

## Arranging of Phu Thai Sam Phao song for Classical Guitar Solo by a Technique of Adjusting Guitar String to Pin

Rattasart Weangsamut  
Nakhon Ratchasima Rajabhat University, NakhonRatchasima,  
Thailand

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### ABSTRACT

Arranging of Phu Thai Sam Phao (Three tribes of Phu Thai – tribal people in the northeast region of Thailand) song for Classical guitar solo by a technique of adjusting guitar string to Pin (Northeastern Thai traditional instrument) was the creation of arranging the harmony in the playing of Phu Thai Sam Phao song by Pong Laang band (Noretheastern traditional musical band) consisted of 5 main traditional instruments which were Pong Laang, Pin, Kaen, drum, and Voad. The objective was to perform the song by classical guitar solo and precisely preserve the melody which was its cultural identity. The data analysis was divided into 2 parts. (1) The first part was the analysis of the song presented in notes for classical guitar solo. (2) The second part was the investigation by mean score and standard deviation from the questionnaire for opinion in quality from Thai and international experts in classical guitar joined in Silpakorn International Guitar Festival 2016 and Nakhon Rachasima International Guitar Festival 2016.

The study revealed that the opinions that have the highest mean score was “Being a medium in promoting Esaan traditional music to international listeners” with its score of 4.8 which was the highest opinion in quality terms. The lowest mean score was “Appropriate techniques in classical guitar by picking or tapping in imitating the Esaan traditional instrument” with its score of 4.2 and it was the opinion in quality terms at high level. Considering the mean score of every item in quality terms, it was found that the overall mean score was 4.56 and the score was in the highest level of opinions in terms of quality.

The result of this study was the new creation which was melodious and beautiful. It displayed the emotional feature of the song with precise sense of Esaan (Northeastern Thailand) traditional music. Also, it exhibited the Thai traditional identity in folk music with the potential to go to international audience. The performance in the International Guitar Festival led to exchange of knowledge in various dimensions. It represented the mixture of the original cultural art and modern art, especially, the performer who was an expert in arranging the guitar song and was able to present the true spirit of music. Hence, the arrangement of Phu Thai Sam Phao song was the song that was appropriately analyzed in its structure and elements. This was an example in constructing harmony, performance design, and techniques for musicians of newer generation to develop their new works. This was also a good example to the future academic works that it was able to again be arranged for playing with classical guitar and will be very much beneficial to academic works.

**keywords :** Arrangement, Phu Thai Sam Phao Song, Classical Guitar, Technique of Adjusting Guitar String to Pin

### 1. INTRODUCTION

Nowadays, communication technology is fast and convenient resulted in receiving and exchanging of culture from various nations who was very well capable of presenting their local identity. Imparting of local folk music was one of the factors that can reflect the root of culture that existed and remained. It can be seen as the social activity that encourage understanding between each other and was the participation between human and music. This also stimulated realization of what they are doing and what they are willing to present at the very moment.<sup>4</sup> Since there are various type of Thai traditional music according to the characteristics of each region which represent the identity of people from each locality such as Phu Thai Sam Phao song. It was played to complement the performance to precisely present the identity of the 3 tribes of Phu Thai. Playing music with performance in Thai culture had 3 elements which were music, language, and postures. Leaving out melody with only music and language, it can still relay the meaning of each certain locality. In terms of technicality and procedure may find some differences according to how they perform in each locality.<sup>6</sup> Now, Phu Thai Sam Phao song was accepted and widely known and there had been application of the melody of the song to various musical instruments such as traditional local instruments, Thai instruments, and international instruments, for example. The very unique identity of Phu Thai Sam Phao song was that there were 3 movements, similar to international music structure called “suite” which comprised of many movements in the fashion of different rhythm, tempo, time, and style of dancing music. It was classified in the multi-movement form.<sup>5</sup> So it can be appropriately arranged to international musical instruments.

Promoting and exchanging of culture nowadays resulted in creation of work piece and mixture between art and culture at international level to respond to learning, international relationship, public relation of own culture to international audience. The created work so was the inspiration in arranging traditional folk music for classical guitar performance. It was the mixture of original and modern art called contemporary cultural art. This promoted more continuity and connection in cultural art in Thailand.<sup>8</sup> It employed the structure of musical form called suite by selecting the existed song which was Phu Thai Sam Phao song performed by Pong Laang band with 5 main traditional instruments which were Pong Laang, Pin, Kaen, drum, and Voad and arranged to gain new harmony but the same melody along with the technique to adjust the guitar string to be Pin string to preserve the cultural identity. It suggested the aesthete of Esaan music by the element of international music that were melody, harmonic notes, rhythm, and playing method which was the principle in performing classical guitar only. This creation was the new form of academic work capable of becoming the exercise for newer classic guitar players and was the channel in proudly imparting Thai cultural art. Bringing this creation to the International Guitar Performance Festival brought about exchanging of cultures and became the connections to present and publicize Thai cultural identity in traditional folk music to international stage.

## **2. THE PURPOSE OF RESEARCH**

1. To arrange Phu Thai Sam Phao Song for classical guitar solo by the technique of adjusting the guitar string to Pin string.

### **3. THE SCOPE OF RESEARCH**

This work piece creation was an applied research by bringing Phu Thai Sam Phao song from Kalasin Performing Art College and Roi-et Performing Art College as the basic data in arranging the harmony for classical guitar solo by the technique of adjusting the guitar string to Pin string which still preserved the original melody as it cultural identity.

### **4. MOTHODOLOGY**

This work creation was done in the form of applied research by creating a work piece according to the objective by depending on the structure of musical form called suite in selecting the existed song which was Phu Thai Sam Phao song from Kalasin Performing Art College and Roi-et Performing Art College as the basic data in arranging the harmony for classical guitar solo by the technique of adjusting the guitar string to Pin string which still preserved the original melody as it cultural identity. This employed the international musical elements such as melody, harmonic notes, rhythm, and playing method as the principle in creating the work. The quality was analyzed from suggestion from experts in classical guitar, the intellectual who composed that song Phu Thai Sam Phao, and experts in Esaan traditional music.

### **5. POPULATION AND SAMPLE**

The population of this study selected the samples by purposive sampling technique. The samples were related to the work creation which were the sampling group of content that was Phu Thai Sam Phao song from Kalasin Performing Art College and Roi-et Performing Art College, and the sampling group of work quality those were 20 experts in classical guitar from Thailand and foreigner and 2 experts in Esaan traditional music and the intellectual who composed the Phu Thai Sam Phao song.

### **6. THE RESEARCH TOOLS**

This research was the creation of the new arrangement of a song. The tools for the data collection consisted of:

1. The non structure interview to collect the data for the creation of the work piece.
2. The questionnaire for opinions about the quality and the non structure interview to collect data to analyze the quality of the work piece from the suggestions from experts in classical guitar and intellectual who composed Phu Thai Sam Phao song and experts in Esaan traditional music.

### **7. DATA ANALYSIS**

In analyzing data for this research, the researcher divided the data analyses into 2 parts. (1) The first part the analysis of the song that was created was presented in musical notes and (2) the second part of the data analysis was the mean score and standard deviation from the 5-scale questionnaire of opinion in terms of quality about (1) musical Elements, (2) traditional Esaan Uniqueness, and (3) Beauty along with the non structured interview that was presented in descriptive analysis.

### 8. RESULTS

Part 1: Musical notes of Phu Thai Sam Phao song for Classical Guitar Solo by a Technique of Adjusting Guitar String to Pin

① = E  
② = A  
③ = E  
④ = E  
⑤ = A  
⑥ = E

Phu Thai third tribe

Arrange by Rattasat weangsamut

♩ = 70 (Intro)

6 (A)

10

13

14

15

16

17

18

19

Col  
ISS

20

21

22

23

25

29

33

**♩=100**

36 (B) X= Tap right hand on the guitar neck

Tamboura x x x

X= Tap left hand on the guitar neck

39

42

45

Detailed description: The image shows a musical score for guitar, spanning measures 20 to 45. The notation is in treble clef with a 4/4 time signature. Measures 20-23 feature a complex rhythmic pattern with many sixteenth notes. Measures 25-33 continue this pattern with some melodic variations. At measure 36, there is a section labeled '(B)' with a tempo marking of 100. This section includes performance instructions: 'X= Tap right hand on the guitar neck' and 'X= Tap left hand on the guitar neck'. The notation for this section uses 'x' marks above and below notes to indicate tapping. The score concludes with measures 42 and 45, which feature a different rhythmic texture.

Musical score for guitar, measures 49-90. The score is written in treble clef and includes various musical notations such as chords, melodic lines, and fretting instructions (marked with 'x').

Measures 49-52: Section (B) begins with a melodic line and a bass line. Measure 52 contains a double bar line and the label (B). Measure 53 contains fretting instructions (x) above the staff.

Measures 53-58: Continuation of the melodic and bass lines with fretting instructions (x) above the staff.

Measures 59-62: Continuation of the melodic and bass lines with fretting instructions (x) above the staff.

Measures 63-66: Continuation of the melodic and bass lines with fretting instructions (x) above the staff.

Measures 67-70: Section (C) begins with a tempo marking of  $\text{♩} = 120$  and a key signature change to two sharps (F# and C#). Measure 67 contains the label (C) and the tempo marking.

Measures 71-73: Continuation of the melodic and bass lines in section (C).

Measures 74-76: Continuation of the melodic and bass lines in section (C).

Measures 77-79: Continuation of the melodic and bass lines in section (C).

Measures 80-81: Continuation of the melodic and bass lines in section (C).

Measures 82-85: Continuation of the melodic and bass lines in section (C).

Measures 86-89: Continuation of the melodic and bass lines in section (C).

Measures 90-90: Final measure of the score.



Part 2 : Opinions about the Quality of Phu Thai Sam Phao song for Classical Guitar Solo by a Technique of Adjusting Guitar String to Pin

รายการประเมิน	ดีมาก	ดี	ปานกลาง	พอใช้	ปรับปรุง	N	X̄	SD
	5	4	3	2	1			
Musical Elements								
1. Appropriate techniques in classical guitar by picking or tapping in imitating the Esaan traditional instrument	7	10	3	0	0	20	4.2	0.67
2. Accurate and appropriate harmonic notes	8	11	1	0	0	20	4.35	0.57
3. Appropriate rhythm in song performance	8	11	1	0	0	20	4.35	0.57
4. Appropriate choice of Phu Thai Sam Phao song performed by classical guitar	11	8	1	0	0	20	4.5	0.59
5. Appropriate remixing between Esaan traditional music and classical guitar	14	5	1	0	0	20	4.65	0.57
Traditional Esaan Uniqueness								
1. Completeness in preserving the melody of Phu Thai Sam Phao	9	11	0	0	0	20	4.45	0.49

2. Preservation of Uniqueness of traditional song by the technique of adjusting the guitar strings to Pin strings	12	8	0	0	0	20	4.46	0.48
3. Capability in representing the emotional quality of the melody of Esaan traditional music	14	5	1	0	0	20	4.65	0.57
4. Being one medium in preserving Esaan traditional cultural value	14	6	0	0	0	20	4.7	0.45
5. Being a medium in promoting Esaan traditional music to international listeners	16	4	0	0	0	20	4.8	0.40
<b>Beauty</b>								
1. The beauty of Phu Thai Sam Phao song performed by classical guitar by the technique of adjusting the guitar strings to Pin strings	14	6	0	0	0	20	4.7	0.45
<b>Total</b>	<b>126</b>	<b>84</b>	<b>7</b>	<b>0</b>	<b>0</b>	<b>217</b>	<b>4.56</b>	<b>0.53</b>

## 9. RESULTS AND DISCUSSION

### 9.1 Musical notes of Phu Thai Sam Phao song for Classical Guitar Solo by a Technique of Adjusting Guitar String to Pin

The arrangement of Phu Thai Sam Phao song for classical guitar solo by a technique of adjusting guitar string to Pin was the creation of music work based on the structure of musical form called suite with international musical elements which were melody, harmonic notes, rhythm, and playing method. It was arranged from the performance with Pong Laang band with 5 main traditional instruments which were Pong Laang, Pin, Kaen, drum, and Voad so that it can be performed by classical guitar solo and precisely preserved the melody which was the cultural identity. Classical guitar was perfection in itself that it was similar to the whole orchestra, but songs that was played by classical guitar and songs that was brought to be an exercise for guitar player were limited in number. The arrangement of Phu Thai Sam Phao then was the song that had appropriate structure analysis and elements to be arranged for performing by classical guitar wand will surely benefit for future academic study.<sup>2</sup>



### 9.2 Mean Score of Questionnaire about Opinions about the Quality of Phu Thai Sam Phao song for Classical Guitar Solo by a Technique of Adjusting Guitar String to Pin

The study revealed that the opinions that have the highest mean score was “Being a medium in promoting Esaan traditional music to international listeners” with its score of 4.8 which was the highest opinion in quality terms. The lowest mean score was “Appropriate techniques in classical guitar by picking or tapping in imitating the Esaan traditional instrument” with its score of 4.2 and it was the opinion in quality terms at high level. Considering the mean score of every item in quality terms, it was found that the overall mean score was 4.56 and the score was in the highest level of opinions in terms of quality.

The mean score of the opinion about the quality of the work was a part of this quality evaluation and was responded and discussed by a group of experts in classical guitar both Thais and Foreigners who joined in the Silpakorn International Guitar Festival 2016 and Nakhon Rachasima International Guitar Festival 2016. Additionally, this presentation was the guideline to the new form of creation and was a melodious and beautiful song, representing the emotional feature of the song with the vivid sense of Esaan traditional music. “The performer holds high skill in this music style with no match.” Considering the preservation of uniqueness of Esaan traditional music, this was the very good preservation but it needed more feature of oriental music and interms of western music there should be more harmonic notes to enhance better harmony of the song.<sup>1</sup>

The performance at the international guitar festival can encourage exchanging of knowledge in various dimensions. It was the representative of mixture of traditional music to modern art nowadays. It can be seen as the bringing of cultural identity to international stage. Especially, the performer “holds skills in arranging guitar music that the work of guitar arrangement and performance can exhibit through the spirit of the music.<sup>3</sup>” The success in this research presentation was in accordance with the study of Sarayut Ammaro entitled Arrangements of Thai Traditional Music in Classical Guitar Style which found that even though there were not many books about music composition for guitar in Thailand, classical guitarists in Thailand always presented new creation reflecting their knowledge and ability that they applied academic principle to smoothly arrange music in application of national identity with classical guitar which was western musical instrument. It was an example of making musical harmony, performing method design, and techniques for musicians of newer generation to develop new work piece and become a new model for future academic works.<sup>7</sup>

## 10. THE EXPECTED RESULTS

This research was the development of knowledge in academic terms, building of network and exchanging of cultural art with classical guitar in national and international levels. It was also a part of imparting cultural art which was the national and local identity. This encouraged pride and promotion of cultural art to international stage in the future.

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