

NO. 7

The Tenth National Symposium and
The Fifth International Symposium

CREATIVITY INNOVATIONS

SOCIAL ORDER
AND WELLBEING IN TIME OF
COVID - 19 PANDAMIC
(CISOWCOP)

SUNDAY 8 MAY 2022
8.45 - 16.00

ONLINE CONFERENCE PROGRAM (ZOOM)



UNIVERSITY
OF LATVIA



DISAFA



KENT
STATE

energame



The Tenth National Symposium and the Fifth International Symposium
 Bangkokthonburi University
 “Creativity, Innovations, Social Order and Wellbeing in Times of COVID- 19
 Pandemic (CISOWCOP)”

May 8TH SUNDAY, 2022

ON THE SIXTH FLOOR, AT THE ADMINISTRATOR BUILDING

Bangkokthonburi University in collaboration with

NATIONAL RESEARCH COUNCIL OF THAILAND	THE ASSOCIATION OF RESEARCHERS OF THAILAND
SPORT AUTHORITY OF THAILAND	RAJAMANGALA UNIVERSITY OF TECHNOLOGY RATTANAKOSIN
CHANDRAKASEM RAJABHAT UNIVERSITY	PHANOMWAN COLLEGE OF TECHNOLOGY
KENT STATE UNIVERSITY	ENERGIME UNIVERSITY
SHENYANG CONSERVATORY OF MUSIC	UNIVERSITY OF LATVIA
UNIVERSITY OF LATVIA ENERGIME UNIVERSITY	DISAFA UNIVERSITY

The faculties shall having the conference proceedings and poster presentations.

- Humanities and Social Sciences
- Science and Technology
- Health Sciences

Preface

Bangkokthonburi University is the institution of education that focuses on increasing the academic knowledge by supporting the researchers, scholars and the graduate students to create and develop their works for developing the new knowledge in the community and country level which responds to the objective of creation the academic strength, and to support for creating the development, spreading the knowledge, exchanging the experiences, and creating the cooperation in creating the interdisciplinary. Bangkokthonburi University shall arrange the 10th national and 5th international conference Schedule of online conference through Zoom program. under the title of "Creativity, Innovations, Social Order and Wellbeing in Times of COVID- 19 Pandemic (CISOWCOP)" which will be cooperated from the public and private section, such as, NATIONAL RESEARCH COUNCIL OF THAILAND, THE ASSOCIATION OF RESEARCHERS OF THAILAND, RAJAMANGALA UNIVERSITY OF TECHNOLOGY RATTANAKOSIN, CHANDRAKASEM RAJABHAT UNIVERSITY, PHANOMWAN COLLEGE OF TECHNOLOGY, SPORT AUTHORITY OF THAILAND, KENT STATE UNIVERSITY, SHENYANG CONSERVATORY OF MUSIC, KENT STATE UNIVERSITY, ENERGIME UNIVERSITY, UNIVERSITY OF LATVIA, UNIVERSITY OF LATVIA ENERGIME UNIVERSITY, DISAFA UNIVERSITY

Bangkokthonburi University hopes that this conference will be the opportunity in creating the beneficial knowledge for developing the interdisciplinary in various fields, and lead to the academic development in the future.



(Assoc.Dr.Prof.Banphon Benjatikul)
President of Bangkokthonburi University

TABLE OF CONTENTS

	Research Presentation	Page
	Subject group: Social Sciences & Humanities	
25	MUSIC COMPOSITION: ME AND THE OTHER SOULS Nithi Junchomchaey.....	282
26	MUSIC CREATION OF KLONG YAO PAMAA FROM THE ORIGINAL VERSION PAMAA KLONG YAO Krisdatharn Chanthako, Manop Wisuttiwat, Auncan Chareonkrumueang and Pariphon Dinlansagoon.....	292
27	STUDY OF CREATIVITY AND SUCCESS IN THE POLICE CAREER Chawadee Kosol, Tawatchai Sawangpap, Siriporn Wanichthananan, Sompol Ruaysewangbun and Somsak Asewasrivoranan.....	304
28	SURVEYING ON MUSICAL AWARENESS OF HIGH SCHOOL STUDENTS AT GRIMONA MUSICAL INSTITUTE OF CHANGSHA, CHINA Hu Anqi.....	314
29	THE APPLICATION OF BUDDHIST PRINCIPLES IN DEALING WITH THE PANDEMIC SITUATION OF COVID-19 Watson Pomputhepong, Phramahasomsak Thammachat and Thanishta Samsi.....	323
30	THE COMPOSITIONAL IDEAS OF BÉLA BARTÓK'S SYMMETRY IN PIANO MUSIC FOR 20TH-CENTURY CLASSICAL COMPOSERS' COMPOSITIONS Kam Gularnupong, Lim Sin Mei.....	331
31	THE CONCEPT OF DIGITAL ERA IN HIGHER EDUCATION MUSIC CURRICULUM Nicha Pattananon, Pranote Meeson, Krit Niramittham.....	346
32	THE CREATION OF THE SOUND EFFECT INSPIRED BY THE AURA OF THAI LITERATURE Pañya Punyanunt.....	358

MUSIC CREATION OF KLONG YAO PAMAA FROM THE ORIGINAL VERSION PAMAA KLONG YAO

Krissadatham Chanthako¹, Manop Wisuttipat², Auncan Chareonsrimueang³
and Pariphon Dinlaseagoon⁴

¹ Department of Music Education, Faculty of Music Bangkok Thonburi University, Tel. 083-258-1113

² Department of Music, Faculty of Music Bangkok Thonburi University, Tel. 081-424-4824

³ Department of English, Faculty of Liberal Arts Bangkok Thonburi University, Tel. 093-123-8700

⁴ Department of Music, Faculty of Music Bangkok Thonburi University, Tel. 081-098-4611

Abstract

The objectives of music creation of Klong Yao Pamaa from the Original Version Pamaa Klong Yao are to 1) analyze the musical composition of the song "Pamaa Klong Yao" 2) Composing the melody of Burmese long drums and 3) analyze the musical composition of the song "Klong Yao Pamaa" The results of the study has been shown as follows:

Pamaa Klong Yao is a Thai song with a Burmese accent that has a rousing melody in the middle of the song inserting a long drum beat using the C major scale as the main scale. There is a composing style of "compulsory melody" and repeating the melody of the song. The structure of the song's three main parts uses the same melody called "soi" at the end of every verse which use the technique of "pick up beat" and the sudden pause in the song.

The composition of the Klong Yao Pamaa song was inspired and the information obtained from the study was from the documentary evidence and interviews with Thai music experts, incorporating with the introduction of the Pamaa Klong Yao song to analyze the musical composition. There have been the uses the traditional methodology combined with the author's own method with a creative and looking-back perspective and the uses the reverse alternating method that was applied to compose a suitable melody to create a new song.

Klong Yao Pamaa song is a single stage rhythm with the Burmese musical tone rendering an amusing rhythm. The central part of the song has the C major scale as the main scale. Composition style of "compulsory melody" and repetition of melody. The structure of the song is divided into 3 main parts and consists of the lead part and the long drum part. The same melody is used and it is referred to as

"Soi". At the end of every verse, the Klong Yao Pamaa rhythms are inserted between parts by using the front rhythm of the long drums indigenous to Thai Yai people. Techniques in the song are syncopation style with the uses of flicks and sudden pauses in the song.

Klong Yao Pamaa song is a single stage rhythm with the Burmese musical tone rendering an amusing rhythm. The central part of the song has the scale "C" as the main scale. Composition style of "compulsory melody" and repetition of melody. The structure of the song is divided into 3 main parts and consists of the lead part and the long drum part. The same melody is used and it is referred to as "Soi". At the end of every part, the Klong Yao Pamaa rhythms are inserted between parts by using the front rhythm of the long drums indigenous to Thai Yai people. Techniques in the song are pick up beat with the uses of flicks and sudden pauses in the song.

Keywords: Creative research, Klong Yao Pamaa, Pamaa Klong Yao.

Introduction

Composing music is important and is an advanced skill since the composers need to study and have experience in Thai music both in theory and in practice before they can create the songs. (Samran Kerdpol, 2559) Composing new songs for Thai music is essential to promoting and inheriting Thai music to exist and develop Thai music into the future. There are many ways of composing traditional Thai songs in ancient traditions; for example, the form of Song Thao, and Song Kred, etc. In addition, there is another interesting model which introduces the accent of foreign songs being used as a guideline for creating the songs in order to create a variety of moods and aesthetics in the style of Thai music. The samples of these are Lao Duangduean song, Khmer Saiyok, Chinese Khim Yai, Khaek Sarai, Pamaa Klong Yao, etc. The composer has seen the value and beauty of composing music styles and accents and therefore, has applied the Burmese accent to compose the Pamaa Klong Yao song. The songs offer a distinctive melody and fun and used as creative guidelines.

Pamaa Klong Yao is a Thai song with Burmese accent. The melody of the song has an aggressive rhythm, repetitive style inserted a long drum beat. A number of well-known musicians prefer to use it as seen in general music, accompanied with

a long drum dance and used to play with a Burmese accent songs. (Naringchai Pitikaratch,2557) Besides this, the Burmese long drum song has been widely used in the performance of "Ram Tha Thoeng" since the Thonburi period. Pamaa Klong Yao songs have historical and musical value. (Thanit Yuupho,2516)

The creation of Klong Yao Pamaa song using creative thinking with different angles and from various perspectives make it possible that the songs will not be sticking to the original thought patterns. This also helps promote new ideas and discover something different. (Kriangsak Charoenwongsak, 2556) If this method is used in composing original Thai songs, it will lead to another way of creating Thai music. For this reason, the composer created a Klong Yao Pamaa song as a guideline for further development of Thai music.

Research Objectives

1. To analyze the musical composition of the Pamaa Klong Yao.
2. To compose the melody of the Klong Yao Pamaa.
3. To analyze the musical composition of the Klong Yao Pamaa.

Literature Review

The composing style Thai songs created by Luang Sunthorn (National Artist) refers to the fact that composing Thai songs requires an analysis of melody patterns, unique characteristics and methods of various composing styles with the following concepts. 1) The composition based on ancient traditions 2) The composition with a method that creates a melody from inspiration, own imagination, and ancient traditions harmoniously blended in the song 3) The composition created from the inspiration and imagination of the author (Sano LuangSunthon, 1986)

The Thai composition style of the song created by Kru Samran Kerdphol (National Artist) has been known to have two styles, which are 1) being structured and 2) being independent.

1. Being structured is to compose a song by taking an existing song to compose. The steps are as follows: 1) selecting the original song 2) analyzing the original song 3) "Luk Tuk" must match the "Luk Tuk" of the original song 4) constructing the rhetoric to be consistent together

2. Being independent is the composing of music arising from the creativity of the composer without reference to the existing music. The steps are as follows: 1)

Composing from the overview picture, i.e. composing from "Samchan" of rhythm and then cutting it into "Songchan" and "Chandiaw"; 2) Sticking to the drum rhythm as the main; 3) Tying the verse in each paragraph to have a harmonious melody. (Seowapak Usomvichaiwat, 2669)

Long drums were modeled from Burma for playing and festivities such as Naga ordination, Songkran, weddings, etc., musical instruments used to play together are cymbals, grubs and mongs. (Royal Institute, 1997)

Pamae Klong Yao play speed at a "Chan diaw" have redundant style and provocative rhythm. The mood of the song focuses on fun. The middle of the song inserts a long drum beat. Musicians like to bring it to general music and use it to play with a foreign language song. (Naringchai Pidokkratch, 2557)

Creative Methodology

The composer studied the information by dividing the content information from documents, books, songs, and printed textbook materials. The data collection has carried out by interview sessions. The steps of collecting data are as follows:

1) Studying information from related documents as follows: 1) Documents related to Burmese songs, long drums and others 2) Related creative documents 3) Information from the Internet

2) Interviewing with Thai music experts

3) Analyzing and synthesizing information from relevant documents and from interviews

4) Analyzing the musical compositions of Pamae Klong Yao song such as its uniqueness, rhythm and melody

5) Composing the melody of Klong Yao Pamae song

6) Analyzing of musical compositions of song Klong Yao Pamae such as its uniqueness, rhythm, and melody

Creative Work

The inspiration of Burmese long drum song was inspired from the Burmese long drum song, which is generally known to Thai people for its having fun and uses long drum beats to play. The composer therefore created the song together with the long drum reflecting the culture, which is a popular performance that can be seen in every region of Thailand and in the Tai ethnic group living in Burma. The composer

used the Burmese long drum melody and Thai long drum rhythm incorporated with the long drum rhythm of the Tai ethnic groups in Burma as a model in the creation. The data collection was obtained from the analysis of the Burmese long drum song that was used in composing Klong Yao Pamaa songs. The songs are categorized into 3 main parts with consisting part, namely the lead part and the long drum part. They are shown as follows:

1. Composing the intro part. The composer created an intro before the main part to elevate the mood of the song and make it fun. Start with Klong Yao drum, rhythm using rhythmic instruments such as Ching, Chab and Mong according to the tradition of playing Klong Yao in Thailand. Then lines 4-7 interspersed with a Klong Yao beat. The melody has been used as a component of the melody of the 3 part to create a harmonious connection between the intro part and the melody.

Mong--M	---M	---M	---M	---M	---M	---M	---M
Klong--U	---U	---	---	---U	---U	---	---
---	---U	---	---	---	---	---	---
---	---	---	---	(---	Klong	---	---
---	---	---	---	(---	Klong	---	---
---	---	---	---	(---	Klong	---	---
---	---	---	---	(---	Klong	---	---

2. Reversing the structure of Pamaa Klong Yao melodies by composing the last note of every room to make the last note of the song the first note, according to the example of part 1 as follows:

Pamaa Klong Yao structure, part 1

-M-M	-M-M	-M-M	-T-R	-M-M	-M-M	-M-M	-T-R
-M-M	-M-M	-M-T	-R-	-M-M	-M-M	-M-T	-R-
(-R-M	M-M-M	T-M-M	M--	-R-M	M-M-M	T-M-M	M--
-R-M	-M-M	---	M-T-R)				

The structure of the Pamaa Klong Yao when the structure was reversed.

M-T-R	T---	M-M-	M-M-	--R-M	M-M-T	M-M-M	M-M-
--R-M	M-M-T	M-M-M	M-M-	--R-	T-M-	M-M-	M-M-M-
--R-	T-M-	M-M-	M-M-M-	M-T-	M-M--	M-M-	M-M-M-
M-T	M-M--	M-M-	M-M-M-				

3. Switching the song paragraphs, when the song structure is obtained, switch the song paragraphs, according to the following example:

M-T-	M-M-	M-M-	M-M-M-	M-T-	M-M--	M-M-	M-M-M-
--R-	T-M-	M-M-	M-M-M-	--R-	T-M-	M-M-	M-M-M-
M-T-R	T---	M-M-	M-M-	--R-M	M-M-T	M-M-M	M-M-
--R-M	M-M-T	M-M-M	M-M-				

4. Optimizing music note structure and rhythm.

- R - T	- - W #	- W - #	- W W W	- R - T	- - W #	- W - #	- W W W
- - R -	T - W -	U - # -	- W W W	- - R -	T - W -	U - # -	- W W W
- - - R	T W R T	- W - U	- # - U	- - R #	U # R T	R # U R	- # - R
- - R #	U # R T	R # U R	- # - R				

5. Some parts of the melody are adjusted to be suitable, harmonious and melodious.

- R - T	- W - #	- - W #	- W W W	- R - T	- W - #	- - W #	- W W W
- - R -	T - W -	U - # -	- W W W	- - R -	T - W -	U - # -	- W W W
- - - R	T W R T	- U - -	[#] U - U	- - - [#] d	- - - [#] U	- [#] d - -	[#] U - [#] d
- - - [#] d	- - - [#] U	- [#] d - -	[#] U - [#] d				

Conclusion

The creation of Klong Yao Pamaa from the original version Pamaa Klong Yao has been summarized into 3 parts: 1) Musical composition of Pamaa Klong Yao, 2) Melody of Klong Yao Pamaa 3) The musical composition of the Klong Yao Pamaa.

1. Analyze the musical composition of Pamaa Klong Yao

The composer analyzed the Pamaa Klong Yao song in terms of Form of composition, structure, rhythm, melody. The main issues were divided into 8 issues as follows:

Issue 1 found that long-drum Pamaa Klong Yao were performed using the Pentatonic scale, with the main sound scale being the Do group, i.e. Do, Re, Mi, Sol, La.

Issue 2 It was found that the Pamaa Klong Yao had a forced melody that followed the melody without translating the melody.

Issue 3 found that Pamaa Klong Yao emphasized the use of playing speed called "Chandiaw" tempo. The use of playing speed to make the song fun in the song, which is a distinctive feature of the long drum band.

Issue 4 found that the Pamaa Klong Yao had a repeating melody of the song paragraph. The example is shown as follows:

W W W W	- # - W	- - # W	- T - R	W W W W	- # - W	- - # W	- T - R
- W W W	- # - U	- W - T	- R - -	- W W W	- # - U	- W - T	- R - -

Issue 5 It was found that the Pamaa Klong Yao song used the style. "Raising the beat", which appears clearly in Section 1, Lines 2 - 3, as shown in the following example.

(- R - #	R U R R	T R R U	R R - -	- R - #	R U R R	T R R U	R R - -
----------	---------	---------	---------	---------	---------	---------	---------

Issue 6 found that Pamaa Klong Yao use the same melody called "Soi" at the end of every verse, as the following example:

(-P-#	QV#P	T#PQ	#P--	-P-#	QV#P	T#PQ	#P--
-Q-#	-Q-#	---T	#MTR)				

Issue 7 found that the Pamaa Klong Yao song had an abrupt pause in order for the Klong Yao drum to take over the role of playing the part, and the pause was to promote the distinctiveness of the Klong Yao drum rhythm.

Issue 8 found that Pamaa Klong Yao had Klong Yao rhythms inserted in parts 2 and 3 as follows:

---Q	---#	---P	---T	-M-T	-M-M	QTNQ	-M-M
(Klong	----	----	----	----	----	----	----

2. Klong Yao Pamaa Song

The composer composed the melody of the Klong Yao Pamaa song, divided into 3 steps as follows: Step 1 Rewrite all the Pamaa Klong Yao notes by taking the last note as the first note in reverse of the whole song structure. Step 2 Alternating the partial sub-notes. Step 3 Beautiful and fresh as the Klong Yao Pamaa as follows:

Klong Yao Pamaa

Intro

Mong--M	---M	---M	---M	---M	---M	---M	---M
Klong--U	---N	----	----	---U	---N	----	----
---U	--N	---U	--N	---N	-N--	--N	---U
----	---Q	-#--	-M-P	(----	Klong	----	----
----	---R	-M--	-#-Q	(----	Klong	----	----
----	---Q	-#--	-M-P	(----	Klong	----	----
----	---R	-M--	-#-Q	(----	Klong	----	----

Klong Yao

-QQQ	-QQQ	-QQQ	-QQQ	-QQQ	QQQR	-R--	-R-R
QQQR	QQQR	QQQR	QQQR	RRRR	RRRR	RRRR	RRRR

Part 1

-P-T	-M-#	--M#	-MNM	-P-T	-M-#	--M#	-MNM
-R--	-T-M	-Q-#	-M-M	-R--	-T-M	-Q-#	-M-M
---P	T#P	-Q--	^M T-Q	---P	^M T-Q	-P--	^M T-P
---P	--- ^M Q	-P--	^M Q-P				

Klong Yao

-QQQ	-QQQ	-QQQ	-QQQ	-QQQ	QQQR	-R--	-R-R
QQQR	QQQR	QQQR	QQQR	RRRR	RRRR	RRRR	RRRR

Part 2

---๑	---๓	---๓	---๓	---๓	---๓	---๓	---๑
-๑-๑	-๓-๓	-๓-๓	-๓-๓	-๓-๓	-๓-๓	-๓-๓	-๑-๑
---๓	๓๓๓๓	-๑--	๓๓-๑	---๑	---๓๑	-๑--	๓๑-๑
---๑	---๓๑	-๑--	๓๑-๑				

Klong Yao

-๑๑๑	-๑๑๑	-๑๑๑	-๑๑๑	-๑๑๑	๑๑๑๑	-๑--	-๑-๑
๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑

Part 3

----	---๑	-๑--	-๑-๑	๓๑๓๑	๑๑๑๑	๑๑๑๑	๑๑๑๑
๓๑๓๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	-๑--	-๑-๑	๑๑๑๑	๑๑๑๑
๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	-๑--	-๑-๑
๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑
-๑--	-๑-๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑
๑๑๑๑	๑๑๑๑	-๑--	-๑-๑	----	๓๑๓๑	-๑--	๓๑-๑
---๑	---๓๑	-๑--	๓๑-๑	---๑	---๓๑	-๑--	๓๑-๑

Klong Yao

-๑๑๑	-๑๑๑	-๑๑๑	-๑๑๑	-๑๑๑	๑๑๑๑	-๑--	-๑-๑
๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑	๑๑๑๑

3. Analysis of the musical composition of the Klong Yao Pamaa Song

The creation of Klong Yao Pamaa song has its own composition which is as follows:

1) Klong Yao Pamaa has a structure of the song divided into 3 main parts and the other components are the intro part and the Klong Yao Part. The details are as follows. The Intro part is 7 lines long according to the Thai notes. Part 1 is 3 line and a half lines. Part 2 is 3 lines long. Part 3 is 7 lines. Klong drum part is 2 lines. Can be the song structure is shown as follows: Intro part / Klong Yao part / part 1 / Klong Yao part / part 2 / Klong Yao part / part 3 / Klong Yao part /

2) Klong Yao Pamaa have an intro before entering the melody by using drums and instrumental accompaniment to convey the identity of Klong Yao and create a common mood of the 1 st stage, then the melody is inserted in the 4 th line alternating with Klong Yao beats to raise the mood to create the second stage before entering the song as the following example:

Mong--๑	---๓	---๓	---๓	---๓	---๓	---๓	---๓
Klong--	---๓	----	----	---๑	---๓	----	----
๑							
---๑	--๓๓	---๑	--๓๓	---๓	-๓--	--๓๓	---๑
----	---๑	-๑--	-๑-๑	(----	Klong	----	----
----	---๑	-๑--	-๑-๑	(----	Klong	----	----

3) Klong Yao Pameas use the do sound of Thai music as the main sound in composing, such as the sound of do re mi sol la as in the following example:

-R-T	-W-F	--WF	-WWW	-R-T	-W-F	--WF	-WWW
-R--	-T-W	-F-F	-W-W	-R--	-T-W	-F-F	-W-W

4) Klong Yao Pameas use trajectory notes such as fa and ti to enhance the color of the song. As an example in Section 3 as follows:

---	---G	-F--	-W-R	TWTW	RFWF	FWFW	WTWR
TWTW	FWFW	RFWF	RFWR	-W--	-F-G	FWF	RFWR

5) Klong Yao Pameas use the style of Tai Yei long drum beats, which is a Tai ethnic group living in Burma as the following example:

-G-G	-G-G	-G-G	-G-G	-G-G	G-G	-R--	-R-R
G-G	G-G	G-G	G-G	R-R	R-R	R-R	R-R

6) At the end of every part of the song, the same melody is used called "Soi" as in the following example:

---	TWTW	-G--	^W T-G	---d	--- ^W G	-d--	^W G-d
---d	--- ^W G	-d--	^W G-d				

7) Klong Yao Pameas use style "Raising the beat" in Part 1, line 2, as in the following example:

-R--	-T-W	-F-F	-W-W	-R--	-T-W	-F-F	-W-W
------	------	------	------	------	------	------	------

and appear clearly in the range of "soi" every segment as in the following example:

---	TWTW	-G--	^W T-G	---d	--- ^W G	-d--	^W G-d
---d	--- ^W G	-d--	^W G-d				

8) Klong Yao Pameas use a forced melody style in which the instrumental must be performed according to the compulsory melody without alteration of the melody.

9) Klong Yao Pameas use the speed of playing called "Chandiaw" to make the song fun and maintain the distinctive characteristics of the Klong Yao band.

10) Klong Yao Pameas use an abrupt pause at the end of every verse to take on long drums to take over the next stanza to carry on to the next section and to accentuate the rhythm of the Klong Yao drum.

11) Use Klong Yao drum to connect all parts.

12) The Klong Yao Pameas uses a repeating melody, with the last 4 room notes repeating the melody with the first 4 room, as in the following example:

-R-T	-W-F	--WF	-WWW	-R-T	-W-F	--WF	-WWW
-R--	-T-W	-F-F	-W-W	-R--	-T-W	-F-F	-W-W

Discussion

Creation of Klong Yao Pamaa from Pamaa Klong Yao Inspired by the Klong Yao Pamaa according to Thanit Yoo Pho (1973) that the Burmese long drum song has been used in the performance of "Ram Tha Thoeng" since the Thonburi period. It is also a song that is outstanding for its fun melody, popular with Thai musicians and known to Thai people in general according to Narongchai. Pitakaret (2014) said that the Pamaa Klong Yao has a fun mood. Musicians popular to play in general, which corresponds to the Royal Institute (1997) said that Pamaa Klong Yao are popular to play in festive events such as Naga ordination, Kathin ceremony, Songkran, etc. Pamaa Klong Yao is therefore a song that has historical value, social value and musical value.

Composing Klong Yao Pamaa, the composer studied information from documents and interviews with experts. The composing method is based on ancient traditions and the author's imagination which is consistent with the principles of Thai music composition of Kru Sano Luang Sunthon, the National Artist (1986). 1) Authored based on ancient traditions 2) Composed by a method of creating melodies inspired by one's own imagination with a mixture of ancient traditions 3) Composed from the inspiration and imagination of the author. Then analyze the musical composition of the song "Pamaa Klong Yao" which corresponds to Kru Samran's principles of Thai composition. Kerdphol (National Artist) in Seowapeek's research Udomwichaiwat (2016) on the analysis of Kru Samran Kerdphol's identity as a teacher of Thai music, mentioned that the structured composition is the composition of songs by using existing songs to compose. 2) Analyze the original song. 3) The structure of the song must match the original song. 4) Create a melodious song.

The composer therefore composed the song "Klong Yao Pamaa" by applying the analyzed data to compose the song, using the principles of Thai music theory according to ancient traditions, combining the author's approach, divided into 3 steps: 1. Analyze the musical composition of Burmese long drum songs, for the principles of music to be used as a model for composing 2. Create melodies of Burmese long drums from Burmese long drum songs. 3. Analyze the musical composition of the Burmese long drum song. The results were as follows:

1. Musical composition of Pamaa Klong Yao

Pamaa Klong Yao appear, the method of composing melodies is divided into 7 main points as follows:

- 1) Perform a melody using in DO scale
- 2) Compose a compulsive melody.
- 3) Emphasize the use of speed in "Chandiaw" performances.
- 4) There is a repeating melody of the song paragraph.
- 5) Styles are applied. "Raising the rhythm"
- 6) The same melody called "Soi" is used at the end of every part.
- 7) There is a sudden pause in the melody.
- 8) Use Klong Yao to join every part.

2. The melody of Klong Yao Pamaa

melody of Klong Yao Pamaa It was born from a study analyzing the melody of Pamaa Klong Yao as a model. The composer mainly uses Do scale to create the same brightness and tone as the Pamaa Klong Yao, which the sound scale is commonly used in composing original Thai songs that use speed to play and give a feeling of freshness and use a single rhythm to create a sense of fun which represents the way of life of Thai people who like to have fun Writing is divided into 3 steps as follows: Step 1 Rewrite all notes of Pamaa Klong Yao by taking the last note as the first note in reverse of the whole song structure. Step 2. Swap some sub-notes. Step 3 Tuning the melody to be beautiful and fresh

3. The musical composition of the Klong Yao Pamaa.

The Klong Yao Pamaa has the following musical elements:

- 1) There is a structure to create a song divided into 3 main parts and components such as the Intro part and the Klong part has the following structure:
intro part / Klong part / Part 1 / Klong part / Part 2 / Klong part / Part 3 / Klong part /
- 2) There is an intro part before entering the melody by mainly using Klong Yao.
- 3) Use the Do scale as the main scale in composing.
- 4) Use note Fa and Ti as passing note to create color of song.
- 5) Use the style of playing the long drum beats of the Tai Yai people.

- 6) Use a melody called "Soi" at the end of every part.
- 7) Apply style styles "Raising the rhythm"
- 8) Use a compulsory composing style.
- 9) Emphasis on rhythmic rate 'Chandaw' maintaining the distinctive characteristics of Klong Yao performances.
- 10) Use a sudden melody pause at the end of every part.
- 11) Use a repeating melody operation.
- 12) Use Klong Yao to connect all parts.

Suggestions

There should be a study, research and creation of Thai music by creating and developing from old Thai songs or folk songs of different regions in Thailand in order to further develop traditional Thai music styles and folk songs and make a variety of choices. It should also provide inspiration and creativity for Thai musicians and composers to create alternative songs without adhering to the traditional framework by organizing promotional activities. Thai music such as creative Thai music contest Creative Thai music composition contest or seminar on creative Thai music development for further academic development

References

- glory Charoen Wongsak (2013). *Creative Thinking*. Bangkok: Publisher.Success Publishing.
- Narongchai Pitakarat. (2014). *The Encyclopedia of Thai Songs*. Nakhon Pathom: Mahidol University Press.
- Thanit Yoopha. (1973). *The Art of Dance Drama or Handbook of Thai Dramatic Arts*. Bangkok: Fine Arts Department.
- Royal Academy. (1997). *The Encyclopedia of Thai Music Vocabulary Kita-music sector*. Bangkok: Mahachulalongkornrajavidyalaya University.
- Sanoh Luang Soonthorn. (1986). *Principles of Thai music composition*. Bangkok: Royal Thai Army School of Music.
- Seawepak Udomwicheiwat (2016). *Analysis of the identity of Thai music teacher of Kru Samran Keraphol, National Artist*. Master of Education (Music Education Department). Bangkok: Faculty of Education, Chulalongkorn University.

