

The University's Overture Composition: The Ratchaphruek (Golden Shower) Overture

Suthasinee Sookkasame

Music Program, Faculty of Humanities and Social Sciences,
Nakhon Ratchasima Rajabhat University, Nakhon Ratchasima,
Thailand, 30000

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ABSTRACT

A university's overture was composed to be the anthem of the university. The overture would be performed by the university's Thai classical band or by other universities' in a ceremony when each Thai classical music club joined together. A university's overture was always well-known and acquaint in its university. The values of a university's overture were not only to promote Thai classical music in a university, but also to foster love, bonds, and pride in the university. The researcher therefore began to compose Nakhon Ratchasima Rajabhat University's overture by using Rajabhat Korat (Nakhon Ratchasima) song as a basis carried with the overture theory. The results of this research were as follows.

1. The researcher was inspired to compose The Ratchaphruek Overture by Nakhon Ratchasima Rajabhat University's march named Rajabhat Korat. The march uses 2/4 musical meter performed in Eb musica ficta as a rhythm with duple musical meter. With the overture theory, the song is carried in triple musical meter.

2. To carry Rajabhat Korat song into The Ratchaphruek Overture, the researcher added the overture theory which are triple musical meter and 2/4 musical meter into two rounds comprising 16 verses. The first round is carried from verse 1-4 into eight verses. The second round is carried from verse 5-8 into eight verses as well.

3. The first and the second round of The Ratchaphruek Overture will be performed two times each. Then Rajabhat Korat song will be performed in the march rhythm as before in order to give the credit to the original song. The performance will end with the song saying that The Ratchaphruek Overture is performed with Piang Aw Bon pitch or Thang Nok Tum pitch (ดรัม×ฆ้อง×) in padded hammer pipahats, string ensembles, and gamelans. In addition, the researcher has recorded the notes in both grand gong and alto xylophone appliance.

Key words: Song composition/ Overture

Music is a branch of knowledge which can be considered gnostic and skilled. It is categorized as "Pure Art" which touches or impresses the audience as well as evoke their imagination to fully feel the song. For instance, The audience being moved by hearing the song "Tor-ra-nee-gun-seang" (a song played in funerals), or being sentimentally captivated while beholding Lao-Duang-Duan song that describes men and women's infatuation. As Associate Professor Sukri Charoensuk, Ph.D. states that music is the language of emotion.

Music was a man-made piece of art conveying its meanings and the artists' feelings with the sound. There is

beauty laying in music sound . It was elaborately composed into a song. The difference between music sound and other kinds of sound is that music being invented with refinement of sound. An artist extracted his emotion and put it in a song in order to make it aesthetic. The other kinds of sound are the sound that lacks artistic features. They comprised no aesthetic and artistic spirits in the sound. Emotion, feelings, passion, or desire could be recorded into music; this is the most significant property of art. The emotion laying in each song also lies in our life. Artists composing the full-of-emotion songs rendered the touching messages to the audience's emotion. Great artists with eminent works directly communicated with the audience's feelings. Music was recognized in various meanings. To encounter the sense in music, linguists attempted to interpret the sound of music, defining it as "music is an international language", or so-called "music is the language of emotion" (Sukri Charoensuk, 2552)

Music was consequently imparted with the composers' sentiment. Their minds are gifted in feelings, dreams, or imagination. The sound compounded of these composers' sentiment might be blue, sweet, or amusing, depending on the composers' emotional states. Moreover, endeavor is the quality composers should possess because each song needs to finish its content only in few minutes. Composers demonstrate their abilities by parting the harmonics. This step requires a great deal of imagination in writing a song, and at the same time sticking to the elements of composition. These elements are the system of structural connection, processes, thoughts, aesthetics, and the composers' intention, as Associate Professor Narongchai Pidokrat, Ph.D.'s explanation on song composition.

To compose a song melody is variously depends on the composers' extensive imagination. Although the universe of imagination is limited, a frame to determine its outward is essentially contributes to a song's special features. (Narongchai Pidokrat, 2538: 84)

Composition or standard structure is an association related to song structure systemizing. Music composition resembles poetry composition for the need of word-rhyming, e.g. stressed-unstressed. Composition normally indicates the form and separately parts each section. It consists of stressed-unstressed, phrases, periods, cadences, and ending. The referred elements help to provide the audience with balanced feelings.

An overture is primarily performed or so-called a prelude of an entertainment to notify the audience that the show has begun. Other benefits of overtures are to respectfully invite holy spirits to the event for fortune; to pay respect to Thai classical music instructs to maintain their morale in performing music. In addition, performing an overture gives the musicians time to warm up for the next songs and a chance to adjust the tone to promptly sings with waiting for signs from the musicians.

Recently, there has been an extension of Thai music departments in both government and private sectors, especially in a university. The universities which provide Thai music courses for its students are Chulalongkorn University, Khon Kaen University, Kasetsart University, and Armed Forces Academies Preparatory Schools. (e.g. Chulachomklao Royal Military Academy, Royal Thai Navy Academy, Royal Air force Academy, Royal Police Cadet Academy) The overture of an academy is composed as a result of its establishment. Composing a song of the institutes portrays musical potentials of the staffs and significantly creates the institution identity.

Due to the stated backgrounds, composing a university overture becomes the researcher's advertent issue. Nakhon Ratchasima Rajabhat University's march named Rajabhat Korat, a song in 2/4 musical meter, the melody composed and edited by Assistant Professor Montree Phungam, the lyrics composed by Instructor Naowarat Phongphaiboon (The national artist of 2536), played in Eb musica ficta, was taken as the overture basis. The song melody will be adjusted from being played in duple meter to triple meter only in the melody part according to overture composing principle. The overture will be played by a Thai classical music band with Piang Aw Bon pitch or Thang Nok Tum pitch (ดรัม×ซล×), in duple meter. It will be recognized as "The Ratchaphruek Overture" contributing to the identity of Nakhon Ratchasima Rajabhat University. The Ratchaphruek Overture symbolized the pride in the university and the unity of students and staffs.

THE PURPOSES OF THE RESEARCH

- 1) To compose a university overture (The Ratchaphruek Overture)
- 2) To illuminate the composing The Ratchaphruek Overture and to analyze identity procedures

METHODOLOGY

Step 1 Collecting documentary data

1.1 Study the documents describing the elements required to invent musical performance artwork in the context relating to overtures: to compose an overture according to Thai composition, an institution overture, to analyze Thai classical songs based on forms, and related literature to scope the research content. The data on song composition is also collected to be a guideline in composing. The source of the acquired data is Chulalongkorn University Library, Chulalongkorn University, Her Royal Highness Princess Maha Chakri's music library in the central library of Srinakarinwirot University.

Step 2 collecting voice data of institution overtures

- 2.1 Tha Wa Su Kri National Library
- 2.2 The Preparation Center for Asian Languages and Cultures, Mahidol University
- 2.3 Musical Art Center, Bangkok Bank

Step 3 collecting data from the interviews of experts

- 3.1 Instructor Sunti Udomsri an expert in Thai classical music, a lecturer in faculty of Music and Performance, Burapha University
- 3.2 Acting Sub Lt. Sun Punpitak an expert in Thai classical music, a lecturer in faculty of humanities and societies

Step 4 composing The Ratchaphruek Overture and analyzing The Ratchaphruek Overture structure

The researcher was inspired to compose The Ratchaphruek Overture by NakhonRatchasima Rajabhat University's march named Rajabhat Korat. The march uses 2/4 musical meter performed in Eb musica ficta as a rhythm with duple musical meter. With the overture theory, the song is carried in triple musical meter in Piang Aw Bon pitch or Thang Nok Tum pitch (๑๕๓×๓๑๕), in 2/4 musical meter.

Step 5 arranging the try out of The Ratchaphruek Overture performance to the expert groups of audience and improve the content with the experts' suggestion.

The research performed and verified the data with three groups of people including

5.1 verifying personal data

1) Assistant Professor Montree Phungam, the composer and editor of Rajabhat Korat song

5.2 verifying with Na Tub Song Mai

2) Natdanai ngaukoh, a teacher of Chakkrarat Wittaya School

5.3 verifying with different groups of audience

1) Instructor Sunti Udomsri an expert in Thai classical music, a lecturer in faculty of Music and Performance, Burapha University

2) Acting Sub Lt. Sun Punpitak, an expert in Thai classical music, a lecturer in faculty of humanities and societies

Step 6 arranging the performance and recording

The researcher imparts The Ratchaphruek Overture to Music Program students, Faculty of Education, Nakhon Ratchasima Rajabhat University in alto xylophone piphat. Then the researcher begins to perform and record with these orders of performance.

6.1 The Ratchaphruek Overture 2 rounds, 2 rounds each section

6.2 Performing The Ratchaphruek Overture in the end

THE RESULT

According to The triple meter Ratchaphruek Overture analysis and composing, the researcher was inspired to compose The Ratchaphruek Overture by Nakhon Ratchasima Rajabhat University's march named Rajabhat Korat. The march uses 2/4 musical meter performed in Eb musica ficta as a rhythm with triple musical meter. The overture is performed with Na Tub Song Mai. Most of the melodies are played in Look-Law and Leuam styles in two sections. Each section will be repeated. The song will be performed by a Thai classical music band with pitch G (๑๕๓×๓๑๕) and musica ficta F (๑๕๓ x ๑๕๓) in the fifth verse of the first section. The change of musica ficta occurs in the fourth verse of the first section by playing in Yon melody. It is found that G pitch note (๑๕๓×๓๑๕) and F pitch note (๑๕๓ x ๑๕๓) share the same note of (๑๕๓×๓๑๕). Although the melody forms are various, the one mostly played in The triple meter Ratchaphruek Overture are Fun-Pla and Kun-Bun-Dai style. The researcher's objective of composing The triple meter Ratchaphruek Overture is to create an identity for Nakhon Ratchasima Rajabhat University symbolizing pride in the institution, and the unity of students and staffs.

DISCUSSION

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The interesting topics in the study to be discussed are as follows.

1.1 To create the identity of an institution with an overture

The related contexts on university overture has been studied. It comes to the conclusion that creating an identity for each institution after its establishment is an essential mission. The main purpose is to form the unity and harmony in students and staffs. Thus, an institute song equals to the method that persuade each crew to love their own institution, and the symbol of its identity. Composing this song is the combination of a march and the university of Thai classical music's overture.

The university of Thai classical music's overture is another idea derived from the need to create the identity with a university song. In the assistance of senior music teachers or university instructors in the music department, the old custom of performing an overture changes its aim from the mark of the performance beginning. (Montree Tramote 2540: 98-100) A university overture's purposes are transformed to the illustration of the university members' potential and the reflection of the university's identity.

By studying the related contexts in form analysis, the researcher applies the same rules to a university overture's and finds that

1) The form of the composed university overtures are two parts with diverse melodies. The techniques in performing, e.g. playing in Bung-Kub-Tang style, Look-Law-Look-Cut style, Leuam style, or mixing with local melodies. The triple meter Ratchaphruek Overture by the researcher completely possesses the characteristics of a overture with its Bung-Kub-Tang, Look-Law-Look-Cut, and Leuam playing style, by ending the song with march rhythm and ends with Wa as in Thai verse overture.

2) The rhythm of a university overture is mostly played with Na Tub Song Mai in triple meter. In this research, Na Tub Song Mai is used to abbreviate the rhythm and to approach the song's aesthetic qualities more easily.

3) There are three categories of a university overture's melody: newly composed, composed with adapted melodies, composed with a modern Thai song's melody. The overture covers these properties and is composed by modifying a university song to be according to the overture composing' principles.

SUGGESTIONS

To modify Rajabhat Korat song to the Ratchaphruek Overture is the composing that aims to portray the collaboration between Western music and Thai music which create new styles of music and songs. The researcher intends this Ratchaphruek Overture to be a model in composing Thai classical songs for those who are interested.

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