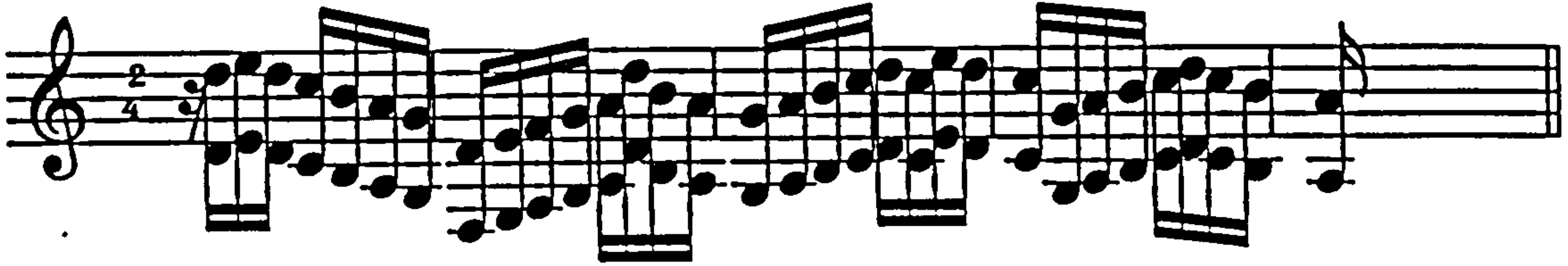
Klọn dooen tàkhèp is used for the entire sentence.

RS43.6



Mixed *klọn* are used in this sentence.

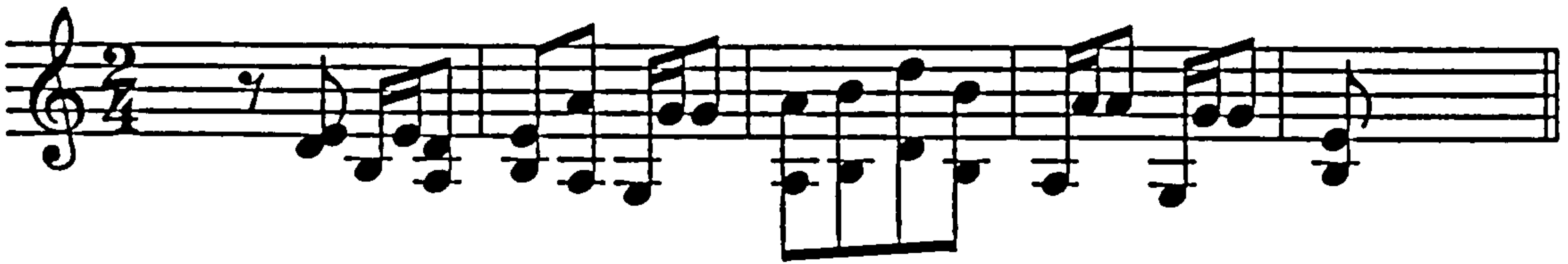
RS43.7



Klọn tài lưuât is used for the entire sentence.

Of RS43.1-RS43.7, the most appropriate thaang to fit S43 are RS43.2, RS43.3, and RS43.5 because they are complete klọn and continue the previous thaang (RS42.2) without a leap. Although RS43.1, RS43.4, RS43.6 and RS43.7 are also complete klọn, they would continue from the previous thaang with a leap.

S44



RS44.1



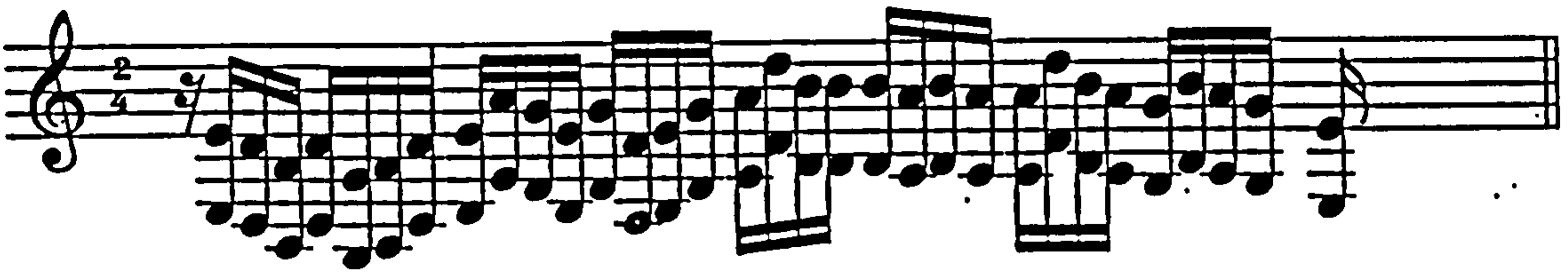
Mixed klọn are used in this sentence.

RS44.2



Klòṇ lṛṛṛ taakhaà is used for the whole sentence.

RS44.3



Mixed klòṇ are used in this sentence. The second bar is a transposition up a fourth of the first, and the last two bars are mixed klòṇ sàp.

RS44.4



Klòṇ sàp is used for the entire sentence.

RS44.5



A sequence of four ascending notes, four times, is used in the first two bars, and the last two bars are *klọn tài luuât*.

RS44.6



Klọn tài luuât is used for the entire sentence, and the last bar is identical to the last bar of RS44.5.

RS44.7



Klọn yọón tàkhèp is used in the first two bars, followed by *klọn phan* in the last

two.

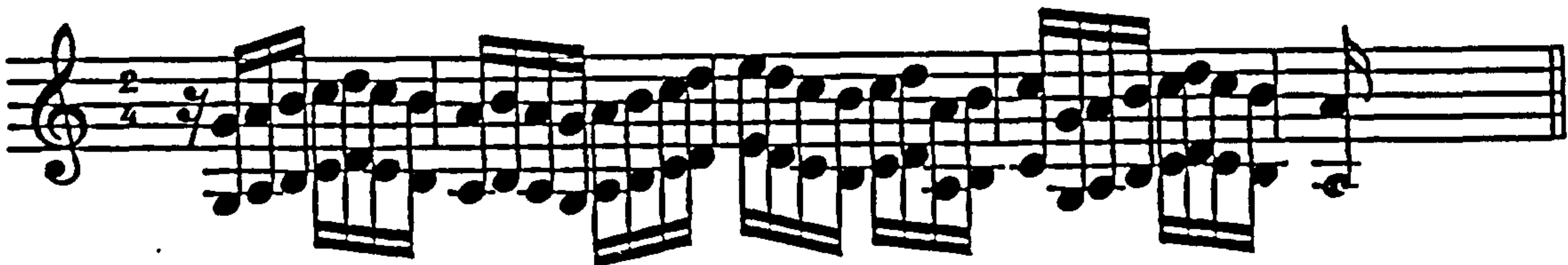
Of RS44.1-RS44.7, RS44.2, RS44.4, and RS44.6 are the most appropriate thaang to fit S44 because they are complete kloøn and continue the previous thaang (RS43.2 and RS43.5) without a leap. Of the three, RS44.6 is especially suitable at this point, because the ascending motion at the end creates a nice contrast with the previous thaang (RS43.2 and RS43.5), which concluded with a descending motion.

RS44.5 could be chosen, despite its mixed kloøn, as it creates a nice contrast with the previous thaang (RS43.3). RS44.3 consists of mixed kloøn and is therefore less appropriate. RS44.7 consists of two kloøn, and is less appropriate because kloøn yooñ tàkhèp and kloøn phan are similar in that each would conceal the basic melody and confuse the other performers.

S45



RS45.1



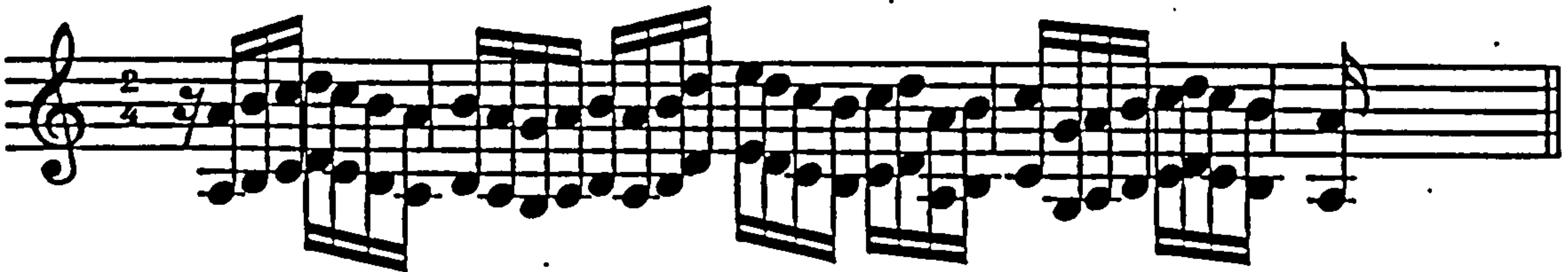
Kloøn tài luật is used for the entire sentence.

RS45.2



Klọn tà luuât is used for the entire sentence. The first and fourth bars are identical to the first and the fourth bars of RS45.1, but the style of the klọn tà luuât is different.

RS45.3



Klọn tà luuât is used for the entire sentence, and the last two bars are identical to the last two bars of RS45.1, and the style is again different.

RS45.4



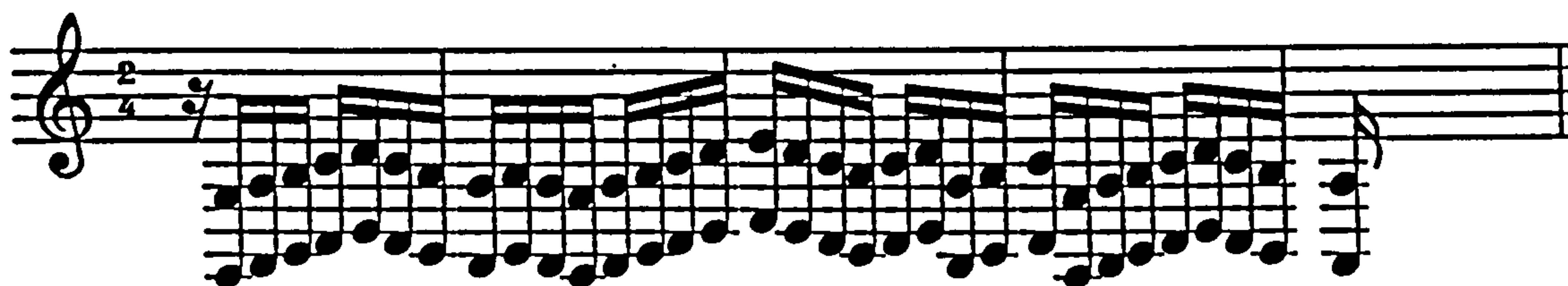
Klọn tài luuât is used for the entire sentence.

RS45.5



Mixed klọn are used for the first two bars, followed by klọn tài luuât in the last two.

RS45.6



Klọn tài luuât is used for the entire sentence, and the last two bars are identical to

the last two bars of RS45.5.

RS45.7



Klõn lqõ taakhaày is used in the first bar, followed by klõn taì luuât in the last three bars.

Of RS45.1-RS45.7, the most appropriate thaang to fit S45 are RS45.1, RS45.2 and RS45.3 because they are complete klõn and continue the previous thaang (RS44.2 and RS44.4) without a leap. RS45.4 is also an appropriate thaang to continue from either RS44.5 or RS44.6, for the same reason. RS46.5, RS46.6 and RS46.7 are less appropriate because they would continue from the previous thaang with a leap.

S46



RS46.1



Mixed kløqn are used in this sentence.

RS46.2



Kløqn tài luật is used for the entire sentence.

RS46.3



Kløqn tài luật is used for the entire sentence.

RS46.4



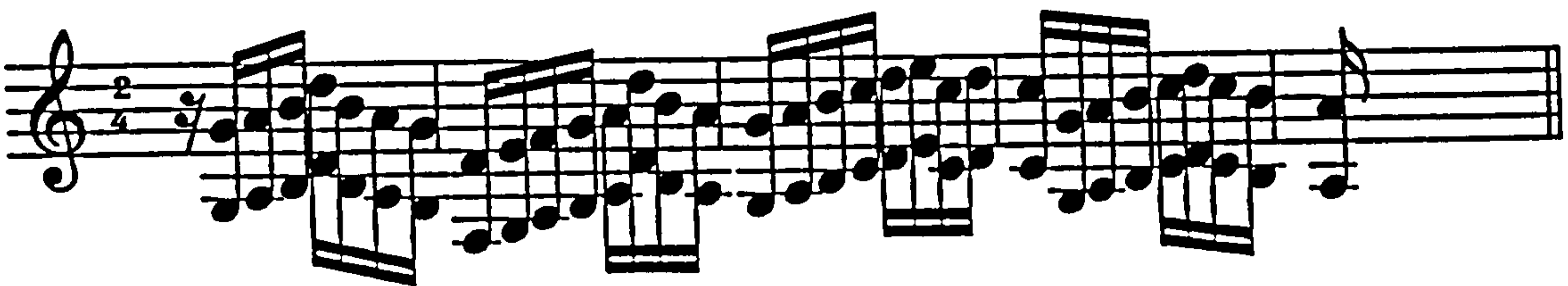
Kloḡn tòi mại is used in the first half, followed by kloḡn yḡḡn tàk hẹ̀p in the second half.

RS46.5



Kloḡn tòi luuât is used for the entire sentence.

RS46.6



Kloḡn loḡt taakhaày is used for the first half, followed by kloḡn tòi luuât in the

second half.

RS46.7



Klọn tài luuât is used for the entire sentence.

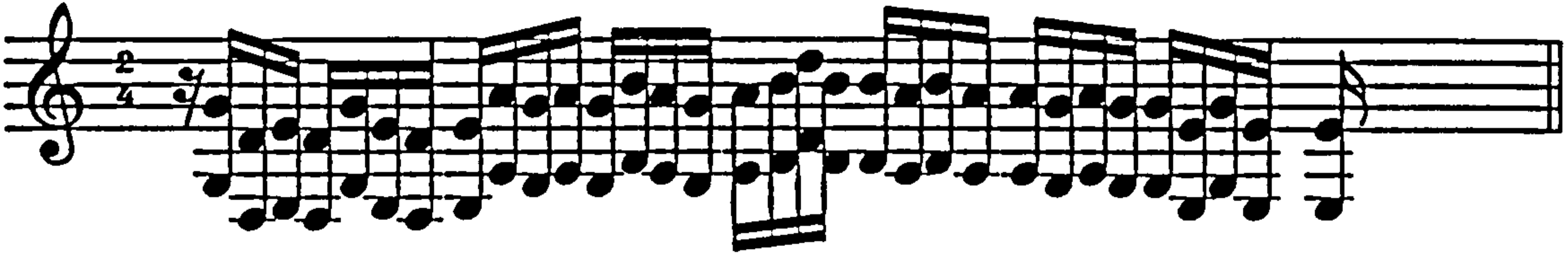
Of RS46.1-RS46.7, the most appropriate thaang to fit S46 are RS46.3 and RS46.7 because they are complete klọn and continue the previous thaang (RS45.1-3) without a leap. Moreover, RS46.3 fits S46 more smoothly, according to the luôk tók, than the others even though they are also in good poetic styles.

RS46.1 and RS46.5 are less appropriate because the first note repeats the final note of the previous thaang (RS45.4), and they would commence with a leap when following RS45.1-3. RS46.6 contains the wrong luôk tók in the second and fourth bars which should be avoided. RS46.4 is less appropriate because it is a mixture of klọn.

S47

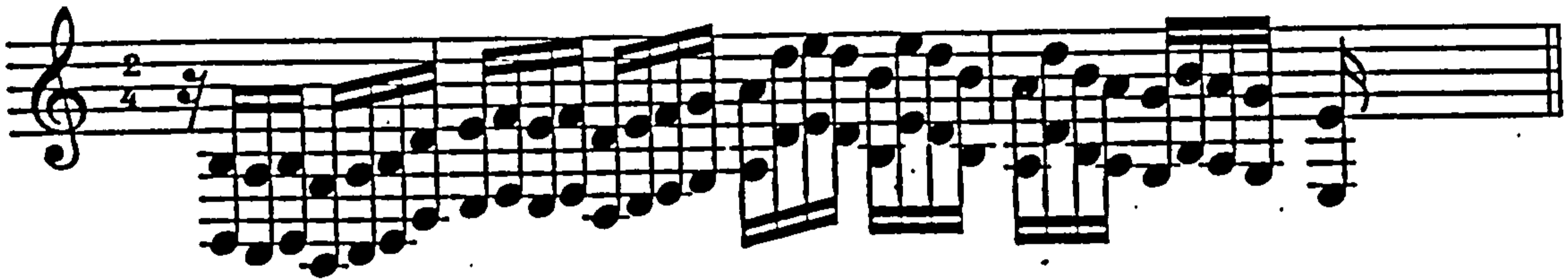


RS47.1



The first two bars have a similar shape. The last two bars are *klõn sàp*.

RS47.2



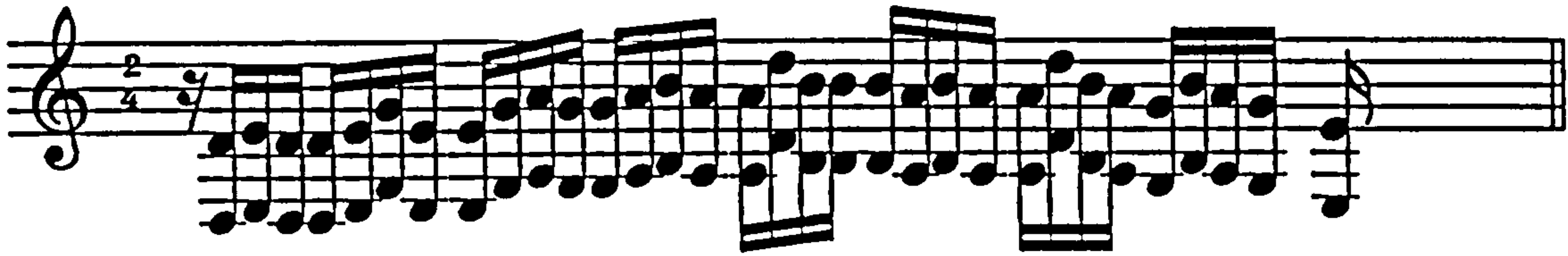
Klõn tàì mǎf is used for the entire sentence. The second bar is a transposition of the first.

RS47.3



Klõn lỏợ taakhaỳ is used for the entire sentence.

RS47.4



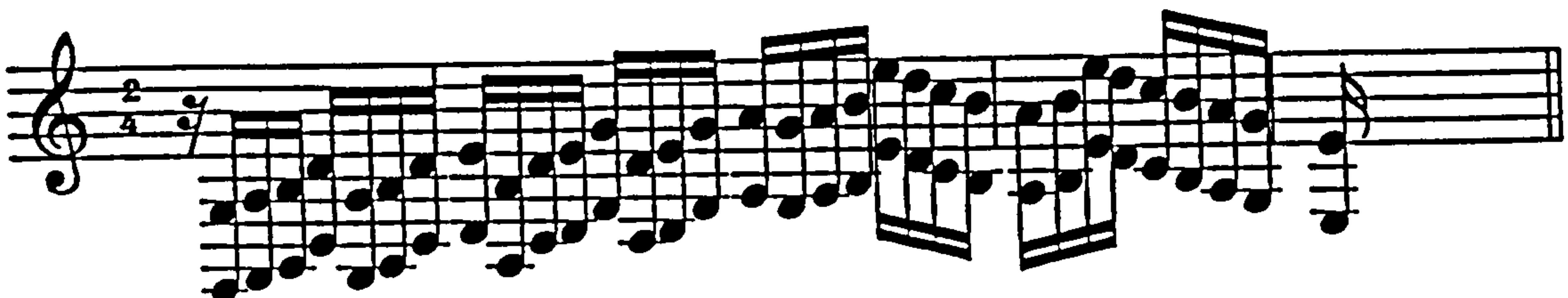
Klòon sàp is used for the first two bars, followed by mixed klòon in the last two bars.

RS47.5



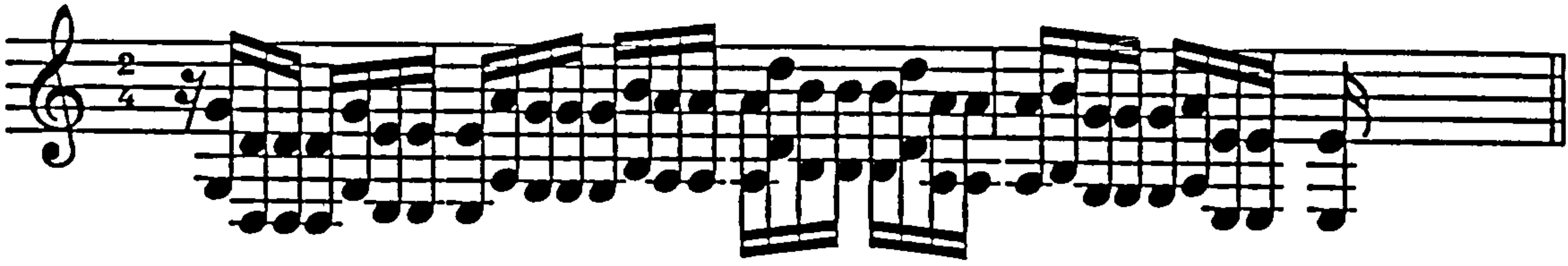
Klòon yòon t`akhèp is used in the first two bars, followed by klòon tài luuât in the last two bars.

RS47.6



Klòon l`oq` taakha`y is used for the whole sentence.

RS47.7



Klọn sàp is used for the entire sentence.

Of RS47.1-RS47.7, the most appropriate thaang to fit S47 is RS47.3 because it is a complete klọn lọf taakaày and continues the previous thaang (RS46.3) without a leap. RS47.2 and RS47.6 are appropriate to continue RS46.7 because they continue the previous thaang (RS46.7) without a leap and they are also in good poetic styles.

RS47.1, RS47.4 and RS47.5 are less appropriate because they consist of mixed klọn. RS47.7 is klọn sàp in khọng wong lék style, which is less appropriate.

S48



RS48.1



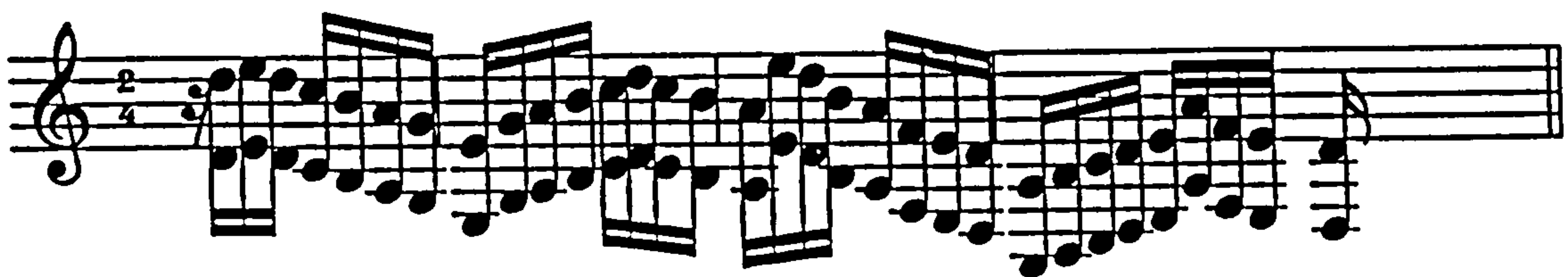
Klọn sàp is used for the entire sentence. A distinctive pattern is the first four notes, which is repeated five times.

RS48.2



The first half is klọn tài luuât, followed by a sequence of four descending notes four times in the second half.

RS48.3



Klọn tài luuât is used for the entire sentence.

RS48.4



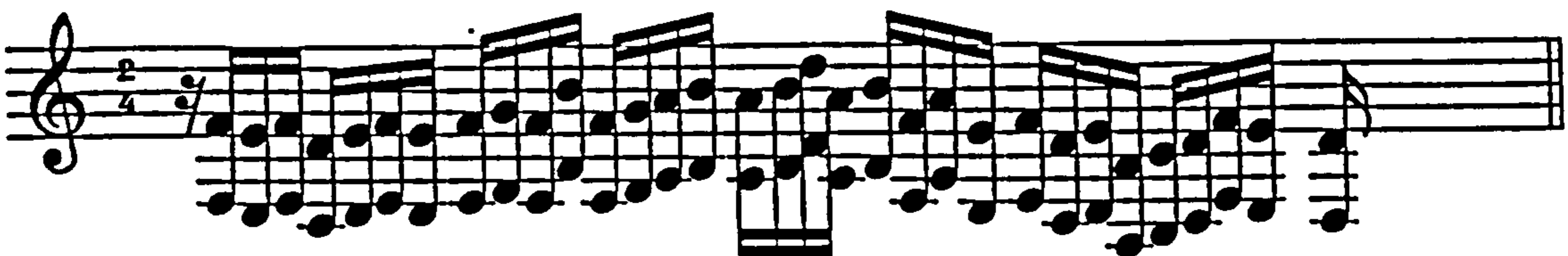
The second bar is a transposition of the first, and the rest is identical to the second half of RS48.2.

RS48.5



Klọn tậ lưuật is used in the first half, followed by mixed klọn.

RS48.6



Klọn sọn tậkhệp is used in the first two bars, followed by klọn sập in the last

two bars.

RS48.7



The first two bars are identical to the first two bars of RS48.6, and thereafter this sentence is distinguished by its ascending motion to the upper octave.

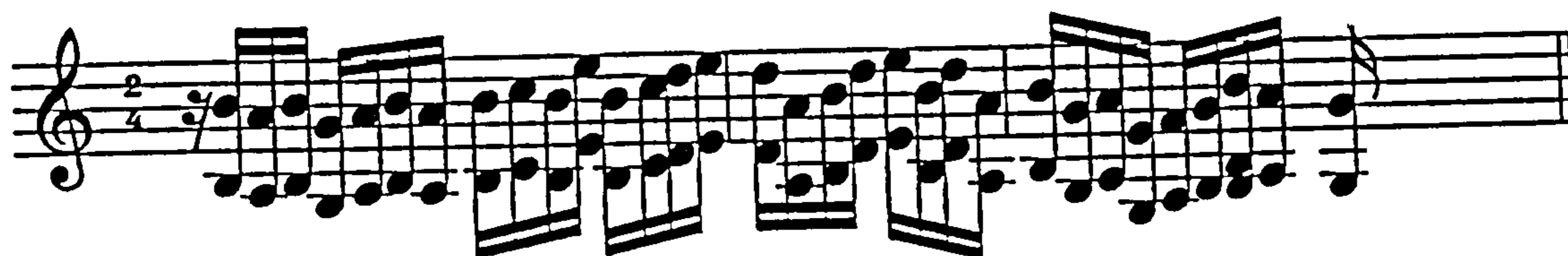
Of RS48.1-RS48.7, the most appropriate thaang to fit S48 are RS48.6 and RS48.7 because they continue the previous thaang RS47.2, RS47.3, and RS47.6 without a leap. The second half of RS48.7 ascends to the higher octave, therefore it could be chosen in order to create a contrast with the preceding sentence. RS48.1 benefits from the use of kloøn sàp throughout, but the repeated four-note pattern would be judged too tedious.

RS48.1 contains repetitive patterns of kloøn sàp throughout the sentence which would be tedious. RS48.2 is less appropriate because the first note repeats the final note of the previous thaang. RS48.3 and RS48.5 are less appropriate because there will be a leap when continuing from the previous thaang .

S 49

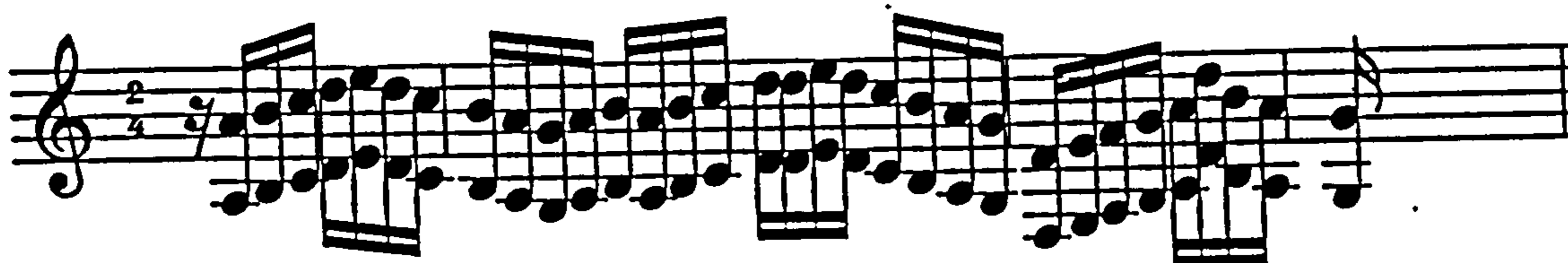


RS49.1



Klọn sọp̄n tằk hẹp in RS48.6 is used again in the first two bars, followed by klọn sạp for the last two.

RS49.2



Klọn tằi lưu ất is use for the entire sentence.

RS49.3



Kloq̃n tài luuât is used in the first two bars, followed by kloq̃n sàp as in the second half of RS49.1.

RS49.4



Kloq̃n tài luuât is used in the first half of the sentence in the lower octave, while the second half is kloq̃n sàp, also in the lower octave.

RS49.5



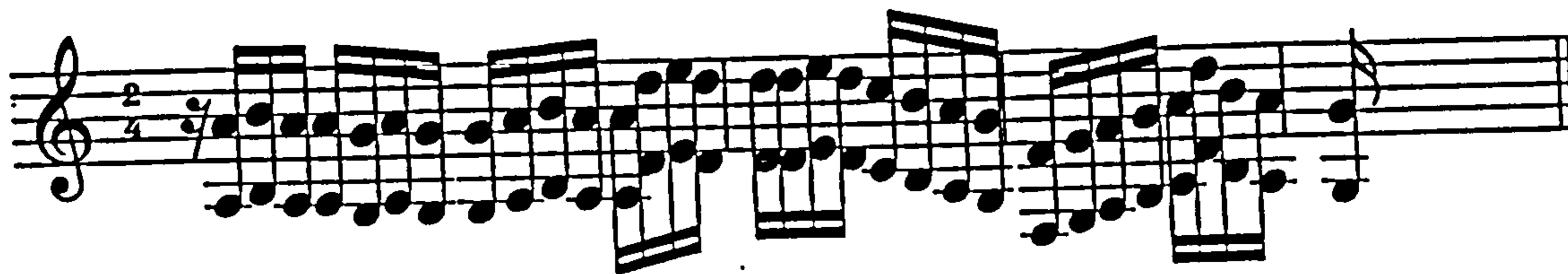
Klọn tài luuât is used in the first two bars, followed by a sequence of four descending notes.

RS49.6



Klọn sọn tặhẹp as in RS49.1, but an octave lower, is used in the first two bars, followed by mixed klọn in the last two.

RS49.7



Klọn sàp is used in the first two bars, followed by klọn tài luuât in the last two bars.

Of RS49.1-RS49.7, the most appropriate thaang to fit S49 are RS49.1 and RS49.3 because they continue the previous thaang, RS48.7, without a leap. Although RS49.2 is a complete klọn tài luuât, the repeated note at the beginning of the third bar is a drawback.

RS49.4-7 are less appropriate for the following reasons: RS49.7 is a mixture of klọn , moreover used within a narrow range; RS49.5 repeats the final note of the previous thaang (RS48.7) at the beginning; RS49.6 and RS49.7 contain mixed klọn which are not in a good poetic style.

S50



RS50.1



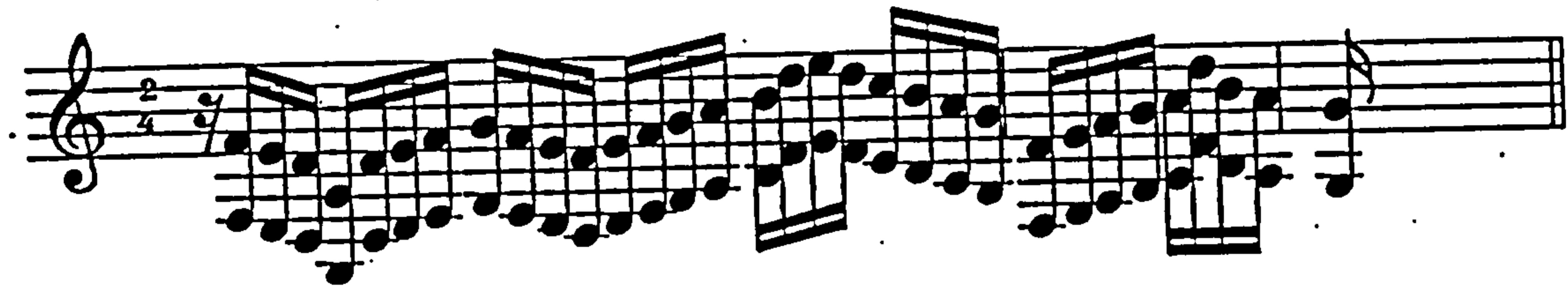
A mixed klọn sàp is used for the entire sentence.

RS50.2



Klọn dooen tàkhèp is used in the first two bars, followed by klọn tà luuât in the last two bars.

RS50.3



Klọn tà luuât in used for the entire sentence.

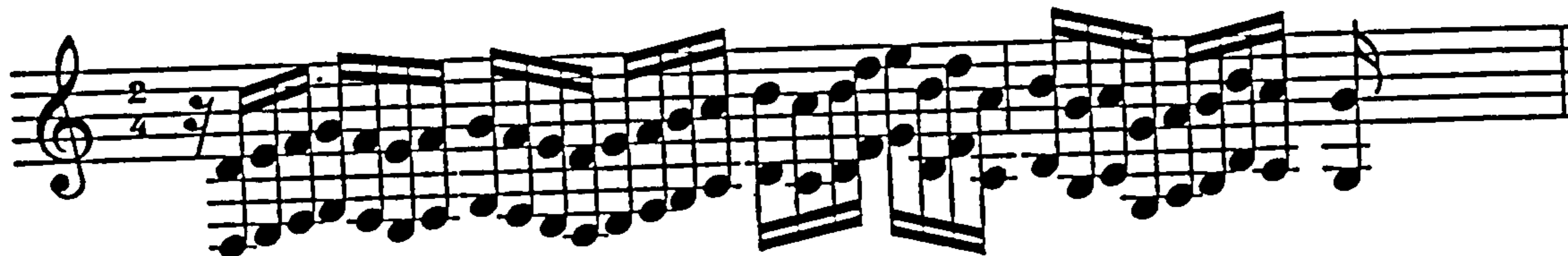
RS50.4



Klọn tà luuât is used for the entire sentence. The second and third bars are

identical.

RS50.5



Kl̄ōn t̄ai luuât is used in the first two bars, followed by kl̄ōn s̄ap in the last two.

RS50.6



Kl̄ōn r̄ōȳ lūk sō is used for the entire sentence. The second bar is identical to the third and the first bar is identical to the fourth.

RS50.7



Mixed kl̄ōn are used for the entire sentence.

Of these RS50.1-RS50.7, the most appropriate thaang to fit S50 is RS50.3 because it is a complete kloqn tài luuât which continues the previous thaang RS49.3 without a leap. RS50.1 and RS50.2 consist of two different kloqn and are therefore less appropriate. Even though RS50.4 is also a complete kloqn tài luuât, the repetition in the second and third bars could make it tedious and the same could be said of RS50.6 which is also based on repetition, though in a question-answer style. The second half of RS50.5 is identical to the second half of the previous thaang (RS49.1 and RS49.3) which should be avoided. RS50.7 contains mixed kloqn and a big leap in the fourth bar which is not a good poetic style.

S51

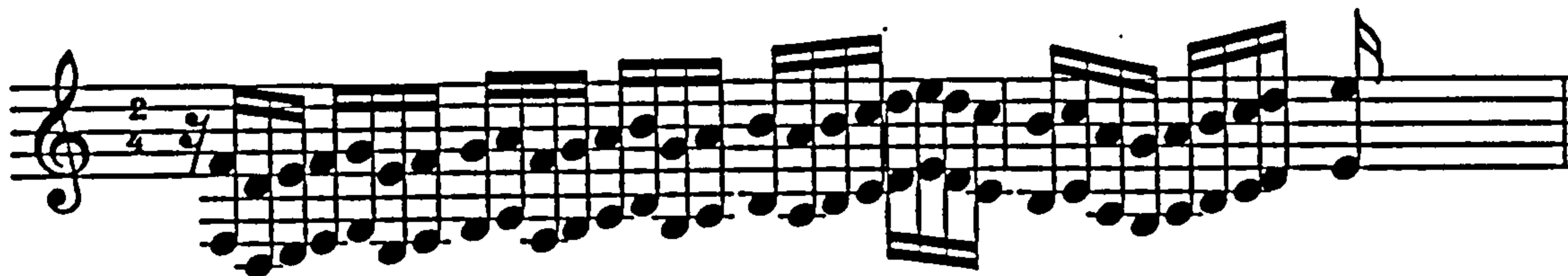


RS51.1



Kloqn tài luuât is used in the first two bars, followed by kloqn sàp in the last two bars.

RS51.2



Klọn dooen tàkhèp is used in the first two bars, and klọn tà luuât in the last two.

RS51.3



Klọn lọp taakhaày is used in the first two bars, followed by mixed klọn sàp in the last two bars.

RS51.4



Klọn tà luuât is used in the first half. It starts with the same pattern as RS51.1,

RS51.7



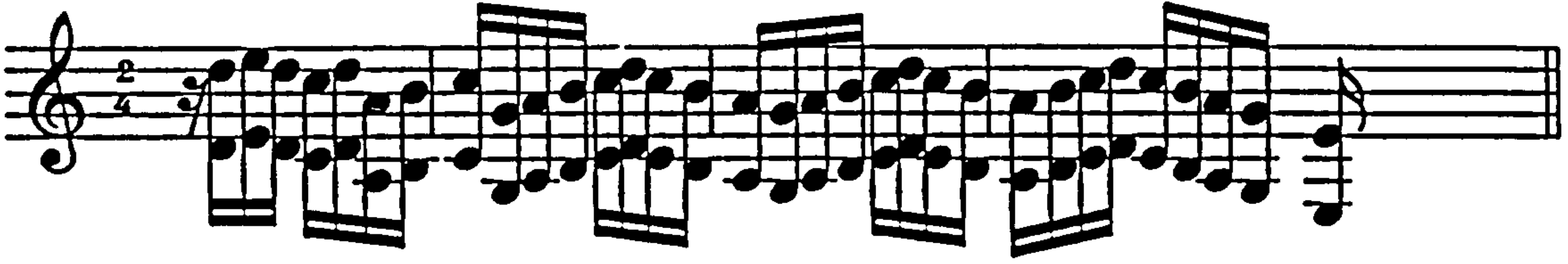
Klõn rõõy luûk soô is used for the entire sentence.

Of these RS51.1-RS51.7, the most appropriate thaang to fit S51 is RS51.1 because it continues the previous thaang (RS50.3) without a leap and consists of a good poetic style. Although RS51.2, 51.3, 51.4, 51.7 could also continue the previous thaang without a leap, RS51.2 does not fit the luûk tøk at the beginning of the fourth bar; RS51.3 consists of a mixed klõn sàp which is less appropriate; RS51.4 contains a leap at the beginning of the third bar; RS51.7 remains too much within a narrow range. RS51.5 and RS51.6 would commence with a leap when following the previous thaang and are therefore less appropriate.

S52

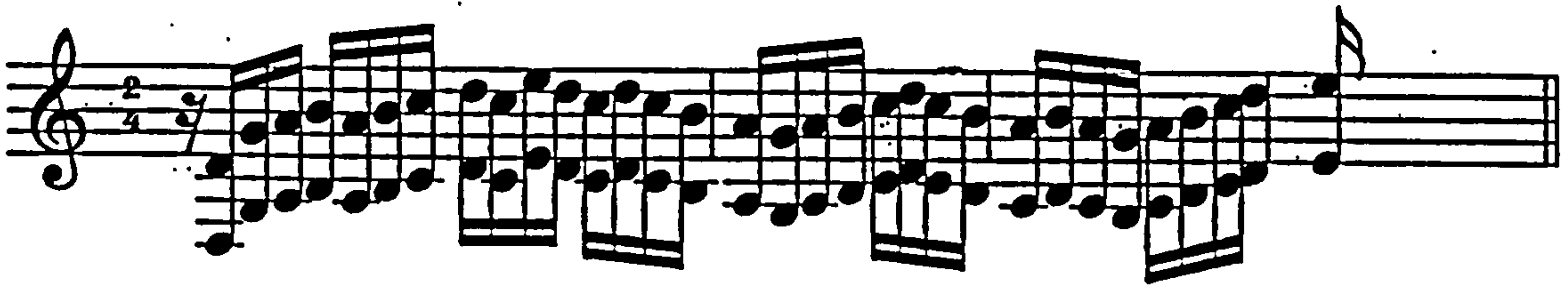


RS52.1



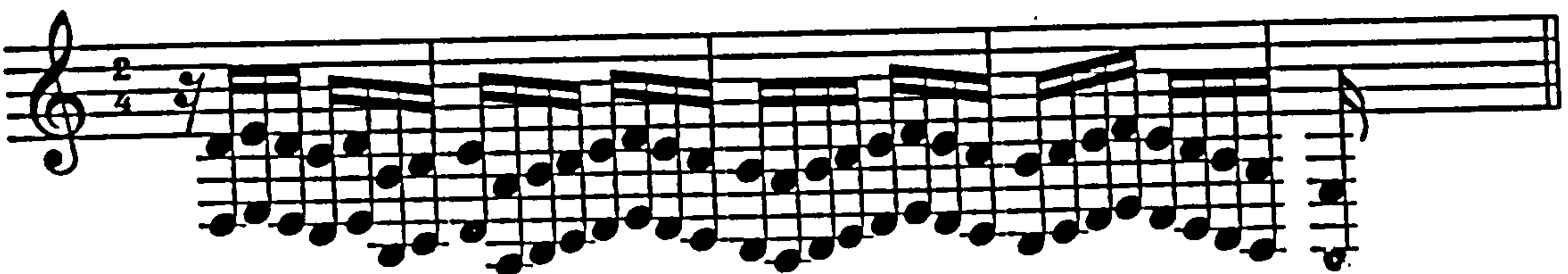
Klọn tà luuât is used for the entire sentence. The second and third bars are identical.

RS52.2



Klọn tà luuât is used for the whole sentence. The third bar is identical to the third bar of RS52.1.

RS52.3



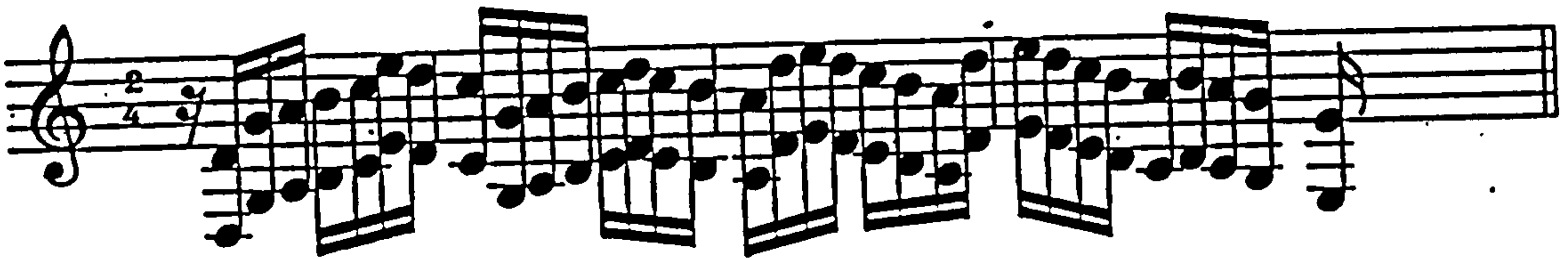
This repeats the klọn tà luuât of RS52.1, but an octave lower.

RS52.4



Klọn tà luuât is used for the entire sentence. The second and third bars are identical.

RS52.5



Klọn tà luuât is used in the first half of the sentence, followed by klọn phan in the second half.

RS52.6



Klọn tà luuât is used for the entire sentence in the low register. The second and

third bars are identical.

RS52.7



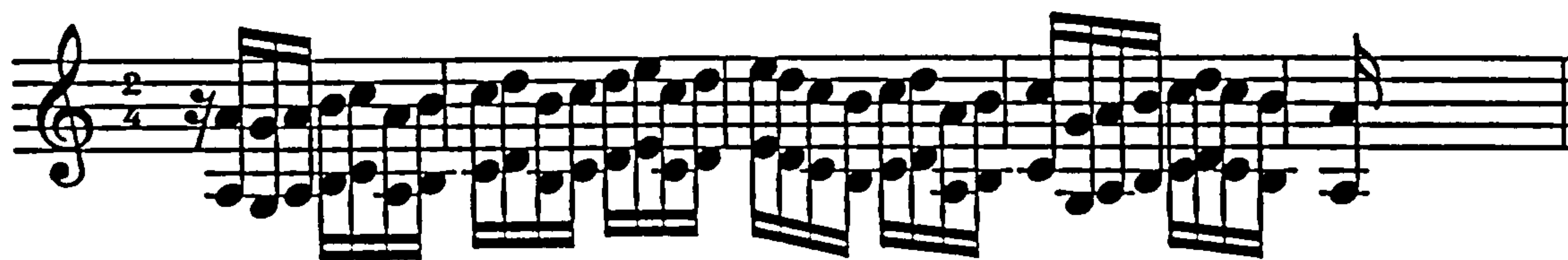
Klọn tậ lưuât is used for the entire sentence. The first two bars are identical to the first two bars of RS52.2.

Of RS52.1-RS52.7, the most appropriate thaang to fit S52 is RS52.2 because it is a complete klọn tậ lưuât and continues the previous thaang (RS51.1) without a leap. It is, moreover, the only thaang which ends in the upper octave, thereby creating a contrast with previous few sentences. RS 52.7 is the second choice, and it ends on the same pitch as the basic melody. Although, RS52.3, RS52.4 and RS52.6 are also complete klọn, they contain repeated bars, which is not as satisfactory. RS52.5 consists of two different klọn, which make it less appropriate.

S53



RS53.1



Klọn dooen tằkhềp is used in the first two bars, followed by klọn tằ luuât in the last two bars.

RS53.2



Klọn tằ luuât is used for the entire sentence.

RS53.3



Klọn tằ luuât is used for the entire sentence.

RS53.4



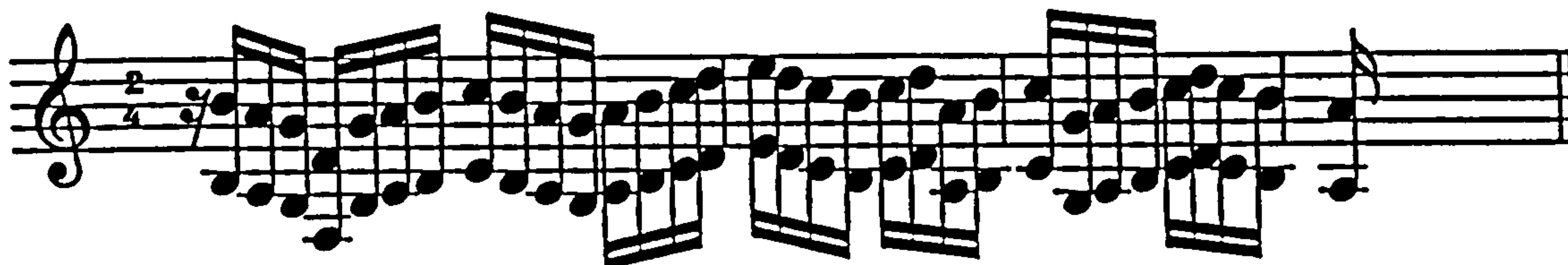
Klọn tậ lưuât is used for the first two bars, and klọn sàp is used for the last two. The second bar is identical to the second bar of RS53.3.

RS53.5



Klọn tậ lưuât is used for the entire sentence.

RS53.6



Klọn tậ lưuât is used for the entire sentence.

RS53.7



Klọn tà luuât is used for the entire sentence.

Of RS53.1-RS53.7, the most appropriate thaang to fit S53 is RS53.6 because it is a complete klọn and continues the previous thaang (RS52.2) without a leap. RS53.1 and RS53.4 consist of two different klọn in each sentence and are therefore less appropriate. RS53.7 is suitable to continue from RS52.7 for the same reason. Although RS53.2, 53.3, 53.5 are also complete klọn tà luuât, they would involve a leap from the previous thaang .

S54

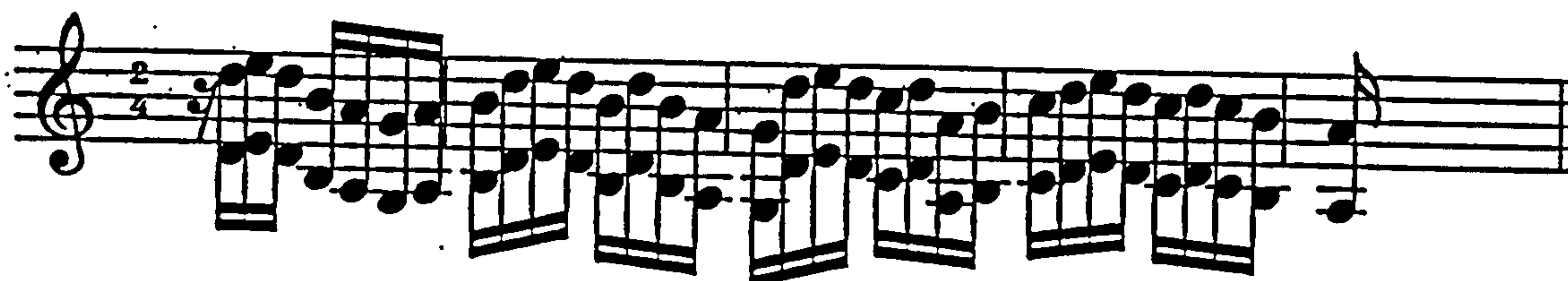


RS54.1



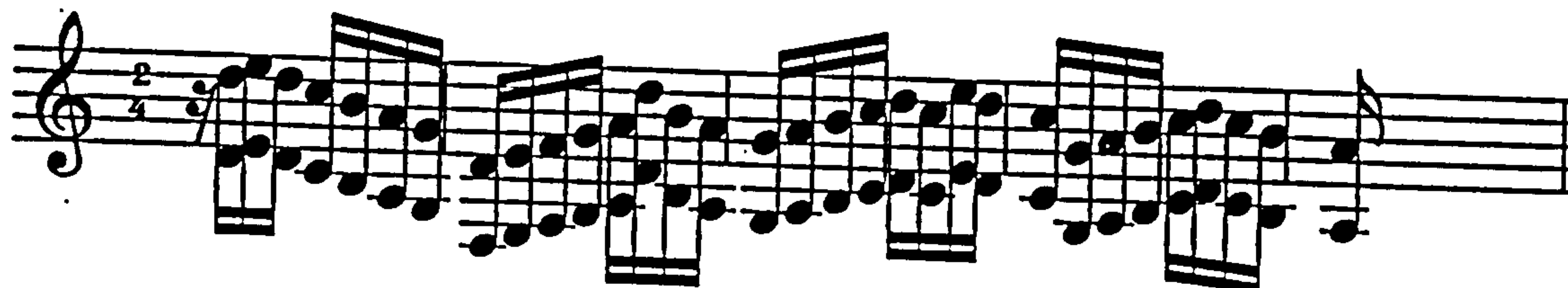
A sequence of four decending notes four times is used in the first two bars, followed by klọn tài luuât in the last two bars.

RS54.2



Klọn rọy' luuk soô is used for the entire sentence.

RS54.3



Klọn tài luuât is used for the entire sentence.

RS54.4



Klọn tài luuât is used for the entire sentence. The first two bars are identical to the first two bars of RS54.3.

RS54.5



Mixed klọn in the lower register are used throughout this sentence.

RS54.6



Klọn sạp is used in the first two bars, followed by klọn tài luuât in the last two.

RS54.7



Klõn tòi luuât is used for the entire sentence.

Of RS54.1-RS54.7, the most appropriate thaang to fit S54 is RS54.7 because it is a complete klõn tòi luuât and continues the previous thaang (RS53.7) without a leap. RS54.1 consists of a big leap at the beginning of the third bar, which should be avoided. Although RS54.2, 54.3, and 54.4 are also complete klõn, the repetitive question-answer style of klõn tòi luuât in RS54.2 could be tiresome, while RS54.3 and RS54.4 do not have the same luûk tòk as the basic melody at the beginning of the second and fourth bars. RS54.5 and 54.6 are both mixed klõn, and are therefore less appropriate.

S55



Because this is the last sentence, the latter half is a special concluding phrase which mixes klõn and krõp (tremolo). The discussion of each sentence which follows is restricted to the klõn portion.

RS55.1



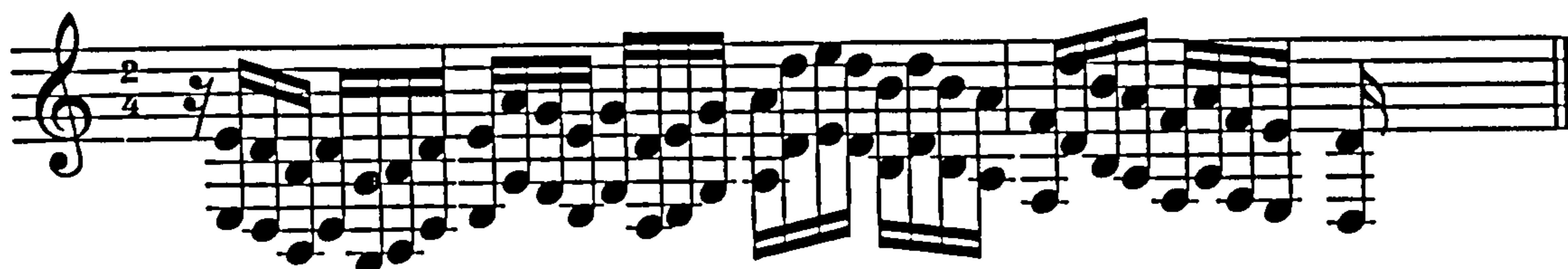
Klọn tậ lưuât is used in the first two bars of the sentence. There is an interruption of the kẹp by omitted note shown by '*' in the second bar, followed by krọp from the fourth bar through the end.

RS55.2



The same klọn tậ lưuât is used in the first two bars, the fourth bar through the end are also krọp.

RS55.3



Klọn tậ mảí is used in the first two bars, followed by mixed klọn.

RS55.4



Klõn yõn tàkhèp is used in the first two bars, the fourth bar and the ending note are krõ

RS55.5



Klõn tàl luuât is used in the first three bars, the last three notes are krõ.

RS55.6



No klõn is used in this sentence. krõ technique is used in the first two bars and also the last bar.

RS55.7



Klõn tai luuât is used in the first three bars, the last three notes are kroq.

Of RS55.1-RS55.7, the most appropriate thaang to fit S55 is RS55.1 because it gives the clearest signal to the rest of the ensemble that *phleeng Saãthúkaan* is about to finish, by interrupting the fluent kèp style at the beginning of the third bar. Its technique is correct according to the rules of ending a piece. RS55.2 - RS55.5 and RS55.7 do not give as clear a signal. On the other hand, RS55.6 overdoes the signal, thereby jumping the gun, and is much less subtle than RS55.1.

CHAPTER FIVE

Basic melody and thaang ránaât èèk groupings in *phleeng Saãthúkaan*

In order to analyse the method of improvisation on the ránaât èèk in *phleeng Saãthúkaan*, the basic melodies will first be grouped into identical or similar sentences, with the thaang ránaât èèk (one or more, according to the reasons given in chapter 4) chosen as most appropriate, in order to clarify and distinguish the reasons behind the consideration of each thaang ránaât èèk. This will show how and why different thaang ránaât èèk may be used for identical or similar sentences.

The criterion for this grouping is the occurrence of the same luûk tòk (though not necessarily at the same octave) at the beginning of the third bar in each sentence, and again at the end of each sentence. (As explained in chapter 3, the luûk tòk at these points have special importance.) Although the focus will be on the first choice, other choices will also be discussed, with reasons given for their selection, albeit in a lower ranking. Several sentences will not fit into the grouping according to the criterion given, and they will be considered individually after the groups.

Group 1

This group consists of two identical basic melodies: S2, S34; two similar basic melodies: S27 and S29; also five thaang ránaât èèk: RS2.3, RS27.4, RS27.5, RS29.3, and RS34.1. Although the basic melodies S2 and S34 are identical the corresponding thaang ránaât èèk are slightly different (for the sake of variety).

The other two, S27 and S29, are different in the first two bars but the last two bars are identical to the last two bars of S2 and S34. The thaang ránaât eèk, RS2.3 and RS29.3, are similar, though not identical, in the first two bars. RS27.4 and RS34.1 are different only in the first bars, which means that the corresponding thaang ránaât eèk are different at this point.

The ránaât eèk player should try to improvise the thaang ránaât eèk to fit also the luúk tòk at the beginning of the second bar if possible, in order to help emphasise the basic melody and maintain the stability of the ensemble, since he or she is the leader of the performance.

Group 2

This group consists of five identical basic melodies: S3, S13, S35, S45, and S53, and eleven thaang ránaât eèk: RS3.3, RS3.5, RS13.4, RS35.2, RS35.6, RS45.1, RS45.2, RS45.3, RS45.4, RS53.6, and RS53.7.

Although the basic melodies of all this group are identical, most of the thaang ránaât eèk are different. Two, however, RS3.5 and RS35.6, are identical, but there is no sense of repetitiveness, owing to the large gap between them. The ending notes of RS53.6, RS53.7, RS45.1-3 are an octave higher than those of RS3.5, RS3.3, RS13.4, RS35.2, RS35.6, RS45.4.

RS3.3 and RS3.5 begin in the same way, but the former continues with a contrasting shape in the second bar, which gives a more satisfying form overall. RS3.3 moreover repeats its less satisfying second bar in the third. RS3.5 may be paired into two bars in the upper 5 octave and two in the lower, which reverses the pairing of the previous thaang (RS2.3), making a larger symmetrical structure in a good poetic style. Such a structure could not be obtained if RS3.3 were chosen.

RS13.4 contains elegantly-shaped repeated phrases that make the poetic style more distinguished and the best among RS13.1 - RS13.7.

Comparing RS35.2 with RS3.5 and RS3.3, the first two bars of RS35.2 are different from the first two bars of RS3.5. The last two bars of RS35.2 are identical to the last two bars of RS3.5 but slightly different from the last two bars of RS3.3. Thus different *thaang ránaât eèk* which fit the same basic melody can be created by changing small fragments in each sentence to avoid repetition. Although RS35.6 is identical to RS3.5, it should be considered as the first choice because it uses a wider range than RS35.2.

RS45.1, RS45.2, RS45.3 are *klọn tàì luuât* but RS45.1 is the smoothest and consists of a good poetic style in two wave-form pairs. RS45.4 would also be the first choice if it followed RS44.6 because they would connect without any leap. Moreover, RS45.4 starts descending to the lower register from the third bar, creating contrary motion from RS44.6 which ascends to the higher register in the fourth bar. RS45.2 and RS45.3 could be considered as second choices because they are normal *klọn tàì luuât*, but without the attractive features of RS45.1 and RS45.4.

In RS53.6 start on the highest note in the group, which gives the smoothest join from RS52.2, which finishes a fourth above. The *luúk tòk* (first note) in the third bar of RS 53.6 is identical to the *luúk tòk* at the end of RS52.2, and the second bar of RS53.6 is identical to the fourth bar of RS52.2. These repetitive features help create a good poetic style.

On the other hand, while the *luúk tòk* of the last bar of RS53.6 is the same as the *luúk tòk* of the third bar of RS52.2, the *thaang* to fit these two identical *luúk tòk* are different.

The conclusion to be drawn from this is that if the same *thaang* were used, there would be too much repetition, which would detract from the poetic style established by the other repetition just discussed. RS53.6, using this balance of repetition and avoidance of repetition, is therefore selected as the first choice to fit S53. RS53.7 would be the first choice if it followed RS52.7, because it would do so without a leap and because it uses a wide range.

Group 3

This group consists of seven identical basic melodies: S4, S11, S14, S36, S43, S46 S54, one similar basic melody: S32: and thirteen *thaang ránaât eèk*: RS4.4, RS11.3, RS14.4, RS32.5, RS36.2, RS36.4, RS36.7, RS43.2, RS43.3, RS43.5, RS46.3, RS46.7 and RS54.7, of which two, RS4.4 and RS36.2 are identical.

This repetition is, however, not readily noticeable owing to the large gap between the two sentences. The last two bars of RS11.3 are similar to the last two bars of RS4.4 and RS36.2, and identical to the last two bars of RS 36.7. The first two bars of all four are different, and because of this the four sentences will not sound repetitive.

In RS14.4, the sequential repetition of four notes shows an enhanced poetic style. RS14.4 is identical to RS36.4, apart from the three notes after the first note in the second bar. This can be seen as the *ránaât eèk* player intentionally changing small fragments in order to avoid wholesale repetition.

The first bar of RS32.5 is identical to the first bars of RS46.3 and RS54.7. RS32.5 contains a mixture of *klõn taì luuât* (first and third bars) and *klõn sàp* (second and fourth bars). This balance makes it especially attractive and first choice, even though the other six *thaang* are also complete *klõn* in good poetic styles. It also has the correct *luúk tòk* at the beginning of the fourth bar. This also applies to RS32.2, which, however, would not be considered an appropriate *thaang* for S32 because it is a *klõn sañniang phaasaã* which is not suitable for *phleeng Saãthúkaan*, requiring Thai *klõn*.

RS36.2, RS36.4 and RS36.7 can be considered as the first choices because they are complete *klõn*. The first two, which are *klõn taì maí*, would be better choices than RS36.7, which is *klõn taì luuât*, if the performer wishes to avoid the repetition of this *klõn*, which occurred in the previous two sentences (RS34.1, RS35.6).

RS43.3 is the only thaang which is in the lower register, so it could be considered as the first choice if a contrast of register is required. RS43.2 should also be the first choice because it covers a wider range.

RS43.5 which is kloṅ dooen tàkhèp would be first choice, were it not for the wrong luûk tòk in the third bar (shown as the note B in the thaang ránaât eèk RS43.5, against G in the basic melody S43). Nevertheless this thaang could still be the first choice if the performer really wants to present this relatively unusual thaang for the sake of variety. RS46.3 should be considered as the first choice because it continues the previous thaang RS45.1, RS45.2 and RS45.3 smoothly without a leap. (It could also follow RS45.4, though the leap involved would not be to every performer's taste.) Although, RS46.7 continues the previous thaang without a leap, it contains the drawback of a wrong luûk tòk at the beginning of the fourth bar, and therefore could be a second rather than first choice.

RS46.3 and RS54.7 are identical, except for their third bars. This again shows the performer's intention to create an element of change and avoid wholesale repetition.

The last bar of RS46.7 is identical to the last bar of RS43.3 but the first three bars are different. RS46.7 is the first choice if a wide range is required. It can continue from three of the four chosen thaang, RS45.1-3, but not from RS45.4 because the leap involved would be too large.

Group 4

This group consists of six identical basic melodies: S5, S12, S15, S37, S44, S47 and twelve thaang ránaât eèk: RS5.4, RS12.7, RS15.3, RS15.7, RS37.4, RS44.2, RS44.4, RS44.5, RS44.6, RS47.3, RS47.2, RS47.6. Among these twelve are two sets of identical thaang: RS12.7 and RS37.4; RS15.3, RS44.2 and RS47.3. Although RS12.7 is identical to RS37.4, the distance between the two sentences precludes a sense of repetition.

In the other set of identical thaang (RS15.3, RS44.2 and RS47.3) the repetition of the first two can be ignored for the same reason, but if the performer wished to avoid even this element of repetition RS15.7 could be chosen in preference to RS15.3. On the other hand, the repetition of RS44.2 in RS47.3 must be avoided because they are close enough for it to be heard. There are two ways to solve this problem:

if RS44.2 is retained, the appropriate thaang ránaât eèk to fit S47 would be either RS47.2 or RS47.6 (instead of RS47.3);

if RS47.3 is retained, the appropriate thaang ránaât eèk to fit S44 would be RS44.4 or RS 44.6.

The first bar of RS5.4 is identical to the first bar of RS37.4, while the third bars are identical but an octave apart. The difference between the two sentences lies in their second and fourth bars, which are not only in different registers but also in contrary motion. They both end on the same note.

To ensure the smoothest link, the first choice to continue from RS46.3 would be RS47.3, while RS47.2 and RS47.6 would be the best choices to continue from RS46.7.

The two thaang RS44.5 and RS44.6 end an octave above RS44.2 and RS44.4, and the contrast of register from the previous thaang (RS43.3), which ended low, make the former pair first choices. RS44.2 would also be appropriate to continue from RS43.2 and RS43.5, and RS44.4 from RS43.3, because the transitions would avoid leaps. However, they are less attractive than RS44.5 and RS44.6 because the sequence of thaang does not contain the same contrast of register.

Group 5

This group consists of two identical basic melodies: S6, S38 and three different thaang ránaât eèk: RS6.4, RS6.6 and RS38.7.

RS6.6 is the most appropriate *thaang ránaât eèk* because it is a complete *kløñ dooen tàkhèp* and this is its first appearance in the piece. This makes it the first choice to fit S6 despite the wrong *luûk tòk* at the beginning of the second bar, and is also the reason why it is preferred to RS6.4, which is also appropriate but is the same type of *kløñ* as the previous *thaang*. RS38.7 is identical to RS6.4 from the second bar. The contrasting material in the first bars is enough to avoid a sense of repetition.

Group 6

This group consists of two identical basic melodies: S7 and S39, and four *thaang ránaât eèk*: RS7.4, RS7.7, RS39.1 and RS39.7.

RS7.4 and RS39.1 are identical *kløñ tàì luuât*, though far enough apart for the repetition not to be noticeable. If, however, the player wishes to avoid the repetition RS39.7 could be substituted for RS39.1, or else RS7.7 could be substituted for RS7.4.

The first half of RS7.7 is a rare *kløñ* called *kløñ phan* which makes the first of its two appearances in the piece. It could therefore, also be the first choice if the *ránaât eèk* player seeks a contrast with the previous *kløñ*.

RS39.7 consists of *kløñ løyêt taakhaày* in the first half, followed by *kløñ tàì luuât* in the second. It could also be the first choice to fit S39 because it follows the previous *thaang* (RS38.7) without a leap.

Group 7

This group consists of four identical basic melodies: S8; S18; S40; S50, and six *thaang ránaât eèk*: RS8.1; RS18.5; RS18.6; RS40.5; RS40.6 and RS50.3.

Although RS8.1 consists of two different kinds of *kløñ* (*kløñ tàì luuât* and *kløñ sàp*) it should be selected as the first choice to fit S8 because it continues the previous *thaang*,

RS7.4 or RS7.7, without a leap. Although another possibility is RS8.2, which is a complete *kløon* and continues from the previous *thaang* without a leap, it is an exceptional *kløon* reserved for solo pieces, and is therefore less appropriate.

RS18.5 and RS18.6 are *kløon tòi luuât*, in which the first bars are identical, while the second and third bars are in contrasting motions.

The second bar of RS18.6 is identical to the second bars of RS40.5, RS40.6 and RS50.3, the first and last of which are *kløon tòi luuât* while RS40.6 is a complete *kløon løyê taakhaày*, although it contains a fragment of *kløon tòi luuât* in the second bar, which is the same as the second bar of RS18.6. This small amount of borrowing does not, however, disrupt the essential character of *kløon løyê taakhaày*.

Either of the two appropriate *thaang ránaât eèk* to fit S40, RS40.5 and RS40.6, could be the first choice depending on the choice of the previous *thaang* (RS39.1 or RS39.7). If RS39.1, which is a *kløon tòi luuât*, is chosen, the first choice for S40 should be RS40.6, which is a *kløon løyê taakhaày*. On the other hand, if RS39.7, which is a *kløon løyê taakhaày*, is chosen, then RS40.5, which is a *kløon tòi luuât*, should be the first choice in order to avoid the repetition of *kløon* in successive sentences. Even though RS50.3 is identical to RS40.5 except in the first bars, the repetition is not obvious because of the distance between the two sentences.

Group 8

This group consists of three identical basic melodies: S9, S20, S41 and six appropriate *thaang ránaât eèk*: RS9.2, RS9.3, RS20.2, RS20.4, RS41.4 and RS41.2.

RS9.2 is identical to RS20.4 which is *kløon tòi luuât*, and identical to RS20.2 except in the first bar. The second bar of RS9.2 is identical to the second bars of RS9.3 and RS41.2. The last two bars are identical to the last two bars of RS9.3, RS20.2 and RS41.4.

The direction of the first bar of RS20.2 is descending, while that of the first bar of RS20.4 is both descending and ascending. The luûk tòk at the beginning of the second bar of RS20.4 is clearly wrong, and therefore this thaang should not be considered as the first choice. Instead, RS20.2 should be selected because it is a complete kloøn, continues from the previous thaang (RS19.4) without a leap, and contains the correct luûk tòk .

The second half of RS41.4 is identical to the second halves of RS9.3, RS20.2 and RS20.4. RS41.2 consists of kloøn tài luuât in the first two bars, followed by kloøn dooen tàkhèp. It should be considered as a second choice to fit S41 because of the mixture of two kloøn. RS41.4 should be considered the first choice because it is a complete kloøn and continues from the previous thaang (RS40.5 and RS40.6) without a leap. Moreover, it exploits a wider range which makes it more attractive.

Group 9

This group consists of two identical basic melodies: S10 and S42 and two different thaang ránaât eèk: RS10.5 and RS42.2.

RS10.5 makes the best transition from RS9.2 because the fourth bar is in descending motion, which contrasts with the ascending motion RS9.2 and RS9.3 at that point, even though the last notes of the basic melodies, S9 and S10, are the same.

RS42.2 consists of two different poetic styles: kloøn sàp in the first half, followed a descending sequence of four notes, four times, in the last two bars. The mixture of kloøn is not a drawback in this sentence because it continues from the previous thaang, either RS41.2 or RS41.4, without a leap. RS42.6 is in a better poetic style because of its symmetrical arrangement of an ascending sequence (four notes, four times), followed by a descending sequence (also four notes, four times). It would not be chosen, however, because of the leap involved at the beginning (continuing from the same thaang).

Group 10

This group consists of two identical basic melodies: S16 and S48, and four appropriate *thaang ránaât eèk*: RS16.4, RS16.7, RS48.6 and RS48.7.

RS16.4 is identical to RS48.6, and the first half is identical to the first half of RS48.7. RS16.4 and RS16.7 could both be the first choice, depending on the choice of the previous *thaang*: if RS15.3 is chosen the first choice would be RS16.4, and if RS15.3 is chosen, RS16.7 would be preferred and make a smooth join. The repetition of RS16.4 in RS48.6 is not obvious because of the distance between two sentences. Of RS48.6 and RS48.7, RS48.7 is preferable because its concluding shape contrasts attractively with the end of the previous *thaang*.

Group 11

This group consists of two identical basic melodies: S17, S49 and four appropriate *thaang ránaât eèk*: RS17.2, RS17.4, RS49.1 and RS49.3.

RS17.2 is similar to RS49.1 but an octave lower. RS17.4 starts with a sequential pattern of four ascending notes, four times in the first two bars, followed by *klõn taì luuât*. Of these two sentences, RS17.2 is the first choice to continue from the previous *thaang*, if it is RS16.7, but it is not appropriate to continue from RS16.4 because it contains a special *klõn* which had already been used in RS16.4, so this repetition should be avoided. RS17.4 could be the first choice to continue from the previous *thaang*, either RS16.4 or RS16.7, because there would be no such repetition. Moreover, the sequential pattern of four ascending notes in the first two bars makes a pleasing balance with the sequential pattern of four descending notes in the last two bars of the previous *thaang*, RS16.7.

The first half of RS49.1 is similar to the first half of RS17.2 but in the upper octave, and the second half is identical to the second half of RS49.3. RS49.1 is not appropriate to continue from RS48.6 because it repeats a similar type of *klõn* for the whole sentence and the

join would also involve a leap, but it can be the first choice to continue from RS48.7, where neither repetition nor leap would occur. RS49.3 could also be selected as the first choice to fit S49 because it continues the previous thaang (RS48.7) smoothly and consists of *klõn tài luuât* in the first two bars which contrasts with the first two bars of the previous appropriate thaang, RS48.6 and RS48.7.

Group 12

This group consists of two identical basic melodies: S19, S51, and three appropriate thaang ránaât eèk: RS19.2, RS19.4 and RS51.1.

The first bar of RS19.2 is identical to the first bar of RS51.1 but the second bar ascends to the upper octave.

RS19.4 should be considered as the first choice. Even though it contains a mixture of *klõn loq̃t taakhaây* and a sequential pattern of four ascending notes, it is the only thaang which ends in the higher register which makes a pleasing contrast with the previous thaang, and also with the basic melody at this point.

RS51.1 is the only choice to fit S51 because it is the only complete *klõn tài luuât*, and it also continues the previous thaang RS50.3 without a leap.

Group 13

This group consists of two identical basic melodies: S26, S30 and three different thaang ránaât eèk: RS26.7, RS30.1 and RS30.2.

RS26.7 contains two sequential patterns: four ascending notes in the first half, followed by four descending notes in the second half. This thaang should be the first choice because its poetic style is different from the previous thaang: RS23.2, RS24.3, RS24.6, RS25.3 and RS25.7 which are all complete *klõn tài luuât*. Once again, contrast is a major criterion of choice.

The first three bars of RS30.1 are identical to the first three bars of RS30.2. Their fourth bars follow contrary motions, so the two *thaang* end an octave apart. RS30.2 should be the first choice to fit S30 because it concludes with a contrary motion to the basic melody, and also to the previous *thaang* RS29.3 (which ends in the lower register). RS30.1 is acceptable, though only as the second choice because the second half of the sentence contains wave shapes similar to those in the second half of RS29.3.

Group 14

This group consists of two similar basic melodies: S33 and S55 and two different *thaang ránaât eèk*: RS33.5 and RS55.1. S33 is the last sentence of the first part of *phleeng Saãthúkaan* (before it repeats, as explained at the beginning of chapter 4).

Even though RS33.5 contains a mixture of two *kløŋ*: *kløŋ taì luuât* in the first half and a sequence of four descending notes in the second half, and continues from the previous *thaang* with a leap of a 5th, it should be the first choice because its two *kløŋ* are in better poetic styles than those of the other six possibilities.

The difference between RS33.5 and RS55.1 is the technique of performance: *kèp* is used throughout RS33.5 while RS55.1 consists of *kèp* only for its first one and a half bars. RS55.1 is the only appropriate *thaang* to fit S55, the last sentence of *phleeng Saãthúkaan..*

The interruption to the *kèp* style (which dominates the entire piece) indicates the ending signal. Although RS55.6 similarly signals the end of the *kèp* style and of the piece, through the use of the *krøŋ* (tremolo) style (also discussed in chapter 3), it occurs too early and could confuse the other players. The *krøŋ* style needs to be prepared, rather than following straight from the *kèp* style, as happens here.

Individual sentences

The remaining sentences of this piece which cannot be grouped as similar or identical basic melodies are: S1, S21, S22, S23, S24, S25, S28, S31 and S52. These sentences will be analysed individually.

S1

This sentence is unique as an introductory sentence to *phleeng Saãthúkaan*. RS1.1 is the best choice to fit S1 because it uses the sabàt saâm luûk technique, which is traditionally used to start *phleeng Saãthúkaan*.

S21

An appropriate thaang ránaât eèk to fit S21 is RS21.1, which is based on sequential patterns of four notes. RS21.2- RS21.7 contain mixed kloøn. RS21.3 would continue from the previous thaang (RS20.2 or RS20.4) with an unacceptable leap, while RS21.5 and RS21.7 would start by repeating the last note of the same previous thaang, which is also unacceptable.

Another advantage of choosing RS21.1 is to contrast with the frequent use of kloøn taì luuât just prior to this stage of the piece (RS18.5, RS18.6, RS19.2, RS20.2, and RS20.4).

S22

RS22.7 is the most appropriate thaang ránaât eèk to fit S22. It is a complete kloøn sàp, which is used for the first time in this piece. RS22.4 is also a complete kloøn sàp but its style is associated more with the khòqng wong lék. RS22.6 contains kloøn sàp but only in the first half, and is considered less appropriate than the complete version.

S23

RS23.2 consists of *klõn taì luuât* in the first half, followed by a sequential pattern of four notes in the second half. We saw a similar sequence in RS21.1. An unwanted sense of repetition is, however, avoided because the overall contours are different: descending in the case of RS21.1 and ascending in the case of RS 23.2.

S24

The two appropriate *thaang* to fit S24, RS24.3 and RS 24.6, are in good poetic styles: *klõn taì luuât* and *klõn phan*, respectively. The latter, moreover, is being used for the first time in this piece, and is therefore the first choice (for the sake of variety), even though there is nothing wrong with RS24.3. Although RS24.1 is also a complete new type of *klõn* (not hitherto used in the piece) it is a *klõn sañniang phaasaă khàmeěn* that should be used in *phleeng sañniang phaasaă khàmeěn* rather than in the typical *phleeng Thai*, such as *phleeng Saăthúkaarn*.

S25

The two choices are RS25.3 and RS25.7, which are both complete *klõn taì luuât*, identical in their second halves but in contrary motion in their first halves. The greater range of RS25.3 makes it first choice.

S28

RS28.3 and RS28.7 could each be considered as first choice, depending on the choice of the previous *thaang*. They are both the same type of *klõn*, but in different registers. Since the last two bars of RS27.4 were in the upper register, the better choice would be

RS28.3, since its lower register creates contrast. By the same reasoning, if RS27.5 had been chosen, RS28.7 would be the first choice.

S31

RS31.3 consists of *klɔŋ dooen tàkhèp* at the first half, followed by *klɔŋ tàì luuât*. This sentence could be considered as the first choice for S31 because it continues from the previous *thaang*, RS30.2, without a leap, and moreover creates contrary motion at the end of the sentence.

RS31.7 is also could be considered as the first choice if the previous appropriate *thaang* were RS30.1 because it would continue without a leap. Both *thaang*, however, conclude with descending motion, which is less attractive than the combination of RS30.2 and RS31.3.

S52

RS52.2 and RS52.7 are *klɔŋ tàì luuât*, identical in the first three bars but ending in contrary motion. Both *thaang* have been chosen as appropriate *thaang ránaât èèk* to fit S52 because they are complete *klɔŋ tàì luuât* and have the right *luúk tòk* at the beginning of the second bars, whereas the other five *thaang* contain wrong *luúk tòk* at this point. The better choice is RS52.2 because its motion at the end is contrary to that of the basic melody (discussed in chapter 4). It would make a pleasing contrast with the previous *thaang*, RS51.1, which ended in the same register as the basic melody (S51).

CONCLUSION

After a consideration of the instrument, its technique and the subject of *thaang ránaât eèk*, chapter 4 selected the most appropriate *thaang ránaât eèk* for one large piece (*phleeng Saãthúkaan*). 93 appropriate *thaang ránaât eèk* were chosen from the 385 possibilities, based on seven per sentence of the basic melody. In the choices resulting from the analysis of the basic melody and the *thaang ránaât eèk* of *phleeng Saãthúkaan*, we saw emerge certain (repetitive) principles which guide the choices made by the *ránaât eèk* player in his or her improvisation. Chapter 5 narrowed the choices of possible *thaang ránaât eèk* made in chapter 4 to a single most appropriate *thaang* (i.e. from 93 to 55).

In chapter 4, 55 *thaang ránaât eèk* emerged as the first choices, and 38 *thaang ránaât eèk* as the second choices. Of the 93, 32 are mixed *klõn* and 61 are complete *klõn* as follows: 43 *klõn taì luuât*; 6 *klõn loõf taakhaày*; 4 *klõn taì maí*; 2 *klõn dooeen tàkhèp*; 2 *klõn phan*; 2 *klõn sàp*; 2 *klõn sõõn tàkhèp*. Thus seven of the nine available *klõn* for the *ránaât eèk* are used. (*Klõn rõõy luûk soô* and *klõn yõõn tàkhèp* do not appear in their entirety.)

Klõn taì luuât is used by far the most often. This is because *klõn taì luuât* is the only *klõn* which contains a greater variety of patterns than the other *klõn*. It is also regarded as an example of the best style of Thai music. It was shown in chapter five that each sentence of *klõn taì luuât* contains small fragments which can be rearranged to create different kinds of *klõn taì luuât*. Flexibility of embellishing each sentence is therefore easily possible, so the performer prefers this to the other *klõn*, in which the patterns are limited and hence the over-use of such *klõn* would become tedious.

Some poetic styles have no name, but are valued as equivalent to complete kloṅn. For example RS26.7 (and several others) are in a good poetic style, consisting of a sequence of four ascending then descending notes.

Although mixed kloṅn are normally considered inferior to complete kloṅn, they have often emerged as first choice. For example, in RS15.7, which consists of two different kloṅn (yṅṅn tàkhèp and tàì luuât), the performer may like to introduce kloṅn yṅṅn tàkhèp to the piece for the sake of variety, but only part of it is appropriate to this piece, so it must be mixed with another kloṅn. In the same way, the kloṅn yṅṅn tàkhèp in RS15.7 cannot be used for the full sentence because it would create a sense of a solo piece (which is not suitable for *phleeng Saãthúkaan*). Mixed kloṅn are sometimes chosen because they continue the previous *thaang* better than some complete kloṅn, an example being RS42.2. Occasionally they are chosen for their register or motion, for example RS48.7 which moves in contrary motion from the basic melody in the last two bars.

Five main criteria governing the choice of the most appropriate *thaang ránaât eèk* were given at the beginning of chapter 4. They can now be expanded to a total of eight. The other three did not recur throughout the analysis since they relate to special requirements only at the beginning or end of the piece:

1. special introductory sentence;
2. interruption;
3. smooth join;
4. contrary motion from the basic melody;
5. wide range;
6. complete kloṅn;
7. correct *luûk tòk*;
8. suitable to end the piece.

1. Special introductory sentence

The special sentence (RS1.1) is a typical introductory *thaang ránaât eèk* which is suitable for *phleeng Saãthúkaan*. The *sabàt saãm luûk* technique is often used to start pieces which are in the same style as *phleeng Saãthúkaan*, and especially in solo pieces. It is counted as an advanced technique, and requires great skill of the performer.

2. Interruption

Interruption, by omitting a note, is found in RS2.3 in the beginning of the sentence. This kind of technique is occasionally used in order to make a smooth join between two sentences in which different techniques are performed. For example, in RS1.1 and RS2.3, after finishing the *krõq* technique at the end of the former, the omitted note appears in the beginning of the latter as a join to the *kèp* technique used in it. Moreover, this technique makes RS2.3 more elegant than would using a normal *kèp* without the omitted note.

3. Smooth join

Approximately 95% of the 93 appropriate *thaang ránaât eèk* have been chosen because they continue the previous *thaang* without a leap. Six sentences, however, have been chosen as appropriate *thaang* even though they contain a leap: five sentences contain a leap of a 5th (RS17.4, RS22.7, RS24.6, RS33.5, RS44.6) and one (RS46.3) contains a leap of a 6th. Even though a *thaang ránaât eèk* which contains a leap is usually less appropriate, the choice depends on the performer's judgement in each circumstance. For example, in order to introduce a new *klõn* to the piece, the performer chooses RS22.7 (a *klõn sàp*) which is used for the first time, and the same criterion applies to RS24.6 (which is a *klõn phan*).

4. Contrary motion from the basic melody

There are 15 sentences preferred for their contrary motion to the basic melody.

The attraction of providing the contrary motion is to create some contrast, since most *thaang ránaât eèk* follow the same direction as the basic melody.

5. Wide range

Because the *ránaât eèk* has the widest range among Thai melodic percussion instruments, it is believed that the more the available keys are exploited, the more the performer's wisdom is valued. The fact, however, that only six sentences among those chosen here are referred to as wide in range does not mean that the performer's wisdom is lessened, because there are many more factors that can make a sentence as attractive, or more so, as discussed earlier.

6. Complete *kløøn*

There are six sentences chosen for this reason. The majority of complete *kløøn* are *kløøn tàì luuât*, which appears for the first time in the second sentence. For this reason, it does not create any significant contrast with previous material and it cannot be chosen later according to the criterion which applies here.

It has already been pointed out that *kløøn tàì luuât* consists of many small melodic fragments, which can be rearranged during performance to create different versions of the *kløøn*. This greater flexibility makes this *kløøn* especially attractive, which explains its extensive use in this piece.

7. Correct luûk tòk

There is only one sentence for which the correct luûk tòk is given as a reason for its choice. This raises the question whether any thaang could be chosen if it contained a wrong luuk tòk: this would be very rare. The point of singling out this criterion here is that the luuk tòk may be the only factor to distinguish between two or more thaang which may be suitable in every other respect. Obviously the choice would then fall on the thaang which has correct luuk tòk in addition to everything else.

For example, RS32.5 is chosen because it is the only thaang which contained the right luûk tòk in every bar, while the other five possibilities, although they are also complete kloøn and in good poetic styles, contain wrong luûk tòk in the third bar. (RS32.3 also had correct luûk tòk but it was eliminated because it is not a suitable kloøn for this piece.)

8. Suitable to end the piece:

RS55.1 is the final sentence which contains fragments of kloøn taì luuât, as well as the omitted note and krøø techniques to indicate the ending signal. This style of ending sentence is conventionally used in this type of piece. The kèp style in the first one and a half bars provides a continuity from the kèp of the previous sentence (RS54.7). The omitted note then signals the change from the kèp style to the krøø technique of the third and fourth bars, which helps reduce the speed and indicate the end of the piece.

The process of narrowing down the possible thaang ránaât eèk to a final single choice (as was accomplished in chapter 5) may be summarised in the following table:

Table of the final choice of thaang ranaât eèk for each of the 55 sentences of phleeng saãhúkaan

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
1.1	none	- special introductory thaang ranaât eèk, not a kloon, but still the best choice.
2.3	complete kloon tal luuât	- wide range (exploiting the range of the ranaât eèk) - omitted note technique - smooth join (from the previous thaang) - complete kloon
3.5	complete kloon tal luuât	- contrary motion from the basic melody - smooth join - complete kloon
4.4	complete kloon looŋ taakhaây	- kloon used for the first time - smooth join (from RS3.5) - complete kloon
5.4	complete kloon tal luuât	- smooth join - complete kloon
6.6	complete kloon dooen tàkhèp	- kloon used for the first time - smooth join - complete kloon
7.4	complete kloon tal luuât	- contrary motion from the basic melody - smooth join - complete kloon

Appropriate Thaang ranaât cèk (RS)	Type of kloon	Reasons for choice
8.1	mixed (kloon tal luuât, sàp)	- smooth join
9.2	complete kloon tal luuât	- smooth join - complete kloon
10.5	complete kloon tal luuât	- smooth join - complete kloon
11.3	complete kloon tal luuât	- smooth join - complete kloon
12.7	complete kloon tal luuât	- smooth join - complete kloon
13.4	mixed kloon (loot taakhaay, tailuuât)	- smooth join
14.4	complete kloon tal maí	- kloon used for the first time - wide range - smooth join - complete kloon

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
15.7	mixed kloon (yooñ tàkhèp, tal luuât)	- contrary motion from the basic melody - smooth join
16.7	mixed kloon (tal luuât, sequence of four descending notes)	- smooth join (from RS15.7)
17.4	mixed kloon (four ascending notes, tal luuât)	- good poetic style
18.5	complete kloon tal luuât	- smooth join (from RS17.4) - complete kloon
19.2	complete kloon tal luuât	- smooth join - complete kloon
20.4	complete kloon tal luuât	- smooth join (from RS19.2) - complete kloon
21.1	mixed kloon (sequence of four ascending, decending notes)	- smooth join

Appropriate Thaang ranaát eèk (RS)	Type of kloon	Reasons for choice
22.7	complete kloon sàp	<ul style="list-style-type: none"> - kloon used for the first time - complete kloon
23.2	mixed kloon (taì luuát, sequence of four descending notes)	<ul style="list-style-type: none"> - smooth join
24.6	kloon phan	<ul style="list-style-type: none"> - kloon used for the first time - contrary motion from the basic melody - complete kloon
25.3	complete kloon taì luuát	<ul style="list-style-type: none"> - wide range - smooth join - complete kloon
26.7	no name	good poetic style (sequence of four ascending, descending notes) and smooth join
27.4	complete kloon taì luuát	<ul style="list-style-type: none"> - smooth join - complete kloon
28.3	complete kloon taì luuát	<ul style="list-style-type: none"> - smooth join - complete kloon

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
29.3	complete kloon tai luuât	- smooth join - complete kloon
30.2	mixed kloon (sàp, tai luuât)	- smooth join
31.3	mixed kloon (doocen tàkhèp, tai luuât	- smooth join - complete kloon
32.5	mixed kloon (tai luuât and sàp)	- right luók tòk in the fourth bar - smooth join
33.5	mixed kloon (tai luuât, sequence of four descending notes)	- good poetic style
34.1	complete kloon tai luuât	- smooth join - complete kloon
35.6	complete kloon tai luuât	- contrary motion from the basic melody - smooth join - complete kloon
36.2	complete kloon tai maí	- smooth join - complete kloon

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
37.4	complete kloon tai luuât	- wide range - smooth join - complete kloon
38.7	complete kloon tai luuât	- smooth join - complete kloon
39.1	complete kloon tai luuât	- contrary motion from the basic melody - smooth join - complete kloon
40.6	complete kloon loot taakhaây	- smooth join - complete kloon
41.4	complete kloon tai luuât	- smooth join - complete kloon
42.2	mixed kloon (sâp, sequence of four descending notes)	- smooth join

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
43.3	complete kloon tại luuât	<ul style="list-style-type: none"> - smooth join - complete kloon
44.6	complete kloon tại luuât	<ul style="list-style-type: none"> - contrary motion from the basic melody - complete kloon
45.4	complete kloon tại luuât	<ul style="list-style-type: none"> - wide range - contrary motion from the basic melody - smooth join - complete kloon
46.3	complete kloon tại luuât	<ul style="list-style-type: none"> - complete kloon
47.3	complete kloon lợt taakhaây	<ul style="list-style-type: none"> - smooth join - complete kloon
48.7	mixed kloon (special kloon sàp, tại luuât)	<ul style="list-style-type: none"> - contrary motion from the basic melody - smooth join

Appropriate Thaang ranaât eèk (RS)	Type of kloon	Reasons for choice
49.3	mixed kloon (tai maí., sàp)	- smooth join
50.3	complete kloon tai luuât	- smooth join - complete kloon
51.1	mixed kloon (tai luuâ t, sàp)	- smooth join
52.2	complete kloon tai luuât	- contrary motion from the basic melody - smooth join - complete kloon
53.6	complete kloon tai luuât	- smooth join (from RS52.2) - complete kloon
54.7	complete kloon tai luuât	- smooth join - complete kloon
55.1	none	- suitable for ending the piece - smooth join

The main implication of the reasons behind the choices (reflecting the thought processes involved in improvisation on the ránaât eèk) is that the principal concern is to maintain a smooth conjunction between adjacent sentences. Among the chosen thaang ránaât eèk, only six contain leaps at the point of transition. This can be justified by the fact that a leap is not always a problem as long as it does not tax the ránaât eèk player's technique and the poetic style is retained. It is important to be aware of the characteristic of poetic style required in the particular piece. Special techniques are required for the introductory sentence and the equally important final sentence. Sabàt saãm luûk (introductory sentence) can be found in any piece of a similar type to *phleeng Saãthúkaan*. The interruptions (introductory and final sentences) can be used in every piece which contains the kèp style throughout. They can elegantly lead into the kèp in the first or second sentence, and also bring the kèp style to a satisfactory conclusion in the final sentence. Contrary motion between the thaang ránaât eèk and the basic melody is one of the most attractive options in improvisation. It provides a welcome contrast, attracting the audience's attention, because the majority of thaang ránaât eèk move in the same direction as the basic melody.

Exploiting the range of the ránaât eèk is also an essential improvising skill, which demonstrates the performer's wisdom and experience. The idea of introducing new klõn into the piece is beneficial in changing the atmosphere and avoiding tedium. The right luûk tòk is usually essential at the beginning of the third bar and at the first beat after the last bar, which are the most important points of the basic melody, so they must also be focal (unison) points. The ránaât eèk player should also try to improvise to fit the other two luûk tòk (at the beginning of the second and fourth bars) if possible, in order to help maintain the outline of the basic melody and the stability of the ensemble, since he or she is the leader of the performance. However, one or both of these secondary luûk tòk could be ignored if the whole klõn works especially well with the basic melody of that sentence as a whole.

For example, *kloøn phan* and *kloøn yoon tãkhèp*, which are effective when they are used, do not follow these *luúk tòk* . It must be remembered that *phleeng Saãthúkaan* is only one of thousands of pieces of many different kinds that an experienced and artistic performer might be expected to know, so many other factors may guide the process of improvisation in Thai music. Those given in this thesis may be considered the principal ones, sufficient to afford an insight into the whole subject which lies at the heart of the tradition. They relate, of course, primarily to one piece (*phleeng Saãthúkaan*) so all aspects have not been considered in equal depth, and some others were mentioned only in passing (in chapter 3). The length and archetypal nature of *phleeng Saãthúkaan* make it especially suitable for detailed study, affording a focus for the ideas set out in this thesis.

Appendix 1

Cassette recording of *phleeng Saãthúkaan*

This is a private recording, made especially for this thesis in Bangkok on 7 September 1997. I am grateful to Khruu Boonchouye Sovat for convening the members of the ensemble and for bringing the recording to me. As explained in chapter 4, its purpose is to give the reader an idea of how the piece sounds in performance. It is possible to relate it to the outline given in the thesis, but what is played will not correspond exactly to the notations given.

The performers are

Piì nai	- Juthamas Porprasit
Ránaât eèk	- Sumroeng Panpeong
Ránaât thúm	- Boonchouye Sovat
Khøøg wong yai	- Chow Karnvicha
Tàphoon	- Vitaya Nujoy
Chìng	- Vitaya Sriphong

Date: 7 Sepetember 1997

Chulalongkorn University 's Cultural Centre, Thailand

Appendix 2

Phleeng Saãthúkaan: Basic melody and final choice of thaang ránaât eèk

S1



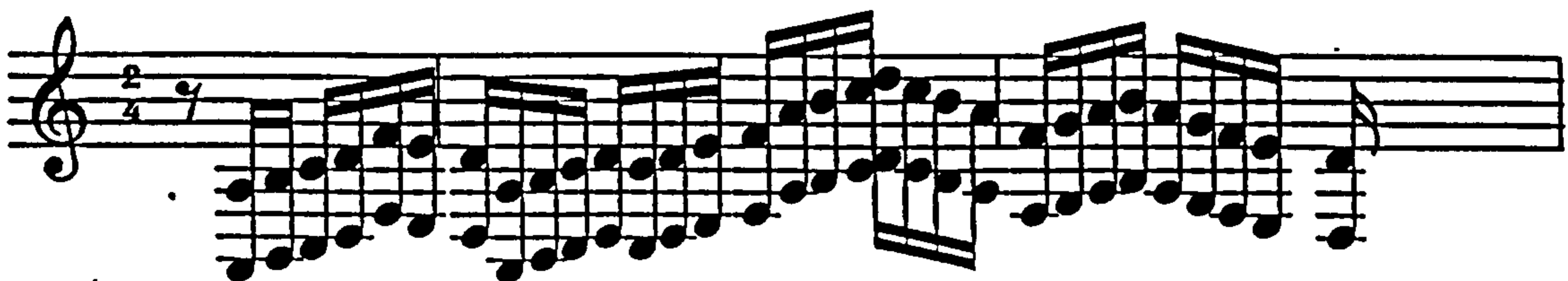
RS1



S2



RS2



S3



RS3



S4



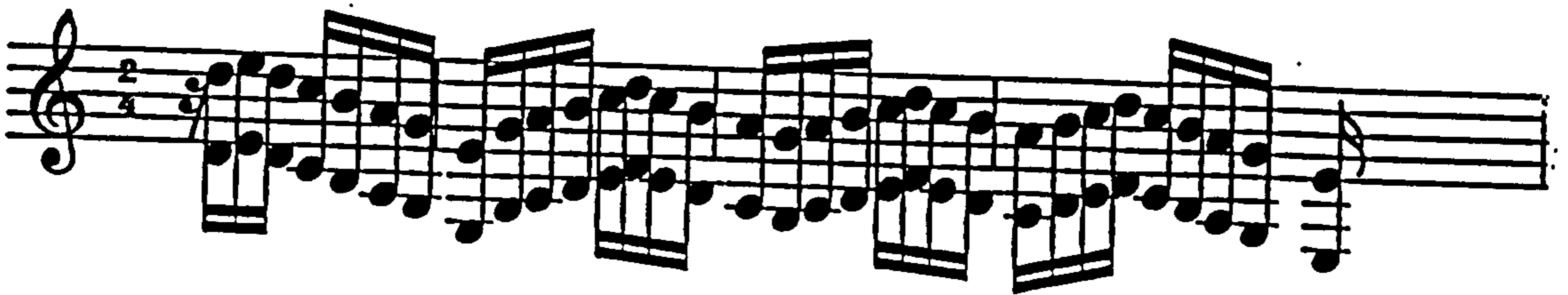
RS4



S5



RS5



S6



RS6



S7



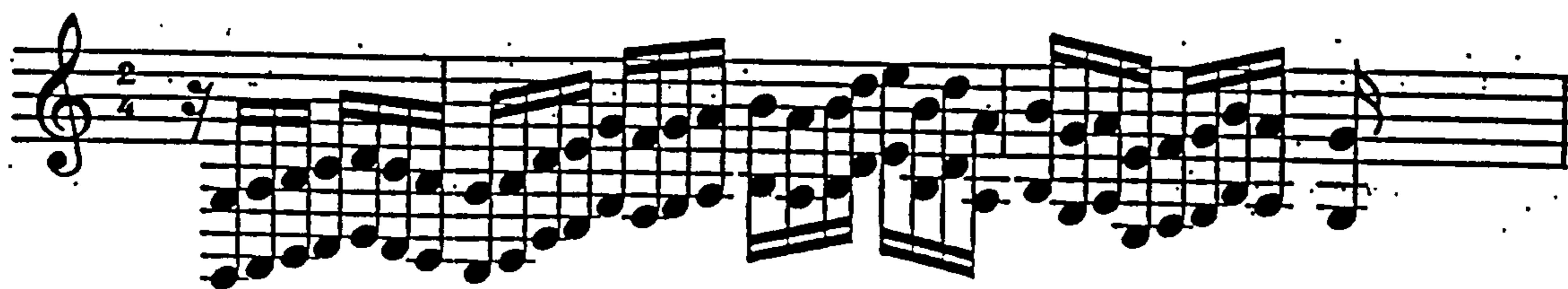
RS7



S8



RS8



S9



RS9



S10



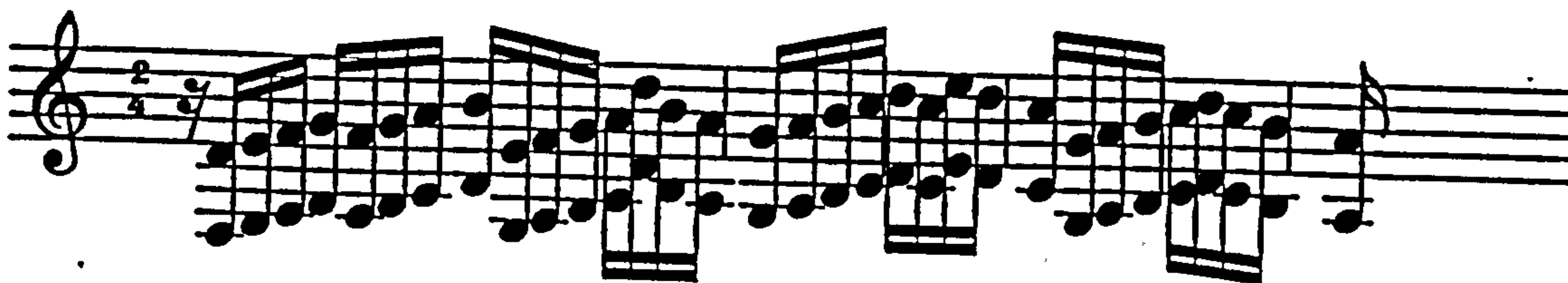
RS10



S11



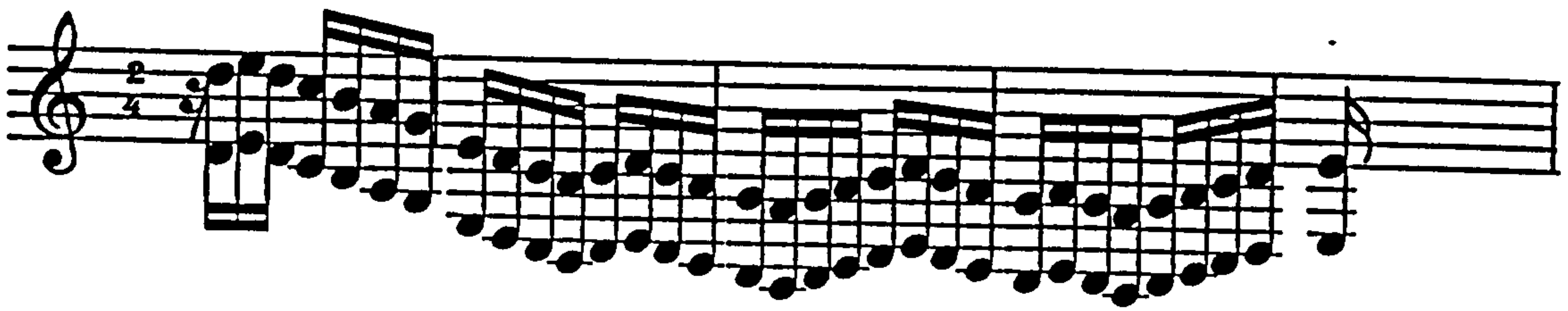
RS11



S12



RS12



S13



RS13



S14



RS14



S15



RS15



S16



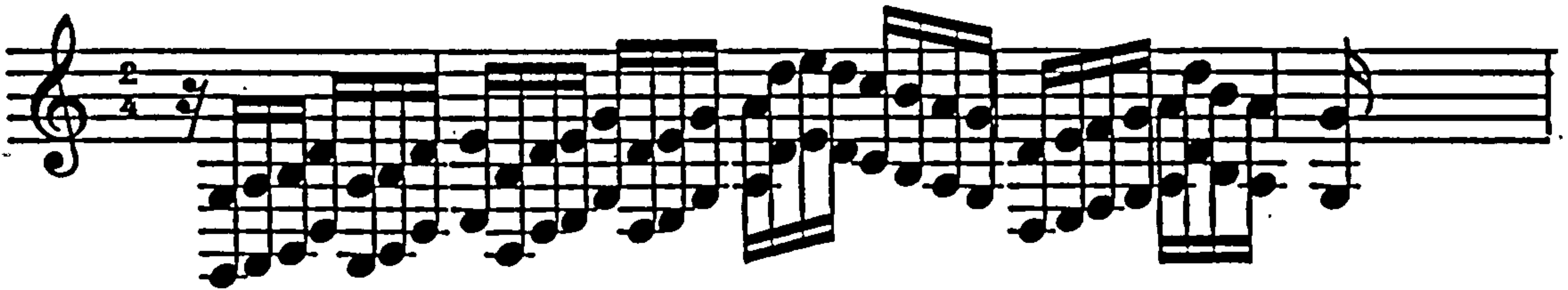
RS16



S17



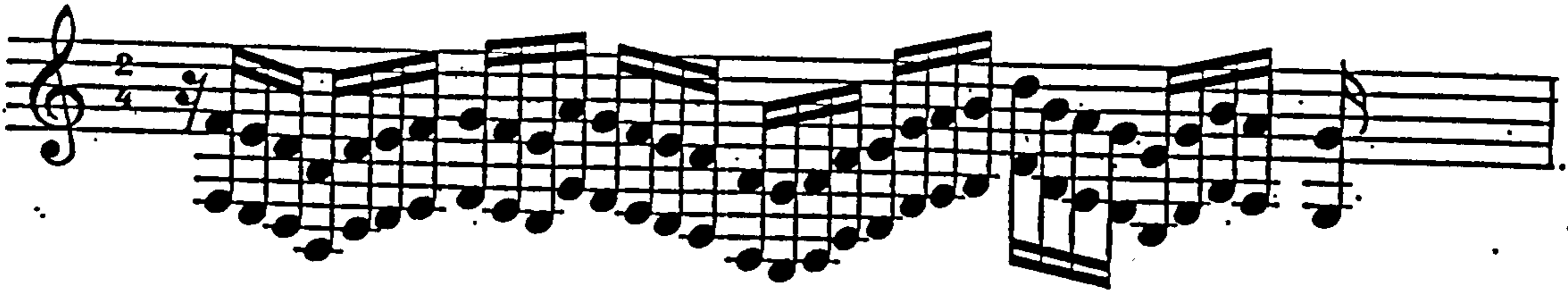
RS17



S18



RS18



S19



RS19



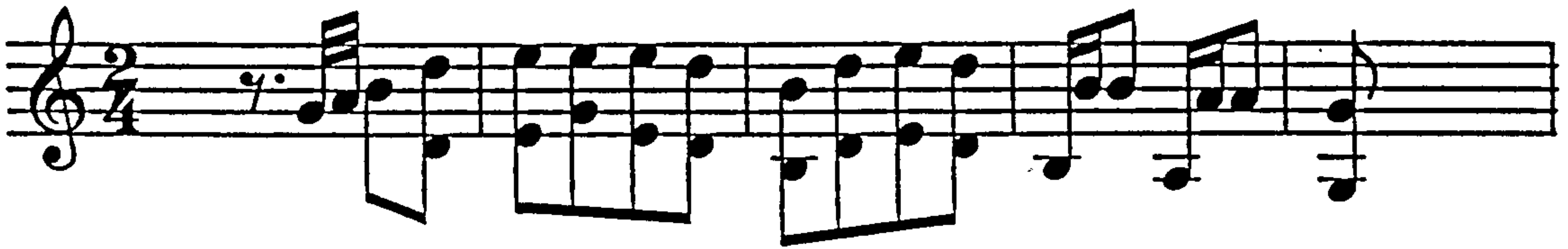
S20



RS20



S21



RS21



S22



RS22



S23



RS23



S24



RS24



S25



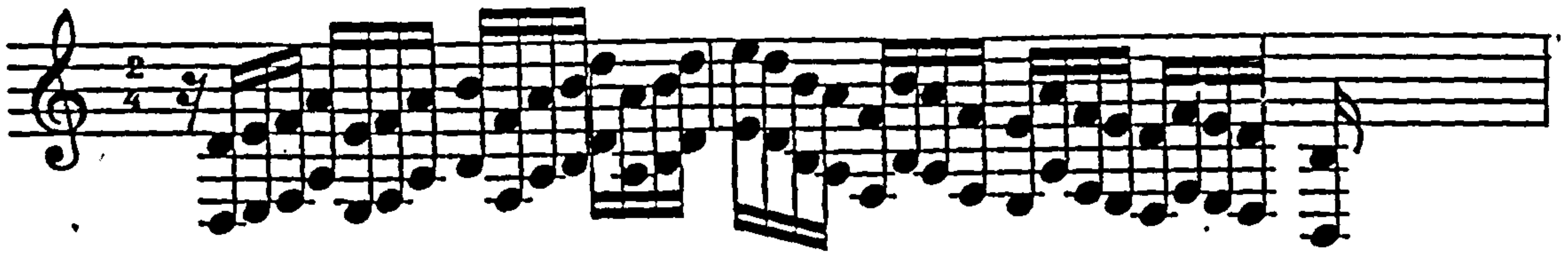
RS25



S26



RS26



S27



RS27



S28



RS28



S29



RS29



S30



RS30



S31



RS31



S32



RS32



S33



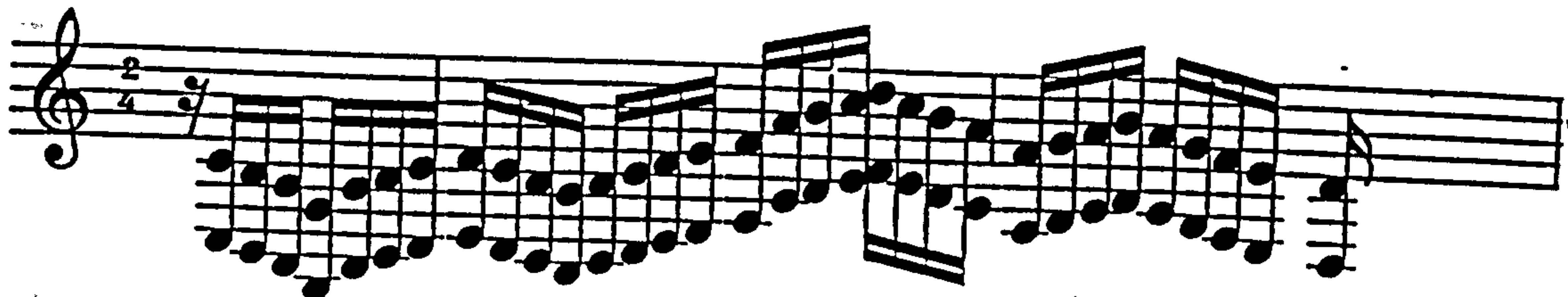
RS33



S34



RS34



S35



RS35



S36



RS36



S37



RS37



S38



RS38



S39



RS39



S40



RS40



S41



RS41



S42



RS42



S43



RS43



S44



RS44



S45



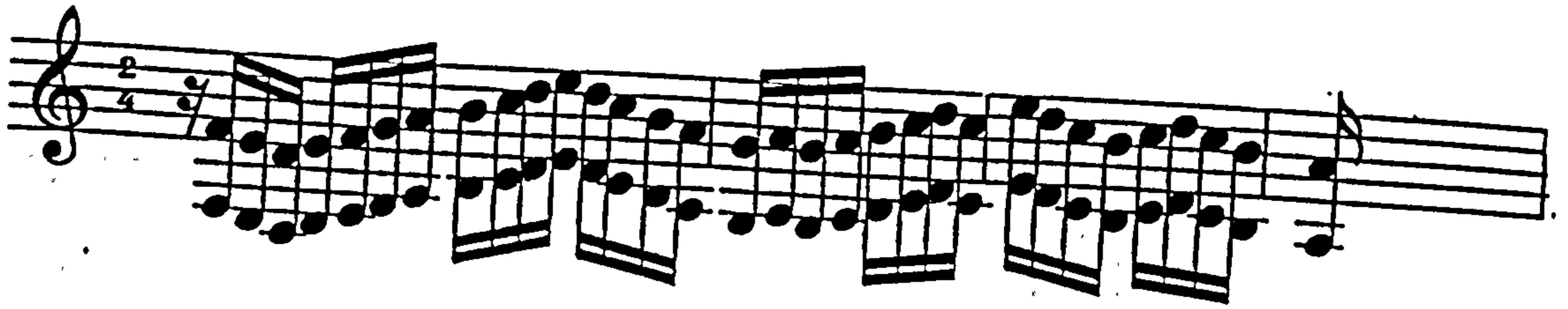
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S46



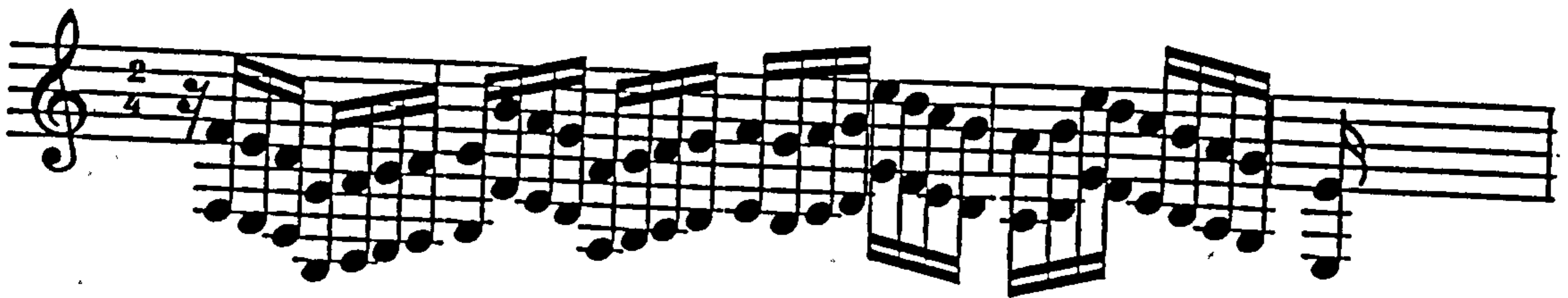
RS46



S47



RS47



S48



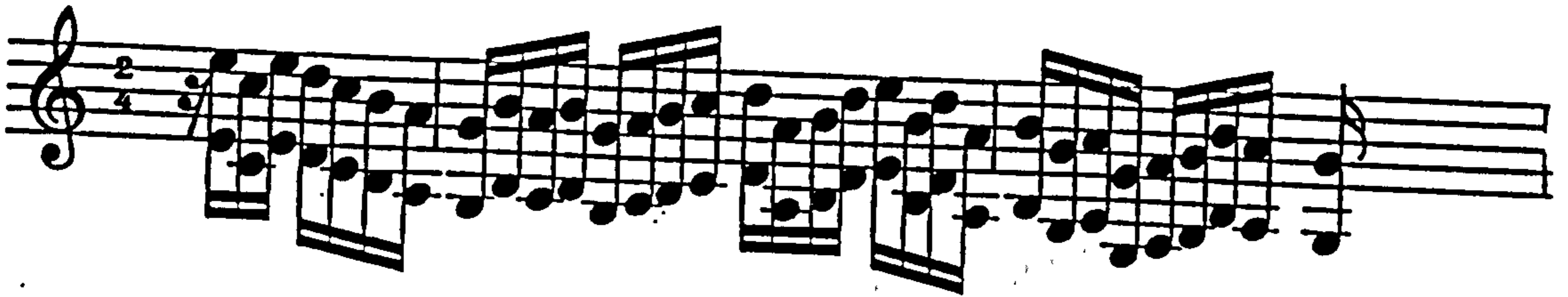
RS48



S49



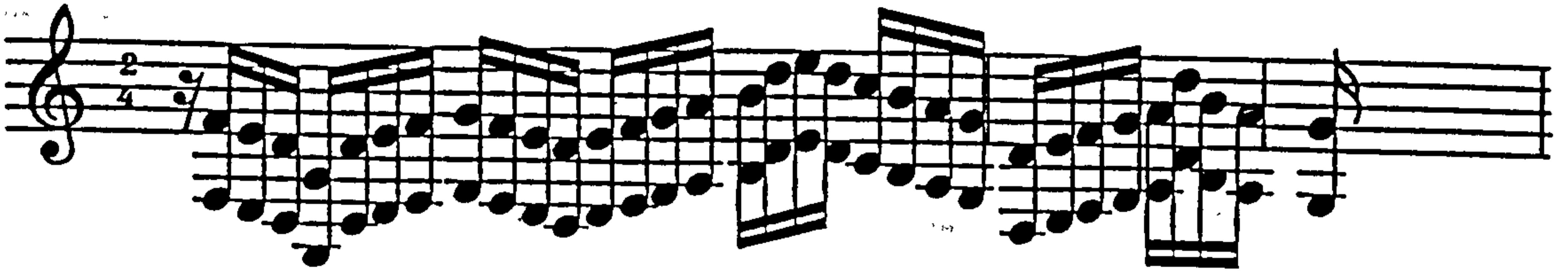
RS49



S50



RS50



S51



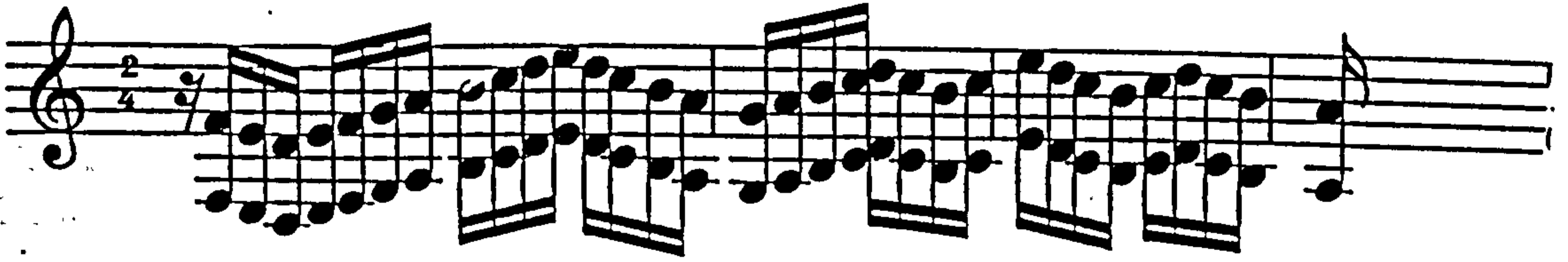
RS51



S52



RS54



S55



RS55



Appendix 3

Naâtháp phlceng saáthúkaan as played on the tháphoon

Táphoon			- - túp ting	- - túp theêng
Intro				
	- - - -	- - - -	- - - -	- - - -
	- - - -	- - - theêng	- - - thà	- - túp ting
Part 1	- - - -	- - - -	- - - -	- - - -
	- - - -	- - - -	- - - -	- - - ting
	- - - -	- - - -	- - - -	- - - ting
	- - - -	- - - ting	- - túp ting	- - túp theêng
	- - - -	- - - -	- - - -	- - - ting
	- - - -	- - - ting	- - túp ting	- - túp theêng
	- - - -	- - - ting	- - - ting	- - túp theêng
	- - - ting	- - túp theêng	- - - thà	- - - túp
Part 2	- - - -	- - - -	- - - -	- - - -
	- - - -	- - - -	- - - -	- - - túp
	- - - -	- - - -	- - - -	- - - túp
	- - - theêng	- - - thà	- - - -	- - túp theêng
	- - - -	- - - -	- - - -	- - - ting
	- - - -	- - - ting	- - túp ting	- - túp theêng
	- - - -	- - - ting	- - - ting	- - túp theêng
	- - - ting	- - túp theêng	- - - thà	- - - túp
Part 3	- - taliit	- tiit - ting	- - - túp	- phrooeèng- theêng
	- - - -	- - - thà	- - - -	- - túp ting
	- - - túp	- phrooeèng- theêng	- - - thà	- - túp ting
	- - - theêng	- - - taling	- ting - túp	- phrooeèng- theêng
	- - - -	- - - túp	- - - túp	- phrooeèng- theêng

	-----	--- thà	-----	-- túp ting
	--- túp	- phroocèng- theêng	--- thà	-- túp ting
	--- theêng	--- taling	-ting - túp	- phroocèng- theêng
Part 4	-----	-----	-----	- theêng-ting
	-- taling	- tiit-ting	-ting-ting	-ting-thcêng
	-----	--- túp	--- ting	-- túp theêng
	--- ting	-- túp theêng	--- thà	-- -túp
	-- taliit	-tiit-ting	--- túp	- phroocèng- têng
	-----	- túp-thêng	-----	-----
	-theêng-túp	-theêng-túp	-thêng-túp	-thcêng ting túp
	--- ting	-- túp thêng	- thà- -	-- túp ting

Part 1-4 (three times), followed by part 1 and the last four lines of part 4.

(Notated in Thai by Khruu Phichit Chaiseree on 13 July 97)

Glossary of the important Thai terms used in this thesis

chán diiaw	จันทิยว	fastest tempo in phleeng thaõ
changwà	จางหวะ	tempo
chìng	ฉิ่ง	cymbals
damnooeen tamnoong	ตําเหินทํานอง	similar to phleeng thaang puuñ
gràp	กรับ	wooden clappers
kèp	เค็บ	regular stream of fast notes played in octaves on the ránaãt eèk, or alternate hands (sàp) in a variety of intervals on the khoóng wong lék
khooñ	ไซน	the two pieces which close each end of the raang ránaãt
khooóng wong lék	ฆ้องวงเล็ก	small gong circle, 18 gongs, plays in sàp style
khooóng wong yai	ฆ้องวงใหญ่	large gong circle, 16 gongs, plays closest to the basic melody
khruu	ครู	teacher
klon	กลอน	sentence played against the basic melody, arranged in symmetrically balanced phrases (poetic style). Most klon for the ránaãt eèk now have names, but some poetic styles have not yet been named.

kløon dooeen tàkhèp กลอนเดินตะเข็บ

kløon with sequential repetition of the initial four-note motif

kløon løy táakhaàỳ กลอนลอยตาข่าย

kløon characterised by sudden leaps

kløon phan กลอนพ่น

kløon with a more complicated style to conceal the basic melody

kløon røy luúk soô กลอนร้อยลูกโซ่

kløon with a shape like the alternating upper and lower links of a chain

kløon sàp กลอนสับ

kløon which describes the action of chopping. It is also used on the *khoyng wong lék*:

kløon sooyñ tàkhèp กลอนซ่อนตะเข็บ

kløon with a similar aim to that of *kløon phan*: to disguise the basic melody.

kløon tài luuât กลอนไต่ลวด

kløon characterised by conjunct motion

kløon tài maí กลอนไต่ไม้

kløon with longer conjunct phrases repeated sequentially

kløon yoyñ tàkhèp กลอนย้อยตะเข็บ

kløon of which the pattern is similar to that of *kløon dooeen tàkhèp* but in a different phase

kroo กรา	the technique of playing sustained notes by means of tremolo
lák changwà ลักจังหวะ	playing off the beat
luúk ránaât ลูกระนาด	bar of the ránaât
luúk tòk ลูกตก	cadential note(s) or focal point(s) of the melody
maí ไม้	wood
naâtháp หน้าทับ	rhythmic patterns on the Thai drums
naâtháp phiseèt หน้าทับพิเศษ	special naâtháp to a particular composition
nâng นั่ง	sitting position
nâng khàt samaathí นั่งขัดสมาธิ	sitting position (crossing legs) in the Buddha posture.
nâng pháp phiiâp นั่งพับเพียบ	traditional sitting style
nuvá phleeng เนื้อเพลง	the basic melody which is not transformed as a thaang of a particular instrument
phleeng เพลง	a piece / composition

phleeng hoöm roong	เพลงโหมโรง	a special kind of suite
phleeng luúk ไล้- luúk khàt	เพลงลูกลัดลูกชัต	style of composition in which the instruments play in dialogue.
phleeng sãmniiang phaasǎ	เพลงสำเนียงพม่า	composition in a foreign or regional style
phleeng thaang puún	เพลงทางพื้น	a composition which allows the performer to improvise thaang of his/ her own throughout the piece (for example phleeng saǎthúkaan)
phuâk lǎng	พวงหลัง	following instrument (s) in dialogues
phuâk naâ	พวงหน้า	leading instrument(s) in dialogues
phuún	พื้น	set of bars of the ránaât
piì	ปี่	reed instrument
piì phaât	ปี่พาทย์	percussion ensemble
pràyoòk	ประโยค	musical sentence
raang ránaât	รางระนาด	supporting resonator case
ránaât eèk	ระนาดเอก	the principal Thai xylophone with 21 keys, usually playing in octaves and taking responsibility for performing the introduction to pieces'
ránaât eèk lèk	ระนาดเอกเหล็ก	the metal counterpart of the ránaât eèk

ránaât thúm	ระนาดทุ้ม	low pitched xylophone with 18 keys, which plays in syncopation
ránaât thúm lèk	ระนาดทุ้มเหล็ก	the metal counterpart of the ránaât thúm
ruua khaâp luúk khaâp dọok	วิชาปลูกตามตอก	advanced technique with kèp and ruua (tremolo) style
saám chán	สามชั้น	slowest tempo in phleeng thaõ
saãthúkaan	สำถุการ	a sacred piece, special for beginners and advanced performers alike
sàbàt	สะบัด	the embellishment of one note with 'short' notes (usually no more than five) preceding it
sọng chán	สองชั้น	medium tempo in phleeng thaõ
tàphoon	ตะโพน	the most respected drum
thaang	ทาง	path or way. The pattern(s) of a particular instrument, or style of a master.
thaang ránaât eèk	ทางระนาดเอก	way of performing on the ránaât eèk
thaô	ท่า	a melodic sentence which usually fits 1/2 rhythmic unit known as naãtháp pròp kai
thaõ	เตา	composition consisting of three different tempi, from slow to fast.
thaô khaâm	ท่าข้าม	thaô with gap at the beginning
thaô mai khaâm	ท่าไม่ข้าม	thaô without gap at the beginning (i.e. conjunct)

tii khàyiî ติ๋นขี้

the embellishment of one note with a cluster of four or eight notes. It differs from sàbàt in that there are more notes and the cluster is played suddenly loud

tii kroo ติ๋นกรอ

the action of performing tremolo, usually in octaves (khuû paaeèt)

tii ruua more advanced technique of tremolo, restricted to certain pieces

wâi ไหว้

Thai greeting

wak วาท

a phrase within a musical sentence

wak lék วาทเล็ก

half phrase within a musical sentence

yoon โยน

melodic sentences which maintain the same luûk tòk

yupun changwà ยี่พั้งทวง

playing on the beat

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