Adoption of *Phīn* tuning on Classical Guitar

Adoption of Isan Thai mandolin tuning on classical guitar and collaboration with three composers to create a new repertoire on the *phīn* tuned guitar

by

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Abstract

Traditional Thai music has received little attention in academic study. Additionally, the repertoire for classical guitar is not as wide as other Western classical instruments. Therefore, this thesis has two main objectives. The first is to establish a database on traditional Isan (north-eastern Thailand) music, sourced from Thai works of literature and personal interviews. The establishment of this database was necessary to enable a thorough exploration of Thai Isan music. This, subsequently, helps explain *phīn* (Thai mandolin) tuning. This *phīn* tuning can be adopted to classic guitar, which is an effective way to apply the characteristics of traditional instruments to a classical western instrument. The second objective is to expand the repertoire on the *phīn* tuned classical guitar by collaborating with three composers; one guitarist and two non-guitarists. This thesis also explores collaboration processes and the idea behind each collaborative piece. Although it is challenging for non-guitarist composers to compose for the guitar, collaboration with guitarists will foster non-guitarist composers to contribute to a guitar repertoire. The results of the project are four new guitar pieces on the *phīn* tuned classical guitar and new genres of classical guitar repertoire, which integrates Asian and Western classical music.

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Acknowledgments

Introduction

This thesis focuses on adoption of the *phīn* tuning on classical guitar. The *phīn* is a Thai traditional plucked instrument. This project was inspired by Rattasart Weangsamut, a guitarist in Thailand, who researched *Phuthai Sam Phao* songs and arranged these ancient pieces for classical guitar by adjusting it to *phīn* tuning. He has succeeded in bringing out the essence of the whole Isan (north-eastern) ensemble, including percussion. *Phuthai Sam Phao* is idiomatic for guitar and without watching him play the instrument, it sounds like authentic traditional Isan music. There are many other Thai pieces of music that he arranged for guitar with this kind of adjustment for both solo guitar and to accompany singers and other instruments. He also created a version of an extraordinary technique, the four-fingers tremolo, to imitate the *khaen* sound, a traditional mouth organ.

There has been little research in this area because of the language barrier and the current trend in Thailand to study Western music. Thailand has a number of different regional languages, which makes the research more complicated. Moreover, many Thai people tend to admire Western culture and art more than their own traditions. According to New Voices in Southeast Asia, even Bangkok Paradise, the band that combines Isan music with modern dance music, who has become very famous in Europe, was not respected by groups of Thai people who live in foreign countries, as a rustic and old fashion band.[1] Another difficulty of researching this topic is that much of the Thai repertoire is not well notated and some pieces do not exist in manuscript at all. Thai music is usually plainly notated in the Thai alphabet (44 letters) without rhythmic notation. Most of the time, traditional Thai music students learn by imitating their teachers, so there are many ways of playing the same piece of music, which makes it difficult to notate the music in one way.

There are few composers in Thailand who can compose for the classical guitar because of its limitations and complications. Composers need to have some basic understanding of the instrument to make a piece playable and idiomatic for guitar. Collaborating with a guitarist is essential because it would be too demanding for a non-guitarist composer to learn and write for guitar without guidance. For guitarists, there are many interesting aspects of a piece by a non-guitarist composer because it helps them to explore other musical ideas and develop new techniques. There are many non-guitarist composers who have successfully composed for guitar, such as Joaquín Rodrigo, Manuel Maria Ponce, Mario Castelnuovo-Tedesco, Federico Moreno-Torroba, Toru Takemitsu, Lennox Berkeley, and Benjamin Britten. These composers have worked closely with guitarists such as Andrés Segovia, Julian Bream, Pepe Romero, Ángel Romero, and Manuel Barrueco.

The purpose of this thesis is to:

1. Create in English a record of information and history about the Isan *phīn* and Isan music.

2. Present the idea of classical guitar adopting *phīn* tuning and using this tuning to play traditional Isan music arrangements.

3. Create new pieces on the *phīn* tuned guitar by collaboration with both guitarist and non-guitarist composers.

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[1] Charoensuk, New Voices in Southeast Asia, 226.

Methodology

The methodology in this thesis is divided into three parts. Firstly, it presents research information and history about the *phīn* (mainly focused on Isan *phīn*) and the traditional Isan music system, tuning systems, techniques, and repertoire from Thai works of literature, translated into English. Transcriptions are presented of Thai music from Thai notation into Western notation.

Secondly, this thesis includes an interview with Rattasart Weangsamut, a Thai guitarist who invented the idea of adopting *phīn* tuning to classical guitar. He is well known in Thailand for arranging and playing traditional Isan music on classical guitar. The reason for the interview was to acquire precise information from a reliable source. The interview questions were about the *phīn* and Isan music, which include traditional settings, lifestyles, musical styles, repertoire, traditional practices (the way of learning Thai music), and the idea of transcription of traditional music to a western instrument. The interview was recorded and translated into the English language by the researcher.[2] This thesis also presents the examples of Weangsamut's traditional Isan music arrangement for *phīn* tuned classical guitar, "*Phuthai Sam Phao"*, which means three tribes of *Phuthai*. This is a good example of transforming music from folk instruments to scordatura classical guitar.

Lastly, collaborating with three composers, two Thai and one New Zealander, we have created a new concert repertoire for guitar by using the *phīn* tuning system. I collaborated with Thai composers Chawin Temsittichok and Waris Sukontapatipark, mainly by video call. These two composers are a former and current student at Mahidol University, Thailand. I worked with the New Zealand composer, Jose Jugo, in person. The pieces of music are approximately 4-6 minutes in length using various types of *phīn* tuning systems on the guitar. However, classical guitar is a very difficult instrument to compose for. Therefore, I guided them how to notate for classical guitar and provided some helpful materials for the composers.

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[2] Appendix one.

Chapter 1: Introduction of the *phīn*

1.1 Background

The *phīn* (Thai Mandolin) is a plucked string instrument from Northern Thailand and Isan (North-eastern part of Thailand). There is evidence of a long existence of the *phīn* in Buddhist literature. According to Kammao Perdtanon, an Isan *phīn* master, the mandolin had already existed before the Buddhist era in India. It was also the instrument that Indra, the king of heaven, used to guide Lord Buddha to the middle way, which is the way to enlightenment. Indra showed this wisdom to Lord Buddha thus, by tuning the *phīn* strings so tightly that they broke, and then he tuned the strings loosely, but then the sound was not beautiful. Once the strings are tuned correctly, the *phīn* makes beautiful music.[3] This story shows that the mandolin had already existed more than 2,500 years ago.

Example 1.1: Indra played the *phīn* to Lord Buddha

In Thailand, evidence of the *phīn* was found on a stone carving of "Five Ladies" playing music at the base of a pagoda in *Muang Khu Bua* Ancient Remains, Ratchaburithat age around 12- 16BE (Buddhist Era) or about 1,000 years ago. It is the most complete evidence that reflects the way of playing music in the Dvaravati era.[4]

Example 1.2: The Five Ladies

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[3] Charoensuk, New Voice in Southeast Asia, 23.
[4] Pralongcherng, The five ladies https://www.thairath.co.th/content/840101, Accessed 28th May 2020.

1.2 Isan *phīn*

There are many types and names of *phīn* in Thailand, which can be classified by regions and area. However, this thesis is mainly focusing on the Isan *phīn*.

1.2.1 Details of the Isan *phīn*

The *phīn* can be used to play solo, in a band, or with another instrument such as *sor* (fiddle), *pong lang* (wooden xylophone), *khaen* (mouth organ), *wot* (circular panpipe), and percussion instruments such as, *klong Yao* (long drum), *krap* (claves), *ching* (finger cymbals), *chab* (hand cymbal), and *hai sorng* (jar).

Example 1.3: Three-stringed *phīn* (Photo by author)

The *phīn* is a very popular instrument in Isan. It usually has three strings but sometimes can have two or four strings. Instead of being pure acoustic, the modern *phīn* installs a contact microphone similar to an electric guitar. The *phīn*'s body and neck are made from one piece of wood. The *phīn* can be crafted from several kinds of wood, such as jack tree wood, lakoocha wood, red zebra wood, and copper pod wood.[5] The *phīn* in the Example 1.3 is made from red zebra wood.

Example 1.4: *Phīn* contact microphone

(Photo by author)

Example 1.5: Three-stringed *phīn* head

(Photo by author)

In the past, the *phīn* strings were made from rope or leather. Later bicycle brake cable and telephone cable were used. Today acoustic guitar strings are used. The *phīn* is usually played

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[5] Charoensuk, New Voice in Southeast Asia, 241.

with a plectrum. The traditional *phīn* plectrum can be made from any material such as buffalo horn, bamboo, or hard pieces of wood shape into a rice leaf shape. A normal guitar plectrum can be used as well.
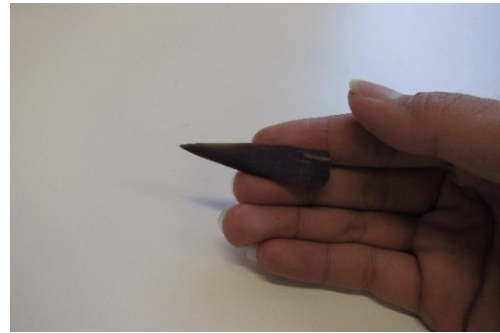
Example 1.6 The traditional *phīn* plectrum (Photo by author)

The register range depends on the tuning. There are many ways of tuning this instrument, which will be discussed later in this chapter. For the standard A mode tuning, A3 to E6 is an approximate range from the lowest to the highest notes.
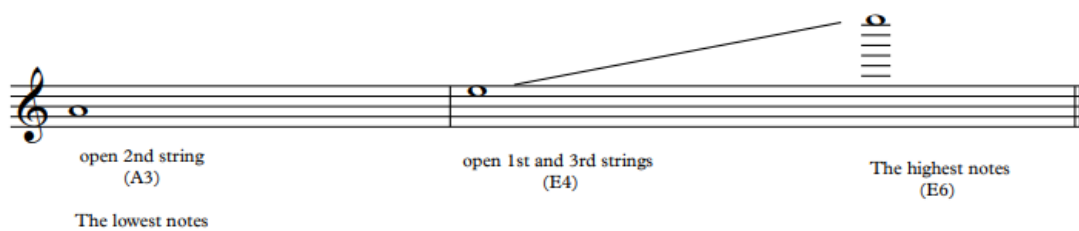
Example 1.7: *Phīn* range (Photo by author)

The Isan *phīn* can have 11-15 frets, or 24 frets like the guitar. The traditional *phīn* uses a similar tuning to equal temperament. The intervals are divided by the fret; however, each interval doesn't necessary divide equally. Some intervals might be skipped depending on the usage, luthiers, and techniques of the performer.

Unlike modern guitars, the traditional *phīn* does not have some chromatic notes; however, skilful players bend the string to create those notes or additional frets can be added. The example picture is a 12 fret *phīn* made by Kammao Perdtanon. The idea of 12 frets are related to the 12 zodiac signs.

Example 1.8: 12 fret *phīn* (Photo by author)

Phīn techniques and playing methods

1. Strum 2-3 strings continuously while playing a melody on top
2. Play a melody on one string
3. Strumming fast tremolo
4. Slur and ornament by left-hand fingers
5. Bend the string to create chromatic notes.

1.2.2 Traditional way of learning the instrument

Thai musicians use oral traditions to learn music, which is learning by imitating or copying from their teacher or other musicians. Then, they develop their own techniques and styles. In the past, there was no written music for traditional Thai music. Musicians had to remember all the music they had learned and the musical practice. Now, Thai music notation has been invented, which uses Thai letters to indicate the notes.

Phīn players also learn and imitate songs from singers and other instruments. However, the instrument that has had the most significant influence on the *phīn* is the *khaen*, which will be discussed later.

1.2.3 About Isan music

In order to understand the Isan *phīn,* it is important to also understand Isan music. Isan is the largest region of Thailand, located in the north-eastern part of the country close to Cambodia. Weangsamut mentions that because of a dry climate, Isan people suffered from dry land, which made it difficult to save water and agriculture in the dry season. They worked hard for survival and prayed to God, *"Phee Fah"* to protect them.[6] Music is a part of their culture, which they use for praying to God and to relieve stress. For that reason, Isan music is simple, usually with a lively or worshipful character. Another interesting characteristic of Isan music is that many Isan songs are in a minor key; however, they are not melancholic, instead reflecting the joyful or calm feeling of the people.

According to Klangprasri, one significant feature of Isan music is its use of the word "*Lai*(ลาย) or "song".[7] It is a word that is commonly used in Isan music and also has many meanings. Basically, Klangprasri classifies Isan songs into four categories.

1. The name of the song such as *Lai Toei, Lai Lom Pad Praw*, etc

Lai Toei

Example 1.9: Lai Toei (Photo by author)

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[6] Weangsamut, Personal communication, January 30th 2020.
[7] Klanprasri, The Art of Khaen Playing, 34.

Lai Lom Pad Praw

Example 1.10: Lai Lom Pad Praw (Photo by author)

2. The melodies or songs that are played by an instrument, for example
    - *Lai Phīn* is the melodic line, which is played by *Phīn* (Thai mandolin).
    - *Lai Keane* is the melodic line, which is played by *Khaen (Isan mouth organ)*.
    - *Lai Mor Lam* is the melody from Isan singers.
    - *Lai* Saxophone is the melodic line, which is played by Saxophone.

3. The style of music. The style includes the rhythm and ways of playing. There are two main types of Isan musical style.

    1) *Lai* "*Ga ten gon*" (A crow dance on the rock). According to Weangsamut, the origin of this word came from the observation of a crow jumping on a hot rock, which looks like it is dancing on the rock. *Lai Ga ten gon* basically means improvisation. The rhythmic style of *Lai Ga ten gon* is swing, which is usually in a fast tempo depending on the songs.[8]

Rhythmic style
"Lai Ga ten gon"
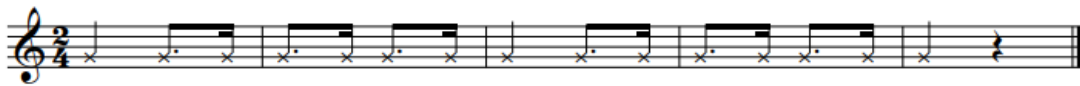
Example 1.11: *Lai Ga ten gon* rhythmic style (Photo by author)

    2) *Lai* "*Chang teum mae*" (Elephant follows its mum). The meaning of this style is to strictly follow the melody of the song.[9] In other words, it means to play exactly like a singer. Lai Chang teum mae also means gently slow, which is similar to largo.

4. Key signatures of a song or scales/modes for improvisation. The keys are determined by "Seang Sep" or drone sounds. The drone sounds consist of tonic and dominant notes usually in a perfect fifth. For example, drone sounds of A minor is A and E.
    Minor keys or modes
    - *Lai Yai* = a minor
    - *Lai Noi* = d minor
    - *Lai Se* = e minor
    Major keys or modes
    - *Lai Po Sai* = C Major
    - *Lai Sudsanan* = G Major
    - *Lai Soi* = D Major
    Etc.

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[8] Weangsamut, personal communication 2020, January 30th 2020.
[9] Ibid.

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Therefore, the same music can be played in different keys, for instance "*Lai Lom Pad Praw, Lai Yai*" means *Lom Pad Praw* song is played in A minor. Thai musicians usually know their performance practice well. The leader of the band can announce only the name of the piece and key. Everyone will know what to do without any significant preparation, although they may never have met each other before.

1.2.4 Tuning system

There are many ways of tuning the *phīn*. According to Kammao Perdtanon, there are five standard tunings; however, he said that he can do nine different ways of tuning. He states that basically *phīn* tuning uses the *khaen* pitch as a reference. Moreover, most of *phīn* music is from *khaen* music.[10] Therefore, it is important to know about the *khaen* in order to understand the *phīn* tuning system and notating system.

Influence of *Khaen*

Isan music, including *phīn* music, has many direct influences from the *khaen* in terms of tuning, song, style, and other systems. Most *phīn* music uses the same notating system as the *khaen*. The *khaen* is also used as a reference pitch for an Isan ensemble, in a similar way to a piano or oboe (in orchestra). Therefore, it is important to know about the *khaen* in order to understand Isan music.

The *khaen* is a multiple pipe wind instrument similar to the mouth organ. It is very popular in the Isan region (north-eastern). Ethnomusicologists categorises the *khaen* as a Free Reed Aero phone.[11] The sound of the *khaen* is produced from the vibration of a small metal reed that connects to each pipe. Each reed is placed in a windchest, which allows it to produce multiple voices with a single blow.[12] Unlike the mouth organ or pan flute, the *khaen* has only one embouchure hole. *Khaen* players can play notes by pressing on the finger holes. The instrument can also produce sound by blowing out or breathing in. This instrument is one of the oldest melodic instruments in history and is probably the model of the pipe organ.[13]

There is much evidence about the *khaen* found in Thai literature, such as legends, stories, and poems to show the long existence of the *khaen* in Thai music. Since it is an ancient instrument, it is difficult to know exactly when and where it came from; however, according to Klangprasri, many references to the *khaen* state that the instrument was inspired by the nightingale, and that the first maker was a woman. There is also evidence from archaeological artefacts. For instance, the remains of a *khaen* found in an ancient rock layer have been dated from around 2,000 years ago in Yonan, China. Another significant example to show the early existence of the *khaen* is a carving of a *khaen* player on the head of a bronze age axe, from around 3,000 years ago. The axe was found by French explorers at the riverbank in Dong Son in Vietnam. The carving of the *khaen* player on the axe is very similar to the *khaen* in Isan, which is very close to Vietnam. As Krangprasri states, this evidence shows that people in southeast Asia had knowledge about acoustics and built polyphonic musical instruments more than 3,000 years ago.[14]

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[10] Perdthanon, Personal communication, date 28th January 2020.
[11] Klangprasri, The Art of Khaen Playing, 11.
[12] Ibid, 34.
[13] Ibid, 11.
[14] Ibid, 11-12.

Thailand also has much literature and poetry about the *khaen* in the northern, and central parts of the country. This proves that *khaen* was popular not only in Isan but also in other parts of Thailand as well. At present, the *khaen* still remains popular and has a great cultural influence in Isan.

According to Weangsamut, in the past, the Isan *khaen* was tuned by a cricket sound, since every cricket in the region has the same pitch. Now, Isan music uses the western tuning system.[15]

The *khaen* can be used to play solo, in a band, or accompany singers in the same way as the *phīn.* It has many types and sizes. The most popular is the eight-pair *khaen* because it has a standard size and appropriate range for the other instruments in Isan ensembles. It has notes in a diatonic scale C D E F G A B. Sometimes musicians might use a different *khaen* in order to play in different keys.[16]

Since the *khaen* can play many notes at the same time, it usually plays a sustained pedal tone to indicate the key while playing a melody. For instance, the pedal tone of A minor will be E and A while D minor has A and D.

The idea of the *khaen's* drone sounds then apply to the *phīn* tuning. Since the Isan *phīn* usually has three strings, the second and third string are tuned to the drone sounds. The melody will be played on the first string and sometimes the second string. To play music in other keys, the tuning must be changed; however, sometimes one tuning can be utilised to play in many different keys. There is no strict rule to tune the *phīn* as long as it sounds right.

There are some standard tunings that can be followed.

Lai Yai (A minor)
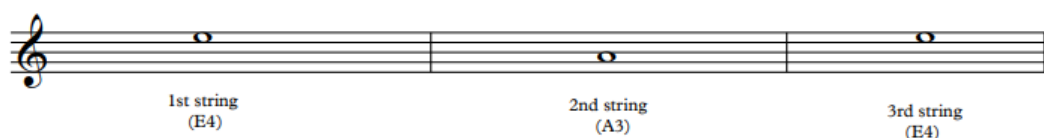
Lai Se (E minor)
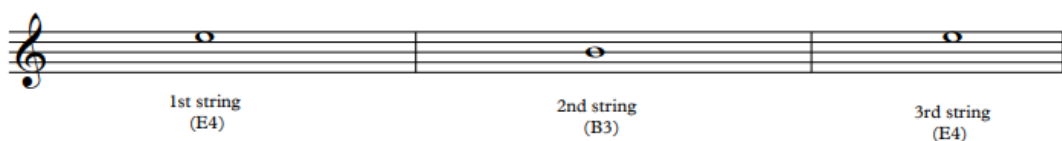
Lai Noi (D minor)
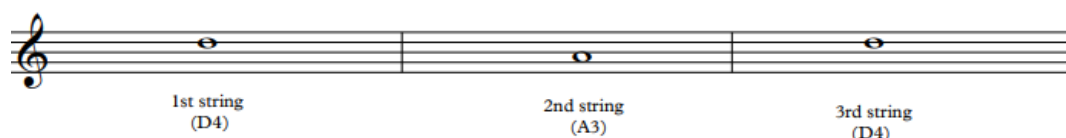
Example 1.12: *Phīn* tunings (Photo by author)

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[15] Weangsamut, personal communication 2020, January 30th 2020.
[16] Weangsamut interview translation, Appendix one.

1.2.5 Notation system

There were no traditional notation systems in the past. Now a Thai notation system has been invented by using Thai letters to indicate notes.

Thai Letters

ด	ร	ม	ฟ	ซ	ล	ท
C	D	E	F	G	A	B

Example 1.13: Thai notation system (Photo by author)

The notation system uses a simple chart to indicate beats and rhythm without time signature. Each bar represents one quarter note. The down beat is on the last note of every bar. The chart indicates only the diatonic notes without key signatures. Other keys can be played by transposing this diatonic notation. The registers of the notes are indicated by the circle on the letter.

Lai Teay Kong

Example 1.14: Lai Teay Kong (Photo by author)

Other details are also missing in Thai notation, such as dynamic markings, articulations, and ornaments. Drone sounds are not indicated in the score because of their complication. The Thai notation is a reminder for performers more than actual music to be learned and because of this nonspecific notation, some details in the music have been lost through time. It is also a barrier for other people, especially foreigners, to learn about Isan music.

1.3 Crossing boundaries

There is an example of using *phīn* in cross-cultural music, which is a mixture of traditional Isan and modern styles

The Paradise Bangkok

The Paradise Bangkok Molam international band was founded by Dj Maft Sai and Chris Menist, a phonograph record collector. The musical style is party and dance music with a started a concert tour in Europe and became very famous. They have performed in many countries, such as Germany, the Netherlands, France, Poland, Switzerland, Sweden and Belgium. They also played in some significant International music festivals, such as Glastonbury Festival and Field Day Festival in England, and Paléo Festival in Switzerland.[17]

Example 1.15: The Paradise Bangkok

The two Isan instruments, the *phīn* and *khaen,* play crucial roles in the band. The mixture of Isan and modern musician make this band unique. Since the band has no singer, the main soloist is the *phīn* player, Kammao Perdtanon.

Kammao Perdtanon, the *phīn* master

Kammao Perdtanon is an artist name of Phinpetch Tipprasert, an Isan *phīn* master and luthier from Royed, Thailand. He is an international artist, well-known as a *phīn* soloist in The Paradise Bangkok who has given many concert tours in Europe. His father is a "*Mor Phīn* " or *phīn* therapist, who used *phīn* music to cure people from distress. Kammao was a former teacher at Mahidol University. He is also the first person who has produced albums in the "Singing *phīn*" style, which means to play the *phīn* as a lead singer.[18]

This topic shows that the *phīn* is still being developed and able to play other styles of music. It also has potential to create new genres of music and cross-cultural musical styles.

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[17] Charoensuk, New Voices in Southeast Asia, 226-236.
[18] Ibid, 237-241.

1.4 Conclusion

The *phīn* is an ancient instrument that has remained popular until now. It is also an important instrument in Isan culture, and has developed to be played in modern settings while keeping the originality of Isan music. There are many differences between Isan music and Western music because of the physicality of instruments, learning methods, notation systems, and religious beliefs. One of the significant characteristics of Isan music is the drone sound. The function of the drone sound is to indicate the key signature of the music. The physicality and tuning of the Isan instruments, such as the *phīn* and *khaen*, are design for making drone sounds that are suitable for Isan music. With some adjustments, it is possible for some western instruments to replicate the essence of Isan music.

The drone sound can be found not only in Isan music, but also in other traditional Asian music. Therefore, by using drone sounds, it is possible to replicate Asian music using other western instruments or to create new pieces that have the essence of Asian music.

Chapter 2: Writing for the Guitar

The second chapter briefly outlines guitar notation and fingering, and also includes the explanation of the scordatura technique on classical guitar.

2.1 Definition

The guitar is a transposing instrument, one octave lower than written.
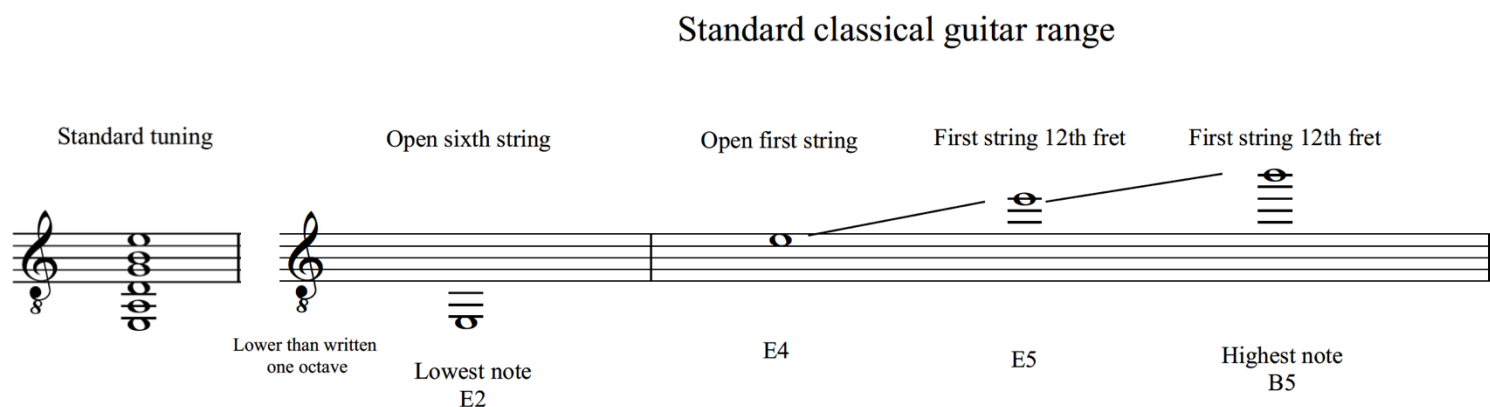
Example 2.1: Standard tuning and range of classical guitar (Photo by author)

2.2 Strings and Timbres

The classical guitar consists of six strings with standard tuning (E A D, G B E). The timbre of the classical guitar is not only determined by the register of the sound but by the strings and positions. Each string has a different size and materials, which creates different qualities of sound.

The three higher strings are made from nylon or other alternative materials. They produce a clearer tone than the bass strings. They also have a warmer/rounder sound above the 4th fret and have less sustain up higher (beyond the 10th fret). The high E string has good projection and creates a brighter tone than the other strings, which makes it easy to hear. The second string, the B string, creates a mellow sound, which is effectively used to play lyrical melody lines. The third string, the G string, creates a darker sound. Although the sound is mellow and clear, it has poor projection compared with the other strings.

The three lower strings are made from nylon wrapped in metal wires. They are designed to create a long resonant sound. Because of its long sustainability, it usually causes overlap resonance with the other bass strings. Since the guitar has no pedal as on a piano, the duration of the sound must be controlled manually by the player. The bass strings have a rough texture. Some techniques on bass strings, such as glissando and shift position, can create an unwanted squeeze noise.

2.3 Notations and Fingerings

Guitar music is written in the treble clef with transposition one octave lower. Similar to piano, multiple lines can be played on guitar.

Right-hand fingering notation:

Index finger = i

Middle finger = m

Ring finger = a

Thumb = p (do not confuse with p, piano)

Example of right hand fingering

Example 2.2: Right hand fingering notation (Photo by author)

Left hand fingering notation:

Index finger = 1

Middle finger = 2

Ring finger = 3

Pinky finger = 4

Example of left hand fingering
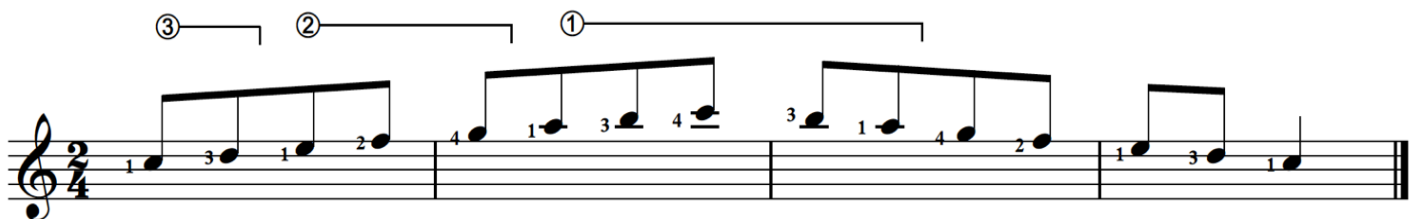
Example 2.3: Left hand fingering notation (Photo by author)

2.4 Positions

There are many possibilities to play the same melodic line in different places on the classical guitar. Different positions create different sound and phrasing. Therefore, indication of positions and fingerings are crucial.

There are two ways to indicate the position of classical guitar.

1) Indicate the position by a Roman numeral.

The positions of the left hand are identified by the placement of the index finger on a fret. The Roman numeral are used to indicate the fret position for the barre technique.[19] There are two main types of barre, full barre and half barre. Full barre is a barre technique that stops all six strings while half barre stops only the treble strings. To be more specific, "C." is an indication of a full barre and ½ C for half barre.

Example 2.4: Roman numeral notation

2) Indicate the string and left-hand fingering

As mentioned above, the guitar has many possibilities to play the same notes from many places. The note can be notated to play on a specific string by using the circle number. The advantages of string indication are for creating a certain tone quality, phrasing, and playability.

Example 2.5: Circle number notation

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[19] Barre is the technique that uses the left-hand index finger to stop multiple notes behind the fret at the same time.

2.5 Scales

There is a limitation to how many frets a player can be asked to stretch. The basic position for playing a scale on the classical guitar is called the four-finger position or chromatic position, in which all four fingers align on each string in the first position without any stretching. The patterns of scale can be created by skipping some notes from this position. In some scale patterns, such as melodic minor and two-three octave scales, the shift position technique and/or use of open strings are involved to cover a wider range.

Four finger position/ Chromatic position
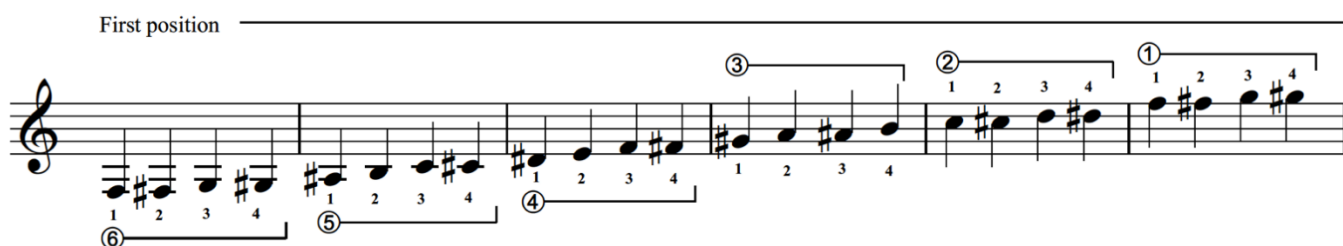
Example 2.6: Four finger position (Photo by author)

2.6 Choreography of other instruments' movements

This is the idea of using the bodily movement or gesture to play other instruments, such as violin and cello, to imitate those instrumental sounds and phrasing. This idea usually applies to left-hand movements and fingerings, such as shifting position and vibrato. Prelude no 1 by Villa-Lobos is a good example of a piece that imitates a gesture of a cellist's left-hand movement.

Example 2.7: Prelude no 1 by Villa-Lobos

2.7 Expressions (*sul tasto, sul ponticello*, and *pizzicato)*

The guitar has a wide variety of timbres. Like other string instruments, it can play *sul tasto, ponticello*, and *pizzicato.* A player can play more musically up high because they have more control of the vibrato and can manipulate the sound better.

2.8 Scordatura

Scordatura is a technique to re-adjust tuning for several reasons, for example to extend the range of the instrument, to make it playable in certain keys, and to imitate other instruments. Some scordatura pieces that have more than two strings adjusted need to have a specific scordatura notation.

Extending the range of the instrument

Drop D tuning is a common scordatura tuning for guitar by tuning the sixth string down to low D. This tuning extends the low range on the guitar and makes it more comfortable to play the key of D major and minor.

Example of the drop D pieces:

Concerto de Aranjuez, first movement. This is an example of a piece that use scordatura in a particular movement.

Example 2.8: Concerto de Aranjuez, first movement

Imitating other instruments

Scordatura can be used to imitate other instruments in order to play pieces for those instruments on the classical guitar.

There is a scordatura tuning that is suitable for renaissance music by dropping the third string to F# and using a capo on the third fret of the guitar. By tuning the guitar in this way, it imitates the tuning of early musical instruments such as the lute, vihuela, and four-course guitar.

Example 2.9: Renaissance vihuela transcription for guitar

Another example of the scordatura technique for imitating other instruments is the *phīn* tuning, which is the focus of this thesis. This tuning offer potential to play the sounds Asian music on the classical guitar. Details about this tuning will be discussed later in chapter 3.

Scordatura notation

As mentioned before, scordatura notation is used when there are more than two strings being adjusted. The extra staff is required in this notation to identify the actual sound of the music and practical hand position to play the piece.

Koyunbaba is a remarkable example of a piece that uses scordatura notation. This piece requires readjustment of almost every string; therefore, it needs to have scordatura notation. The upper staff is the actual sound of the piece. The lower staff is for the hand position based on the standard tuning.

Example 2.10: Scordatura notation

Chapter 3: Adoption the *phīn* tuning on classical guitar

This chapter presents the idea of the classical guitar adopting *phīn* tuning and includes an interview with Rattasart Weangsamut, who invented the *phīn* tuning system. The interview discusses the inspiration to invent this type of tuning, his Thai music arrangement project, characteristics of this tuning, characteristic and background of Isan music, and the way he approaches local conservative people who are uncomfortable with new ways of playing Isan music. The end of this chapter will illustrate an example of Thai music in this tuning, *Phuthai Samphao* with some explanations.

3.1 Explanation of the *phīn* tuning

This Thai mandolin tuning system was invented by Rattasart Weangsamut, a Thai guitarist, arranger, and music teacher, born in Korat (Nakhon Ratchasima), Thailand. He is well known for arranging and playing traditional Isan music on classical guitar and for imitating traditional Isan ensembles (*Khaen*, percussions, and *phīn*) using only one guitar. He also conducted research on arranging the *Phuthai Sam Phao* song for *phīn* tuning on classical guitar. Currently, he has been engaged in research for Khon Kaen University and teaches music at Nakhon Ratchasima Rajabhat University.

As mentioned in chapter 1, there are many ways of tuning the *phīn*, depending on the key. However, the tuning that was invented by Weangsamut is based on "Lai Yai" or the tuning of A minor on the *phīn* (E A E). The challenge is how to apply *phīn* tuning to classical guitar, since the *phīn* has only two or three strings while the classical guitar has six strings.
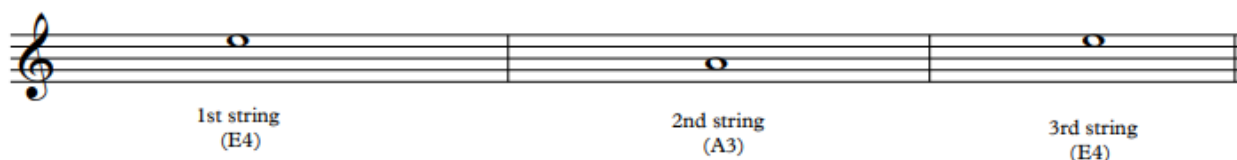
Example 3.1: The *phīn* tuning system, Lai Yai (Photo by author)

To apply this tuning system on the classical guitar one must imagine that there are two *phīn* on one guitar. So, the tuning is E A E, E A E
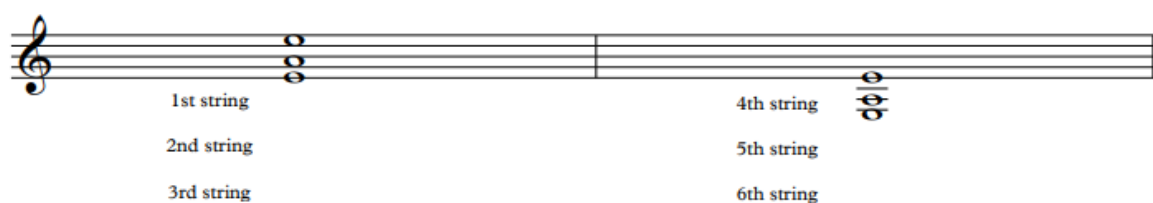
Example 3.2: Adopting the *phīn* tuning on classical guitar (Photo by author)

The second and third string must be tuned down to A and E respectively, while the fourth string must be tuned up to E (same pitch as the third string). The first, fifth, and sixth string remain in normal guitar tuning. This tuning is similar to *Koyunbaba* tuning by Carlo Domeniconi. The difference is that the *Koyunbaba* tuning is D minor while *phīn* is in the mode of A because there is no 3ʳᵈ in the tuning.

Since, there are many adjusted strings in this tuning, the scordatura notation should be notated. However, the *Koyunbaba's* scordatura notation as mentioned in chapter 2 cannot be used in this tuning because it may raise confusion, since the third and fourth strings tune in the same pitch. Therefore, I prefer using tab to indicate the strings and positions in new guitar collaborative pieces on the *phīn* tuning.

As the guitar is not designed for the tuning, some intonation problems might occur. The third and fourth strings are the same notes; however, the timbre is quite different. Another problem is that the fourth string is tuned up to E, which is very tense. There is a high possibility that it will break.

Solutions to prevent the fourth string breaking

1. Check if there is any sharp edge on the bridge or saddle. The string can possibly break from either side of the bridge or saddle.
2. Use normal or low-tension string, which can prevent the chance of string breaking.
3. Do not leave the tuning overnight. Tune it back to normal tuning after practicing.
4. Use an alternative tuning down a semitone for practice, Eb Ab Eb, Eb Ab Eb. This tuning can reduce the tension on the fourth string and overall tension on the guitar.

One of the significant features of this tuning is the open string drone sound, which can be used to imitate the sound of Asian traditional music effectively. This new tuning also changes the timbre of the classical guitar, which opens more possibilities to discover new techniques and tone colours.

The next part is the discussions about *phīn* tuning on classical guitar, which presents purposes of creating this tuning, inspirations, potentials of the tuning, methodologies of arranging pieces of Isan music on the guitar, and resistances from local people.

3.2 Discussions on *phīn* tuned classical guitar

Discussions are based on the interview conversation with Rattasart Weangsamut, who invented the tuning. The conversation occured on 29-30th January 2020 in Korat, Thailand. The reason to interview Weangsamut was that he is a person who invented this tuning system. Moreover, since it is difficult to access information and knowledge about Isan music, the best way to receive precise information is to learn and ask from a traditional Isan musician.

"My expectation of this project is that I want to inspire new generations in each local area to be proud of their culture through their local music. This is my motivation for arranging traditional music."[20]

Rattasart Weangsamut

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[20] Weangsamut interview, Appendix one

3.2.1 Origin of the *phīn* tuning classical guitar

Weangsamut has a passion for Isan music and knows how to play traditional instruments. He realised that Isan music has a lot of interesting cultural inspirations, which can be developed further. As a guitarist, he wants to arrange Isan music for his major instrument. He tried to figure out how to bring the essence of Isan music through the western instrument; however, the standard guitar tuning is not suitable for Isan music. Therefore, he came up with the idea of using scordatura tuning, which is inspired by *Koyunbaba* by Carlo Domeniconi and Sun burst by Andrew York. He tried to tune guitar to traditional instrument, the *phīn*.[21]

"At first, I used normal guitar tuning; however, I was not sure why it didn't work very well. I tried to figure out how to bring out the essence of traditional music more. I know how to play Isan music and its system, so I tried to adapt *phīn* (Thai mandolin) tuning on a classical guitar. I play Isan music by the combination of Isan harmony and guitar techniques, it works!"[22]

3.2.2 Potentials of the *phīn* tuning

Since the guitar can play multiple voices at the same time, it can be used to imitate a whole Isan ensemble. Weangsamut also uses many advance guitar techniques to imitate the ensemble. For instance, he uses four-finger *rasguado* technique to imitate the sound of the *khaen* and tambora technique to imitate the traditional drum. He said that with this tuning he can play every piece of Isan music that he knows.

" I didn't choose any specific pieces. Whatever piece came to my mind, I just played it. What I have figured is that this tuning can play every piece of Isan music."[23]

This tuning works well with Isan music because the characteristics of open strings of the *phīn* tuning guitar is similar to the drones sounds of traditional Isan instruments. The quality of drone sound is difficult to apply on the standard tuning guitar. Although the normal tuning guitar might be able to play those pitches, the properties of sounds are not the same. The characteristics of drone sound cannot be imitated by stopped strings.

3.2.3 Resistance from locals

However, not everyone likes what he is doing. Some local conservative people do not like it because they are afraid that it will destroy their identity. Although Weangsamut is from Isan, he still has to study Isan music in depth in order to use these cultural materials. He must be careful about his arranging project because it can be risky to his career.

"The reason that I try to keep the original is that some Isan people don't like what I am doing. They will blame me that I destroy their cultural identity. To be safe, if we are arranging Isan music, we have to keep the originality as much as possible."[24]

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[21] Weangsamut interview, Appendix one.
[22] Ibid.
[23] Ibid.
[24] Ibid.

He tries to convince locals step by step to earn their trust. " If I want to compose music in this style, I need to earn trust (from locals) that I will not change or destroy their musical style. I need to make them realise I am one of them, we are friends and I will not use their cultural heritage in an inappropriate way".[25]

Conclusion of the interview

The *phīn* guitar tuning provides more capabilities for the guitarist to explore new musical ideas and techniques. It is also one of the best ways to replicate the essence of Asian music, which is hardly ever applied to other instruments, on a western instrument. It also provides a wider variety of classical guitar repertoire. However, it is difficult to use materials from cultural heritage without resistance from local conservative people. It is crucial to study the sensitivities of this topic in depth and convince these people that the project will not destroy their identity. On the other hand, it will help preserve and spread their art and culture to a larger audience.

Example 3.3: Meeting Rattasart Weangsamut in Korat, Thailand in January 2020 (Photo by author)

3.3 Example of a traditional Isan piece on the *phīn* tuning guitar

The example piece that I have asked the permission to use on my thesis is "*Phuthai Samphao*". According to the interview with Rattasart, this music has a very deep relationship with *Phuthai* culture. They perform this music in their rituals and pray to their God who is called "*Phee Fah*".[26]

Phuthai Samphao means three tribes of *Phuthai*. The structure of this piece was arranged by Songsak Pratumsin, a Thai national performing artist, originally arranged for Isan ensemble with a singer. Then it was arranged for the *phīn* tuned classical guitar by Rattasart Weangsamut. (see the full score in appendix two)[27]

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[25] Weangsamut interview, Appendix one
[26] Ibid
[27] See Appendix two

Structure of the piece

There are three main parts, which are separated by the different styles of *Phuthai* music.

- Introduction and theme (*Lai Phuthai* Kalasin)

- Middle section, the percussion part (*Lai Phuthai* Sakonnakorn)

- *Phuthai* Nakornphanom *(Lai Lom Pad Praw)*

- Outro (*Phuthai* Kalasin)

The introduction starts by using four-finger *rasguedo* and left-hand trill to imitate the *khaen* sound. In Isan music, sometime an interval of trill notes can be a minor 3rd.

Example 3.4: The introduction of *Phuthai Sam Phao* (Photo by author)

The first theme of the piece is called *Lai Phuthai* Kalasin, which means *Phuthai* music from Kalasin province. The Kalasin musical style is usually in a gentle slow tempo, which is commonly used in important ceremonies, such as weddings, religious ceremonies, and funerals. As discussed in chapter 1, this style of music is called *Chang teum mae*. This theme is usually played as a background for singers or other solo instruments; however, it can be a stand-alone piece as well.

Example 3.5: The first theme of *Phuthai Sam Phao* (Photo by author)

In the tremolo part, the music is still in the *Phuthai* Kalasin style using tremolo technique to imitate the *Pong Lang* (wooden xylophone) sound. The significant aspect about this part is the combination of tremolo and slur techniques. This combination of techniques was invented by Weangsamut. There was no classical repertoire for guitar using this technique before. Normally, the rhythm on the bass line is limited by the strict tremolo pattern. They are usually in a quaver rhythm. However, by using this extended technique, it creates more rhythmic possibilities on the bass line. It can be used as an ornament and in complex rhythms, such as three against four.

Example 3.6: Picture of tremolo part in *Phuthai Sam Phao* (Photo by author)

The second part of this piece is called *Phuthai* Sakonnakorn. This new theme is introduced by the tamboura and slap techniques to represent Isan percussion. *Phuthai* Sakonnakorn style is a quick tempo and uses syncopation.

Example 3.7: *Phuthai* Sakonnakorn and *Phuthai* Sakonnakorn rhythmic style (Photo by author)

The last part is called *Lai Lom Pud Praw*, which means the wind blows the coconut leaves. This song has a fast and swinging rhythmic style. As mentioned in the first chapter, this rhythmic style is called "*Lai Ga Ten Gon*".

Example 3.8: *Lai Lom Pud Praw* and *Lai Ga ten gon* rhythmic style (Photo by author)

3.4 Conclusion

The idea of adopting the *phīn* tuning on classical guitar still has many interesting aspects to be explored both for new acoustic properties and extended techniques of the instrument. It also provides the opportunity for western musicians to study Asian music through classical guitar. There is also a potential for composing new pieces for guitar using this tuning.

Chapter 4: Guitarist-composer collaboration

4.1 History of guitarist-composer collaboration

This chapter is focused on collaboration between guitarist and composer, which means performer and composer working together to create new guitar music.

The concept of collaboration between composer and performer for classical guitar appeared much later than for other instruments, and it has had many significant influences on the classical guitar world.

In the past, guitar music was mainly composed by a guitarist. Because of its idiosyncrasies, it is very demanding for composers who are not guitarists to write music for this instrument. Berlioz states that "it is almost impossible to write well for the guitar unless one is a player oneself".[28]

In the early 20th century, Andres Segovia, Father of classical guitar, established the guitar to be recognised in public as a serious classical instrument. Segovia mentioned that in the past, the guitar repertoire was very poor because most of guitarist composers were not properly trained in music. Only a few great guitarists, such as Fernando Sor, Ferdinando Carulli, and Mauro Guiliani, wrote successfully for guitar.[29]

Segovia started to arrange lute music by Bach and worked with contemporary composers to create new repertoire for the classical guitar. He collaborated with many composer friends, such as Federico Moreno Torroba, Manuel de Falla, Mario Castelnuovo Tedesco, Villa Lobos, and Manuel Ponce to write music for him. He adapted those pieces written by non-guitarist composers and performed them in many concerts.[30] That repertoire became significant for classical guitar and elevated the status of the guitar from a folk instrument to a classical solo instrument.

This new status of the guitar and the presence of Segovia, who became an international artist, then inspired many guitar luthiers to develop the guitar to be more powerful so that it could be played in concert halls for larger audiences.[31]

Higher standard of classical guitar repertoires

There are many successful guitar pieces by non-guitarist composers. One of the most cerebrated pieces for classical guitar is Concerto de Aranjuez written by Joaquín Rodrigo, a blind composer, who collaborated with the Romero family of guitarists.[32] The Romero family and Rodrigo had a productive and close relationship, which can be considered as familial collaboration. According to John-Steiner, familial collaboration is often related to familiar

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[28] Macdonald, Berlioz's orchestration treatise, 80.

[29] Nupen, *Segovia at Los Olivos* (Documentary film).
[30] Ibid.
[31] Ibid.
[32] Clark, The Romero Repertoire, 219.

relationships; however, groups of participants that work very closely can also be considered as this form of collaboration.[33] Since, Rodrigo was blind and could not play the guitar at all, it was necessary to work with skilful guitarists who could response to his musical ideas.

Concerto de Aranjuez is the piece that elevated the standard of classical guitar repertoire to a very high level. The scale of the piece is enormous for guitar music and has many technical challenges and unidiomatic techniques for guitar. The instrument also needs to have a strong projection and responsiveness while guitarists need to have the ability to play fast and strong in front of the orchestra.

The collaboration between Rodrigo and the Romero family also created a new genre of classical guitar music, which was a guitar quartet. The idea of the guitar quartet had not existed until this collaboration. Celedonio Romero asked Rodrigo to compose quartet music for him to play with his other three brothers in front of orchestra. The Concierto Andaluz for became the first guitar quartet piece with orchestra or guitar quartet in the history of guitar. They premiered this piece on November 18, 1967, with the San Antonio Symphony.[34]

I propose that the collaborative work from a non-guitarist composer also develops skills of the guitarist both musicality and technically. Guitarist composers tend to focus mainly on playability, which is often based on their own ability to play the instrument. However, non-guitarist composers have musicality as their main focus. This forces guitarists to tackle more varieties of musical styles and techniques that serve musical ideas rather than the most comfortable choices for the hand.

4.2 Collaboration with three composers

In this section, I describe my processes of collaboration with each composer, which includes the strategies of working with different composers and problem-solving. I collaborated with two Thai composers and one New Zealand composer. They each have a different style of writing music and different collaboration styles.

The challenge of this project was the *phīn* tuning system, which is not common guitar tuning. It creates limitations to play some notes, such as D, ability to play scales, and is not perfectly in tune in some positions. Moreover, two other challenges existed: the two Thai composers did not know how to play guitar, which made it difficult for them to know the limitations of the instrument. The second challenge was that two of the collaborations occurred through video calls. Sometimes we experienced sound delay and poor video and sound quality, which made it more difficult to properly demonstrate the techniques and actual sound of the guitar.

For the two non-guitarist composers, I gave them some pieces of information that might help them compose music for guitar, such as how to notate for guitar, techniques, and limitations. However, I told them not to use too many advanced techniques because some of them did not have much experience composing for the guitar. In addition, I was concerned that by using too many techniques, it would overshadow the musical ideas.

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[33] John-Steiner, Creative Collaboration, 200-201.
[34] Clark, The Romero Repertoire, 220.

Most of the collaborative work on classical guitar, especially contemporary work is technically difficult and hard to listen to, which limits the opportunities for the piece to be performed in public.

The ideal concept is to create a repertoire that is idiomatic and has good resonance for the classical guitar and is not too difficult for an intermediate player. This concept was inspired by the characteristics of Prelude No 1 by Villa Lobos. The piece is not technically difficult; however, it creates good resonance on the classical guitar that effectively reflects the musical ideas. This shows that the composer has profound understanding about the acoustic properties of the instrument. Another interesting idea of this piece is the idea of choreography on guitar. In this piece, there are many passages that imitate the movement of a cellist's left hand. It is also a great music example that can be used to describe the timbre of the instrument and an idiomatic way of writing for classical guitar.

Plan

My initial plan was to work with Thai composers 30 minutes per week or per fortnight and with the New Zealand composer in person for 30 minutes a week. Before we started, I explained to them several concepts of our collaboration.

1. Playability: I told them that the priority is to make a piece that is practical for the hand. I explained to them that the guitar has many limitations both from the physicality of the hand and the acoustic properties of the instrument. Therefore, using techniques from some great pieces would be useful.

2. Good resonance: There is much old repertoire for guitar that was composed for performing in a small room for a small audience, or for people to play for themselves. They sound pretty and delicate; however, this is not what I was seeking. Rather I was seeking concert repertoire that has great resonance and is suitable for performing in a concert hall.

3. Not too difficult: There are a few non-guitarist composers who compose for intermediate players. Most of them compose masterpieces, which only advanced guitarists can play. On the other hand, easier pieces for guitar are not musically interesting. I asked them to compose a piece that is musically interesting and less technically demanding.

4. Unique: I explained to them that guitar music tends to use a lot of homophonic or polyphonic texture, which is a major trend of western music. However, I recommended that they compose pieces that are not cliché, for instance by using uncommon guitar techniques or patterns, asymmetrical forms of music, and using other musical textures, such as heterophonic and monophonic.

5. Cannot be played with normal tuning: The highlight of this project is to compose for guitar based on the *phīn* tuning. This project is an opportunity to explore new musical ideas on classical guitar as well as new techniques that are effective only with this tuning.

Before the collaboration, I gave composers a list of guitar pieces to listen to as well as the scores. I explained to them the techniques required in each piece and why they are effective on classical guitar.

- Prelude No 1   Hector Villa-Lobos
- Etude 1, 11, and 12   Hector Villa-Lobos
- Elegio   Leo Brouwer
- Danza del altiplano   Leo Brouwer
- Asturias   Isaac Albeniz

Expectations

My own expectations of this project were to create new pieces for classical guitar that are practical and suitable for intermediate guitarists, as well as to encourage non-guitarist composers to compose music for classical guitar. Furthermore, I want to prolong our relationship for future collaborations. Another objective is to promote the idea of adopting *phīn* tuning to classical guitar, by Rattasart Weangsamut, to be recognised by expanding the repertoire from this tuning system.

4.3 Waris Sukontapatipark (Pum)

Relationship

Waris is a fourth-year composition student at the College of Music, Mahidol University, Thailand, who I have known since 2018. At that time, I told him about the guitar composition competition at the Korat guitar festival 2018 in Thailand. Although, he is not a guitarist, he accepted the challenge to compose for guitar for the competition. As he is not a guitarist himself, he came to me for comments and suggestions for his first guitar composition. Satisfyingly, he won the third prize at the competition. The first and second prize winners were professional guitar composers, Brian Phillip Mills and Mark Houghton.

I commissioned Waris for this project in August 2019 through Facebook chat. He was the first composer who accepted my request and the first who finished the project. We started to collaborate in early October 2019.

Our collaboration was intended to create a new genre of music from the inspiration of Isan music. This can be classified as an integrative collaboration. According to John-Steiner, an integrative collaboration is the most intense collaborative form, which requires intense communication and commitment to transform current knowledge, styles, or aesthetic approaches into new creative ideas.[35]

Example 4.3: Working with Waris Sukontapatipark through video call (Photo by author)

Waris wanted to compose experimental pieces to get more familiar with guitar writing before composing the actual piece. Therefore, this collaboration separated into two periods, 1) Early collaboration - Experimental pieces, which was about collaboration on four experimental pieces, 2) Actual concert piece collaboration which was about the working process on the new original concert piece.

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[35] John-Steiner, Creative Collaboration, 203-204.

4.3.1 Early collaboration – Experimental pieces

At this early stage, my role was to give Waris a set of techniques and ideas for him to write something for guitar. I also gave him feedback based on playability, difficulty, idiom, notation, and sound. Some of my comments were my personal subjective preference which related to my ability and my understanding of the instrument.

In October 2019, he sent me two experimental pieces before our appointment. I played those pieces and explored other possibilities that might be useful and effective.

In the first experimental piece, he used an idea from the music of Ligeti, which plays only one note, an E by using different octave and rhythm.

Example 4.3.1.1: Experimental pieces No.1 (Photo by author)

This piece however, looked very difficult to read and unidiomatic for the guitar. The metre was complex and there were too many possibilities to play the E notes in this tuning. Some techniques didn't work out and some of those he didn't know how to notate. Moreover, it did not sound good because the guitar is not tuned in equal temperament and is not designed for this tuning. Every time there is a chord or arpeggio, it sounds out of tune. I explained to him each instance that was not working and how to notate where necessary.

In the second piece, he used a similar right-hand pattern with a chord based on a pedal tone.

Example 4.3.1.2: Experimental pieces No.2, draft 1 (Photo by author)

The Experimental piece No.2 seemed more practical than the first one. He used an uncommon arpeggio right-hand pattern, m p i a. He tried to use the idea from Prelude 1 Villa-Lobos playing a melodic line on one string, accompanied by other open strings. He also used to advantage the open first, third and fourth E strings, as a harmonic drone while playing a melody on the second string.

The first measure sounds interesting until the second measure, in which the G# could not be played on the second string. I recommended to him that he could change the pattern sometimes to be able to play some other notes. I also asked him to write a more melodic line and to use lower bass on the fifth or sixth string.

Later, he sent the new version of Experimental pieces No.2 as well as No.3.

Example 4.3.1.3: Experimental piece No.2, draft 2 (Photo by author)

This time, I recorded each small part and sent it back to him. I personally liked the idea in measure 13, where the pattern was gradually changed. At first, I thought it sounds good. However, since it was in the same pattern for too long, it sounded monotonic. The timbre of the higher register was not balanced because of imprecise intonation especially the drone sound from the open E from third and fourth strings.

Another problem was that there were many uncomfortable shifts on the second string. Although there was only one string for the left hand to be play, it was easy to make mistakes and accidentally dampen other strings while shifting.

I had not expected him to fix the piece from my comments. Rather the comments were intended for his deeper understanding of the instrument and the perspective from a performer's view. Then we agreed to let it stand as a piece and move on to the next piece.

Example 4.3.1.4: Experimental pieces No.3 (Photo by author)

In the third piece, he used a similar idea to the second piece, however the right-hand pattern was different. The pattern was in five, which was not common in guitar writing because guitarists usually used only four fingers for the right hand. However, this pattern could work in slow tempo.

Example 4.3.1.5: Experimental pieces No.4, draft 1 (Photo by author)

The fourth piece uses the idea of parallel fourth in a pentatonic scale. I suggested him to add some ornaments to show the characteristic of Thai music.

This piece is more structured than the other; however, it has many problems with the fingering because there is a lot of shifting in the fast rhythm. It is playable but it is very difficult to play smoothly in such a tempo.

At the end section, he used the idea of a bass double stop from Etude 12 by Villa Lobos; however, he also added the triple stop, which worked effectively.

4.3.2 Actual concert piece collaboration

We decide to develop the fourth experimental piece into a six-minute concert piece. The piece was finished on 25th December 2019 and took only one month to compose.

At this stage, our collaboration was more like the interactive mode of collaboration, in which he decided the big picture of the piece by himself. Hayden and Winsor explain about the interactive collaboration that "the composer is involved in more direct negotiation with musicians and/ or technicians. The process is more interactive, discursive and reflective, with some input from collaborators, but ultimately the composer is still the author".[36] My role was to look at the playability of the piece, to add fingering and some slurs that match to his idea. I also suggested some special effects for extra colour.

This section explains each detail that we discussed in this piece and also provides a summary for each section.

Input from performer

This section presents some input and suggestions from my knowledge and experience about the guitar that I gave to the composer.

Single Melody line

I gave him suggestions about writing melody in a high register. Although it is possible for the guitar to be played in the high register, it is crucial to be aware of the position of the hand, shift, and speed of the passage. If those passages are too demanding, they will not sound effective in real performance.

Example 4.3.2.1: Before adjusting register (Photo by author)

At the beginning of the introduction, I suggested to him to lower the register of the introduction because the position is very awkward to play and has too many shifts. In the lower register, it is easier to play this passage smoothly and easier to create beautiful phrases.

Example 4.3.2.2: After adjusting register (Photo by author)

[36] Hayden and Winsor, Collaboration and the composer, 33.

Add colour by using harmonics

I suggested to him several ideas on extra harmonic effects in the introduction. These extra ideas emerged simultaneously based on my experience. I propose that these extra details are difficult for a non-guitarist to imagine. It is a good idea to obtain those details from guitarists who know the instrument well.

Example 4.3.2.3: Adding harmonics for special colour effect (Photo by author)

There were some places that he added certain harmonics by himself, however, some of them were not comfortable to play or did not reflect the desired musical ideas. According to the Example 4.3.2.4 and 4.3.2.5, sometimes the simplest harmonics work best because the performer does not have to worry about playing the specific notes. The passage also asks to play *ff*, which works best on natural harmonics.
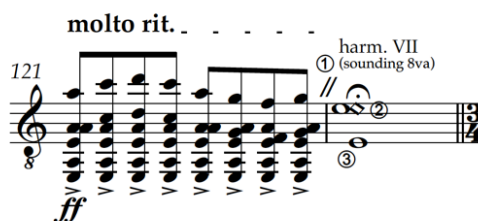

Example 4.3.2.4: Before adjusting harmonic (Photo by author)

Example 4.3.2.5: After adjusting harmonic (Photo by author)

Double and triple stop part

This idea was suggested before in the Experimental Pieces no. 4. At first, I intended to play this passage by using alternative i and m fingers to pluck multiple strings. However, I found another way of playing this passage by using a right-hand finger like a plectrum. By doing this way, it was easier to play fast and imitate characteristic of *phīn* music.
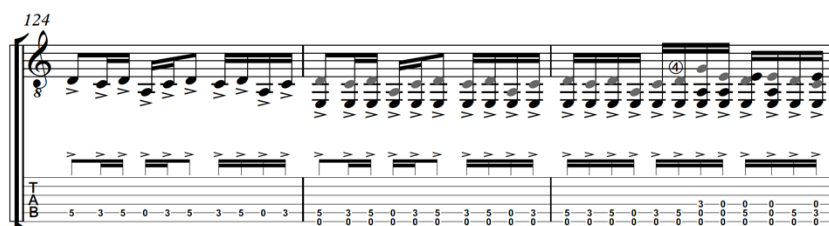
Example 4.3.2.6: Double and triple stop (Photo by author)

45

Sometimes, new ideas in the collaborative piece occurred from the experimentation or interpretation of the performer. Those ideas can be improved to become performance practice.

Different point of views

As we played different instruments, we had different point of view about music and its notation. This section presents the most obvious topics affected by different views, which are the notation of the slurs and ornaments.

Slurs and ornaments

Many non-guitarist composers often misunderstand about the slur techniques on classical guitar. They tend to treat the slur as a phrase rather than a practical technique. Since the piano is Waris's main instrument, he intended slurs as a phrasing, which was unclear for guitarists. For instance, according to Example 4.3.2.7, the slur mark on top of the ornaments told the guitarist to play every note with a left-hand slur, which is impossible.

Example 4.3.2.7: Before adjusting slurs
(Photo by author)

Example 4.3.2.8: After adjusting slur
(Photo by author)

Since, there are many uncommon ornaments in this piece, which makes it difficult to play accurately, it is important to decide where to put slurs in order to match the desired phrase slur. My role as a collaborator was to figure out how to play those ornaments. It was also important to ask the composer about the adjusting because there were many times that added slurs or using open strings were not what he wanted in certain passages.

Sometimes the ways of writing ornaments for guitar are ambiguous; however, they are easy for the guitarist to understand. According to Example 4.3.2.9 and 4.3.2.10, both of them practically create the same rhythm on the guitar. Waris was not sure about this, so he put the actual rhythm on an extra stave.

Example 4.3.2.9: Original rhythm
(Photo by author)

Example 4.3.2.10: Guitar indication
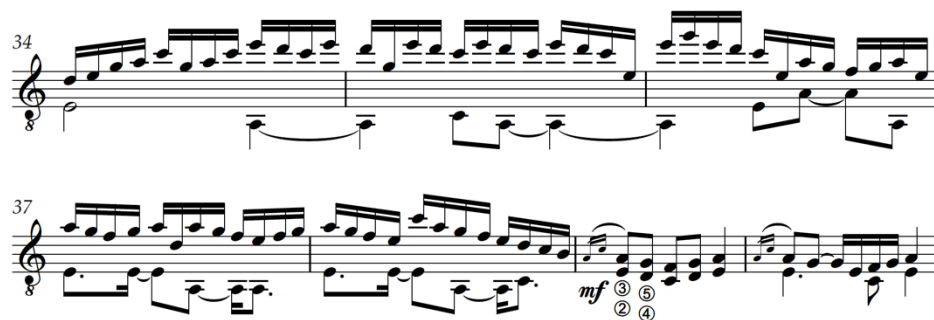(Photo by author)

Summary

As we had different experiences and visions in music, it was crucial to blend our understandings and views to create a new work. We had to discuss the technical and musical aspects to find ways that were acceptable for both of us.

Playability

This section presents two case studies about playability with unfamiliar ideas, and difficult techniques from our collaboration. It shows the contrasting ideas between a difficult passage that was playable, and a passage that seemed like it should work, but didn't.

Scale passage

The scale section is one of the hardest parts in this piece.

Example 4.3.2.11: The scale passage (Photo by author)

According to the Example 4.3.2.11, the scale was in a fast tempo and with an offbeat bass. There were also many shifts of position and huge stretching. Although he used some advantages of open strings to shift the position from high to low, it was still difficult to determine the playability of this passage without doing a lot of practice. I considered asking him to rewrite it because my ideal goal is not to make it too difficult. However, this passage looked technically interesting to me, so I decided to make it work.

Pattern of five passage

This idea of this pattern was from our early collaboration, the Experimental Piece No 3. This section had been developed further from the Experimental Piece No 3 by adding more complex melody. I thought this work well when I looked at it briefly.

Example 4.3.2.12: Pattern of five passage (Photo by author)

I started to realise the problem of this passage when learning the piece seriously. There were many repeated fingers in the pattern. It is fine to play it in slow tempo, but it is very difficult to play it evenly in fast tempo. However, he told me that he had not intended to make it sound exactly even, just to play five notes in one beat.

Summary

Sometimes, it was difficult to know whether the written ideas were playable or effective in real performance. On the one hand, some written ideas might look incredibly difficult; however, they could work through adequate practice. On the other hand, some of them seemed to work well but they were problematic and sometimes not effective in real performance. In order to know about the playability in unfamiliar passages, it is necessary to work on those passage and make sure that they work in the real tempo.

Making clear decisions

Strumming, arpeggiating, or plucking a block chord

There are many ways to play chords on guitar, such as strumming, arpeggiating, and plucking a block chord. All these techniques create different sounds, effects, and characters. Therefore, I asked him to indicate where to use strumming clearly.

Example 4.3.2.13: Strumming   Example 4.3.2.14: Block chord

(Photo by author)   (Photo by author)

According to the Example 4.3.2.13, he wanted it to be loud and powerful, which was effective with strumming or *rasguedo*. On the other hand, in the Example 4.3.2.14, he wanted it to be precise and articulate, so strumming would not work well here.

Summary

It is necessary to indicate the details of playing chords clearly in order to make them effectively reflect the desired musical ideas. It is also easier for performers to know what to do, instead of guessing what the composer wanted.

Performance

The piece was premiered on 15 January 2020 in the composition student concert at Mahidol University, Thailand. It was performed by Jitsupa Petchmark. a first-year student at Mahidol University. She practised the piece for less than a month, from 28th December 2019. There are some difficult parts that she had to practise a lot it to make them work and some parts that we think should be changed to make it easier and sound better.

I also worked with Jitsupa on Facebook video call to figure out the most effective fingering and to discuss some adjustments. At that time, I had not finished writing the scordatura; however, she could easily learn from the actual pitch. I also found out that the scordatura notation like *Koyunbaba* did not work for this tuning system because it was difficult to read as the third and fourth strings have the same pitch; however, they have a significant difference in timbre. The most effective solution that I had found is using tab. By using tab, the strings and positions can be notating precisely, which is clear for the performer where they should play.

Results of premiere performance

The performance went well. Waris sent me the video of the performance while I was at the Taranaki summer school guitar festival, so I showed the video to some guitarists at the festival. I received much positive feedback from guitarists and one of them is the GFA champion, Vladimir Gorbach. He said that the piece is an effective music and very idiomatic for classical guitar. I also gave him a music score and hope he would be interested to perform it.

Summary

This piece is a successfully solo piece for scordatura guitar. The piece has many musical ideas that are not common in classical and some of them are more difficult than I had expected, yet they are effectively playable, and have good resonate. Many aspects of this piece, such as complex rhythm, techniques, and musical ideas from traditional instrument create a unique style that has not existed before in the genre of classical guitar.

4.4 Chawin Temsittichok (Vinn)

Relationship

Chawin is a Thai composer who worked on my project. He is a composer, arranger and conductor who has regularly received awards and grants. I have known him since 2016 when I studied in my second year at Mahidol University. He is one of my best friends and studied at the same University.

Example 4.4: Picture with Chawin at Mahidol University (Photo by author)

We started collaborating on 23 November 2019. He preferred to compose a six-minute piece, instead of composing small pieces. Our collaboration was often in the collaborative mode, since the piece was developed through collective decision-making.[37] One challenge was that Chawin only had a few experiences in writing for classical guitar. Another problem was that he was also engaged in other projects at that time, which made our work lack continuity. Therefore, I adapted the way to work with him so that I asked him to write down parts of the piece and then send them to me when they were ready, and then I would make suggestions.

Initial plan of the piece

At first, there was no clear plan about the structure of the piece. I asked him to compose the piece in a modern style in order to explore new musical ideas from the *phīn* tuning and to contrast with the pieces from my other collaborations.

The first idea that came to his mind was that he wanted the opening to sound like improvisation, so the result was that the introduction had no bar lines. I did not have experience playing this kind of music before, since this was not a common way to write for the guitar. However, while this introduction had many interesting and innovative ideas, it was playable and had a unique sound that was created from this tuning, and a combination of tapping and glissando techniques.

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[37] Hayden and Winsor, Collaboration and the Composer, 33.

Example 4.4.1: First draft 13 December 2019 (Photo by author)

Later on, he decided to compose this piece as a four-movement suite. He named it Four Miniatures for Scordatura Guitar.

Time constraints

Time was a big obstacle in our collaboration, it was not as continuous as had been planned because Chawin also had other jobs and projects on the go simultaneously. Sometimes, our free time did not match because of the different time zones. I had to be flexible and prepare for schedule changes. I was concerned that those gaps in our collaboration would affect the quality of the composition or in the worst case he might give up.

The main effect of this problem was the change of plan and idea of the piece. There were many ideas that he gave up and he even removed one complete passage. However, this effect was not all bad. I also gave some ideas that might have interested him while we were not working together. I sent him guitar pieces, such as Prince Toy by Koshkin, Sonata Mongoliana by Stephen Rak, and Sakura variations. He returned to our collaborative work again with fresh eyes. He became more familiar with guitar notation and also came up with new ideas.

While we were not working together, I also had an idea to incorporate bitonal music. Since this tuning has symmetric tuning between treble strings (E A E) and bass strings (E A E), it is possible to create bitonal music using open strings and using barre techniques. Therefore, I suggested this idea to him.

New plan

After a long stagnation in our collaboration, Chawin came back with many new ideas. He also removed the second movement of the piece and did not intend to make it four miniatures any more. Surprisingly, he came up with an idea using percussive tapping almost like fingerstyle guitar techniques. At the end of the piece, he also added a graphic notation with tapping in the last part of the music.

At first, I thought it was not going to sound good or project without an amplifier and those percussive effects looked more like finger-style techniques and I thought it may not be relevant to the *phīn* tuning. He explained that he wanted this unique sound from guitar and did not intend for it to sound like fingerstyle but rather contemporary style. When I knew his intention, I did not want to limit the possibilities and discourage him. Therefore, I learned it to see how it would work.

Programme music

The piece became programme music from the story of *Mekhala*. I started to see the potential of this work and figured out how to make it effective and playable.

Mekhala is a famous myth in Thailand, China and India, which describes how thunder and lightning originated. *Mekhala's* beauty and her crystal ball charmed *Ramasura* strongly, resulting in him trying to chase and catch her with all his might, but he never succeeded. He then grew angry and threw his axe at her, but *Mekhala* used her flashing crystal to blind him every time he attempted to throw his axe, and always managed to dodge it. The crystal's flash thus became lightning flashes and strokes. *Ramasura's* axe hitting clouds, failing to hit her, created a thunderous noise.

Notation and performance practice

There were many changes from the initial plan. Also, there were many unique techniques for which we had to decide how to indicate them and figure out how to make them work in performance. Firstly, there are many percussive effects in this piece, to represent *Ramasura's* axe hitting the clouds as thunder.


Example 4.4.2: First version of percussive notation (Photo by author)

In the above Example 4.4.2, Chawin was not sure how to notate the tapping technique so that the pitch was indeterminate and sounded more percussive. Generally, "T" can be used to indicate tapping technique; however, it would be too untidy to notate in that way and wouldn't give the sound that he wanted. In Example 4.4.3, I suggested that he use X on the head of the notes because this notation was the closest reference to his desired sound that I could imagine.
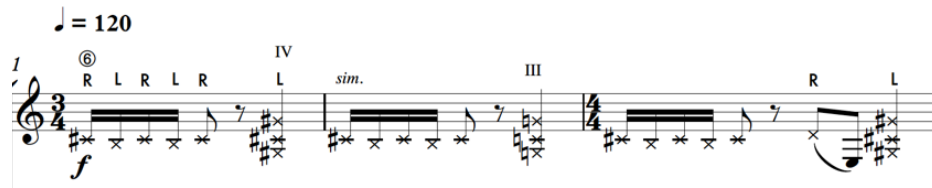
Example 4.4.3: Final version of percussive notation (Photo by author)

Since there are many tapping notes, it is necessary to use both hands. I had to decide the pattern of left and right hand based on playability. This is almost like playing a percussion instrument.
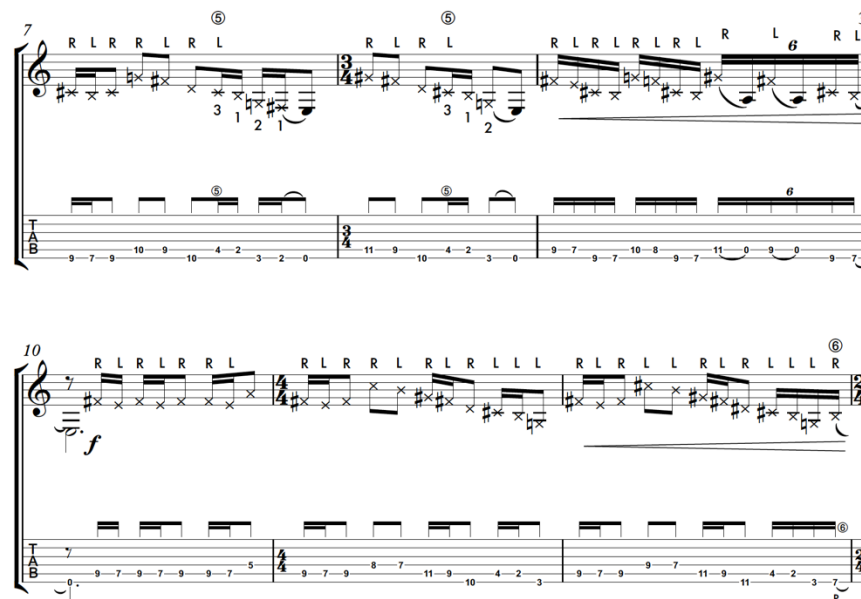
Example 4.4.4: Tapping fingering (R/L) (Photo by author)

Sounding notation vs practical notation

We discussed at length about notations. One interesting topic was whether we should notate the actual sound or the way that is clearer for the performer to read.

Example 4.4.5: Original sound notation
(Photo by author)

Example 4.4.6: Notation for the guitarist performer
(Photo by author)

Example 4.4.5 shows the sound that the composer wanted while Example 4.4.6 is a clearer way of notating for the performer. He wanted the sounds to overlap each other, therefore he separated the melody line from the drone sound underneath. However, it was very difficult to read for guitarists. In order to make it clear, I suggested that he notate like example 4.4.6 and also put Lv. to show that the composer wanted the sounds to ring over each other.

Strumming notation

It is important to indicate strumming up and down clearly.
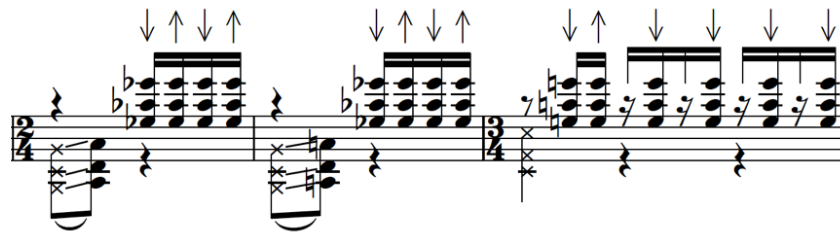
Example 4.4.7: Unclear strumming notation (Photo by author)

In Example 4.4.7, this notation is unclear because the performer can interpret those arrow signs in two ways either to strum down or up physically, or to strum from the higher notes to the lower notes or the opposite.

Example 4.4.8: Adjusted notation (Photo by author)

The solution is to notate the arrow in front of chords to show performer the direction of notes that are being strummed

Gesture notations

Non-specific notations

Sometimes a non-specific way of writing is the best way to offer free interpretation by the performer. It is necessary that the notation is clear enough to show what the performer should do with the music.
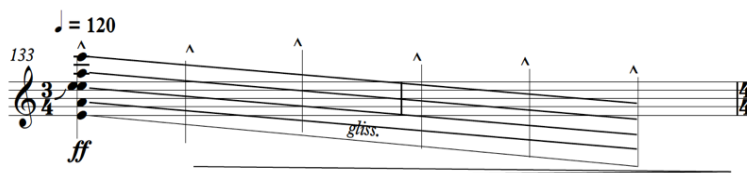
Example 4.4.9: Non-specific barre Glissando
(Photo by author)

Example 4.4.10: Glissando after adjusting
(Photo by author)

In Examples 4.4.9 and 4.4.10, this wide-pitch glissando part is not focused on exact notes but is rather a gesture of sound. However, it looked unclear to me what to do. It was also ineffective and difficult to do a full barre glissando. I recommended that he change chords by using bass open strings. This way, it created a much louder sound and was more sustained while doing glissando. In addition, I asked him to write a chord for each downbeat to set the approximate speed of the glissando.

Example 4.4.11: Non-specific glissando chords
(Photo by author)

Example 4.4.12: Final version of glissando chords
(Photo by author)

In Example 4.4.11, he wanted the chord with glissando without specific starting point. However, different starting points of the glissando create a significant difference in the sound. Therefore, I suggested that he notate where to start clearly. Then he came up with a variety of glissando intervals (Example 4.4.12), which made the passage more interesting.

Example 4.4.13: Before adjusted slap chords
(Photo by author)
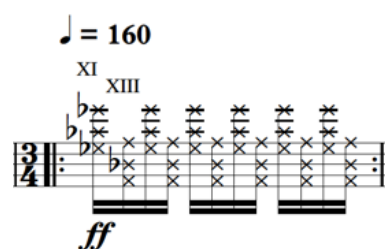
Example 4.4.14: After adjusted slap chords
(Photo by author)

In Example 4.4.14, he wanted tremolo slap chords. In other words, he wanted the performer to slap rapidly without counting. However, the notation was unclear for a guitarist to know what to do. Therefore, I suggested to him to indicate rhythm to make it clearer to follow.

Graphic notation

Example 4.4.15: Graphic notation (Photo by author)

This type of graphic notation is called Aleatoric composition. Chawin had used this kind of music for some of his other projects.

Bitonality

As mentioned before, I suggested the idea of bitonality to him when we were not working together. He applied the idea of bitonality in several ways.

Barre

Since the *phīn* tuning has symmetric tuning between treble strings (E A E) and bass strings (E A E), bitonality can be easily created by barre techniques.

Example 4.4.16: Bitonal chord from barre technique (Photo by author)

Tapping chords

By using both left-hand and right-hand slap on different frets at the same time, this creates unique percussion sound effects with a variety of bitonal chords.

Example 4.4.17: Bitonal tapping chord 1
(Photo by author)

Example 4.4.18: Bitonal tapping chord 2
(Photo by author)

Drone sound

He used the advantage of double open E strings with a parallel fifth melody on the first and second strings to create bitonality.

Example 4.4.19: Bitonality from drone sound (Photo by author)

Summary

Although there were many obstacles in this collaboration, that caused many unexpected plan changes, the collaborative piece was successfully completed. This piece has many unexpected techniques that expanded my vision of playing guitar and explored new musical practice. Although this piece is written with the *phīn* tuning, it does not sound like traditional music at all but rather contemporary music. However, this contemporary piece reflects the traditional methodology of *Mekhala's* crystal.

4.5 Jose Jugo (Oche)

The last composer who agreed to collaborate with me is Jose Jugo, I call him, Oche. He is a Philippine composition student at Victoria University of Wellington. We met by chance in the guitar concert in September 2019.

Example 4.4: Working with Jugo through video call (Photo by author)

He knew how to play guitar and had already composed music for solo and duo guitar, so it was very easy for me to work with him. I did not have to explain much to him about guitar notation and technique. He also participates in Javanese Gamelan Ensemble at Victoria University.

I asked him to compose music for the adjusted guitar. I showed him music that uses this type of tuning, *Phuthai Sam phao*. He has a great interest in this kind of music and explored the tuning system by himself. I also warned him that by tuning this way, the fourth string is very tense and will possibly break if the string is too old or kept in this tuning for too long. I advised him to tune it back once he finishes playing.

He also found a solution to reduce the tense on the fourth string by dropping every string down one semitone (1st Eb, 2nd Ab)

Our collaboration is considered as interactive mode of collaboration.[38] This collaboration was different from the other two collaborations because Jugo knew how to play the guitar. Instead of giving him advice on playability, we discussed experimenting with new techniques that can be applied in this tuning. Some techniques were already existing; however, they created a different sonority in the *phīn* tuning.

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[38] Hayden and Winsor, Collaboration and the composer, 33.

4.5.1 *Flux*

This piece has influences from many guitar pieces.

There are many passages in the piece that use the idea of choreography similar to the cello left-hand motion, which is inspired from Prelude No 1 by Villa Lobos.
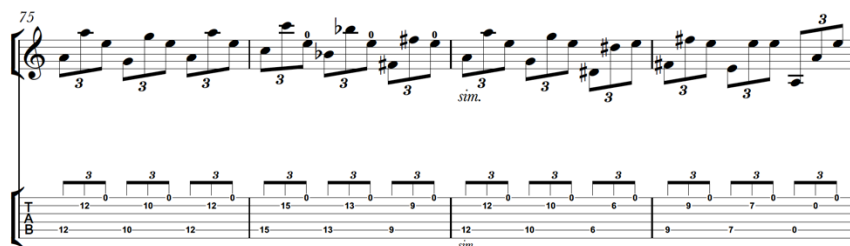
Example 4.5.1.1: Inspiration from Villa-Lobos (Photo by author)

Most passages in this piece are based on the idea of changing patterns and use of the open string slur, which is an influence from the fourth movement of *Koyunbaba*.

Example 4.5.1.2: Inspiration from *Koyunbaba* (Photo by author)

Because of the tuning, there were too many possibilities to play this piece choosing different patterns. Jugo suggested some fingerings and patterns that he had tried. However, some of them did not work at the intended tempo. Therefore, I had to decide the right-hand patterns that created a balanced sound and worked at the intended tempo. Instead of indicating the number of strings, I used a tab to indicate the played strings to make it tidy and clear.
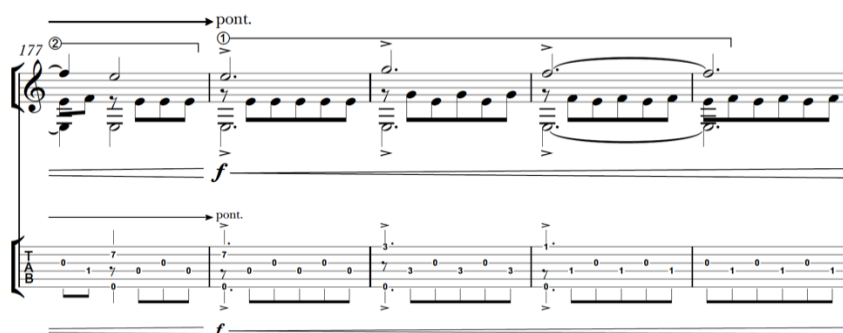
Example 4.5.1.3: Indicate strings using a tab (Photo by author)

Techniques

In this piece, we discussed basic techniques from existing pieces that might work well in the tuning.

Jugo combined the idea of parallel chords with open string notes with the pattern from Asturias by Villa Lobos. The technique was simple; however, it created a unique effect from the guitar. Because of the tuning, the same notes from different strings could be played simultaneously by strumming.

Example 4.5.1.4: Technique from Asturias (Photo by author)

Brush stroke

Example 4.5.1.5: Brush stroke technique (Photo by author)

This technique is created by using the underside of the finger to brush strings rapidly.

Combination techniques

Tapping slur (slur without plucking the string)

These slurs often appear across an entire bar or two bars. These are not phrase marks and are, in fact, slurs. These lines should be played as a succession of hammer-ons and pull-offs after the initial pluck.

Example 4.5.1.6: Tapping slur with pizzicato (Photo by author)

Artificial harmonics with tapping slur

Example 4.5.1.7: Artificial harmonics with tapping slur (Photo by author)

Strengths and weaknesses of guitarist composer

As Jugo is a guitarist himself, I did not have to explain much to him about notation, basic techniques, and playability. He could play each part of the piece for me when we met. He also knew how to manipulate guitar techniques effectively.

However, there were many times when he hesitated to write down his idea because he was not sure whether or not it could be played. He usually tried his idea on guitar first then wrote it down when he was sure about the playability.

This shows the different process of working between guitarist and non-guitarist composers. In my research, guitarist composers tended to concern more on playability. However, for non-guitarist composers, musical ideas came first, then we figured out how to make them work.

For the second piece, I told him to write what he wanted and to not think about the playability because I would help him find out how to apply those ideas on guitar.

Summary

Flux is composed in a more conventional 'guitaristic' style. It is written in the sonata form-like structure using a driven rhythm motif. This new tuning provides new chord shapes with various open chords simply moving up and down the guitar neck to generate different harmonies.

This piece was successful; however, there were too many ways to play this piece because of the tuning. Therefore, it was necessary to add the tab in order to make clear the intended method of playing.

4.5.2 *Stasis*

Inspiration from Gamelan music

As mentioned in chapter 3, the *phīn* tuning also has potential to play other Asian music. Since Oche has experience of playing in a Gamelan ensemble, I asked him to compose the piece with inspiration from Gamelan music.

Gamelan music has a unique type of pentatonic scale, Slendro. This scale was applied effectively on the *phīn* tuning. Jugo wrote this piece inspired by Javanese Gamelan music.

Prepared guitar

I also experimented by placing a piece of thin plastic between all the guitar strings to imitate a gong sound. Although Jugo was not expecting to use the idea of prepared guitar, he agreed that it works effectively on his piece.

Extended techniques

Waterfall harmonic technique

Example 4.5.2.1: Waterfall harmonic technique (Photo by author)

At first, we decided to use some kind of harmonic technique for the introduction of this piece in order to make a smooth connection with the first piece. Later, Jugo came up with the idea of using a waterfall harmonic technique, which is the technique that switches between the harmonic and normal notes to create an illusion of harmonic sound. This technique was originally found in the fingerstyle guitar technique by Tommy Emanuel.

This extended technique is very effective on the *phīn* tuning, which creates a unique tone and colour on classical guitar. By using prepared guitar, the waterfall artificial harmonic technique sounds like multiple gongs ringing over each other.

Triple stop tremolo
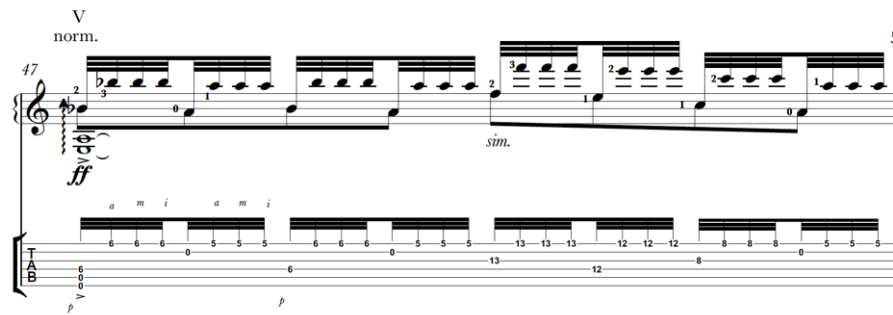
Example 4.5.2.2: Triple stop tremolo (Photo by author)

Before we started to work on this piece, we tried to discover new extended techniques that could be applied in this tuning. We applied the idea of using a drone sound with the tremolo technique so it then became a triple-stop tremolo. In Example 4.5.2, while the notes in this passage can be played in normal tuning, characteristics of the sound are quite different. It is also easier to play this specific passage in this tuning.

Complex chords
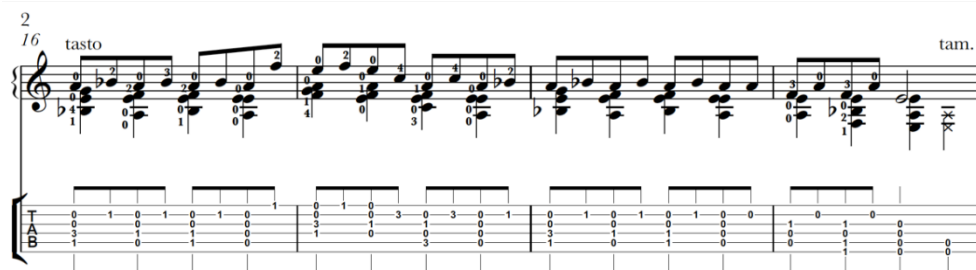
Example 4.5.2.3: Complex chords (Photo by author)

This complex harmony is rarely found in other guitar music. This tuning also provides the possibility of using cluster chords.

Performer's interpretation

Although Jugo wrote this music inspired by Gamelan music, he did not intend to imitate the traditional music exactly. However, I thought that the piece could reflect the Gamelan music style effectively by taking advantage of the tuning and fingerings.

Therefore, he allowed me to use my interpretation to design the fingering. I also ignored some music expression marks he wrote, such as *ponticello* and *sul tasto*, because sometimes they did not work well.

The concept of my interpretation is based on the characteristics of Gamelan instruments that I imagined in each passage. Those concepts were applied to the fingering, which was indicated in the tab.

Imitation of Gongs and Bells

Jugo used harmonics to imitate the characteristics of the Gamelan's gong sound. Normally, he tried to create a simple artificial harmonic. However, I chose the fingering that made the notes ring over each other in order to make it sound like playing with different bells. By playing this way, it also imitates the movements of a gong player. This imitation idea has been mentioned in chapter 2 as choreography of other instruments' movements.


Example 4.5.2.4: Imitation of gong sound using artificial harmonic (Photo by author)

Scale

Example 4.5.2.5: Gamelan scale (Photo by author)

This scale passage was a normal F pentatonic scale; however, the idea of a gong sound could be applied by choosing the fingering that made the notes ring over each other. I also interpreted this as *ponticello* in order to imitate the sound of metal bells.

Gong trio
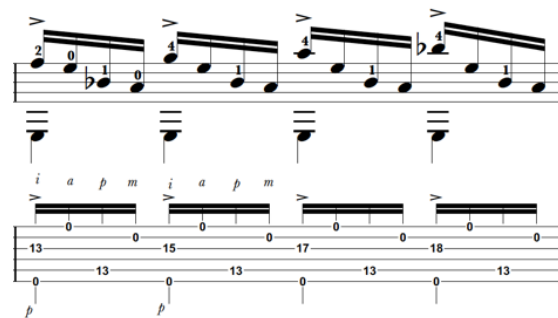
Example 4.5.2.6: Gong trio passage (Photo by author)

This high position fingering is intended to imitate three percussion parts. Each part is played by index finger (i), thumb (p), and ring and middle fingers (a, m). This fingering also creates a sound that is ringing over each other and slightly out of tune, which brings out characteristics of Gamelan music.

Traditional wind instrument
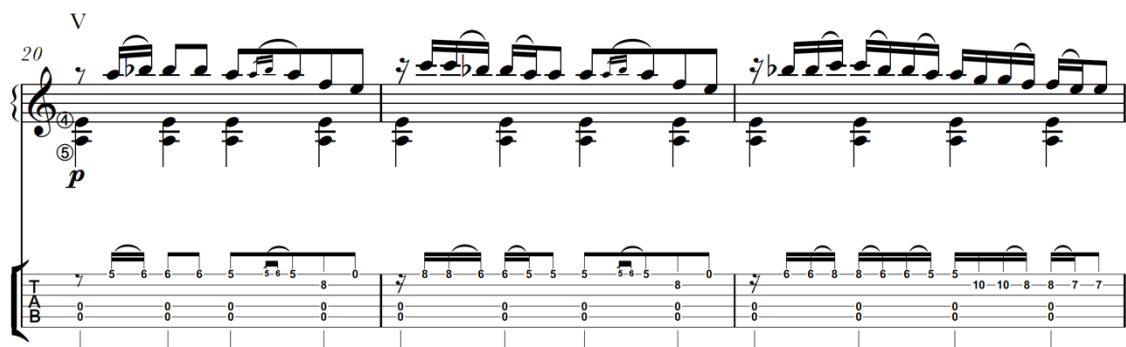
Example 4.5.2.7: Traditional wind instrument passage (Photo by author)

In this passage, Jugo intended to imitate a Gamelan wind instrument with a bass drum part underneath; however, by using prepared guitar, this passage sounds like a solo gong instead of a wind instrument.

Percussion ensemble effect
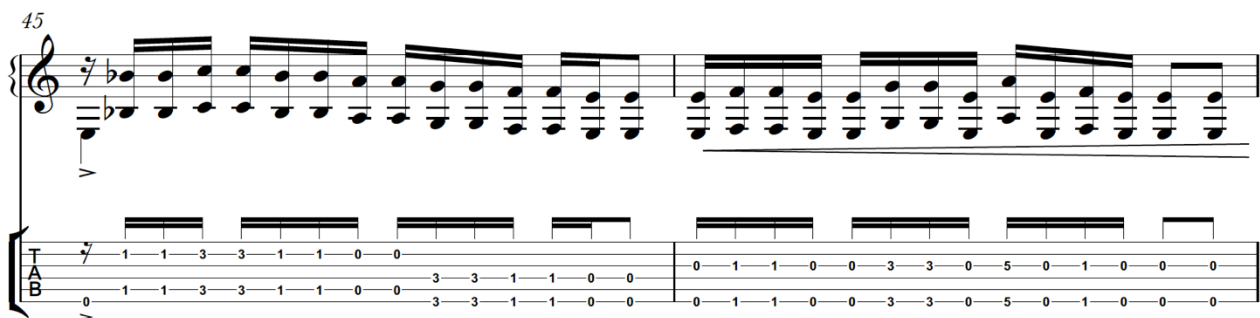
Example 4.5.2.8: Percussion ensemble passage (Photo by author)

In this passage, I eliminated all slurs in order to imitate gong ensemble articulation.

Summary

Stasis is characterised by a much slower pace and calmer predisposition than *Flux*. The piece has inspiration from Javanese Gamelan music, using a repetitive, cyclical form and the pentatonic *slendro* scale.

The alternate tuning provides several advantages to this piece, such as spreading a single line across several strings to emulate the sound of Gamelan gongs ringing over each other. By using fingerings that apply the idea of ringing over each other and the choreography of Gamelan percussion players, the character of Gamelan music is successfully imitated through classical guitar.

Although it is effective to play this piece on the prepared guitar, Jugo did not specifically ask for this. The piece works well both with or without guitar preparation.

4.6 Conclusion

There are several objectives that have been covered in this project. Firstly, this collaboration helped both non-guitarist composers and a guitarist composer to compose new pieces for *phīn* tuned classical guitar. The result is four new pieces for the *phīn* tuned guitar. Each piece has a unique style and is suitable to play in concert contexts.

Secondly, this project has explored the potential of *phīn* tuning. New techniques and musical language have been discovered during the collaboration process. The *phīn* tuning provides a lot of new possibilities for the guitar, such as new chord shapes and forms, ability to imitate traditional Asian instrument sounds, and ability to play open string drone sound.

Thirdly, this project has created a new genre of guitar music. The characteristics of this tuning can create a wide range of musical styles. For example, *Mor- nil* uses pentatonic harmony with a monophonic texture to replicate the idea of Thai music and is an example of neo-classic Thai music. This project also shows that this tuning can be effectively used to play other Asian music. *Stasis*, written by Jugo, is an example of using Thai mandolin (*phīn*) tuning to play Indonesian Gamelan music. This shows that this tuning has the potential to replicate characteristics of other Asian music on classical guitar. In other words, *phīn* tuned guitar can be used as a bridge between Asian and Western music.

This tuning is not only for Asian music. Since the tuning has the ability to play bitonal harmony and cluster chords, it can also be used to compose modern contemporary music. For instance, *Mekhala's Crystal* shows the possibility of composing modern music on the *phīn* tuned guitar.

This thesis shows that the *phīn* tuned guitar has the potential to be used to compose various styles of music. This method of tuning also has the potential to be further developed. Composers and guitarists could further discover more possibilities to generate new ideas and musical styles from this tuning.

Chapter 5: Result of collaboration and Programme music

Waris Sukontapatipark

- *Mor-nil* (Indigofera)

Chawin Temsittichok

- *Mekhala's Crystal*

Jose Jugo

- *Flux*
- *Stasis*

หม้อนิล | Mor-Nil
(Indigofera)

for classical guitar

Waris Sukontapatipark

Program Notes

"Mor-Nil" is a word in Isan language, a dialect of Northeastern Thailand. The word literally means indigo dye. Isan people grew indigo and used it to dye their clothes. It has become a part of their lives and their culture for a very long time. From the aspect of their musical culture, there is an important musical instrument called *Phīn*, a three-string lute. It was popular throughout the Northeastern Thailand, usually played with a singer or a *Khaen*, a folk woodwind instrument.

The composer adopted the tuning system from the *Phīn* and applied it to the classical guitar. The old technical idioms of the *Phīn* were acquired and combined with the contemporary techniques of classical guitar, resulting in a piece that evokes a similar atmosphere as the music that Isan people play in the indigo field, but sounds more modern.

Waris Sukontapatipark
14 Jan, 2020

Duration: ca. 6'00"

หม้อนิล | Mor-Nil
(Indigofera)

Edited by Sirisan Sobhanasiri

Waris Sukontapatipark

waris.suk@gmail.com

Mekhala's crystal

for scordatura classical guitar

Chawin Temsittichok

commissioned by Sirisan Sobhanasiri
2020

Program note

Mekhala is a famous myth in Thai, China
Mekhala's beauty and her crystal ball cha
her with all his might, but he never succe
used her flashing crystal to blind him eve
it. The crystal's flash, thus, became lightn
her, created thunderous noise.

Mekhala's Crystal

for scordatura classical guitar

Edited by
Sirisan Sobhanasiri

Molto Rubato

Chawin Temsittichok

Slowly arpegiate

Two Preludes

for solo guitar

Written in collaboration with performer Sirisan Sobhanasiri, *Two Preludes* explores the new musical possibilities provided by tuning the guitar in a similar way to the Thai phin (E-A-E-E-A-E). Each piece was approached in a different manner in an attempt to explore contrasting compositional opportunities that the tuning may offer.

Flux is arguably the more conventionally 'guitaristic' of the two pieces. An initially simple motif undergoes various changes and evolves through an almost sonata form-like structure, all the while maintaining a constant sense of drive and unrest. New chord shapes provided by the tuning are explored in depth, with various open chords simply moving up and down the guitar neck to generate different harmonies.

In complete contrast, *Stasis* is characterised by a much slower pace and calmer predisposition. The piece draws a great deal of inspiration from Javanese gamelan music, evident in its elements such as its somewhat repetitive, cyclical form and its usage of the pentatonic *slendro* scale. Various points within the piece take advantage of opportunities provided by the alternate tuning such as spreading a single line across several strings to emulate the sound of gamelan gongs 'ringing over each other'.

Performance Notes

Flux:
- Slurs often appear across an entire bar or two bars. These are not phrase marks and are - in fact - slurs; these lines should be played as a succession of hammer-ons and pull-offs after the initial pluck.

Stasis:
- If desired, the performer may add to the piece's evocation of Javanese gamelan music by attaching either and alligator clip or a piece of hard plastic between the guitar strings. Through not strictly necessary, this causes the guitar to mimic the sound of tuned gongs.

Prelude No. 1, 'Flux'
for guitar

Edited by
Sirisan Sobhanasiri

Jose Jugo

Prelude No. 2, 'Stasis'
for guitar

Edited by
Sirisan Sobhanasiri

Jose Jugo

Chapter 6: Recital Programme

Total Recital Programme: 1:13:19

Link to Master of Music Guitar Recital:

https://vimeo.com/433490601/05fa540638

Master of Music Guitar Recital

New collaborative works on the Thai mandolin tuned classical guitar

Sirisan Sobhanasiri

Friday 26th June 2020, 7:00pm (Free Admission)

at Adam Concert Room (ACR), NZSM Kelburn Campus

New Zealand School of Music, Victoria University of Wellington

Recital Programme

Conceirto de Aranjuez   J. Rodrigo

                                                              (1901-1999)

    - Allegro con spirit (00:55)

    - Adagio (08:42)

    - Allegro gentile (19:44)

<center>Intermission</center>

Koyunbaba 1,2, and 4   C. Domeniconi

    (26:24)   (1947-)

PhuThai Sam Phao (Thai mandolin tuning) NZ Premiere   Arr. RattasartWeangsamut

    (40:38)   (1981-)

Prelude no 1   H. Villa- Lobos

    (46:40)   (1887-1959)

Flux (Thai mandolin tuning)   World Premiere   Jose Jugo

    (51:54)   (1997-)

Mor-nil (Thai mandolin tuning) NZ Premiere   Waris Sukontapatipark

    (56:50)   (1998-)

Stasis   (Thai mandolin tuning) World Premiere   Jose Jugo

    (1:03:40)

Mekhla's Crystal (Thai mandolin tuning) World Premiere   Chawin Temsittichok

    (1:08:32)   (1996-)

Joaquín Rodrigo (1901-1999)

Joaquin Rodrigo was born on November 22, 1901, in Sagunto, Valencia, Spain. He was blinded by complications from diphtheria when he was three years old. He studied composition with Paul Dukas at Paristhe École Normale de Musique in Paris for five year, then came back to Spain. He is a significant composer who brought Spanish music into the 20th century.

Concierto de Aranjuez

Concierto de Aranjuez is Rodrigo's most celebrated work, and its success established his reputation as one of the most significant Spanish composers of the 20th century.

Rodrigo dedicated this Concerto to Regino Sainz de la Maza. Since Rodrigo was a blind composer and could not play guitar, he collaborated with a virtuoso Spanish guitarist, Angel Romero. This concerto is an example of a successful piece for guitar created by the collaboration between a non-guitarist composer and guitarist, which elevates the standard of the guitar repertoire to a higher level.

Carlo Domeniconi

Carlo Domenico is an Italian guitarist and composer. Although his compositions include a wide variety of genres and instrumentation choices, he is best known for his works for solo guitar, and particularly the *Koyunbaba* suite. Domeniconi's style is characterized by his adoption of multicultural influences. His works explore and borrow from a wide variety of national traditions, including Turkish, Indian, Brazilian, and many more.

Koyunbaba

Koyunbaba is a well-known piece that represents a traditional music style on scordatura (adjusted tuned) classical guitar. This piece was inspired by the traditional stories of the place called "*Koyunbaba*" in southwest Turkey. This piece comprises four movements and requires readjustment of almost every string (adjusting all strings except the first string). This is an example of a piece that uses adjusted tuning to play traditional style guitar music.

Rattasart Weangsamut

Rattasart Weangsamut is a Thai guitarist and arranger, born in Korat, Thailand. He invented the idea of the classical guitar adopted to *phīn* tuning and arranges traditional Isan music in this tuning. He has performed in many guitar festivals in Thailand, such as Silpakorn International Guitar, Nakhon Ratchasima International Guitar Festival 2016, and South East Asia Guitar Festival & Performance Awards Thailand 2018. He is also a skillful Thai traditional musician. He has performed several concerts with a Traditional Pong Lang ensemble, such as the 40th anniversary ceremony of the establishment of diplomatic relations between the Kingdom of Thailand and the People's Republic of China, in Qingdao, and Indonesia International Folk-Art Festival 2017.

Currently, he is a full-time music teacher at Rajabhat University and a part-time music teacher at Burapha University.

Phuthai Sam Phao (Thai Mandolin tuning)

Phuthai Sam Phao is an ancient piece of traditional Thai music. This music had been arranged for solo classical guitar by Rattasart Weangsamut. *Phuthai Sam Phao* means three tribes of *Phuthai*. This music has a very deep relationship with *Phuthai* culture. *Phuthai* people perform this music in their rituals and pray to their God. This piece consists of three *Phuthai* music styles, 1) *Phuthai* Kalasin, 2) *Phuthai* Sakonnakorn, 3) *Phuthai* Nakornphanom. The structure of this piece was originally arranged by Songsak Pratumsin, a Thai national performing artist.

Heitor Villa-Lobos (1887-1959)

Heitor Villa-Lobos was a Brazilian composer and a self-taught musician. Villa-Lobos is said to be one of the most significant and creative geniuses of 20th century Brazilian music. He composed several orchestral, choral and instrumental works. His music contained a blend of Brazilian folk music and stylistic rudiments from European conventional customs.
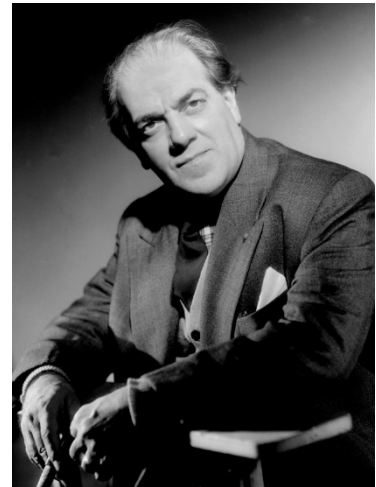
Prelude no 1

(Homage to the dweller of the Brazilian Sertao- Lyrical Melody)

Prelude no 1 is the first piece of the Cinq preludes (5 preludes), written in 1940. This prelude was inspired by the music of the Sertão but did not draw as heavily from the tradition, instead filtering musical ideas through classical European music. This prelude is written in a simple binary form (A B A). The A section is in key E minor, which uses a cello's like melodic bass line with accompaniment in the trebles. In contrast, the B section is in the key of E major with the Romantic lyricism style.

Villa-Lobos uses many significant characteristics of guitar, which uses open string chords and open natural harmonics. This prelude is a good example of a piece that is idiomatic and effectively written for classical guitar.

Jose Jugo (Oche)

Jose Jugo originally hails from the Philippines and he displayed an interest in music from a very early age. After his family emmigrated to New Zealand when he was ten, he began his formal studies in classical guitar, further honing his craft throughout his secondary school education before shifting his interests from performance to composition. He decided to continue his musical studies by studying for a Bachelor of Music at the New Zealand School of Music. He was taught by Michael Norris, Kenneth Young, and John Psathas. He completed his undergraduate studies in 2018 and continued his compositional studies through an extra honours year in 2019, which he completed with first-class honours.

Flux and Stasis (Thai Mandolin tuning)

Flux is arguably the more conventionally 'guitaristic' of the two pieces. An initially simple motif undergoes various changes and evolves through an almost sonata form structure, all the while maintaining a constant sense of drive and unrest. New chord shapes provided by the tuning are explored in depth, with various open chords simply moving up and down the guitar neck to generate different harmonies.

In complete contrast, *Stasis* is characterised by a much slower pace and calmer predisposition. The piece draws a great deal of inspiration from Javanese gamelan music, evident in its elements such as its somewhat repetitive, cyclical form and its usage of the pentatonic *slendro* scale. Various points within the piece take advantage of opportunities provided by the alternate tuning such as spreading a single line across several strings to emulate the sound of gamelan gongs "ringing over each other".

Waris Sukontapatipark (Pum)

Waris Sukontapatipark (b.1998) is a Thai composer and pianist. He entered the College of Music, Mahidol University in 2017 and began studying composition with Narong Prangcharoen. During his time at the College of Music, he also studied in lessons, courses, and masterclasses with internationally renowned composers such as Chinary Ung, Nina C. Young, Tonia Ko, Jason Thorpe Buchanan, Chin Ting Chan, and Nick Omicioli.

His work has been recognized with numerous awards and prizes, including 1st prize winner of the "Asia Pacific Saxophone Composition Competition 2018" for *Auroras* (2017), distinguished awards from the "Young Thai Artist Award 2018" for *Chaophraya Variation* (2018), and winner of the Princess Galyani Vadhana Institute of Music Youth Orchestra (PYO) call for score 2020 for *Der Vermißte Fischer* (2020).

Mor-nil (Thai Mandolin tuning)

"Mor-Nil" is a word in Isan language, a dialect of Northeastern Thailand. The word literally means indigo dye. Isan people grew indigo and used it to dye their clothes. It has become a part of their lives and their culture for a very long time. From the aspect of their musical culture, there is an important musical instrument called *phīn*, a three-string lute. It was popular throughout the Northeastern Thailand, usually played with a singer or a *khaen*, a folk woodwind instrument.

The composer adopted the tuning system from the *phīn* and applied it to the classical guitar. The old technical idioms of the *phīn* were acquired and combined with the contemporary techniques of classical guitar, resulting in a piece that evokes a similar atmosphere as the music that Isan people play in the indigo field, but sounds more modern.

Chawin Temsittichok (Vinn)

Chawin completed his Bachelor of Music, majoring in Music Composition at Mahidol University where he has developed his composition skills from Valeriy Rizayev, Tyler Capp, and Jason Thorpe Buchanan, also conducting and instrumental skills from Thanapol Setabrahama, Rit Subsomboon and Rudsada Saelim. Passionate about music composition using multimedia and new music, Chawin is experienced at playing both Thai and Western music instruments such as piano and Thai xylophone (Ranad Aeak) which is honored as a main instrument in an oboe-based Thai orchestra.

Additionally, Chawin has been involved in various musical theatre and film scores. He is a film score composer assistant of the Hindi coming-of-age film 'Ek Aasha' (2018), the film which had won several awards and was selected to be screened at Switzerland, Australia, and other film festivals abroad. Chawin was also a project manager of Mahidol University's Chinese Instrument Masterclass (2018). His participation in various work define him as one of the talented and hardworking Thai youngbloods.

Mekhla's Crystal (Thai Mandolin tuning)

Mekhala is a famous myth in Thailand, China and India, which describes how thunder and lightning originated. *Mekhala's* beauty and her crystal ball charmed *Ramasura* strongly, resulting in him trying to chase and catch her with all his might, but he never succeeded. He then grew angry and threw his axe at her, but *Mekhala* used her flashing crystal to blind him every time he attempted to throw his axe, and always managed to dodge it. The crystal's flash thus became lightning flashes and strokes. *Ramasura*'s axe hitting clouds, failing to hit her, created a thunderous noise.

Sirisan Sobhanasiri (1995-)

Sirisan began his guitar lessons at the age of 16 with Kookiat Patramaneekan at Eurhythmics Center. He studied with Dr Paul Cesarczyk at College of Music, Mahidol University and completed his Bachelor of Music with First Class Honours in 2017. He also had master classes with many great guitarists, namely Roland Dyens, Ögmundur Thor Jóhannesson, Dr Angelo Favis, Dr Robert Trent, Aneillo Desiderio, Sabrina Vlaskalic, Dr Thomas Offerman, Roberto Aussel, and Vladimir Gorbach.

Sirisan is finishing his Master of Music degree at the New Zealand School of Music, under the guidance of Dr Jane Curry and Owen Moriarty. His master's thesis project is the collaboration with three composers to create a new repertoire on the Thai mandolin tuned guitar. His final recital includes new collaborative pieces from this project.

He received a Freemason scholarship to participate in New Zealand Guitar Summer School.

David Barnard

David Barnard is the Head of Accompanying and Vocal Coaching at Te Kōkī New Zealand School of Music, where he teaches the subtle art of piano accompanying and works closely with the vocal department as the head vocal coach, for both opera and song interpretation. David coordinates the team of accompanists who work with the students and is himself a strong advocate for the training of pianists to collaborate and develop their skills as accompanists, opera repetiteurs and chamber musicians. Born in Australia, David graduated from his undergraduate degrees at the remarkable age of 18 and pursued a career in the UK through his family heritage. His studies continued with British Youth Opera and he became a Britten-Pears Young Artist. His career has spanned many opera companies as repetiteur & vocal coach, song recitals, orchestral playing & chamber music radio broadcasts. David was based in the UK for 13 years and returned to Australia as Head of Music for the State Opera of South Australia before working closely with the vocal department of the Melbourne Conservatorium of Music. He was awarded a 50th Anniversary Winston Churchill Fellowship in 2015.

Special Thanks!

Thank you, my parents, for always supporting me to pursue this career and helping me through many difficult circumstances.

Thank you to Assoc. Rattasart Weangsamut for the Isan music inspiration and kindly passing on knowledge of Isan music including the idea of *phīn* tuned guitar. Thank you to Kammoa Perdtanon for *phīn* lessons and also demonstrating a beauty of Isan music.

Thank you to Dr Jane Curry for suggesting the idea of collaboration and encouraging me to investigate music from my home country. This project becomes my new direction to be developed further in my music career. Although I did not have many lessons with you because of your accident, your lessons improved my performance significantly.

Thank you to my supervisor, Prof. Donald Maurice for your advice and guiding me on my thesis and assisting with many academic issues in this project.

Thank you, Owen Moriarty for supporting me on behalf of Jane and letting me borrow two of your guitars for my recital. Also thank you for taking photos for my recital poster.

Thank you, David Barnard for accompanying *Concierto de Aranjuez* in such a difficult and busy time after Covid situation.

Thank you to all guitarist friends in Wellington for being warm and friendly.

Thank you, Pum, Vinn, and Oche for helping me and composing great music for guitar. I very much appreciated your hard work and dedication to this project. I am so proud of all these pieces written for me and glad to work with all of you guys!

TE KŌKĪ

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Example 1.1: Indra played the *phīn* to Lord Buddha, Photograph by The Fine Arts Department, The Minister of Culture, Thailand. https://www.bloggang.com/m/viewdiary.php?id=visutthisiri&month=08-2010&date=08&group=14&gblog=3, Accessed 31st October 2020.

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Music score

Example 2.4: Roman numeral notation and Example 2.5: Circle number notation, Albeniz, Isaac. Cordoba, transcription by Emilio Pujol Melos Ediciones Musicales (January 1, 2009).

Example 2.7: Prelude no 1 by Villa-Lobos, Villa-Lobos, Hector. "Prelude no.1." In Cinq Preludes, edited by Frederic Zigante, 1. Universal music MGB publications, 2007.

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Example 2.10: Scordatura notation, Domeniconi, Carlo. Koyunbaba, edited by Tae-yun Pak (1995). https://www.scribd.com/document/395876166/Carlo-Domeniconi-Koyunbaba, Accessed 3rd November 2020.

Appendix one

The interview was conducted on 29-30th January 2020 in Korat, Thailand. Rattasart is the person who invented this type of tuning. Moreover, since I have limited knowledge about Isan music and difficulty to access to the information, the best way to receive a precise information is to interview a traditional Isan musician.

This interview is translated from the Thai language from an audio recording.

29th January 2020. This conversation including demonstrations took around 1.30 hour; however, the duration of the main interview is 30 minutes.

Sirisan: What are your inspirations and the reasons for doing this project?

Rattasart: Not so long ago when I taught music in Korat, I realised that Korat has many interesting cultural materials that have the potential to build something new. I also want Isan people to know that they have a cultural heritage that can be developed further. Now, it just so happens that I have to do academic work [because I have a university position], which is related to my interest to arrange Isan music on a classical guitar. I also have a lot of influence from other music as well, for instance, *Koyunbaba* (Carlo Domeniconi) and Sunburst (Andrew York). There are some cultural materials in this music, for example, *Koyunbaba* is influenced by Turkish music and Sunburst is American style. So, I came up with the idea of using the Isan style in guitar music. At first, I used normal guitar tuning; however, I was not sure why it didn't work very well. I tried to figure out how to bring out the essence of traditional music more. I know how to play Isan music and its system, so I tried to adapt *phīn* (Thai mandolin) tuning on a classical guitar. I play Isan music by the combination of Isan harmony and guitar technique, it works!

S: Have you tried other tuning system?

R: Yes, I have. Normal guitar tuning did not work. The *phīn* tuning works because it produces a minor sound. However, if I retain a normal fourth string (D string), it will create another type of sound (he played an open string chord). The Re (D) sound will make the chord brighter.

S: Did you compose a piece based on this tuning yet?

R: Not yet but I will do it. This is another idea that I call "mix the colour" (play the chord again)

S: This sounds like another instrument. How did you choose the Isan pieces to arrange on the *phīn* tuning guitar? Are you choosing specific pieces, or is it just random?

R: At first, I didn't choose any specific pieces. Since I can play Isan music already. Whatever piece came to my mind, I just played it. What I have figured is that this tuning can play all Isan music.

S: Every music!?

R: Yes, it was coincidental that it works well. I can randomly choose any Isan pieces to play in this tuning without destroying its traditional beauty.

S: Since guitar can play multiple voicing at the same time while *phīn* usually plays a melodic line, how did you manage to fill the harmonic and bass line in your guitar arrangement?

R: As you said, the *phīn* doesn't play much harmony but I think about a whole ensemble, for instance, if the *phīn* plays with Keane (Thai mouth organ), I consider how the harmony sounds.

S: I see, so you are thinking of other instruments in the Isan ensemble, then apply to the guitar.

R: Exactly, I am not thinking only about the *phīn* but other instruments as well. For example, in the past, they use Hie (a jar) to play a continuous bass line.

S: So, you are playing exactly the same thing as they played

R: Yes, I haven't created anything new. I use the same melody, bass and, and harmony just play all of them on classical guitar. The reason that I try to keep the original is that some Isan people don't like what I am doing. They will blame me that I destroy their cultural identity. To be safe, if we are arranging Isan music, we have to keep the originality as much as possible.

S: Is that the reason why you do not release too many arrangement pieces?

R: Yes

S: I haven't thought about that before. New Zealand also have similar problems about Mauri traditional music.

R: We have to consider this topic in depth because it is very sensitive.

S: Do you have any plan to compose music?

R: Yes, I have to take it step by step. If I want to compose music in this style, I need to earn trust (from Isan people) that I will not change or destroy their musical style. I need to convince them that I'm one of them, we are friends and I will not use our cultural heritage in an inappropriate way. By thinking in this way, we will have friends from both sides, the traditional Isan and western musicians. If we just use Isan music without understanding, it can be dangerous. Eastern and western culture have different beliefs, for example, western movies can be anything, maybe it is because they know that it is just a movie; however, there are some topics that are considered to be inappropriate for Thai movies.

S: Yes, I agree.

R: That is because of the different cultures.

S: Would you like to say anything about your project?

R: My expectation of this project is that I want to inspire new generations in each local area to be proud of their culture through their local music. This is my motivation for arranging traditional music.

30th January 2020

R: *Phuthai* tribe believe in "*Phee Fah*", which mean God in western culture. God destines everything both good and bad things. *Phuthai* music is used to communicate with God. They pray for God to protect their family from harm and illness. They entreat the God by playing music with dance in a calm and respectful norm almost like a meditation. To perform in this norm, it will create a different atmosphere. Player(s) need to believe that they can communicate with God through their performance because this music is part of their ritual.

S: So, the music is not for entertaining?

R: It can be used for entertaining as well. *Phuthai* music can be used in a wedding ceremony or even funeral. In other words, this music is a part of their daily life. The same music can express different emotion. However, the main purpose of the music is for ritual. As you can see, now I play this music for entertaining. I did not play in the ritual.

S: I see, it is also beautiful.

R: I am not one of the *Phuthai* people but if I know the purpose of the music, I will not insult or devalue their believe and culture. Play what is the purpose or objective of music. It similar to play what the composer writes. Also, when use the material form traditional Isan music, use it in the respectfully and commend way.

Appendix two

Phuthai Sam Phao arranged by Rattasart Weangsamut

ลายเพลงพ่อครู ทรงศักดิ์ ประทุมสินธุ์ ศิลปินแห่งชาติ สาขาศิลปะการแสดง (ดนตรีพื้นบ้านอีสาน)

(The structure of this piece was originally arranged by Songsak Pratumsin, a Thai national performing artist.)

Phu Thai Sam Phao

Arr. Rattasart Weangsamut

A tempo

Appendix three: Human Ethics approval materials

- Interview consent form
- Information sheet
- Interview schedule

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
UNIVERSITY OF WELLINGTON

Composition for classical guitar in the style of Thai Phīn

CONSENT TO INTERVIEW

This consent form will be held for 4 years.

Researcher: Sirisan Sobhanasiri, NZSM, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.

- I agree to take part in a video recorded interview.

I understand that:

- I may withdraw from this study at any point before 1st March 2020, and any information that I have provided will be returned to me or destroyed.

- The recorded interview I provide will be destroyed on 31/07/2023.

- I understand that the findings may be used for a master's thesis or academic publications.

I understand that the recordings will be kept confidential to the researcher and the supervisors.

I consent to information or opinions which I have given being attributed to me in any reports on this research: Yes ☑ No ☐

I would like a summary of my interview: Yes ☑ No ☐

I would like to receive a copy of the final report and have added my email   Yes ☑ No ☐
address below.

Signature of participant: _____

Name of participant: _Rattasart Weangsamut_

Date: _30/01/2020_

Contact details: _Keng_Lovmum@hotmail.com_

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Composition for classical guitar in the style of Thai Phīn

INFORMATION SHEET FOR PARTICIPANTS

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Sirisan Sobhanasiri and I am a master's student in Master of Music at Victoria University of Wellington. This research project is work towards my thesis.

What is the aim of the project?

In this project I will collaborate with two Thai composers, Chawin Temsittichok and Waris Sukontapatipark, and one New Zealand composer, Jose Jugo, to create new concert repertoire for guitar by using the phīn tuning system. I will interview Rattasart Weangsamut about the process he followed to create compositions for classical guitar based on the phīn (Thai mandolin).

This research has been approved by the Victoria University of Wellington Human Ethics Committee [Research Master application reference number 0000028051].

How can you help?

You have been invited to participate because you are recognized as a person who invented this genre and I want to find out more about your inspiration of adopting classical guitar to phīn tuning. If you agree to take part I will interview you at your house in Korat, Thailand]. I will ask you questions about the background of Phīn (instrument), the idea of adjusting guitar to Phīn tuning, and your Thai music arrangement for this type of tuning, "Phutai Sam Phao". The interview could take 1 hour per session spread over 2-3 days. I will audio record the interview with your permission and write it up later in the form of summary. You can choose to not answer any question or stop the interview at any time, without giving a reason. You can withdraw from the study by contacting me at any time before 1st March 2020. If you withdraw, the information you provided will be destroyed or returned to you.

What will happen to the information you give?

The research is not confidential, and you will be named in the final report.

Only my supervisors and I will read the notes or transcript of the interview. The interview transcripts, summaries, and any recordings will be kept securely and deleted by 30/07/2023.

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What will the project produce?

The information from my research will be used in my MMus degree to assist me in the process of creating new repertoire in collaboration with the above-mentioned composers.

If you accept this invitation, what are your rights as a research participant?

If you decide to participate, you have the right to:

- choose not to answer any question
- ask for the recorder to be turned off at any time during the interview
- read over and comment on a written summary of your interview

If you have any questions or problems, who can you contact?

Student:

Name: Sirisan Sobhanasiri

University email address:
sobhansiri@myvuw.ac.nz

Supervisor:

Name: Prof. Donald Maurice

Role: Academic Supervisor

School: NZSM

donald.maurice@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Dr Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028.

Interview Schedule

28 January 2020

- Meet and have a casual conversation in which I describe overall research project and explore potential area of discussion for the formal interview. (1-2 hours) (audio record)

29 January 2020

Questions

1. General questions about a phīn and Isan(north-eastern) music

   - What is origin and background of the phīn?

   - What are the characteristics of Isan music? and how many styles of playing phīn?

   - What are occasions to perform phīn (festivals, cerebrations, etc.)

2. Questions about the idea of adopting phīn tuning to classical guitar.

   - Where is the idea coming from? What is the aim of this innovative idea?

   - What are the advantages of type of tuning.

   - Asking about Spanish and classical guitar techniques, which apply in your Thai music arrangements

3. The meaning or stories behind the arrange pieces

   - Phu Thai Sam Phao

   - Phao and Phu Pa Lan

30 January 2020

- having consider all the response, I would like the opportunities to raise further questions which arise as a result of the first interview and to explore in more depth the response to the initial questions.